

School of Music
College of the Arts

presents

Guest Artist

Ola Gjeilo, composer

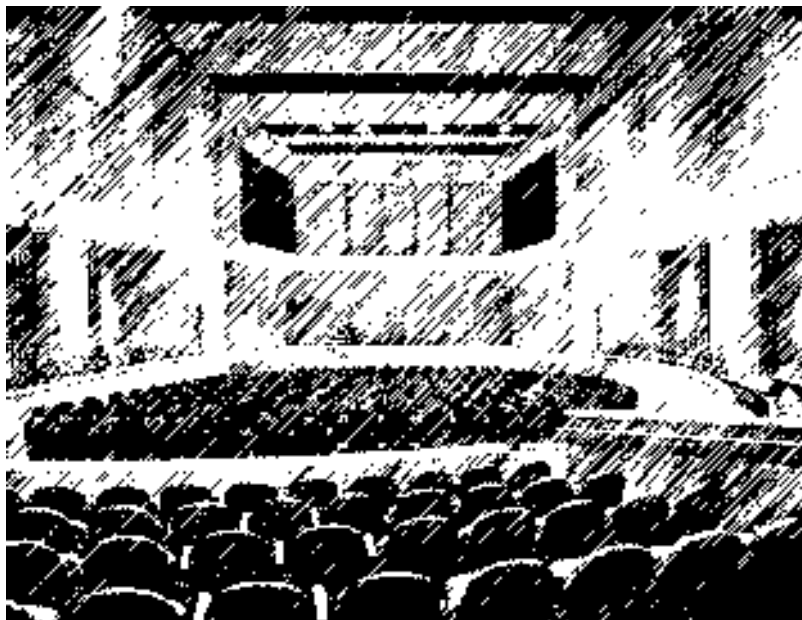
ACDA National Conference

*American Choral Directors
Association Preview Concert*

Tuesday, February 26, 2013
8:00 p.m.

Dr. Bobbie Bailey & Family Performance Center
Seventy-second Concert of the 2012-2013 Season





Welcome to the Kennesaw State University School of Music

The School of Music at KSU has dedicated, vibrant, and talented faculty and staff that are completely devoted to teaching, performing, scholarship, and serving our community. It is an incredibly exciting place to study and boasts state-of-the-art facilities and opportunities to produce and explore music in a dynamic place that is ahead of the curve for what it means to be a musician in the 21st century. Our students come from the leading musical honor organizations across the region and are poised to lead the cultural offerings and musical education in our area and beyond for years to come.

We welcome you to attend a concert, meet our faculty and staff, and feel the energy and excitement that our students exude. We are fully committed to our purpose as educators, performers, and scholars. We hope that you will find as much enjoyment in our product as we do in producing it. Welcome!

For more information about the School of Music, please visit
www.kennesaw.edu/music

Kennesaw State University
School of Music
Audrey B. and Jack E. Morgan, Sr. Concert Hall
February 26, 2013

Kennesaw State University Chorale

Sherri N. Barrett, accompanist
Dr. Leslie J. Blackwell, conductor
Ola Gjeilo, composer and guest artist

The Ground

from *Sunrise Mass*

Ola Gjeilo
(b. 1978)

Ola Gjeilo, piano
Jonathan Urizar, violin 1
Micah David, violin 2
Justin Brookins, viola
Kathryn Encisco, cello

Kennesaw State University Women's Choir

Dr. Alison Mann, conductor

Duo Seraphim Clamabant

Tomás Luis de Victoria
(1548-1611)

Sita Speaks

Text: Avni Vyas
(b. 1982)

Music: Troy D. Robertson
(b. 1978)

World Premiere

Judy Cole, piano
Katelyn King and Harrison Ude, marimba

Kennesaw State University Chamber Singers

Dark Night of the Soul

Ola Gjeilo
(b. 1978)

Ola Gjeilo, piano
Jonathan Urizar, violin 1
Micah David, violin 2
Justin Brookins, viola
Kathryn Encisco, cello

Intermission

Kennesaw State University Men's Ensemble
ACDA National Conference Program

Sherri N. Barrett, accompanist
Dr. Leslie J. Blackwell, conductor

Gaudete! arr. Michael Engelhardt
from *Piae Cantiones*, 1582 (b. 1974)

Joseph McBrayer, Joseph Durrett-Smith, Dylan Gray
Andy Tuttle, Cameron Austin, Ian Kennel, Levi Lyman
Kyle Pridgen, Michael Standard, percussion

Come Sing to Me of Heaven arr. J. Aaron McDermid
(b. 1974)

Alex Trull, tenor

Jaro se otvírá Zdeněk Lukáš
2. *Když kvete bez, at' i víno kvete* (1928-2007)
5. *Májko, májko zelená*

