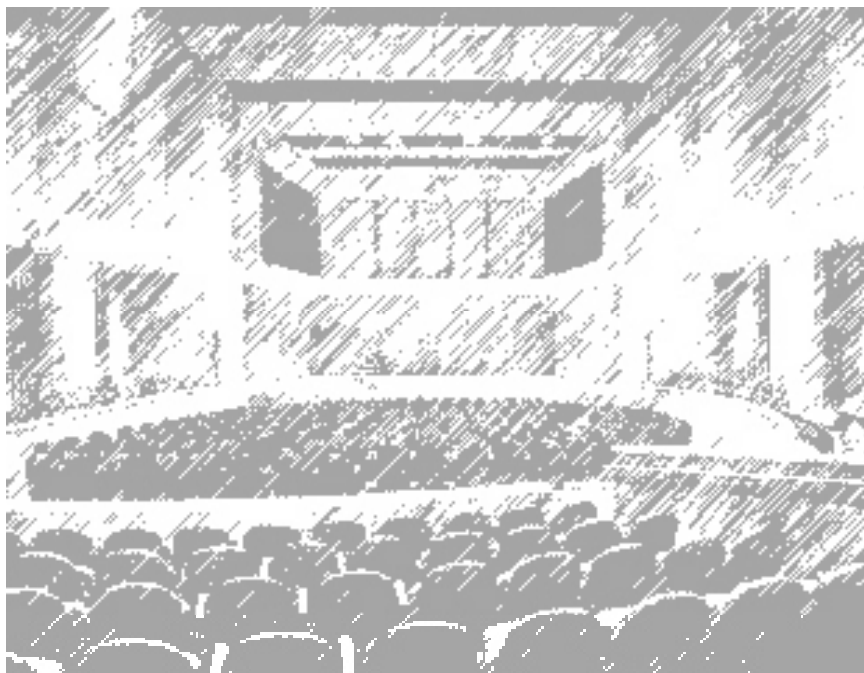


Kennesaw State University  
College of the Arts  
School of Music

presents

## Choral Ensembles Spring Concert

Alison Mann, conductor  
Leslie J. Blackwell, conductor  
Brenda Brent, piano  
Sherri N. Barrett, piano



Thursday, April 24, 2014  
8:00 p.m.

Audrey B. and Jack E. Morgan, Sr. Concert Hall  
Dr. Bobbie Bailey & Family Performance Center  
*One Hundred Twentieth Concert of the 2013-14 Concert Season*

# Program

## KENNESAW STATE UNIVERSITY CHORALE

GIUSEPPE OTTAVIO PITONI (1657-1743)

### **Laudate Dominum**

Laudate Dominum in sanctis eius.  
Laudate eum in firmamento virtutis eius.  
Laudate eum in virtutibus eius.  
Laudate eum secundum multi tudinem  
magnitudinis eius.  
Laudate eum in sono tubae.  
Laudate eum in psalterio et cithara.  
Laudate eum in cymbalis bene sonanti-  
bus.  
Omnis spiritus laudet Dominum.  
Alleluia.

Praise the Lord in His sanctuary.  
Praise Him in His mighty firmament.  
Praise Him for His mighty deeds.  
Praise Him according to His greatness.  
Praise Him with the sound of the trumpet.  
Praise Him with lyre and harp.  
Praise Him with timbrel and dance.  
Praise Him with strings and organ.  
Praise Him with resounding cymbals.  
Praise Him with joyful cymbals.  
Alleluia.

SUSAN LABARR (b. 1981)

### **Grace Before Sleep**

BILL DERKSEN (b. 1944)

### **Halleluya**

Elena Prestwood, soprano  
Cameron Austin, marimba

Halleluya!  
Twaimba sifa,  
Yesu Kristo nu mungu,  
Halleluya!  
Twafurahi, Yesu Christo yu hai.

Halleluya!  
We sing your praises,  
All our hearts are filled with gladness,  
Halleluya,  
Ruler, Christ our Lord.

