

KSU School of Music
presents

Fall Concert

featuring

Kennesaw State University Chorale,
Men's Ensemble,
and Chamber Singers



LESLIE J. BLACKWELL
CONDUCTOR

SHERRI N. BARRETT
ACCOMPANIST

Tuesday, September 27, 2016 at 8 pm
Dr. Bobbie Bailey & Family Performance Center, Morgan Hall
Thirteenth Concert of the 2016-17 Concert Season

program

KENNESAW STATE UNIVERSITY CHORALE

Hark, I Hear The Harps Eternal | arr. Alice Parker (b. 1925)

Alice Parker studied at Smith College and then received her master's degree from the Julliard School where she studied choral conducting with Robert Shaw. Ms. Parker arranged many works with Robert Shaw of folksongs, hymns and spirituals, which formed an enduring repertoire for choruses all around the world. One of her many folksong arrangements, *Hark, I Hear The Harps Eternal*, evokes a strong rhythmic drive with two intriguing juxtaposed motives. This folksong arrangement has been a staple in the choral repertoire for 40 years.

Hark, I hear the harps eternal
Ringing on the farther shore,
As I near those swollen waters
With their deep and solemn roar.

Hallelujah, hallelujah,
Hallelujah, Praise the Lamb!
Hallelujah, hallelujah,
Glory to the great I AM!

And my soul, tho' stain'd with sorrow,
Fading as the light of day,
Passes swiftly o'er those waters,
To the city far away.

Souls have cross'd before me, saintly,
To that land of perfect rest;
And I hear them singing faintly
In the mansions of the blest.

Hallelujah, hallelujah,
Hallelujah, Praise the Lamb!
Hallelujah, hallelujah,
Glory to the great I AM!

O magnum mysterium | Ivo Antognini (b. 1963)

Ivo Antognini is a modern Swiss composer whose works have received numerous accolades and are published all around the world. The text of *O magnum mysterium* originates from the Matins of Christmas and was a responsorial chant proclaiming the birth of Jesus Christ.

*O magnum mysterium,
et admirabile sacramentum,
ut animalia viderent Dominum
natum,
iacentem in praesepe.
Beata virgo, cuius viscera
meruerunt portare
Dominum Christum.
Alleluia.*

O great mystery,
and wonderful sacrament,
that animals should see the
new-born Lord,
lying in a manger.
Blessed is the Virgin whose womb
was worthy to bear
Christ the Lord.
Alleluia!

Achieved is the Glorious Work | Joseph Haydn (1732-1809)
from *The Creation*

Huijeong Lee and Grace Johnston, *violins*
Rachel Fishback, *viola*
Michael Roberts, *cello*

Joseph Haydn is one of the great composers of the Classical Era. He is considered to be one of the pinnacles of true Classical tradition alongside Mozart. *Achieved is the Glorious Work* comes from Haydn's oratorio *The Creation* written in 1798. Haydn conceived *The Creation* after attending the Handel Commemoration at Westminster Abbey in 1791. The intricate fugal writing in a Handelian style evidences this influence. The text for *Achieved is the Glorious Work* references the end of the sixth day of creation.

Achieved is the glorious work;
Our song let be the praise of God.
Glory to His Name forever.
He, sole, on high, exalted reigns,
Hallelujah!

He Never Failed Me Yet | Robert Ray (b. 1946)

Marcel Benoit III, Kenan Mitchell and Brittany Griffith, *soloists*
Christina Vehar, Grace Breazeale, Xandrya Edwards
and Sierra Manson, *soloists*

Robert Ray graduated from Northwestern University with a degree in piano performance. He wrote *Gospel Mass* in 1979 and recently premiered the orchestral version of his *Gospel Magnificat* with the St. Louis Symphony Orchestra. *He Never Failed Me Yet* is a powerful gospel work with tremendous appeal and a definitive stylistic character.

I will sing of God's mercy,
Every day, every hour, He gives me power.

I will sing and give thanks to Thee
For all the dangers, toils and snares
That He has brought me out.

He is my God and I'll serve Him,
No matter what the test.
Trust and never doubt,
Jesus will surely bring you out,
He never failed me yet.

I know God is able to deliver in time of storm.
And I know that He'll keep you
Safe from all earthly harm.
One day when my weary soul is at rest,
I'm going home to be forever blessed.
Trust and never doubt,
Jesus will surely bring you out,
He never failed me yet.

