School of Music

presents

KENNESAW STATE UNIVERSITY

Choral Ensembles

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

Tuesday, March 17, 2009
8:00 pm
Dr. Bobbie Bailey & Family Performance Center
Performance Hall

Forty-ninth Concert of the 2008-2009 season
Kennesaw State University
School of Music

Kennesaw State University Choral Ensembles
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PROGRAM

KSU Women’s Chorus
Dr. Alison Mann, conductor

Halleluya
Music by Bill Derksen
(b. 1941)
Swahili lyrics by Jane Nolunda
Megan Otte, solo
Pershaud Bolt, percussion

Prayer of St. Francis of Assisi
David N. Childs
(b. 1969)

Niska Banja
Traditional Serbian Gypsy Dance
Arr. Nick Page
(b. 1952)
Lindsey Ingle, Lindsay Swann, soprano soloists
Maggie Goodhart, Jessica Stewart, mezzo soloists
Julie Cross, Matthew Sorenson, piano

How Can I Keep From Singing
Traditional Quaker Hymn
Arr. Ruth Elaine Schram

This is the Day (Rejoice!)
Gerald T. Smith
Brooke Eastlick, solo
Kennesaw State University

Upcoming Music Events

Wednesday, March 18, 2009
Kennesaw State University
Wind Ensemble
8:00 pm • Bailey Performance Center Performance Hall

Thursday-Sunday, March 26-29, 2009
Kennesaw State University Opera
The Merry Wives of Windsor
by Otto Nicolai
Bailey Performance Center Performance Hall

Saturday, April 4, 2009
Kennesaw State University Faculty Artist Recital
Oral Moses, bass-baritone
8:00 pm • Bailey Performance Center Performance Hall

Sunday, April 5, 2009
Kennesaw State University Faculty Artist Recital
Mary Akerman, classical guitar
3:00 pm • Bailey Performance Center Performance Hall

Thursday, April 9, 2009
Kennesaw State University
Jazz Combos
8:00 pm • Bailey Performance Center Performance Hall

Friday, April 10, 2009
Kennesaw State University
Guitar Ensemble
8:00 pm • Bailey Performance Center Performance Hall

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

KSU Chamber Singers
Dr. Leslie J. Blackwell, conductor

A Litany for Courage and the Seasons
by David Maslanka
b. 1943

Six Songs for Chorus, Clarinet and Vibraphone
on poems of Richard Beale

Ted Gurch, clarinet    John Lawless, vibraphone

I. The Sleep of Poets

II. Servis Road: A Hymn to St. Francis
   Megan Otte, Lindsay Swann, sopranos
   Clay Mooney, tenor
   Shawn Keswani, bass

III. The Soundless Sound

IV. On Chestnut Hill

V. Little Dance: For Barbara Mason

VI. A Litany for Courage and the Seasons
   Luke Lovett, tenor
   Nick Morrett, baritone
   Rachel Alexander, alto
Translations and Poetry

Halleluya

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

Prayer of St. Francis of Assisi

Lord make me an instrument of Thy peace;
Where there is hate, let me sow love;
Where there is injury, let me pardon;
Where there is despair, let there be hope.

Where there is doubt, let there be faith;
Where there is sadness, let there be joy;
Where there is darkness, let there be light;
And all for Thy mercies sake.

O divine Master,
Grant that I may not so much seek to be consoled as to console;
To be understood as to understand;
To be loved as to love;
For it is in giving that we receive;
It is in pardoning that we are pardoned;
And it is in dying, that we are born to eternal life.

Niska Banja

Translation:
Let’s go the baths of Nis where we shall kiss, kiss, kiss.

Niska Banja is a folk song/dance popular throughout Yugoslavia. To Central Europeans the 9/8 rhythm of $2 + 2 + 2 + 3$ is as natural as a 4/4 rock beat in North America.

The vocal parts are arranged exactly as they would be sung in Yugoslavia. The piano parts are, however, quite different from the traditional accordion, bouzouk, mandolin and tambourine instrumentals one would hear in Yugoslavia.

~Program note by Doreen Rao.

A native of Florida, Dr. 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 Andre Thomas, Kevin Fenton, Sharon J. Paul, Judy Bowers, and Harry Price. While in Oregon, Dr. Mann served as the Oregon state ACDA Multicultural Repertoire and Standards Chair. Her professional affiliations include the American Choral Directors Association, Music Educators National Conference, 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.

Sherri N. 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.
How Can I Keep from Singing

My life flows on in endless song,
above earth's lamentation;
I hear the real though far-off hymn
that hails a new creation.
No storm can shake my inmost calm
while to that rock I'm clinging.
Since love is Lord of heaven and earth,
How can I keep from singing?

What though the tempest loudly roars,
I know the truth; it liveth.
What though the darkness round me close,
songs in the night it giveth.
Through all the tumult and the strife,
I hear the music ringing.
It sounds an echo in my soul;
How can I keep from singing?