Dr. Edward Eanes, violin

"Drinking Song" ("Vinum Bonum") David Conte
from *Carmina Juventutis* (b. 1955)

Sherri N. Barrett and Hunter Young, piano

Ubi Caritas Ola Gjeilo
(b. 1978)

Ola Gjeilo, guest artist (piano improvisation)

Pyè Aleman arr. Sten Källman
(b. 1952)
and Ethan Sperry
(b. 1971)

Jonathan Fallis, Erinn Johnson, Eric Donaldson,
Terry Pendleton, Travis St. Dic, soloists
Cameron Austin, Ian Kennel, Levi Lyman, Kyle Pridgen,
Michael Standard, percussion

The Ground

The Ground is based on a chorale from the last movement of Ola Gjeilo's *Sunrise Mass* (2008) for choir and string orchestra. The chorale, beginning at *Pleni sunt caeli* in that movement is the culmination of the Mass, and it's called *Identity & The Ground* because Gjeilo wanted to convey a sense of having 'arrived' at the end of the Mass; to have reached a kind of peace and grounded strength, after the long journey of the Mass, having gone through so many different emotional landscapes.

*Pleni sunt caeli et terra gloria tua.
Osanna, Osanna in excelsis.*

Heaven and earth are full of thy glory. Hosanna, hosanna in the highest.

Benedictus qui venit in nomine Domini. Benedictus qui venit. Osanna, Osanna in excelsis.

Blessed is He who comes in the name of the Lord. Blessed is He who comes. Hosanna in the highest.

Agnus Dei, qui tollis peccata mundi, Agnus Dei qui tollis peccata mundi, Dona nobis pacem.

Lamb of God, who takest away the sins of the world, Lamb of God, who takest away the sins of the world, Lamb of God, grant us peace.

Duo Seraphim Clamabant

Duo seraphim clamabant alter ad alterum:

Sanctus Dominus Deus Sabaoth.
Plena est omnis terra gloria ejus.
Tres sunt, qui testimonium dant in coelo:

Pater, Verbum et Spiritus Sanctus:
et hi tres unum sunt.

Two seraphim cried to one another:

Holy is the Lord God of Sabaoth.
The whole earth is full of His glory.
There are three who bear witness in heaven:

The Father, Word, and Holy Spirit:
and these three are one.

Sita Speaks

Avni Vyas and I wrote the work, "Sita Speaks," in collaboration. Avni-writes of her poem, "In the Hindu epic of the Ramayana, Sita is the protagonist Rama's wife. In Hindu texts, she has also been revered as a symbol of fidelity and femininity. However, in writing lyrics for this piece, I wanted to explore Sita's character behind the symbol, as a human character. In the piece, Sita is confronted by demons who are sent by Ravana to torture her into submission. The demons bully Sita and mean to cause her great distress, but instead of distress, she approaches them with curiosity. The demons push Sita to assert herself, and instead of the whimpering damsel they thought she was, she proves herself to be more. Sita is a human character in the way she feels loss, as many of us do - she feels loss for her world, but perhaps more deeply, for herself."

I tried to capture the difference in character between Sita and the demons in my music. The demons begin by calling to Sita, then both mock and attempt to seduce her, at once playful and threatening. Sita's music is more forceful and confident, though that music gradually gives way to become contemplative.

Avni and I enjoyed writing this piece, and we hope you enjoy and are moved by the performance. We are deeply grateful to Alison Mann and the Kennesaw State University Women's Chorus for joining us in creating "Sita Speaks."

Sita, Sita, Sita!

Demons:

You would taste delicious you darling thing.
You're a puckish, ugly, curling thing.
We like the way you wail. You sing like shattered hail.

Sita:

I was stolen from a husband who loved me like a deer.
He held me by the horns and I want him back,
even his breath and scent.
Those awful flowers he made me wear.
Those manacles on my wrists,
that noose in my hair!

Demons:

But who would want him,
a man who won't dance?
A man who dreams of metal,
a man who forgets his skin.
Our way is best, we ghost the men.
They itch to think of us,
they burn and blink of us,
they cannot get rid of us.

Sita:

You think I am trapped and incomplete,
but I am licked clean each night by the stars.
He forgets my taste, steps past me each morning.
He never loved me, and maybe I fled him.
I'm not that sorry. I suppose I'm not that sorry.

Demons:

First you lose your words to the sky.
You gain a screech and a mouth of metal.
The fun's in the love you don't make.
It's only sadness you feel.
It peels away into joy!
No, he won't come get you.
You'll feel joy when he forgets you.

