School of Music

presents

KENNESAW STATE UNIVERSITY

Choral Ensembles

Choirs in “3-D”

featuring the music of

Dawson, Debussy, and Duruflé

Dr. Leslie J. Blackwell, conductor
Dr. Alison Mann, conductor
Tom Alderman, organ
Sherri Barrett, accompanist
Julie Cross, accompanist

Friday, April 24, 2009
8:00 pm
Mt. Bethel United Methodist Church

Sixty-first Concert of the 2008-2009 season

For the most current information, please visit
http://www.kennesaw.edu/arts/events/

Kennesaw State University

Upcoming Music Events

Saturday, April 25, 2009
Kennesaw State University
Community and Alumni Choir
8:00 pm • Bailey Performance Center Performance Hall

Sunday, May 3, 2009
Kennesaw State University
Georgia Youth Symphony Orchestra
7:00 pm • Bailey Performance Center Performance Hall
Kennesaw State University
School of Music

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PROGRAM
KSU Women’s Chorus

Swing Low, Sweet Chariot          arr. William L. Dawson (1899-1990)
Teonickia Pitts, soloist

Romance (Paul Bourget)           Claude Debussy (1862-1918)
arr. Alan Raines

L’âme évaporée et souffrante,            The vanishing and suffering soul,
L’âme douce, l’âme odorante           The sweet soul, the fragrant soul
Des lis divins que j’ai cueillis       Of divine lilies that I have picked
Dans le jardin de ta pensée,          In the garden of your thoughts,
Où donc les vents l’ont-ils chassée,   Where, then, have the winds chased it,
Cette âme adorable des lis?           This charming soul of the lilies?
N’est-il plus un parfum qui reste      Is there no longer a perfume that remains
De la suavité céleste                 Of the celestial sweetness
Des jours ou tu m’enveloppais         Of the days when you enveloped me
D'une vapeur surnaturelle,            In a supernatural haze,
Faite d'espoir, d'amour fidèle,       Made of hope, of faithful love,
De béatitude et de paix?              Of bliss and of peace?

Ain’–A That Good News!          arr. William L. Dawson

Dr. Alison Mann, conductor
Julie Cross, accompanist

Thank You

The Kennesaw State University Choral Program would like to thank the following for all their support and dedication. The Kennesaw State University administration including Joseph Meeks, Dean of the College of the Arts, Dr. Charles Schwartz, Interim Chair of the School of Music, and Susan Grant-Robinson, Associate Director of the School of Music. Thank you to the Kennesaw State University voice faculty who provide exceptional musical training to our students, Dr. Adam Kirkpatrick, Eileen Moremen, Dr. Oral Moses, Valerie Walters, Jana Young, and Dr. Russell Young. A special thank you to Kennesaw State University accompanists Sherri Barrett and Tom Alderman for serving as our organist. Further, we would like to express our gratitude to Mount Bethel United Methodist Church for the use of their facility, Ira Pittman, organist and Debbie Pierce, Minister of Music.
KSU Chamber Singers and KSU Chorale

*Ev’rytime I Feel the Spirit*  
arr. William L. Dawson  
Nick Morrett and John McClure, baritones

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

**INTERMISSION**

KSU Chamber Singers and KSU Chorale

*Requiem, Op. 9*  
Maurice Duruflé (1902-1986)

I. Introit  
II. Kyrie  
III. Offertorium (Domine Jesu Christe)  
IV. Sanctus  
V. Pie Jesu  
VI. Agnus Dei  
VII. Lux aeterna  
VIII. Libera me  
IX. In Paradisum

Dr. Leslie J. Blackwell, conductor  
Tom Alderman, organ
Requiem, Op. 9

I. Introit

Requiem aeternam
dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus in Sion,
et tibi reddetur
votum in Jerusalem;
exaudi orationem meam,
ad te omnis caro veniet.
Requiem aeternam
dona eis, Domine,
et lux perpetua luceat eis.

Eternal rest
give to them, O Lord,
and let perpetual light shine upon them.
A hymn, O God, becometh Thee in Zion,
and a vow shall be paid to Thee
in Jerusalem;
O Lord, hear my prayer,
albeit flesh shall come to Thee.
Eternal rest
give to them, O Lord,
and let perpetual light shine upon them.

II. Kyrie

Kyrie eleison,
Christe eleison.
Kyrie eleison.

Lord have mercy on us,
Christ have mercy on us.
Lord have mercy on us.

