"You can learn new things at any
time in your life if you're willing
to be a beginner...
If you actually learn to like
being a beginner, the whole world
opens up to you."

Barbara Sher
Hymn Medley of Hope (a cappella)

Great is Thy Faithfulness (Thomas Chisolm)
The Old Rugged Cross (George Bennard)
Beyond the Sunset (Blanche Brock)

ALEXANDRE GUILMANT (1837-1911)
arr. E. Falaguerra
Morceau Symphonique

DORIS AKERS (1923-1995)
arr. Camp Kirkland
Sweet Sweet Spirit

CARL MARIA VON WEBER (1786-1826)
Romance

Intermission

DUKE ELLINGTON (1899-1974)
Sentimental Mood

AARON COPLAND (1900-1990)
trans. Gary Schutza
Four Old American Songs

Simple Gifts
The Dodger
At The River
I Bought Me A Cat

JACK GALE (unknown)
Blues in Bb

Tom Gibson, trombone

MIGUEL SANDOVAL (1902-1953)
Sin Tu Amor (Without Your Love)

This recital is presented in partial fulfillment of requirements for the degree Bachelor of Music in Performance.
Mr. Blevins studies trombone with Thomas Gibson.
Great Is Thy Faithfulness (verse 1)

Great is Thy Faithfulness, O God my Father,
There is not shadow of turning with thee
Thou Changes Not, thy Compassions they fail not,
As Thou hast been, Thou forever will be….

Great is Thy Faithfulness! Great is Thy Faithfulness!
Morning by Morning new mercies I see;
All I have needed, Thy hand hath provided—
Great is Thy faithfulness, Lord unto me!

The Old Rugged Cross (verse 1)

On a hill far away stood an old rugged cross,
The emblem of suffering and shame;
And I love that old Cross where the dearest and the best,
for a world of lost sinners was slain.

So I'll cherish the old rugged Cross.
Till my trophies at last I lay down
I will cling to the old rugged Cross,
and exchange it someday for a crown.

Beyond the Sunset (verses 1 and 2)

Beyond the sunset, O, blissful morning,
when with our Savior, heaven is begun;
Earth’s toiling ended, O, glorious dawning,
beyond the sunset, when day is done.

Beyond the sunset, no clouds will gather,
no storms will threaten, no fears annoy;
O, day of gladness, O, day unending,
beyond the sunset, eternal joy!
Morceau Symphonique  I  Alexandre Guilmant

Alexandre Guilmant was born in Boulogne-sur-Mer, France. He studied under Belgian master Jacques-Nicolas Lemmens and became an organist and teacher in his home town. For thirty years, he held the position as organist in the la Trinite” Church in Paris. He became a virtuoso and gave concerts in the United States, Canada and Europe. He published a collection of scores, Archives des Maîtres de l'orgue archives of the masters of the organ featuring pre-1750 composers that was printed in ten volumes. In 1894, he founded the Schola Cantorum with Charles Bordes and Vincent d'Indy and taught there until his death. In addition, he taught at the Conservatorie de Paris.

Sweet Sweet Spirit  I  Doris Akers

Ms. Akers was born in Brookfield, Missouri, on May 21, 1923. She learned to play the piano by ear at age six and by age ten had composed her first song. By the age of twelve, she had organized a five-piece band that played music of the 1930’s. After having moved to Los Angeles, she encountered a thriving gospel music community. This encounter greatly influenced the gospel music career of this young African-American lady. A few years later, she formed another group and launched a publishing firm called Akers Music House. She was a recording artist, music arranger, choir director and songwriter and was awarded the Gospel Music Composer of the year for both 1960 and 1961. She has been honored by the Smithsonian Institution which labeled her songs as National Treasures. Sweet Sweet Spirit was created inadvertently one morning during a choir practice.

Romance  I  Carl Maria von Weber

Carl Maria von Weber was a German composer, conductor, pianist, guitarist, and critic. He was one of the first composers of the Romantic school. Weber was trained by Haydn’s brother, Michael. At age 14, he wrote his first opera and he later wrote Der Freischutz, Germany’s first nationalistic opera. He would eventually compose Euryanthe and Oberon which along with Der Freischutz greatly influenced the development of Romantic opera in Germany. Weber’s multi talents included painting, writing, composing of opera, theater operations, dancing, and playing the clarinet and guitar. He was admired by Beethoven and influenced Chopin, Liszt and Mendelssohn, Stravinsky, Mahler and Debussy. He gave the eulogy at Wagner’s funeral because of their great friendship. He created over 250 works which included a body of Roman composer biographies
Catholic music, which was highly popular in the 19th Century. He was also notable as one of the first conductors to conduct without a piano or violin.