Sita:

It is a silence, it is a sea.
There is no man to rescue me.
What can I want but fangs of my own?
I wonder at night, the worth of the sea.
I am blessed with demons for company,
Sita!

Dark Night of The Soul

Dark Night of the Soul was written in 2010. The text, three stanzas from St. John of the Cross' (1542-1592) magical poem *Dark Night of the Soul*.

One of the main things I wanted to do in this piece was to make the choir and piano more equal; usually the piano is relegated to a very generic accompanying role in choral music, as opposed to strings or orchestra, which will often have a much more independent and prominent role where it is allowed to shine as well. So there is a lot of give and take between the choir and the piano here; often the piano is accompanying the choir, but sometimes the choir is accompanying the piano (or violin a couple of times), with the choir kind of taking the role of a string orchestra. I just love the sound of voices singing chords on 'Ooh' or 'Mmm', it creates a sound that can be so amazing, evocative and warm, especially when doubled by a string quartet. To me, that sound combination has a similar effect to a great synth pad, only it feels more organic and alive. But mainly, what this piece was really about was just the sheer desire to write something that could hopefully convey a lot of the grace and passion that is so strong and pulsating in the poem!

- Ola Gjeilo

One dark night,
fired with love's urgent longings
-ah, the sheer grace!-
I went out unseen,
my house being now all stilled.

In darkness, and secure,
by the secret ladder, disguised,
-ah, the sheer grace!-
in darkness and concealment,
my house being now all stilled.

On that glad night,
in secret, for no one saw me,
nor did I look at anything,
with no other light or guide
than the one that burned in my heart.

Gaudete!

Gaudete! is based on the Gaelic chant and ancient carol from *Piae Cantiones*, 1582. This arrangement is a fusion of mechanical precision together with rural simplicity that can be directly attributed to my upbringing by my father, an engineer, and mother, a dressmaker in Chicago. I have always lived in a beautiful tension of industry versus artistry, machinery versus humanity, progress versus heritage. *Gaudete!* is a fusion of harmony and percussion transforming a simple medieval tune into a post-modern quasi-industrial groove-anthem.

- Michael Engelhardt

Gaudete!

Gaudete, gaudete!
Christus est natus
Ex Maria virgine, gaudete!
Tempus adest gratiæ
Hoc quod optabamus,
Carmina lætitiæ
Devote reddamus.
Deus homo factus est
Natura mirante,
Mundus renovatus est
A Christo regnante.

(omitted verse)

Ezechielis porta
Clausa pertransitur,
Unde lux est orta
Salus invenitur.
Ergo nostra cantio,
Psallat iam in lustro;
Benedicat Domino:
Salus Regi nostro.

Rejoice, rejoice!
Christ is born
Of the Virgin Mary, rejoice!
It is now the time of grace
That we have desired;
Let us devoutly return
Songs of rejoicing.
God has become man,
And nature marvels;
The world has been renewed
By Christ who is King

The closed gate of Ezechiel
Has been passed through;
Salvation is found there,
Whence the light rises.
Therefore let our song
Now resound in purification
Let it give praise to the Lord:
Salvation to our King.

Come Sing to Me of Heaven

Come Sing to Me of Heaven is based on a traditional Appalachian folk tune. When I was a young man, Shirley Hagstrom, a family friend, gave me a scrap piece of manuscript paper with a melody and two verses of poetry inscribed. She asked me to arrange this for her funeral since she was dying of cancer. I wanted to honor the idea that death is a wonderful transition and to capture the importance that music has in our lives. "Let music cheer me last on earth; to greet me first in heaven."

- J. Aaron McDermid

Jaro se otvírá

Spring is Coming is a cycle for 4-part male choir with solo violin to words from Czech folk poetry. The month of May is exciting, for all of nature comes alive with color and blossoms. The mating season for the birds produces a symphony of sound. This is the energy behind Zdeněk Lukáš' work, *Jaro se otvírá* (*Spring is Coming*). In European society the appearance of Maypoles in the town squares highlights the festivities of the season as young lads and lasses show special interest in each other. Such is the spirit and excitement of the text used in this work.

- Anita Smisek

2. Když kvete bez, at' i vino kvete.

*Ta naše májka zelená se,
je na ní šáteček, červená se, uvázala ho
tam moje milá, aby se mládencům
zalíbila,
ta naše májka zelená se, je na ní šáteček,
červená se, ta májka!*

When the lilacs bloom, so do the grapes bloom.

That maypole of ours is getting green. My dear girl has tied it there, so the young men would admire and like her.

That maypole of ours is becoming green. There is a scarf on it, it is getting red. That maypole of ours is becoming green, that maypole!

5. Leží, leží kláda, na tej kládě vrána až ta vrána vzlítne, pištálka se svlíkne;

májko zelená, přes hory doly nesená.