## KENNESAW STATE UNIVERSITY WOMEN'S CHOIR

GUSTAV HOLST (1874- 1934)

### **Two Eastern Pictures**

I. Spring  
II. Summer

Tyler Hartley, harp  
Cameron Austin, tambourine

DAVID BRUNNER (b. 1953)

**All I Was Doing Was Breathing**

Shannon O'Dowd, soprano

Intermission

KENNESAW STATE UNIVERSITY MEN'S ENSEMBLE

STEPHEN CHATMAN (b.1962)

**Reconciliation**

Doug Lindsey, flugelhorn

Word over all,  
Beautiful as the sky,  
Beautiful that war and all its deeds of  
carnage  
must in time be utterly lost,  
That the hands of the sisters  
sisters Death and Night  
softly wash again, and ever again,  
this soiled world;

For my enemy is dead;  
A man divine as myself is dead,  
I look where he lies  
White faced and still in the coffin  
I draw near, and bend down  
and touch lightly with my lips the white  
face in the coffin.

MARK TEMPLETON (b. 1974)

**When I Hear Her I Have Wings**

Many a flower have I seen blossom,  
Many a bird for me will sing.  
Never saw I so sweet a singer,  
Never heard I so fair a thing.

She is a bird, a bird that blossoms.  
She is a flower, a flower that sings;  
And I a flower when I beheld her,  
And when I hear her I have wings.

(Gibberish by Mary Elizabeth Coleridge, 1861-1907)

arr. Michael Engelhardt (b. 1974)

**Be Thou My Vision\***

Joshua Little, bass guitar

Cameron Austin, Levi Lyman, and Kyle Prigden, percussion

Be thou my vision, O Lord of my heart; naught be all else to me save that thou art.  
Thou my best thought, by day or by night, waking or sleeping, thy presence my light.

Be thou my wisdom, and thou my true word; I ever with thee and thou with me, Lord;  
Thou my great Father and I thy true son, thou in me dwelling and I with thee one.

Be thou my battle shield, sword for the fight, be thou my dignity, thou my delight,  
Thou my soul's shelter, thou my high tower, raise thou me heavenward, O power of my power.

High King of heaven, my victory won, may I reach heaven's joys, O bright heaven's Sun!  
Heart of my own heart, whatever befall, still be my vision, O Ruler of all!  
(traditional ancient Irish, trans . by Mary Byrne, 1905)

\*World Premiere ACDA Southern Division Conference 2014

arr. James Stevens

choral adaptation, Leslie J. Blackwell

**Nearer My God to Thee**

Terry Pendleton and Alex Trull, soloists

Nearer my God, to thee, nearer to thee.  
E'en though it be a cross, that raiseth me.  
There let the way appear, steps unto heav'n.  
All that thou sendest me, in mercy giv'n.  
Still all my song shall be nearer my God to thee.

(Sarah F. Adams, 1841, and ancient Latin text)

**KENNESAW STATE UNIVERSITY CHAMBER SINGERS**

JOSEPH HAYDN (1732-1809)

**Kyrie**

from *Missa in Angustiis*

Amy Hebel, soprano

Karen Martin and Camille Hathaway, soprano

Avery Rabitt and Julie Mitchell, mezzo-soprano

Alex Trull and Forrest Starr, tenor

Sean Elison and Tim Marshall, bass

Kyrie eleison,  
Christe eleison,  
Kyrie eleison.

Lord have mercy,  
Christ have mercy,  
Lord have mercy.

JULIE MITCHELL (b. 1992), *Concerto Competition Winner*

poet Edgar Allan Poe

### **A Dream Within a Dream**

Take this kiss upon the brow!  
And, in parting from you now,  
Thus much let me avow:  
You are not wrong, who deem  
that my days have been a dream;  
Yet if hope has flown away.  
In a night, or in a day,  
In a vision, or in none,  
Is it therefore the less gone?  
All that we see or seem  
Is but a dream within a dream.