Didn't my God deliver Moses from King Pharaoh?
And didn't He cool the fiery furnace
For Shadrach, Meshach, and Abednego?
When I think of what my God can do,
He delivered Daniel,
I know He will deliver you.
Trust and never doubt,
Jesus will surely bring you out,
He never failed me yet.

KENNESAW STATE UNIVERSITY MEN'S ENSEMBLE

Quatre petites prières de Saint François d'Assise | Francis Poulenc
(1899-1963)

Movement IV

Forrest Starr, *soloist*

"Of course I honor Saint Francis," commented Francis Poulenc on one occasion, "but he is a little intimidating. At any rate, I wanted my musical settings of his poignant little prayers to be an exercise in humility."

Scored for a cappella men's choir, Poulenc's *Quatre petites prières de St. François d'Assise* were composed for and dedicated to the monastery choir at Champfleury and particularly for a monk named Frère Jérôme, Poulenc's great-nephew.

The archaic textures of plainchant and early polyphony are utilized throughout. The Medieval sounds of Leonin's Notre Dame School are blended seamlessly with Poulenc's own musical language to create a piece that shares a certain reverence and solemnity with its predecessors.

*O mes très chers frères
et mes enfants bénis pour toute
l'éternité,
écoutez-moi, écoutez la voix de
votre Père:*

O my very dear brothers
and my children blessed for all
eternity,
listen to me, listen to the voice of
your Father:

*Nous avons promis de grandes
choses,
on nous en a promis de plus
grandes;
gardons les unes et soupignons après
les autres.
Le plaisir est court, la peine
éternelle.
La souffrance est légère, la gloire
infinie.
Beaucoup sont appelés, peu sont
élus,
tous recevront ce qu'ils auront
mérité. Ainsi soit-il.*

We have promised great things,
we have been promised yet greater
than them;
let us keep the former and long for
the latter.
The pleasure is brief, the punishment
eternal.
The suffering is light, the glory
infinite.
Many are called, few are chosen.
All will receive what they have
merited. So be it.

Nella fantasia / Vita nostra | arr. David Maddux (b. 1954)

Savannah English, *oboe*

The song *Nella fantasia* (In My Fantasy) was originally an instrumental piece called *Gabriel's Oboe* from the motion picture *The Mission* (1986), but British soprano Sarah Brightman hounded Academy Award® winning composer Ennio Morricone for several years to turn it into a song until he finally relented. With an original Italian text by Chiara Ferrau, *Nella fantasia* first appeared on Brightman's 1998 album, *Eden*. The song's fantasy envisions a just world of peace and harmony, a world that grows ever brighter where we may ... *dream of spirits that are always free, like the clouds that fly, full of humanity in the depths of the spirit.*

*Nella fantasia io vedo un mondo
giusto,*

In my imagination I see a fair world,

Che soffia sulle città, come amico.

That breathes on the cities, like a friend.

Io sogno d'anime che sono sempre libere,

I dream of souls that are always free,

*Come le nuvole che volano,
Pien' d'umanità in fondo all'anima.*

Like the clouds that fly,
Full of humanity in the depths of the soul.

*Nella fantasia io vedo un mondo chiaro,
Lì anche la notte è meno oscura.*

In my imagination I see a bright world,
Even the night is less dark there.

Io sogno d'anime che sono sempre libere,

I dream of souls that are always free,

*Come le nuvole che volano.
Nella fantasia esiste un vento caldo,*

Like clouds that fly.
In my imagination there exists a warm wind,

Che soffia sulle città, come amico.

That breathes on the cities, like a friend.

Io sogno d'anime che sono sempre libere,

I dream of souls that are always free,

*Come le nuvole che volano,
Pien' d'umanità in fondo all'anima.*

Like clouds that fly,
Full of humanity in the depths of the soul.

Vita, vita nostra

Life, our life

Tellus nostra

our land

Vita nostra

our life

Sic clamant

so they say

Poena, poena nostra

Punishment, our punishment

Vires nostra

our violence

Poena nostra

our punishment

Sic clamant

so they say

Ira, ira nostra

Anger, our anger

Fides nostra

our faith

Ira nostra

our anger

Sic clamant

so they say

Prayer of the Children | music by Kurt Bestor (b. 1958)

arr. Andrea S. Klouse (b. 1955)

Kurt Bestor is an American composer, performer, and arranger. Bestor's *Prayer of the Children* is his most famous and most performed choral composition. This piece was written in light of the Yugoslav wars to honor the children of the former Yugoslavia. Ironically, this song was never intended for publication. The inspiration for *Prayer of the Children* came while Bestor was living in the former Yugoslavia and witnessing the horrendous civil war that was taking place. The composition was inspired by the frustrations and deep feelings he had for the suffering children.