*Švec sedí na cestě, šije boty nevěště,
nevěsta se raduje, že si boty obuje;*

májko zelená, přes hory doly nesená;

A log is down, is down; there is a crow on the log. When the crow takes off, the whistle will blow.

A green maypole is carried over the mountains and valleys.

A cobbler is sitting by the road making shoes for a bride. The bride is rejoicing that she will wear her new shoes.

Maypole, green maypole carried over the mountains and valleys!

otloukej se, pištálíčko, otloukej se, mízo lízo,...kozí pysku, dám ti hrachu plnou misku.

Houdy, houdy, já do boudy, ona bouda prazdná, já do druhy, já do třetí, ona panna krásná.

Padavada bam, bam

Jaro se otvírá, nový čas nastává, májko zelená, přes hory doly nesená.

Wear out, whistle; wear out, miza liza; wear out, goat's lip; I will give you a bowl full of green peas.

Howdy, howdy, I to the house; that house is empty. I go to the second, then to the third; that one has a beautiful girl!

Padavada, bahm, bahm...

Spring is coming, a new season is starting. The maypole, a green maypole is carried over the mountains and valleys!

“Drinking Song” (“*Vinum Bonum*”) from *Carmina Juventutis*

Vinum Bonum (Drinking Song) opens with a majestic flourish as the singers praise “wine, the blessed creature which the pure vine produced.” Following this introduction, there is a sudden change of tempo to Allegro; at several passages the joyous singers clap. The majestic opening music returns as the singers entreat “the whole world to drink equal draughts, now and forever.”

- David Conte

*Vinum bonum cum sapore
Bibit abbas cum priore,
Et conventus de pejore
Bibit cum tristitia.*

*Ave, felix creatura,
Quam produxit vitis pura;
Omnis mensa stat secura
In tua præsentia.*

Felix venter quem intrabis,

Felix quicquid tu rigabis,

Felix lingua quam lavabis,

Et beata labia.

O quam felix in calore,

O quam flagrans in ardore,

O quam placens es in ore,

Dulce linguæ vinculum.

Supplicamus: hic abunda,

Omnis turba sit facunda,

Si cum voce nos jucunda

Persones guadia.

Monochorum grex devotus

Cleris omnis, mundus totus

Bibit adæquales potus

Et nunc et in sæcula.

The abbot, with the prior,
drinks good wine with relish,
the brethren drink inferior wine
with sadness.

Hail, blessed creature
which the pure vine produced;
every table stands secure
in thy presence.

Happy is the belly which thou
shalt enter,
happy whatsoever thou shalt
moisten,
happy the tongue which thou shalt
lap,
and blessed the lips.

O how blessed art thou in thy
warmth,

O how glowing in thy heat,

O how pleasing in the mouth,
thou sweet bond of the tongue.

We pray thee: abound here,
and may the whole company be
loquacious;
and so let us utter our joys
with merry voice.

May the devout band of monks,
all the clergy, and the whole world
drink equal draughts
now and forever.

Ubi Caritas

Ubi Caritas was written in 2001 and is one of his most popular pieces. Gjeilo drew inspiration from the Gregorian chant tradition, as well as the beau-

tiful setting of the same text by Maurice Duruflé. This setting is entirely original, not based on any existing chant. Today it is performed with the composer improvising at the piano, a unique element rarely heard in today's choral music.

Ubi Caritas

Ubi caritas et amor, Deus ibi est.

Where charity and love are, God is there.

Congregavit nos in unum Christi amor.

The love of Christ has gathered us together.

Exsultemus et in ipso jucundemur.

Let us rejoice and be glad in it.

Timeamus et amemus Deum vivum.

Let us revere and love the living God.

Et ex corde diligamus nos sincero.

And from a sincere heart let us love one another.

Amen.

Amen.

Pyé Aleman

Haitian cultural life is a rich mixture of Vodou religion and Christianity from influences of West African, the French, and the Taino Indians. Mainly rural Haitians practice Vodou as a way of creating a collective community between the extended family and the nature spirits that they believe respond to singing, dancing, and drumming. These Haitians are also Christians who believe in one God; the Vodou spirits appear and are pictured much in the same way as Catholic Saints are used as symbols representing the various emotions of man.

The village of Badjo is known for its strong Vodou tradition focusing on Nago, the spirit of masculinity. Nago is the Haitian name for Yoruba, the main tribe and language in Nigeria, and thus the people of Badjo feel a very strong connection to their African forefathers. While most Vodou music is fast and celebratory, this song is very slow, heavy and meditative, pondering man's connection to the earth through the spirit of *Pyé*, the Rock, and the Batala, the Spirit of Wisdom. *Kay la Nago* is a fast and festive piece, which provides a beautiful release to this dark and heavy mood.