I stand amid the roar  
Of a surf tormented shore,  
And I hold within my hand  
Grains of the golden sand  
How few! yet how they creep  
Through my fingers to the deep,  
While I weep- while I weep!  
O God! can I not save  
One from the pitiless wave?  
Is all that we see or seem  
But a dream within a dream?

CLEMENT JANEQUIN (1485-1558)

### **Le chant des oyseaux**

Reveillez vous, cueurs endormis  
Le dieu d'amour vous sonne.  
A ce premier jour de may,  
Oyseaulx feront merveillez,  
Pour vous mettre hors d'esmay  
Destoupez vos oreilles.  
Et farirariron  
Vous serez tous en ioye mis,  
Car la saison est bonne.

Vous orrez, à mon advis,  
Une dulce musique  
Que fera le roy mauvis  
D'une voix autentique.  
Ty, ty, pyty.  
Le petit sansonnet de Paris,  
Le petit mignon: (q'est là bas?)  
Passe villain. Sainte tête Dieu,  
Il est temps d'aller boire)

Awake, sleepy hearts,  
The god of love calls you.  
On this first day of May,  
The birds will make you marvel.  
To lift yourself from dismay,  
Unclog your ears.  
And fa la la la la  
You will be moved to joy,  
For the season is good.

You will hear, I advise you,  
A sweet music  
That the royal blackbird will sing  
In a pure voice.  
Ti, ti, pi-ti  
The little starling of Paris,  
The little thing (who's there?)  
Pass, knave. By the holy head of God  
It is time to go drinking)

Saige, courtoys et bien apris.  
Au sermon, ma maistresse.  
Sus madame à la messe.  
A saint Troitin voir saint Robin  
Le doux musequin.

Rire et gaudir c'es mon devis,  
Chacun s'i habandonne.  
Rossignol du boys ioly,  
A qui le voix resonne,  
Pour vous mettre hors d'ennuy  
Vostre gorge iargonne:  
Frian, frian, frian  
Fuez, regrez, pleurs et souci,  
Car la saison l'ordonne.

Ariere maistre coucou,  
Sortez de no chapitre.  
Chacun vous donne au bibou,  
Car vous n'estes q'un traistre.  
Cocou, cocou  
Par traison en chacun nid,  
Pondez sans qu'on vous sonne.

Reveillez vous, cueurs endormis,  
Le dieu d'amours vous sonne.

Wise, courteous, and well versed  
Go to the sermon, my mistress  
Get thee to mass, madame  
To Tortin, show yourself  
And sweet looks

To laugh and rejoice is my device,  
Each with abandon.  
Nightingale of the pretty woods,  
Whose voice resounds,  
So you don't become bored,  
Your throat jabbars away:  
Frian, frian  
Flee, regrets, tears and worries,  
For the season commands it.

Turn around, master cuckoo  
Get out of our company.  
Each of us gives you a 'bye-bye'  
For you are nothing but a traitor.  
Cuckoo, cuckoo  
Treacherously in others' nests,  
You lay without being called.

Awake, sleepy hearts,  
The god of love is calling you.

ERIKS ESEVALDS (b. 1977)

### **Northern Lights**

Joseph McBrayer, tenor

It was night, and I had gone on deck several times.

Iceberg was silent; I too was silent.

It was true dark and cold.

At nine o'clock I was below in my cabin,

when the captain hailed me with the words:

"Come above, Hall, come above at once, Hall!

The world is on fire!"

I knew his meaning, and quick as thought, I rushed to the companion stairs.

In a moment I reached the deck, and as the cabin door swung open,

a dazzling light, overpowering light burst upon my startled senses!

Oh, the whole sky was one glowing mass of colored flames, so mighty, so brave!

Like a pathway of light the northern lights seemed to draw us into the sky.

Yes, it was harp-music, wild storming in the darkness;

the strings trembled and sparkled in the glow of the flames like a shower of fiery darts.

A fiery crown of auroral light cast a warm glow across the arctic ice.

Like a pathway of light the northern lights seemed to draw us into the sky.

Again at times it was like softly playing, gently rocking, silvery waves,

on which dreams travel into unknown worlds.