III. Domine Jesu Christe

Domine Jesu Christe, rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu.
Libera eas de ore leonis,
ne absorbant eam tartarus,
ne cadant in obscurum.
Sed signifer sanctus Michael
repraesentet eas
in lucem sanctam,
quam olim Abraham promissisti
et semini ejus.
Hostias et preces tibi, Domine,
laudis offerimus.
Tu suscipe pro animabus illis,
quarum hodie
memoriam facimus.
Sed —
O Lord Jesus Christ, King of glory,
deliver the souls of all the faithful
departed from the pains of hell
and from the deep pit;
Deliver them from the lion’s mouth
that hell engulf them not,
nor they fall into darkness.
But that Michael,
the holy standard bearer,
bring them into the holy light,
which Thou once didst promise
to Abraham and his seed.
We offer Thee, O Lord,
sacrifices and prayers of praise;
do Thou accept them
for those souls
whom we this day commemorate;
grant them, O Lord,
to pass from death to the life
which Thou once didst promise
to Abraham and his seed.

IV. Sanctus

Sanctus Dominus Deus Sabaoth,
pleni sunt coeli
et terra gloria tua.
Hosanna in excelsis!
Benedictus, qui venit
in nomine Domini.
Hosanna in excelsis!

Holy, Lord God of hosts.
The heavens and the earth
are full of Thy glory.
Hosanna in the highest.
Blessed is He Who cometh
in the name of the Lord.
Hosanna in the highest!

Organists. Since 1987, he has served as the Organist/Music Associate
at Roswell United Methodist Church, and played a major role in the
design of the 94-rank Möller Pipe Organ installed in the new Sanctuary
in 1989. Mr. Alderman also served as accompanist for The Michael
O’Neal Singers during the 1997 - 2000 seasons and for the Michael
O’Neal Chamber Singers from 1997 through the current season.

Sherri Barrett

Sherri N. Barrett received her bachelor’s degree in piano performance
from the University of Michigan and her master’s degree in piano
performance from the University of Tennessee. She studied with
Eugene Mancini of 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 Atlanta for over
20 years. She has performed in both the United States and Europe as a
soloist, in various 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
newly founded 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.
Pie Jesu Domine, 
dona eis requiem sempiternam.

Gentle Lord Jesus, 
grant them eternal rest.

Lamb of God, Who takest away 
the sins of the world:
grant them eternal rest.

May light eternal shine upon them, O Lord, 
with Thy saints forever, 
for Thou art kind.

Deliver me, O Lord, 
from eternal death 
on that dreadful day 
when the heavens 
and the earth shall be moved, 
and Thou shalt come 
to judge the world by fire.

Day of mourning, day of wrath, 
of calamity, of misery, 
the great day, 
and most bitter.

Eternal rest 
give to them, O Lord, 
and let perpetual light shine upon them.

Deliver me, O Lord, 
from eternal death 
on that dreadful day 
when the heavens 
and the earth shall be moved, 
and Thou shalt come 
to judge the world by fire.

May the angels 
receive them in Paradise, 
at thy coming may the martyrs receive thee 
and bring thee into the holy city Jerusalem 
There may the chorus of angels receive thee, 
and with Lazarus, once a beggar, 
may thou have eternal rest.
### KSU Women’s Chorus

<table>
<thead>
<tr>
<th>Soprano</th>
<th>Alto</th>
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</thead>
<tbody>
<tr>
<td>Rachel Becker</td>
<td>Kelsey Rose Allen</td>
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<tr>
<td>Tracy Bloomer</td>
<td>Katrina Brainerd</td>
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<tr>
<td>Holly Botella</td>
<td>Liz Garnsey</td>
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<tr>
<td>Caitlin Eicholtz Dolenc</td>
<td>Maggie Goodhart</td>
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<tr>
<td>Brooke Eastlick</td>
<td>Jenni Korhonen</td>
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<tr>
<td>Newt Fisk</td>
<td>Rachel Mercer</td>
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<tr>
<td>Morgan Gentry</td>
<td>Christy Rogers</td>
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<tr>
<td>Jessi Hicks</td>
<td>Jessica Stewart</td>
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<tr>
<td>Lindsey Ingle</td>
<td>Jasmine Thompson</td>
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<td>Natasha Larivee</td>
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<td>Morgan O’Kelley</td>
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<td>Teonickia Pitts</td>
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<td>Lindsay Swann</td>
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<td>Jasmine Thompson</td>
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### KSU Chamber Singers