- Ethan Sperry

Pyé Aleman Lemiso Batala Eh

Peter, the Rock, the Magnet,
the Spirit of Wisdom.

Aleman se lwa dife ou ye

You are the Spirit of Fire.

Kay la se mwen kay la Nago lele

This is the house of the spirit

Nago, lele.

Nago, lele.

*Kay la Nago koulele, kay la Vodou
koulele*

The house of Nago,
koulele, the house of Vodou,
koulele.

Personnel

Chorale

Sopranos

Elizabeth Ake
Ashanti Blount
Vanessa Burnham
Lauren Camp
Kaitlyn Crawford
Kelsey Dunn
Krista Drummond
Katlyn Flynn
Carlee Forest
Ariel Ginn
Ciara Hart
Denise Hernandez
Carley Hoffman
Hannah Jarvis
Morgan Lafever
Megan Langhorn
Kathleen McElveen
Haley Myers
Lauren Pable
Briana Pope-Pettis
Samantha Richmond
Amanda Ringwalt
Delaney Rogers
Kim Royer
Leah Sexton
Alicia Smith
Soyoun Sheehan
Mazelle Stirtmire

Ashley Stout
Anna Thomas
Hannah Tilden
Madison Tilley
Akosua Wiafe
Niccole Winney
Sana Zindani

Altos

Whitney Anderson
Kristen Arvold
Jenna Byess
Anna Cox
Caroline Estes
Mary Fabianski
Danielle Ferguson
Kristen Gravlee
Sara Hollis
Alexsandra Holly
Courtney Jones
Grace Kawamura
Allison Kendel
Victoria Lescota
Meghan McCauley
Alma Mujagic
Kamsiochukwu Okezie-
Okeke
Rachel Stein
Abigail Swindall

Sophia Tajer
Barbara VanKempen
Christina Vehar

Tenors

Christian Artieda
Mark Bermel
Dale Gillman
Joshua Green
Dylan Hughes
Johnathan Maloney
Zachary Planchet
Taylor Huse
Jared Leach
Joshua Martin
Abisai Pena
Myles Thomas

Basses

Andy Dang
Rogerio Ibrahim
Erik Kosman
Joshua Little
Sean Miller
Jason Raphael
Zachary Reinert
Travis St. Dic

Women's Choir

Taylor Blasingame
Robin Bruno
Naarah Callendar
Lauren Camp
Lindsey Cannon
Katherine Chastain
Lauren Crumbley
Laurie Davis
Dawlyn Dieuodonne
Sakeema Freeman
Megan Gibson
Morgan Gose
Megan Gribble
Barbara Griffin
Ciara Hart

Ashley Hay
Alexsandra Holly
Lauren Jacques
Hannah Jarvis
Courtney Jones
Grace Kawamura
Rachael Keplin
Joclyn Kinsey
Katherine Lawrence
Victoria Lescota
Karen Martin
Kathleen McElveen
Julie Mitchell
Lizette Morales
Shannan O'Dowd

Mary Ogbeh
Jennifer Olenic
Sarah Olenic
Lauren Pable
Amanda Ringwalt
Alicia Smith
Rachel Stein
Bryanna Stevens
Ashley Stout
Wei Sun
Sophia Tajer
Christina Vehar
Veronica Versaci
Mazelle Webster

KSU Chamber Singers

Soprano

Vanessa Burnham
Victoria Caracci
Emily Crisp
Sarah Epling
Megan Gibson
Natalie Gough
Carley Hoffman
Chani Maisonet
Julie Mitchell
Ashley Naffziger
Shannan O'Dowd
Kaely Perry

Alto

Tory Bethune
Naarah Callender

Katherine Chastain
Camille Hathaway
Jennifer Jess
Karen Martin
Jennifer Olenic
Avery Rabbitt
Natalie Rivera
Madeline Scott
Paris Werner

Tenor

Kris Davis
Eric Donaldson
Jacob Goodbread
Joseph McBrayer
Terry Pendleton
Travis St. Dic

Alex Trull
Brian Van Buskirk

Bass

Johnny Brown
Joseph Durett-Smith
Sean Eliason
Jonathan Fallis
Peter Gustav Westin
Erinn Johnson
Timothy Marshall



Kennesaw State University Men's Ensemble

Tenor 1

Eric Donaldson
Tim Goodbread
Joseph McBrayer
Terry Pendleton
Travis St. Dic
Alexander Trull
Jarod Vautrot

Tenor 2

Jesse Alexander
Mark Bermel
Kristopher Davis
Jonathan Fallis
Cody Hixon
Erinn Johnson