Can you hear the prayer of the children?
On bended knee, in the shadow of an unknown room.
Empty eyes with no more tears to cry,
Turning heavenward toward the light

Crying Jesus, help me
To see the morning light of one more day
But if I should die before I wake,
I pray my soul to take

Can you feel the hearts of the children?
Aching for home, for something of their very own
Reaching hands, with nothing to hold on to,
But hope for a better day a better day

Crying Jesus, help me
To feel the love again in my own land
But if unknown roads lead away from home,
Give me loving arms, away from harm

Can you hear the voice of the children?
Softly pleading for silence in a shattered world?
Angry guns preach a gospel full of hate,
Blood of the innocent on their hands

Crying Jesus, help me
To feel the sun again upon my face,
For when darkness clears I know you're near,
Bringing peace again

Dali cujete sve djecje molitive?
(Croatian translation: 'Can you hear all the children's prayers?')
Can you hear the prayer of the children?

Wedding Qawwali | A. R. Rahman (b. 1966) | arr. Ethan Sperry (b. 1971)

Selena Sanchez, Brooks Payne, Joe Donohue, *percussionists*

A qawwali is a musical form that traces its origins back to 14th century Persia. Even though the lyrics of many qawwali's may appear secular, they are all meant to emphasize praise and longing for the Divine and humanity's relationship with God. Today qawwali's are heard primarily in India, Pakistan, and Bangladesh and are performed exclusively by men. Eight to ten musicians sit cross-legged on the ground in two rows: soloists and harmonium player/instrumentalists in front and chorus and percussionists in back. Instruments and soloist begin in a somewhat improvisatory fashion, followed immediately by the soloist singing the first verse. The chorus and percussion enter last, adding texture and complexity to the sound and restating the most important line in the song: "Sohna mera sohna, mahi sohna" (my darling is like gold).

This particular qawwali setting comes from a contemporary musical, *Bombay Dreams*, written by Bollywood composer A. R. Rahman. The story focuses on Akaash, a man who struggles with his abrupt rise to fame and wealth from humble beginnings in a Bombay slum. The wedding is a culminating event of the musical, when Akaash finally weds Priya (a wealthy woman from a famous family who helped him rise out of his poverty).

Mubaraqa!

Congratulations!

Sohna mera Sohna, Maahi Sohna

My darling is like gold

Mera rang de lalaariya

Color me red

Rang de dupatta mera, rang de lalaariya

Color my veil in red

Mere hathon me laga de rang mehendi lalaariya

Apply red henna to my palms

Mil gaya, mujhe mil gaya

I have found

Rahmaton ka rang khil gaya

All my prayers are blooming in color

Sab gale mile shagun manye e

Let's all embrace and follow the rituals

Sajna ke geet sunaye e

Let's sing songs for my beloved

Paraji Pera Liya

With our scarves flowing under our legs

KENNESAW STATE UNIVERSITY CHAMBER SINGERS

Sing Unto God | George F. Handel (1685-1759)

from *Judas Maccabaeus*

George Frederic Handel was a German composer from the Baroque era (1600-1750) and received his musical training in both Germany and Italy. He was influenced by both the Italian Baroque style and the polyphonic choral music used by German composers. *Judas Maccabaeus* composed in 1746 is an Oratorio in three acts. *Sing Unto God* is a celebration of the heroic actions of Judas Maccabaeus containing a plethora of melismas, energetic rhythms, and a jubilant chorus indicative of Baroque choral music.

Sing unto God, and high affections raise,
To crown this conquest with unmeasur'd praise.

He Watching Over Israel | Felix Mendelssohn (1809-1847)

from *Elijah*

Mendelssohn's composition *Elijah*, 1846, is a work written about the Old Testament prophet Elijah. *Elijah* is modeled after the oratorios of the baroque masters, Bach and Handel, yet reflect the lyricism and style of early Romantic composers. In the chorus *He Watching Over Israel*, the choir represents a multitude of angels singing over a sleeping Elijah. They sing to remind him of God's goodness and ever faithfulness.