KENNESAW STATE UNIVERSITY MEN'S ENSEMBLE  
AND CHAMBER SINGERS

MACK WILBERG (b. 1955)

**Come, Thou Fount of Every Blessing**

Come, Thou Fount of every blessing,  
Tune my heart to sing Thy grace;  
Streams of mercy, never ceasing,  
Call for songs of loudest praise.  
Teach me some melodious sonnet,  
Sung by flaming tongues above.  
Praise the mount! I'm fixed upon it,  
Mount of Thy redeeming love.

Here I raise my Ebenezer;  
Hither by Thy help I'm come;  
And I hope, by Thy good pleasure,  
Safely to arrive at home.  
Prone to wander, Lord, I feel it,  
Prone to leave the God I love;  
Here's my heart, O take and seal it;  
Seal it for Thy courts above.

Jesus sought me when a stranger,  
Wandering from the fold of God;  
He, to rescue me from danger,  
Interposed His precious blood.  
Prone to wander, Lord, I feel it,  
Prone to leave the God I love;  
Here's my heart, O take and seal it;  
Seal it for Thy courts above.

O to grace how great a debtor  
Daily I'm constrained to be!  
Let Thy goodness, like a fetter,  
Bind my wandering heart to Thee:  
Prone to wander, Lord, I feel it,  
Prone to leave the God I love;  
Here's my heart, O take and seal it;  
Seal it for Thy courts above.

(Robert Robinson, 1758)

# Chorale Personnel

## **SOPRANO**

Beth-Anne Ake  
Hannah Alexander  
Paige Camilli  
Lauren Camp  
Queenester Covington  
Lindsey Fortner  
Jordan Foster  
Brittany Griffith  
Ciara Hart  
Amanda Howell  
Haley Meyers  
Elena Prestwood  
Amanda Ringwalt  
Sarah Steele  
Rachel Stein  
Tyler Storey  
Jessica Suarez  
Mae Thornton  
Ashley Tracy  
Niccole Winney

## **ALTO**

Kate Chastain  
Kelley Delchamps  
Ashley Doyal  
Meredith Hall  
Denise Hernandez  
Lauren Jacques  
Kathleen Kellner

Erika Kirtland  
Danielle Moller  
Ai Nguyen  
Amy O'Connell  
Lexi Prine  
Samantha Richmond  
Ashley Rosenmeyer  
Melissa Santamaria  
Taylor Smith  
Colette Snell  
Brynn Toland  
Christina Vehar  
Lucy Zapata

## **TENOR**

Christian Artieda  
Christopher Campbell  
Romei Hinds  
Brian Lee  
Perry Morris

## **BASS**

Andy Dang  
Donevon Howard  
Joshua Little  
Samuel Littrell  
Lucas Oliver  
Kayne Thibodeaux

# Women's Choir Personnel

## **SOPRANO 1**

Jenna Byess  
Laurie Davis  
Morgan Gose  
Ashley Hay  
Joyclyn Kinsey  
Annie Lovvorn  
Shannan O'Dowd  
Celina Paige  
Madeline Scott  
Wei Sun

## **SOPRANO 2**

Brenda Almaras  
Adama Diallo  
Lindsey Fortner  
Megan Gibson  
Ciara Hart  
Ashley Hazel  
Hannah Koval  
Ashley Naffziger  
Maria Phillips  
Amanda Ringwalt



Leah Sexton  
Sana Zindani

**ALTO 1**

Vanessa Benitez  
Cassandra Ganthier  
Brittany Griffith  
Camille Hathaway  
Denise Hernandez  
Natasha Lee  
Jessica Morris  
Ashlyn Pierce  
Marissa Scott  
Jessica Smith  
Christina Vehar

**ALTO 2**

Naarah Callender  
Katherine Chastain  
Ashley Doyal  
Barbara Griffin  
Danielle Smith  
Sarah Stevens