Ian Kennel
Zachary Planchet
Timothy Roberts
Brian Van Buskirk

Baritone

TJ Bergquist
Johnny Brown
Benjamin Cubitt
Dylan Gray
Sean Miller
Turner Millsaps
Joseph Richardson
Nicholas Stern
Andy Tuttle
Jose Valdez

Bass

Joseph Durett-Smith
Sean Eliason
Luke Hedrick
Timothy Marshall
Craig Quertermous
Jonathan Rogers
Trevor Sands
Julian Selano
Tim Settineri
Ryan Stoyer
Peter Gustav Westin II
Hamilton Young
Hunter Young

Biographies

Ola Gjeilo (pronounced Yay-lo) was born in Norway in 1978, and moved to the United States in 2001 to begin studies at the Juilliard School in New York City. Ola's concert works are performed all over the world, and his debut recording as a pianist-composer, the lyrical crossover album *Stone Rose* (2L, 2007) was followed by its sequel, *Piano Improvisations*. Many of Ola's choral works are featured on Phoenix Chorale's bestselling *Northern Lights* album (Chandos, 2012), which is devoted entirely to his music for choir.



He especially enjoys writing music for the choir, orchestra/symphonic winds, and the piano, while as a pianist, his main passion is improvisation, either solo or over his own ensemble works.

Presently a full-time composer based in the US, Ola is also very interested in film, and his own music draws a lot of inspiration from movies and cinematic music.

Ola's scores are distributed by Hal Leonard and Edition Peters. *The Northern Lights*, *Piano Improvisation* and *Stone Rose* albums are available at Amazon.com and iTunes.

Dr. Troy Robertson is the Director of Choirs at Tarleton State University in Stephenville, Texas, where he conducts University Singers, Select Women's Ensemble, and Chamber Choir. He is also the conductor of the Cross Timbers Civic Chorale, a community ensemble whose season includes collaboration with the Fort Worth Symphony Orchestra. Before



coming to Tarleton, Dr. Robertson was an assistant professor of music education at Ithaca College in Ithaca, New York and choral director at East Gaston High School in Mount Holly, North Carolina. Dr. Robertson taught alongside Tripp McGill as co-conductor of the Gaston County Choral Ensemble. He also served as associate conductor of the Charlotte Oratorio Singers and Charlotte Chamber Singers, choral ensembles affiliated with the Charlotte Symphony Orchestra.

An active clinician and adjudicator, Dr. Robertson has served at festivals in Florida, Georgia, New York, North Carolina, Texas, Virginia, and West Virginia. As a composer, he has had the opportunity to work with choirs

across the United States, and relishes the opportunity to experiment with differing styles and musical forces.

Dr. Robertson holds degrees from Florida State University (Ph.D.), the University of North Carolina at Greensboro (M.M.), and Furman University (B.M.Ed.).

A vni Vyas lives and teaches in Tallahassee, FL where she is pursuing a Ph.D. in Literature with an emphasis on poetry at Florida State University.

With a background in English education, Avni spent two years teaching public high school before returning to further her graduate education in creative writing and teaching. She teaches composition classes at Florida State University where she specializes in seeking the written connection between poetry and comedy.

Her work with poets David Kirby and Erin Belieu have led to publications in literary journals such as *Crab Orchard Review*, *Meridian*, *Juked*, *Gargoyle*, and others. Her current creative work centers on re-imagining the Hindu epic *The Ramayana* by conceptualizing Sita as a feminist character.

Avni Vyas holds degrees from The University of Florida (B.A, M.Ed.) and Florida State University (M.F.A.).

E dward Eanes has served on the Kennesaw State University faculty since 1998 and is currently Associate Professor of Music History. A South Carolina native, Eanes received a Ph.D. in Musicology from Louisiana State University, a M.M. in Violin Performance from Florida State University and a B.Mus. in Performance from Furman University. Prior to his arrival at KSU, he taught at Louisiana State University, the University of New Orleans and Clayton College and State University.



Eanes' book, *Giuseppe Ferrata: Emigré Pianist and Composer*, was published by Scarecrow Press in 1999. Other publications include numerous articles in the *Grove Dictionary of Music Online* and the *International Journal of the Arts in Society*, reviews for *MLA NOTES* and *CD liner notes* for the Centaur Label. He has also presented papers at the national conferences of the College Music Society, the

Society for American Music, the Music Library Association, the Hawaii International Conference on Arts and Humanities and the National Association of Schools of Music.