Siehe, der Hüter Israels schläft noch schlummert nicht. He watching over Israel slumbers not, nor sleeps.

Wenn du mitten in Angst wandelst, so erquicket er dich. Shouldst thou walking in grief, languish; He will quicken thee.

Even When He Is Silent | Kim André Arnesen (b. 1980)

The text of the piece *Even When He Is Silent* was found after World War II, written on the wall of a concentration camp. Imagining what that person went through makes the words so powerful. As I read them, it was a Credo - when everything is dark and difficult in life you might wonder where God is, or if God is there at all. This is about keeping faith in God, love, and hope. I think of the sun as a metaphor for hope.

- Kim Arnesen

I believe in the sun even when it's not shining.
I believe in love even when I feel it not.
I believe in God even when He is silent.

Divi sirmi kumeliņi | arr. by Ethan Sperry (b. 1971)

Joe Donohue, Selena Sanchez, *percussionists*

Divi is a Latvian folk song arranged by Ethan Sperry to tell the story of the horses that God rides on. These horses can be heard in the percussion and the cross rhythms used in the melody. The piece is also an allegory for the oppression that Latvia experienced for many years. Throughout the piece, the listener can hear the longing of the people to be free, and the horses running and being restless in the stable are a representation of that.

Divi sirmi kumeliņi (Two grey steeds) is a mythological song about heavenly affairs. Here are two steeds belonging to God's Sons: the Sun rises from their golden saddles, the Moon rises from their silver bridles, and the Morning Star flickers at the ends of the reins.

Divi sirmi kumeliņi
uzakmeņa auzaseda.

Two grey steeds
On a rock ate oats.

Dieva delu kumeliņi
Saules meitu precinieku.

They were the steeds of God's Sons,
The steeds of those who would wed
the Sun's Daughter.

Pie segliemi saule leca,
Pie iemauktu menestinis.

Both had golden saddles,
[Both had] silver bridles.

Visiem bija zelta segli,
Sudra biņa iemauktiņi.

The sun rose from their saddles,
The moon rose from their bridles,

Pavadiņas galiņai
Rīta zvaigzne ritināja.

At the ends of their reins
The Morning Star flickered
[literally: rolled or bounced].

personnel

KENNESAW STATE UNIVERSITY CHORALE

SOPRANO

Tori Anderson
Grace Breazeale
Madison Coffey
Lauryn Davis
Rose Fishman
Devon Flack
Jasmine Howell
Lily Ko
Katie Mackeil
Sierra Manson

SOPRANO (cont.)

Lindsay Peterson
Elena Prestwood
Ashley Rutkowski
Elizabeth Shaver
Sarah Shiver
Hannah Smith
Rachel Stein
Mae Thornton
Christina Vehar
Sahaanaa Venkat

ALTO

Daneel Bennett
 Allison Chipman
 Audine Crosse
 Xandy Edwards
 Lauren Faulkner
 Brittany Griffith
 Alejandra Hillier
 Sara Jaeger
 Deanna Johnson
 Kirah Martin
 Ai Nguyen
 Lulu Pearce
 Marielle Reed
 Elizabeth Reeves
 Riley Schatz
 Abigail Snyder
 Sarah Stevens
 Graciela Vera

TENOR

Matthew Boatwright
 Sarah Buelow
 Aldo Cardenas

TENOR (cont.)

Kristopher Davis
 Connor Finton
 Gregor Haas
 Dennis Korwek
 Jimmy White

BASS

Marcel Benoit III
 Mouad Boughamza
 Nick Carlton
 Will Cathey
 Miles Clayton
 Dean Emert
 Jonathan Flores
 Griffin Hargrove
 Roger Ibrahim
 Kenan Mitchell
 Ian Prost
 Joey Purser
 Jimmy Roberts
 Phillip Staples
 Sam Thompson

KENNESAW STATE UNIVERSITY MEN'S ENSEMBLE**TENOR 1**

Nathanel Johns
 Chase Law
 Anthony Morris
 Jeremiah Robinson
 Travis St. Dic
 Caleb Stack
 Forrest Starr
 Bradley Weaver

TENOR 2

Matthew Boatwright
 Riley Carson
 Connor Finton
 Taylor Hall
 Dennis Korwek
 Michael Korwek
 Dylan Peltonen
 Joss Stark
 Michael Stewart