## Men's Ensemble Personnel

**TENOR 1**

Joseph McBrayer  
Kevin Loggins  
Terry Pendleton  
Travis St. Dic  
Forrest Starr  
Alexander Trull  
Brian Van Buskirk

**TENOR 2**

Jesse Alexander  
Terrell Flemings

Elliott Folds  
Jake Glover  
Thomas Hartwell  
Conner Horton  
Erinn Johnson  
Julian Nole  
Zach Planchet  
Joss Stark  
Alexander Turner

**BARITONE**

Michael Bart  
Micah Davis  
Kristopher Davis  
Dylan Gray  
Cody Hixon  
Daniel Hidalgo  
Timothy Marshall  
Matthew Siano  
Andy Tuttle  
Jose Valdez

**BASS**

Nathan Brosy  
Benjamin Cubitt  
Sean Eliason  
Luke Hedrick  
Nicholas Kaye  
Abisai Pena  
Jason Raphael  
Trevor Sands  
Julian Selano  
Ryan Stoyer  
Jacob Wachtel  
Hunter Young

# Chamber Singers Personnel

## **SOPRANO**

Vanessa Burnham  
Victoria Caracci  
Emily Crisp  
Megan Gibson  
Amy Hebel  
Ashley Naffziger  
Shannan O'Dowd  
Siobhan Rodriguez  
Brianna Westland

## **ALTO**

Naarah Callender  
Camille Hathaway  
Karen Martin  
Julie Mitchell  
Avery Rabbitt  
Susan Reyes  
Delaney Rogers  
Kim Royer  
Madeline Scott  
Lana Urbina  
Paris Werner

## **TENOR**

Kris Davis  
Eric Donaldson  
Jake Glover  
Thomas Hartwell  
Kevin Loggins  
Joseph McBrayer  
Terry Pendleton  
Forrest Starr  
Travis St. Dic  
Alex Trull  
Brian Van Buskirk

## **BASS**

Michael Bart  
Sean Eliason  
Dylan Gray  
Daniel Hidalgo  
Erinn Johnson  
Timothy Marshall  
Julian Nole  
Jason Raphael  
Andy Tuttle

# Program Notes

## **Laudate Dominum**

GIUSEPPE OTTAVIO PITONI

Pitoni was an organist and composer from Perugia, Italy. He became one of the leading musicians in Rome during the late Baroque era. His contributions to liturgical music in Rome were profound as composer, organist, maestro di capella, writer on music theory and history, and as Esaminatori dei Maestri for the Academy of St. Cecilia. He was extremely prolific, with 325 masses, 800 Psalm settings and 235 motets. He prepared a complete year of music for St. Peter's Cathedral, with settings for the masses and offices of every Sunday and Holy day.

## **Two Eastern Pictures**

GUSTAV HOLST

Gustav Holst was an English composer, arranger, and teacher. He wrote across a wide range of genres with a distinct compositional style that reflected influences from English folksong revival to Indian raga. His interest in Indian mythology be-

came musically evident in the opera *Sita* composed between 1901-1906. In 1911, the publication of *Rig Veda Hymns* and *Two Eastern Pictures* brought much attention to Holst. These works have been described as pictorial rather than religious with a sacred quality that clearly touched the composer's imagination.

### **Reconciliation**

STEPHEN CHATMAN

Stephen Chatman's *Reconciliation* uses text from Walt Whitman's *Drum Taps*, which focuses on the unity of all people, even those fighting against each other. The text poignantly notes that war creates personal losses for everyone. The flugelhorn is featured as a solo voice heard in the distance creating a soft and haunting melody.

### **Be Thou My Vision**

MICHAEL ENGELHARDT

Apologies to those who prefer to hear sweet, sentimental, or introspective arrangements of this time-honored hymn. This arrangement begins with a burst of joy and an off-kilter dance in 7/8 meter. We plumb to the depths in the middle verse, which is something, like a warrior's prayer on the eve of battle. Then it rises up with epic confidence to a powerful conclusion.