Eanes is currently the Concertmaster of both the Georgia Symphony Orchestra and Carroll Symphony Orchestra in Carrollton, GA. He is also a member of the Atlanta Opera Orchestra and has performed with the Atlanta Symphony Orchestra, the Savannah Philharmonic, the Jacksonville, FL Symphony, and the Louisiana Philharmonic in New Orleans. His solo credits include concerts with the Georgia Symphony Orchestra, the Carroll Symphony Orchestra, the Louisiana Sinfonietta, the Vermilion Chamber Orchestra, and the Furman University Orchestra.

In 2010, Eanes helped to establish an ongoing faculty exchange between the College of the Arts at KSU and Kocaeli University in Izmit, Turkey. He has also been active in the University System of Georgia Study Abroad programs and became co-director of KSU's Summer Abroad Programs in Montepulciano, Italy in 2012.

Director of Choral Activities

Leslie J. Blackwell is the Director of Choral Activities and Associate Professor of Music and Music Education at Kennesaw State University where she has directed choral activities since 1998. Dr. Blackwell's duties include conducting the KSU Chorale, KSU Men's Ensemble, and KSU Chamber Singers, as well as teaching advanced choral conducting and literature.



A native of Georgia, Blackwell received the Associate of Arts degree from Gordon Junior College (1982), the Bachelor of Music in Music Education from West Georgia College (1984), the Master of Music from Georgia State University (1991), and the Doctor of Musical Arts degree from the University of Kentucky (2002).

Choirs under Dr. Blackwell's direction have performed at numerous Georgia Music Educators Association State Conventions as well as state, regional, and up-coming national music conferences of the American Choral Directors Association. The Kennesaw State University Chamber Singers performed at the 2002, 2006, 2008, and 2011 Georgia Music Educators Association State Convention. Her most recent presentation and performance for the American Choral Directors Association was in 2010 with the KSU Chamber Singers featuring music of South America.

Recognized for her work with men's voices, Dr. Blackwell served six seasons as the Artistic Director of the Atlanta Gay Men's Chorus, and established the KSU Male Chorus Day at Kennesaw State University bringing

upwards of 200 high school male students to campus. In 2007, the KSU Men's Ensemble was featured at the Georgia Music Educators Association In-Service Conference presentation, "Men Can't Live with Them, Can't Sing without Them!" More recently, the KSU Men's Ensemble performed at the 2012 Georgia Music Educators Association In-Service Conference in Savannah, Georgia. Along with clinician Jerry Blackstone the KSU Men's Ensemble will be the featured choir at the American Choral Directors Association State Conference at Spivey Hall in summer, 2013. Most recently, the Kennesaw State University Men's Ensemble was selected to perform at the 2013 American Choral Directors National Conference in Dallas, Texas.

Influential musicians with whom Dr. Blackwell has worked are Robert Shaw, Ann Howard-Jones, Yoel Levi, David Maslanka, Norma Raybon, John Haberlen, Rodney Eichenberger, and Jefferson Johnson.

In addition to her commitments at Kennesaw State University, Dr. Blackwell is active as a clinician and adjudicator in the southeast, and holds memberships in MENC, GMEA, and ACDA. Dr. Blackwell is currently the Artistic Director and Founding Director of the Kennesaw State University Community & Alumni Choir.

Choral Music Education

Alison Mann is Assistant Professor of Choral Music Education and program coordinator for Music Education at Kennesaw State University, where she teaches coursework in Choral Methods, Foundations



of Music Education, Choral Conducting, and Vocal Pedagogy for Ensemble Singing. Dr. Mann supervises student teachers and serves as Conductor of the K.S.U. Women's Chorus. She also conducts the Georgia Youth Symphony Orchestra Chorus in conjunction with the Georgia Symphony Orchestra.

Dr. Mann received her Ph.D. in Music Education and Choral Conducting from the University of Oregon, and a Masters of Choral Music Education and Bachelors of Choral Music Education from

Florida State University. She is currently the Georgia state ACDA Women's Choir Repertoire and Standards Chair, and serves on the Southern Division ACDA board. She has served as ACDA Multicultural and Ethnic Perspectives Chair for the states of Georgia and Oregon. Her research has been presented at the state, regional, and international levels. Dr. Mann is an active conductor, clinician, adjudicator, and researcher.

Sherri N. Barrett received her Bachelor's Degree from the University of Michigan and her Master's Degree in Piano Performance from the University of Tennessee. She studied with Eugene Mancini from the Cleveland Institute of Music and Arthur Rivituso from the Juilliard School of Music. Ms. Barrett has recorded two solo piano CD's entitled *From His Hand* and *At Peace*.