BARITONE

Benjamin Cubitt
 Jacob Chapman
 Ryan Cox
 Terrell Flemming
 Lucas Gray
 Kevin Loggins
 Cody O' Shea
 Michael Risacher
 Phillip Staples
 Jeremy Valore
 Brandon Ward

BASS

Marcel Benoit III
 Matthew Dollar
 Sean Eliason
 Kenan Mitchell
 Jose Rodriguez
 Matt Welsh

KENNESAW STATE UNIVERSITY CHAMBER SINGERS

SOPRANO

Emma Bryant
Victoria Caracci
Mary Allison Hamby
Emily Hering
Claire Pappas
Callaway Powlus
Nasia Shearod
Hallie Skelton
Jennell Smith

ALTO

Emily Bateman
Ziara Greene
Shelby Levine
Ebony Lockwood
Erika Palmer
Regan Romuno
Macy Swanson
Tessa Walker
Deondria West

TENOR

Taylor Hall
Anthony Morris
Jason Raphaël
Jeremiah Robinson
Caleb Stack
Forrest Starr
Michael Stewart
Reed Williams

BASS

Marcel Benoit III
Ryan Cox
Terrell Flemings
Lucas Gray
Kevin Loggins
Blake McNeal
Cody O'Shea
Ian Prost
Brandon Ward
Matthew Welsh

biographies

SHERRI N. BARRETT, *Principal Accompanist*

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 and Paris Conservatory. Ms. Barrett has recorded two solo piano CD's and has been an active soloist, accompanist and adjudicator in the Atlanta area for over 25 years. She has performed in the United States and Europe as soloist, in chamber ensembles and accompanist for various choral groups. She maintains a teaching studio out of which several students have won international piano competitions. She is presently serving as pianist for two Atlanta area churches, and under the baton of Dr. Leslie J. Blackwell, the Kennesaw State University Chamber Singers, Men's Ensemble, and KSU Community and Alumni Choir. Ms. Barrett is a member of the National Music Teachers Association and the International Music Fraternity Delta Omicron.

LESLIE J. BLACKWELL, *Director of Choral Activities,
Professor of Music and Music Education*

Leslie 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. 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 were 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, established the annual KSU Male Chorus Day at Kennesaw State University, bringing upwards of 200 high school male students to campus, conducted the 2013 Georgia All-State Men's Chorus, and 2016 Alabama All-State Men's Chorus. Under Dr. Blackwell's direction the KSU Men's Ensemble, a non-auditioned ensemble, has achieved prestigious accomplishments on a State, Regional, and National stage.

Influential musicians with whom Dr. Blackwell has worked are Robert Shaw, Ann Howard-Jones, Yoel Levi, Norma Raybon, John Haberlen, David Maslanka, Ola Gjeilo, Ethan Sperry, Brian Schmidt 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 as the Repertoire and Standards Chair for Men's Choirs, Georgia ACDA. Currently, Dr. Blackwell is the Artistic Director and Founding Director of the Kennesaw State University Community & Alumni Choir.

SCHOOL OF MUSIC FACULTY AND STAFF

Stephen W. Plate, *Director*

Music Education

Janet Boner	Cory Meals
Kathleen Creasy	Harry Price
Charles Jackson	Terri Talley
Alison Mann	Chris Thibdeau
Angela McKee	Amber Weldon-
Richard McKee	Stephens

Music History & Appreciation

Drew Dolan	Heather Hart
Edward Eanes	Kayleen Justus

Music Theory, Composition, Technology

Judith Cole	Laurence Sherr
Steve Dancz	Benjamin
Kelly Francis	Wadsworth
Jennifer Mitchell	Jeff Yunek

Woodwinds

Robert Cronin, *Flute*
Todd Skitch, *Flute*
Christina Smith, *Flute*
Cecilia Price, *Flute, Chamber Music*
Elizabeth Koch Tiscione, *Oboe*
John Warren, *Clarinet, Chamber Music*
Andrew Brady, *Bassoon*
Sam Skelton, *Saxophone*
Luke Weathington, *Saxophone*

Brass & Percussion

Doug Lindsey, *Trumpet, Chamber Music*
Mike Tiscione, *Trumpet*
Anna Dodd, *Horn*
Jason Eklund, *Horn*
Tom Gibson, *Trombone*
Nathan Zgonc, *Trombone*
Brian Hecht, *Bass Trombone*
Martin Cochran, *Euphonium*
Bernard Flythe, *Tuba / Euphonium*
John Lawless, *Percussion*

