

## 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

For the most current information, please visit

<http://www.kennesaw.edu/arts/events/>



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*

**Kennesaw State University  
School of Music**

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

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

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.

Sed signifer sanctus Michael  
repraesentat eas  
in lucem sanctam,  
quam olim Abrahae promisisti  
et semini ejus.  
Hostias et preces tibi, Domine,  
laudis offerimus.  
Tu suscipe pro animabus illis,  
quarum hodie  
memoriam facimus,  
fac eas, Domine,  
de morte transire ad vitam  
quam olim Abrahae promisisti  
et semini ejus.

But that Michael,  
the holy standardbearer,  
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

### Accompanist

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.

currently Minister of Music at Haygood Memorial United Methodist Church. She is also active as a conductor, clinician and adjudicator in the southeast, and holds memberships in MENC, GMEA, and ACDA.

**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 Methods, Foundations of Music Education, Choral Conducting, and Vocal Pedagogy for Ensemble Singing. Dr. Mann also supervises student teachers and serves as Conductor of the K.S.U. Women's Chorus.

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. Dr. Mann is currently the Georgia state ACDA Multicultural Repertoire and Standards Chair, she also served as the Oregon state ACDA Multicultural Repertoire and Standards Chair. Dr. Mann is the 2009- 2010 recipient of the Kennesaw State University Global Teaching and Learning Grant, "Exploring Common Goals: Beijing Normal University and Kennesaw State University." 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.

**Tom Alderman *Organist***

Tom Alderman earned his Bachelor of Music Degree in Organ Performance from Shorter College. A popular recitalist in the Atlanta area, Mr. Alderman is an active member of the American Guild of

**V. Pie Jesu**

Pie Jesu Domine,  
dona eis requiem sempiternam.

Gentle Lord Jesus,  
grant them eternal rest.

**VI. Agnus Dei**

Agnus Dei, qui tollis  
peccata mundi,  
dona eis requiem sempiternam.

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

**VII. Lux aeterna**

Lux aeterna luceat eis, Domine,  
cum sanctis tuis in aeternum,  
quia pius es.  
Requiem aeternam  
dona eis, Domine,  
et lux perpetua luceat eis.

May light eternal shine upon them, O Lord,  
with Thy saints forever,  
for Thou art kind.  
Eternal rest  
give to them, O Lord,  
and let perpetual light shine upon them.

**VII. Libera me**

Libera me, Domine,  
de morte aeterna,  
in die illa tremenda,  
quando coeli  
movendi sunt et terra,  
dum veneris judicare  
saeculum per ignem.  
Tremens factus sum ego et timeo  
dum discussio venerit  
atque ventura ira,  
quando coeli  
movendi sunt et terra.  
Dies illa, dies irae,  
calamitatis et miseriae,  
dies magna  
et amara valde.  
Requiem aeternam  
dona eis, Domine,  
et lux perpetua luceat eis.  
Libera me, Domine,  
de morte aeterna,  
in die illa tremenda,  
quando coeli  
movendi sunt et terra,  
dum veneris judicare  
saeculum per ignem.

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.  
I quake with fear and I tremble  
awaiting the day of account  
and the wrath to come,  
when the heavens  
and the earth shall be moved.  
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.

**IX. In Paradisum**

In Paradisum  
deducant Angeli in tuo  
adventu suscipiant te Martyres  
et perducant te in civitatem sanctam Jerusalem  
Chorus Angelorum te suscipit  
et cum Lazaro quondam paupere  
aeternam habeas requiem.

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**

### **Soprano**

Rachel Becker  
Tracy Bloomer  
Holly Botella  
Caitlin Eicholtz Dolenc  
Brooke Eastlick  
Newt Fisk  
Morgan Gentry  
Jessi Hicks  
Lindsey Ingle  
Natasha Larivee  
Morgan O'Kelley  
Megan Otte  
Teonickia Pitts  
Lindsay Swann  
Jasmine Thompson

### **Alto**

Kelsey Rose Allen  
Katrina Brainerd  
Liz Garnsey  
Maggie Goodhart  
Jenni Korhonen  
Rachel Mercer  
Christy Rogers  
Jessica Stewart  
Jasmine Thompson

## **KSU Chamber Singers**

### **Soprano**

Kristen Brent  
Rachel Espenshied  
Anna Gerlach  
Amanda Newton  
Megan Otte  
Michael Postell  
Lindsay Swann

### **Alto**

Rachael Alexander  
Amanda Branwer  
Brooke Eastlick  
Sarah Harville  
Kati Stewart

### **Tenor**

Michael Alcorn  
Connor Horton  
Luke Lovell  
Clay Mooney  
Cody Nichols

### **Bass**

Jon Brown  
David Gullede  
Shawn Keswani  
John McClure  
Nick Morrett

## **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

hall and opera house to the world of jazz, has been immense. His finest works, including his orchestral masterpiece La mer and many of his piano pieces, sound as original and effective today as they did a century ago.

**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."

## KSU Chorale

### Soprano

Kaitlin Adams  
Katie Archer  
Libby Bailey  
Julia Ellis  
Christen Engels  
Anna Flowers  
Morgan Gentry  
Katie Good  
Elizabeth Knott  
Karissa Oyola  
Anna Reeves  
Tsuey Wei Seah  
Laura Shirley  
Kristen Taylor

### Tenor

Conrad Abbott  
Ryan Beach  
Persaud Bolt  
Brentley Cauthen  
Steven Melin  
James Sadler  
Carter Schock  
Richard Subel  
Brian Van Buskirk

### Alto

Geena Berardi  
Katrina Brainerd  
Sara Caycho  
Delaney Creekmore  
Joy Fernandez  
Maggie Goodhart  
Greta Henry  
Megann Johnson  
Brittany Link  
Michelle Slifcak  
Sakurako Stephens  
Jessica Stewart  
Jasmine Thompson  
Sarah Winograd

### Bass

Jeremy Beavers  
Jonathan Blevins  
Ben Brumfield  
Brett Carson  
Michael Caldwell  
Alex Carstens  
Joey Damico  
Nick Davidow  
Chris Ellis  
Constantino Garrido-Licha  
David Gullledge  
A.J. Kuemmel  
Paul McCarthy  
Scott Sadler  
Matthew Sorenson  
Shaun Wong  
Jonathan Woodson

## 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 Symbolist 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