She has been an active soloist, accompanist and adjudicator in the Atlanta area for over 20 years. She has performed both in the United States and Europe as soloist, in chamber ensembles, and accompanist for various choral groups. She maintains a large teaching studio out of which several students have won international piano competitions. She is presently serving as pianist for two local Atlanta churches, the Kennesaw State University Chamber Singers and Chorale and the Kennesaw State University Community & Alumni Choir under the baton of Dr. Leslie J. Blackwell. Ms. Barrett is a member of the National Music Teachers Association and the International Music Fraternity Delta Omicron.

KSU Chorale

Leslie J. Blackwell, conductor

The KSU Chorale performs diverse, eclectic and challenging repertoire that develops the total musician. Chorale is a non-auditioned choir open to all KSU students. The Chorale has performed works by Gabrieli, Handel, Martini, Mozart, Bruckner, Beethoven, Vaughan Williams, Rutter, Vivaldi, Britten, and Aguiar among others. Chorale performs for various academic ceremonies and numerous concerts on campus. Most recently the KSU Chamber Singers, KSU Chorale and KSU Symphony Orchestra performed Beethoven's Ninth Symphony.

KSU Women's Chorus

Alison Mann, conductor

The Women's Chorus performs a wide variety of literature from all time periods and styles. In 2011, the Women's Choir performed the world premiere of Nico Muhly's composition, "How Soon" with Grammy-award winning ensemble 8th blackbird. The Women's Chorus participates in the KSU Women's Choral Day, a one-day singing event that brings nearly 300 high school singers to campus. The chorus' goals are to create high quality music in a collaborative and enjoyable environment.

The KSU Women's Chorus returned to campus in the Fall of 2008 under the direction of Dr. Alison Mann. The chorus is made up of women from across the university featuring many music majors and non-majors.

KSU Men's Ensemble

Leslie J. Blackwell, conductor

The Kennesaw State University Men's Ensemble, formed in 2000, is a non-auditioned choir open to all students, including both music majors and non-majors from across the campus. Ranging from freshmen to seniors, the choir represents a variety of musical backgrounds and academic disciplines. In 2007, the KSU Men's Ensemble was featured at the Georgia Music Educators Association Conference presentation "Men...Can't Live with Them, Can't Sing without Them!" More recently, the KSU Men's Ensemble performed at the 2012 Georgia Music Educators Association Conference in Savannah, Georgia. In the summer of 2013, the KSU Men's Ensemble will be featured at the American Choral Directors Association State Conference at Spivey Hall. Rehearsing twice weekly for an hour, the KSU Men's Ensemble is fast becoming the most recognized and sought after choral group on campus. In an unprecedented invitation for the School of Music, the KSU Men's Ensemble was honored to be selected as a performance choir for the American Choral Directors Association National Convention in Dallas, Texas, March 2013.

KSU Chamber Singers

Leslie J. Blackwell, conductor

The Kennesaw State University Chamber Singers, the premiere choral ensemble at Kennesaw State University, is comprised of 42 mixed voices including both majors and non-majors from across the campus. The Kennesaw State University Chamber Singers sing a wide variety of repertoire, including chamber music, choral ensemble music, and large choral/orchestral works. The KSU Chamber Singers have performed master works including the requiems of Fauré, Duruflé, Mozart, and Brahms. In the spring of 2012, the KSU Chamber Singers, KSU Chorale and KSU Symphony Orchestra performed Beethoven's Ninth Symphony which recently aired on The Atlanta Music Scene on WABE 90.1 FM. The Kennesaw State University Chambers Singers have performed at the 2002, 2006, 2008, and 2011 Georgia Music Educators Association State Conventions. In 2010, the choir was invited to sing at the American Choral Director's Association Southern Division Convention in Memphis, Tennessee, presenting music of South America.

**Kennesaw State University
School of Music**

*Unless otherwise noted, all events will take place at 8:00 pm
in Morgan Concert Hall.*

UPCOMING EVENTS

Wednesday, February 27, 2013
Faculty Recital: Sam Skelton, saxophone

Saturday, March 2, 2013
Alumni and Friends Brass Band
6:00 pm • Morgan Concert Hall

Tuesday, March 12, 2013
Trumpet Collage Recital

Wednesday, March 13, 2013
Trombone Choir

UPCOMING SCHOLARSHIP SERIES

Monday, March 18, 2013
Helen Kim, violin

Monday, April 29, 2013
Percussion Ensemble

For the most current information, please visit
<http://calendar.kennesaw.edu>

Ladies and Gentlemen, welcome to Morgan Hall at the Bailey Performance Center. As a reminder, please silence or power off all mobile phones, audio/video recording devices, and other similar electronic devices. The performers and your fellow audience members, will greatly appreciate it. Thank you, and enjoy the performance!

We welcome all guests with special needs and offer the following services: easy access, companion seating locations, accessible restrooms, and assisted listening devices. Please contact an audience services representative to request services.