<table>
<thead>
<tr>
<th>Soprano</th>
<th>Alto</th>
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<tbody>
<tr>
<td>Kristen Brent</td>
<td>Rachael Alexander</td>
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<tr>
<td>Rachel Espenshied</td>
<td>Amanda Branwer</td>
</tr>
<tr>
<td>Anna Gerlach</td>
<td>Brooke Eastlick</td>
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<tr>
<td>Amanda Newton</td>
<td>Sarah Harville</td>
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<tr>
<td>Megan Otte</td>
<td>Kati Stewart</td>
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<tr>
<td>Michaele Postell</td>
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<tr>
<td>Lindsay Swann</td>
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<thead>
<tr>
<th>Tenor</th>
<th>Bass</th>
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<tbody>
<tr>
<td>Michael Alcorn</td>
<td>Jon Brown</td>
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<tr>
<td>Connor Horton</td>
<td>David Gulledge</td>
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<tr>
<td>Luke Lovell</td>
<td>Shawn Keswani</td>
</tr>
<tr>
<td>Clay Mooney</td>
<td>John McClure</td>
</tr>
<tr>
<td>Cody Nichols</td>
<td>Nick Morrett</td>
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### Leslie J. Blackwell  
**Director of Choral Activities**

Dr. Blackwell is the director of Choral Activities and Associate Professor of Music and Music Education at Kennesaw State University where she has taught since 1998. Dr. Blackwell's duties include conducting the choral ensembles; KSU Chorale, and KSU Chamber Singers; teaching choral conducting, choral literature, and supervising student teachers. Under Dr. Blackwell's baton, her choirs have performed master works including the requiems of Fauré, Duruflé and Mozart, Beethoven’s Ninth Symphony with the Rome Symphony Orchestra, Brahms’s Requiem, Rutter’s Gloria, and Handel’s Messiah with the Cobb Symphony Orchestra. The Kennesaw State University Chamber Singers performed at the 2002, 2006, and 2008 Georgia Music Educators Association State Convention. Also, Dr. Blackwell lectured at the annual GMEA In-Service in Savannah, Georgia in January 2007 along with the KSU Men’s Ensemble. The lecture was entitled “Men: Can’t live with them, Can’t sing without them!”

Dr. Blackwell received a Chancellor’s Award in May 2007 to study Latin American Choral music in Salta, Argentina. Dr. Blackwell studied with Luis Benavidez and Julio Cesar Reynaga, director del Coro Gaudium and renowned arranger of Latin American Choral music in Argentina.

Dr. Blackwell earned her A.D. from Gordon College and her B.M. in music education from West Georgia College. She also holds a M.M. from Georgia State University and a D.M.A. from the University of Kentucky. Influential musicians with whom she has worked are Robert Shaw, Ann Howard Jones, Yoel Levi, David Maslanka, Rodney Eichenberger, and Jefferson Johnson.

During her twenty years as a music educator in Georgia, Dr. Blackwell taught seven years at McIntosh High School in Peachtree City, where her Chamber and Women's choirs performed, respectively, at the 1992 and 1994 Georgia Music Educators Association State Conventions. McIntosh Chamber Choir was selected to sing at the American Choral Director's Association Southern Division Convention in 1996.

In 2007 Dr. Blackwell founded the Kennesaw State University Community Alumni Choir, which began its inaugural season with membership reaching nearly 100 voices. In addition to her commitments at Kennesaw State University, Dr. Blackwell is
Maurice Duruflé (1902-1986) composer

Maurice Duruflé was born in the Norman town of Louviers. He began his training in the choir school of Rouen Cathedral. He entered the Paris Conservatory at the age of eighteen, studying organ with Charles Tournemire, harmony with Jean Gallon, and composition with Paul Dukas. In 1930 he was appointed organist at the church of St. Etienne-du-Mont in Paris, a position with which he remained associated until his death. He taught at the conservatory from 1943 until 1969, served briefly as organist with its famous orchestra, and was soloist in the premiere performance and recording of the Poulenc Organ Concerto.

Duruflé made his living primarily as an organist and a teacher. He published very few works (about a dozen titles), being his own most severe critic. He was said to be a slow worker, who constantly revised and rejected in searching for the perfect form of a piece music. Organists know his excellent compositions for their instrument, but otherwise his name would be little known outside France—were it not for Requiem.

The Requiem was commissioned by Duruflé’s publisher, Durand and Company, and is dedicated to the composer’s father. It was completed in September 1947 and received its first performance two months later. At the time of the commission, Duruflé was working on a suite for organ solo based on the Gregorian chants of the Mass for the Dead. This was expanded and transformed to become the Requiem. Many of the melodies found within are directly based on these ancient plainsongs and their associated modal scales.