The overall contour of the arrangement is a metaphor for how we approach endeavors in life. We charge into a new endeavor brimming with bright optimism. But inevitably, at some point, we are confronted with our own limitations, weaknesses, failings, and mortality. It is then that we look deep inside and to the highest of heights for our help. Only after plumbing the depths of our souls, and perhaps experiencing what the psalmist calls "the valley of the shadow of death" can we arise with new strength, real strength. And also with a renewed aim that is higher and somehow deeper than before.

- Michael Engelhardt

### **Kyrie**

from *Missa in Angustiis*

JOSEPH HAYDN

Joseph Haydn helped to create Viennese Classicism and introduced elements of the coming Romantic period. This is best seen in his masses after the Josephinian reforms were lifted. *Missa in Angustiis*, "Mass in time of affliction" is also known as the Nelsonmesse or Lord Nelson Mass (1798). Written in dark D minor (it is Haydn's only extant Mass in a minor key), the work displays an intensity reminiscent of Haydn's *Sturm und Drang* works partnered with the technical brilliance of

the London symphonies. Haydn wrote 12 masses in two major periods of his life. The Nelsonmesse is from the second period of writing after living in London and writing his famous “London Symphonies”. There is a direct lineage to the massive scale of the Masses in the latter period, which are reminiscent of a full symphonic form of Sonata Allegro with an exposition, development, recapitulation, and coda. The opening forgoes the Adagio introduction so common in the symphonies and several other Masses and launches directly into the Allegro tempo with a fierceness well meriting the choral invocation, “Kyrie eleison” (“Lord have mercy”). Indeed this opening movement is filled with a sense of desperation: the growing intensity of the descending chromatics “sighs” in the second Kyrie culminates with the return of the original theme, made more heart wrenching by the soprano soloist’s florid cries.

### **A Dream Within a Dream**

JULIE MITCHELL

poet Edgar Allan Poe

Edgar Allan Poe’s “A Dream Within a Dream” was published in 1849 in a periodical titled *Flag of Our Union*. The poem displays the slipping of time and memories and how one cannot simply hold on to each thing in life, and the narrator questions what is real versus dream. While composing the piece, Julie Mitchell frequently used text-painting, making sure that the music conveyed the swelling and crashing of waves and the subtle quietness of memories disappearing. There also is a great sense of capturing the darkness that is often felt when reading any of Poe’s works.

- Julie Mitchell

### **Le chant des oyseaux**

CLÉMENT JANEQUIN

Clément Janequin was a French composer of the Renaissance period; known almost exclusively for his secular works. Janequin is the most famous for the program chanson, a composition in which descriptive devices are used in abundance. *Les Chant des oyseaux* imitates the sounds produced by different birds which are characterized by street sounds, bird calls and trills, repeated short notes, repetitive patterns, with fast articulate rhythms. Attributes of Janequin’s style illustrated by this work include the use of many rapid repeated notes to effect an excited declamatory style, often occurring in conjunction with static harmony, phrases that are imitative with clear sections.

Cik Naksnī (nas) pret ziemeļi redzēju Kāvus karojam =  
How to sleep (ing) against northern seen  
kavi = fighting karo kavi pie debesu vedīs karus mūs zemē =  
fighting kavi at heavenly (sky) lead (to) wars us down

Kāvi are a mythological manifestation of the Arctic Lights, sometimes also called the Northern Lights. In olden times, people believed they were the restless spirits of fallen warriors, still engaged in great battles in the sky. Located far enough from the North, people of Latvia saw the Northern Lights quite rarely: in the northern sky, low on horizon and mostly in faint green color. If they witnessed the lights in red color, the activity of the Northern Lights had to be extremely strong that night; in those nights the picture was more impressive because the Northern Lights were visible higher in the sky. Therefore ancient people of Latvia tied the picture to fighting, a battle in the sky and hoped that the war will not reach their land. Having read the journals written by both Charles Francis Hall and Fridtjof Nansen, 19th century Arctic explorers, I was taken by the beauty with which they described the Northern Lights they had witnessed almost every night. And when in December of 2012 being beyond the Polar Circle in Northern Norway I myself experienced significant displays of Aurora Borealis, a music started to arise in me echoing Hall's and Nansen's testimonies and the ancient Latvian folk song: Whenever at night, far in the north I saw the kāvi soldiers (Northern Lights) having their battle, I was afraid, perhaps they might bring a war to my land, too. From the journals of Arctic explorers Charles Francis Hall (1821-1871) and Fridtjof Nansen (1861-1930).