Strings

Helen Kim, *Violin*
Kenn Wagner, *Violin*
Justin Bruns, *Chamber Music*
Catherine Lynn, *Viola*
Paul Murphy, *Viola*
Charae Krueger, *Cello*
James Barket, *Double Bass*
Joseph McFadden, *Double Bass*
Elisabeth Remy Johnson, *Harp*
Mary Akerman, *Classical Guitar*

Voice

Stephanie Adrian	Leah Partridge
Jessica Jones	Valerie Walters
Eileen Moremen	Todd Wedge
Oral Moses	Jana Young

Piano

Judith Cole, *Collaborative Piano*
Julie Coucheron
Robert Henry
John Marsh, *Class Piano*
Soohyun Yun

Jazz

Justin Chesarek, *Jazz Percussion*
Wes Funderburk, *Jazz Trombone, Jazz Ensembles*
Tyrone Jackson, *Jazz Piano*
Marc Miller, *Jazz Bass*
Sam Skelton, *Jazz Ensembles*
Rob Opitz, *Jazz Trumpet*
Trey Wright, *Jazz Guitar, Jazz Combos*

Ensembles & Conductors

Leslie J. Blackwell, *Choral Activities*
Alison Mann, *Choral Activities*
Cory Meals, *University Band, Marching Band*
Oral Moses, *Gospel Choir*
Eileen Moremen, *Opera*
Nathaniel Parker, *Symphony Orchestra*
Christopher Thibdeau, *Philharmonic Orchestra*
Debra Traficante, *Wind Symphony, Marching Band*
David T. Kehler, *Wind Ensemble*

School of Music Staff

Julia Becker, *Administrative Specialist III*
David Daly, *Director of Programming and Facilities*
Susan M. Grant Robinson, *Associate Director for Administration*
Joseph Greenway, *Technical Director*
Erik Kosman, *Technical Coordinator*
Dan Hesketh, *Digital Media Specialist*
June Mauser, *Administrative Associate II*
Richard Peluso, *Coordinator of Band Operations and Outreach*
Shawn Rieschl Johnson, *Facility Operations Manager*

Ensembles in Residence

Atlanta Percussion Trio
KSU Faculty Jazz Parliament
Georgia Youth Symphony Orchestra and Chorus
KSU Faculty Chamber Players
KSU Faculty String Trio
KSU Community and Alumni Choir

about the school of music



Welcome to the Bailey Performance Center. We are thrilled that you are here!

The School of Music at Kennesaw State University is an exciting place to live, work and learn. Housed in the College of the Arts, the School is infused with masterfully skilled and dedicated performing teachers who care deeply about their profession, our programs, our community, and every student involved in music and the arts. This Performance Center is the jewel in our crown! We are so excited about the musical and

artistic events that happen here, and we are excited that you are here with us to enjoy them! The School of Music is busy preparing our students to be productive artists. We want them to be accomplished and creative leaders of the arts world of tomorrow, professionals who are diversely trained and well-practiced. Diverse in their backgrounds, our students hail from many of the leading musical arts and honors organizations from across the southeast, and as a School of Music, we are dedicated to the purpose of furthering the arts and cultural offerings to our region and beyond.


Please take a look through our program book and notice those who advertise with us. They support us financially and help make this performance possible. I know that they will appreciate your patronage and support! Also, please note our *"Name a Seat Campaign"* listed within this program book. In preparation of our tenth anniversary, we have established a goal of naming 100 seats. Perhaps there is someone you would like to see honored in this way!


I look forward to a long and rewarding relationship with you. With your continued support of music and the arts, there is nothing that we cannot accomplish together!


A handwritten signature in black ink that reads "Stephen W. Plate". The signature is fluid and cursive.


Stephen W. Plate, DMA
Director, KSU School of Music

connect with us

 /musicKSU

 @musicKSU

 /musicKSU

 @musicKSU

musicKSU.com

Visit the Live Streaming page on **musicKSU.com** to watch live broadcasts of many of our concerts and to view the full schedule of upcoming live streamed events.

Please consider a gift to the Kennesaw State University School of Music.

<http://community.kennesaw.edu/GiveToMusic>