The late romantic period saw a return to purity and sanctity of text often taken from Gregorian chants and Renaissance motets. Clarifying his compositional process, Duruflé has said, “At times the text is paramount, and therefore the orchestra intervenes only to sustain or comment. At other times an original musical fabric inspired by the text takes over completely… In general I have attempted to penetrate the essence of Gregorian style and have tried to reconcile as far as possible, the very flexible Gregorian rhythms as established by the Benedictines of Solesmes with the exigencies of modern notation.”
William L. Dawson (1899-1990) composer

William Levi Dawson was an African-American composer, choir director and professor. A graduate of the Horner Institute of Fine Arts with a Bachelor of Music, William Dawson later studied at the Chicago Musical College with professor Felix Borowski, and then at the American Conservatory of Music where he received his masters degree. Early in his career he served as a trombonist both with the Redpath Chautauqua and the Chicago Civic Symphony Orchestra. His teaching career began in the Kansas City public school system, which was later followed by a tenure with the Tuskegee Institute from 1931–1956. During this period, it was he who appointed a large number of faculty members that later became well known for their work in the field. Additionally, Dawson developed the Tuskegee Institute Choir into an internationally renowned ensemble; they were invited to sing at New York City's Radio City Music Hall in 1932 for a week of six daily performances.

As a composer, Dawson began at a young age, and it was early on in his compositional career that his Trio for Violin, Cello and Piano was performed by the Kansas City Symphony Orchestra. Besides chamber music, he is also known for his contributions to both orchestral and choral literature. His best known works are arrangements and variations on spirituals; his Negro Folk Symphony of 1934 garnered a great deal of attention at its world premiere, under the direction of Leopold Stokowski with the Philadelphia Orchestra. The symphony was later revised in 1952 with greater African rhythms inspired by the composers trip to West Africa. The composition was, Dawson related, an attempt to convey the missing elements that were lost when Africans came into bondage outside their homeland. In creating this work, Dawson was influenced by the nationalistic views of Dvořák. Widely performed, his most popular spirituals include "Ezekiel Saw the Wheel", "Jesus Walked the Lonesome Valley", "Talk about a Child That Do Love Jesus" and "King Jesus Is a-Listening". Dawson was elected to and initiated into the national honorary Alpha Alpha Chapter of Phi Mu Alpha Sinfonia music fraternity in 1977.

Dawson's arrangements of traditional African-American spirituals are widely published in the United States and are regularly performed by school, college and community choral ensembles.

Claude Debussy (1862-1918) composer

Many scholars consider Claude Debussy a musical Impressionist, comparing his music with the paintings of Monet and Renoir. Others speak of him as a musical Symbolist, using sounds to stir feelings and sensations in the listener's mind in much the same way as Symbolists poets, such as Baudelaire and Verlaine, used words and phrases. Regardless of how one interprets Debussy's music, it undeniably has a subtle and a magical power over the imagination.

Claude Debussy was born 22 August, 1862, at St. Germain-en-Laye, France. From the age of ten on, Debussy was a brilliant student at the Paris Conservatoire de Musique, where he won the highest prizes for composition - including the Prix de Rome for his cantata L'Enfant prodigue. He was also a rebel and would often alarm his professors by sitting at the piano and playing chords that broke every textbook rule. What he was beginning to do was search for a new musical language, and slowly but surely he found it.

He wrote for the piano as no one before him had ever dreamed of: Sometimes the notes were bunched together, while other times they were laced at the ends of the keyboard; and pedals were used to make notes and harmonies shift and blend. He found inspiration in the same images as those that attracted the French Impressionist painters - clouds, rain, wind, water, sunlight, and shadow. The result was a new and magical world of sound that inspired several generations of classical and jazz musicians. By the time he was 18, during his summer vacation, the young Debussy was much in demand as a pianist at fashionable gatherings. Eventually his name reached the ears of the Russian socialite Madame Nadezhda von Meck, patron of Tchaikovsky, and the talented rebel joined her musical circle for a while.

Debussy reached his musical maturity during the closing years of the 19th century, when the Late Romantic period of Liszt and Wagner was coming to an end and many composers were looking for new musical paths to take. He took his inspiration from many artistic sources: Wagner's music, the art and music of the Orient, Impressionist painters such as Degas, poetry, and the sinuous lines and pastel shades of contemporary Art Nouveau. From these sources, he forged a musical style that is both original in its harmonies, rhythms, and musical tones, and often quietly beautiful. Debussy's influence on the music of the 20th century, from the concert