- Eriks Esenvalds

## Biographies

**A**lison Mann is Associate 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. Mann also supervises student teachers and serves as Conductor of the KSU Women's Choir and KSU Chorale.

A native of Florida, Mann taught in the Orlando public schools as director of choral activities at William R. Boone High School and was also the assistant conductor of the Orlando Chorale. While in Orlando, choirs and soloists under her direction received top honors at the district and state levels.

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. Dr. Mann has studied conducting and music education with André Thomas, Kevin Fenton, Sharon J. Paul, Judy Bowers, and Harry Price. Dr. Mann is currently the Southern Division ACDA Women's Choir Repertoire and Standards chair, and the Georgia state ACDA Membership Chair. Mann has also served as the ACDA Multicultural and Ethics Repertoire and Standards Chair for the states of Georgia and Oregon and the Georgia Women's Choir Repertoire and Standards Chair. The Women's Choir has performed on numerous occasions with the KSU Symphony Orchestra, and performed the world premiere of Nico Muhly's composition, "How Soon" with Grammy award-winning ensemble, eighth blackbird. Additionally, they were invited to sing at the GMEA 2014 In-Ser vice Conference in Savannah. Her professional affiliations include the American Choral Directors Association, National Association for Music Education, Georgia Music Educators Association, National Collegiate Choral Organization, and the International Society for Music Education. Her research has been presented at the state, regional, and international levels. Dr. Mann is an active conductor, clinician, adjudicator, and researcher.

### **Leslie Blackwell, conductor**

**L**eslie J. Blackwell is the Director of Choral Activities and 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 Men's Ensemble and KSU Chamber Singers as well as teaching advanced choral conducting and literature along with supervision of student teachers. 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 National, Regional, and State conferences of the American Choral Directors Association as well as numerous Georgia Music Educators Association State Conventions. In 2010 Dr. Blackwell presented *Songs of South America* for the American Choral Directors Association with the KSU Chamber Singers, featuring music of South America based upon her choral research and work in Argentina. In October 2013 the KSU Chamber Singers was selected to perform at the National Collegiate Choral Organization 5th National Conference.

Recognized for her work with men's voices, Dr. Blackwell served six seasons as the Artistic Director of the Atlanta Gay Men's Chorus, conducted the 2013 Georgia

All-State 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!" The KSU Men's Ensemble performed at the 2012 Georgia Music Educators Association In-Service Conference in Savannah, Georgia and was a 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, Norma Raybon, John Haberman, Rodney Eichenberger, David Maslanka, Ola Gjeilo, Ethan Sperry, and Jefferson Johnson.

In addition to her commitments at Kennesaw State University, Dr. Blackwell is active as a clinician and adjudicator and holds memberships in MENC, GMEA, and ACDA. She also serves on the Board of Directors for Georgia ACDA. Currently, Dr. Blackwell is the Artistic Director and Founding Director of the Kennesaw State University Community & Alumni Choir.

## 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, boasting state-of-the-art facilities with 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.

### Connect with the School of Music

For more information about the School of Music, connect with us online at the websites below. Tweet at us during tonight's concert from Morgan Hall's Tweet Seats to connect with fellow concertgoers during the performance.

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ksutv.kennesaw.edu/musicKSU   musicKSU.com

**Please consider a gift to the Kennesaw State University School of Music.**  
<http://community.kennesaw.edu/GiveToMusic>

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## Upcoming Events

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

Thursday, April 24  
**Choral Ensembles**

Monday, April 28  
**Percussion Ensemble**

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 a patron services representative at 770-423-6650 to request services.