**Sentimental Mood | Duke Ellington**

The Duke was born on April 29, 1899 as Edward Kennedy Ellington in Washington, D.C. He was an American composer, pianist and bandleader of jazz orchestras. He led his orchestra for over 50 years. He was based in New York City and gained a national profile through his orchestra appearances at the Cotton Club in Harlem. In the 1930’s he toured Europe. He was a master at writing miniatures for the three-minute 78 rpm recording format. He often composed specifically to feature the style and skills of his individual musicians. He wrote more than a thousand compositions and many have become standards of jazz. Because of his inventive use of the orchestra, his eloquence and charisma, he is credited with elevating the perception of jazz to an art on par with other traditional musical genre. He was awarded the Pulitzer Prize for music in 1999.

**Four Old American Songs | Aaron Copland**

Copeland was born in Brooklyn, New York into a conservative Jewish family of Lithuanian origins. He was an American composer, composition teacher, writer and later in his career, a conductor of his own and other American music. He was instrumental in forging a distinctly American style of composition and in his later years he was often referred to as “the Dean of American Composers" and is best known to the public for the works he wrote in the 1930’s and 1940. His vernacular style included such ballets as *Appalachian Spring*, *Billy the Kid*, *Rodeo*, *Fanfare for the Common Man*, and the *Third Symphony*. He studied with noted pedagogue Nadia Boulanger in Paris. After composing music in the modernist style, he changed to the German idea of “Gebrauchsmusik,” music for use, that could serve utilitarian and artistic purpose with its greater emotional substance. His later years focused on conducting and he became a frequent conductor of orchestras in the United Stated and the United Kingdom. He also made a series of recordings of his music, primarily with Columbia Records.

**Blues in Bb | Jack Gale**

Jack Gale attended Wichita University in Kansas as a theory and composition major. After coming to New York in 1957, he played with several major bands including Buddy Morrow, Maynard Ferguson and Woody Herman as well as
with the Kai Winding Septet. Since 1961, Jack Gale has been a member of the orchestras in more than thirty Broadway shows as well as numerous movie soundtracks. He has made countless record jingles and has continued to work in the concert, jazz and educational fields. From 1965 to 1980, he was a trombonist and musical director of the Manhattan Brass Quintet. He has also performed with the New York Symphony, the American Symphony and the Orchestra of St. Lukes. He was a featured trombonist and arranger on Garrison Keller’s American Radio Company on NPR from 1990 to 1994, and has been a member of the Manhattan School of Music faculty since 1981.

Sin Tu Amor (Without Your Love)  I  Miguel Sandoval

Miguel Sandoval was born in Guatemala and became an American pianist, conductor and composer. His musical works have contributed greatly to both Guatemala and the United States. He is viewed as a musical ambassador to Guatemala. Upon arriving in New York City in 1918, during the rise of jazz, the foxtrot Charleston and the tango, he worked as an arranger, choral coach and pianist for the Italian Theatre Circuit of New York. After six years in the United States, he became the assistant director of the Metropolitan Opera. On a tour of the United States and Havana, Cuba, along with Benjamin Gigli, he became an accompanist and virtuoso pianist whose compositions were added to many musician’s repertoires. He worked as a composer, conductor and pianist for the Columbia Broadcasting System. Eventually, he returned to Guatemala, when a friend of his youth became the president, where he became director of the National Radio Station. During his stay in Guatemala, the Guatemalan Ballet Company and the National Opera Company were established. Upon return to the United States, he worked with the New York Philharmonic Orchestra as well as producing operas in Havanna, Cuba.
George Blevins has been playing in worship settings in Atlanta for over 30 years. For 18 years, he was a member of the orchestra of the Atlanta Passion Play and his associations from this venue have resulted in performances for television and recordings.

Mr. Blevins is an Architect and Georgia Real Estate Broker. His work in architecture and real estate has produced many notable structures in Atlanta: CNN Center, Promenade and Concourse. Mr. Blevins enjoys the marriage of the two arts, music and architecture and finds it of great benefit to each.

Presently, Mr. Blevins is completing a Trombone Performance Degree in Music at Kennesaw State University. It is unique for a person at seventy to pursue a degree from a university, but Mr. Blevins says that he is having a blast. He is a student of Dr. Tom Gibson and Sam Skelton and performs in the Orchestra, Wind Ensemble, Jazz 1, Trombone and Brass Quintet ensembles at Kennesaw State University. In composition, his studies have been with professor Jennifer Mitchell and Dr. Laurence Sherr. Presently, Mr. Blevins is performing with the Johnson Ferry Baptist Church Orchestra and Gospel Jazz Band and with Tara Winds.
about the school of music

Welcome to our campus! The School of Music is an exciting place to live, learn and work. 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. Our facilities are aesthetically functional and well equipped, our professional staff first-class, and our motivation perfect; to prepare students to be accomplished, creative arts leaders - diversely trained, acutely challenged and well-practiced to ensure employability and empowerment to take the 21st-century music world by storm.

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Stephen W. Plate, DMA
Director, School of Music
Kennesaw State University

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