This is the Day

This is the day that the Lord has made;
I will rejoice and be glad in it.
Enter his gates with thanksgiving,
into His courts with praise.
I will rejoice and be glad in it.
From the rising of the sun,
till the going down of the same,
He's worthy of the glory,
He’s worthy of the honor,
This is the day that the Lord has made.

Alison Mann
Assistant Professor of Choral Music Education

Alison Mann is Assistant Professor of Choral Music Education at Kennesaw State University, where she teaches coursework in Choral
I. The Sleep of Poets

The sleep of poets is but a travelogue of dream, Mars tonight and the crab nebulae tomorrow. Hear dit-dit-dit— The voice of God. The colorless silences are his paragraphs, Dark holes the dimples of his mind.

O come, morning, with your vivid dawn And your rain and winds To see if you can rival The augury and majesty of dream!

II. Servis Road: A Hymn to St. Francis

After a hard winter of work spring comes at last, With warming winds which find even the deepest culverts. In my heart St. Francis is stirring. His blindness And the remedy of hot irons disrupts me as I walk along this country road.

I wonder what God could have done to prepare a man for that, Both the pain and the disfiguration. I ask St. Francis to pray for me Because I need the recommendation of a good man

The sky is blue with no clouds. The freshets gurgle pleasantly beneath the sounds of countless peepers and new birds. I walk along briskly, remembering my body, Trying to awaken it from a long chill, As though it had been asleep under the snow. The sun surrounds me with a flowing light And shows me the configurations and colors Of things I have come to know and love.

I wonder why my own blindness was not healed by this transfiguration. Blessed Francis, guide me through my awakening While my spirit is still heavy with sleep And while I have trouble focusing my eyes.
David Maslanka was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did graduate work in composition at Michigan State University with H. Owen Reed.


David Maslanka's compositions are published by Carl Fischer, Inc., Kjos Music Company, Marimba Productions, Inc., the North American Saxophone Alliance, and OU Percussion Press, and have been recorded on Albany, Cambria, CRI, Mark, Novisse, and Klavier labels. He has served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough College of the City University of New York. He now lives in Missoula, Montana. David Maslanka is a member of ASCAP.

Ted Gurch, Associate Principal/E-flat Clarinetist with the Atlanta Symphony Orchestra since 1989, joined the faculty at Kennesaw State University in 2006. Prior to coming to Atlanta, he served for three seasons as Principal Clarinetist with the Mississippi Symphony Orchestra. He attended the Eastman School of Music where he studied with Stanley Hasty and Charles Neidich, earning a Bachelor's Degree and the Performer's Certificate. While at Eastman he was active as a saxophonist in the school's jazz program, and was a member of the award-winning Eastman Jazz Ensemble. He continues to play saxophone on jazz, pop and classical programs, and has appeared as a concerto soloist with the ASO on saxophone as well as clarinet.

An active chamber musician, Mr. Gurch is a member of the

Speaking is a way of knowing Psalms from a lover's soul, On the heart’s hearth newly glowing Like ignited coal.
The fire's brand along the temples And the smell of burning hair-- The love of God impeached the troubles Brother Ass imprisoned there.
Scarred and blistered and blinded still With ulcers on both feet and hands-- Blessed Francis, share your loving With another blinded man.

III. The Soundless Sound
The soft crackling of the rain On dry leaves And the echo of the birdsong Against the woods-- Are these all one hears Between breathing in And breathing out? One hears nothing if not The soundless sound.

IV. On Chestnut Hill
On Chestnut Hill I lean against the wind. I walk among the grass and the Solomon's Seal And watch the yellow moon begin its rise. I lie where the deer have lain, and ask the skies Impossible questions: is this phantom real Who made both night and day? Is it wise to wish the night away?

V. Little Dance: For Barbara Mason
Pushing back the walls, Stretching for freedom, Time and Space were the fringes
Of my limitation.
With only my skin
For a costume, and no script
At all, I offer. A careful bow
To the beings beyond the dark.

Perhaps this little dance
Will please the dead and the unseen,
And then the boundaries will cave in,
And then my spirit will fly.

In this moment and no other,
In this way and no other,
I am.

VI. A Litany For Courage and the Seasons

May the apple blossoms flower on my birthday
May my heart be calmed if it snows on the jonquils.
May the hot days of summer be made tolerable by a little rain.
May I get wisdom if the flowers die.
May the maples splash enough color to seem warm, not cold.
May I be thankful on Thanksgiving, even though I might not remember what for,
And joyful at Christmas, for the same reason.
I am not sure that by myself I would pray for all these things.
But if I did not pray, not even knowing what I pray to, I would lose my reason.
May God come and stay in my heart through the round of seasons.
May God make me love each season more, though none are new.
And if I should die before the birds come back from the South
May my spirit be waiting for them in the trees.