

KENNESAW STATE UNIVERSITY SCHOOL OF MUSIC

Hearts All Whole

Women's Choir

Alison Mann, conductor

Brenda Brent, piano

and Special Guest

Boss.Quartet



Thursday, April 20, 2017 at 8 pm

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall
One-hundred Fifteenth Concert of the 2016-17 Concert Season

program

Boss Quartet

Selections arranged by Melody Hine

It's a Man

Colors of the Wind

Operator

Melody Hine, tenor
Tessa Walker, lead
Angelina Stasulis, baritone
Mary Cox, bass

Kennesaw State University Women's Choir

STEPHEN PAULUS (1949– 2014)

Sing Creations Music On

from *Songs Eternity*

RALPH VAUGHAN WILLIAMS (1872–1958)

arr. James Bowyer

Let Beauty Awake

from *Songs of Travel*

JAMES BAAS

Angele Dei

TRADITIONAL FOLKSONG OF QUEBEC

arr. Donald Patriquin (b. 1938)

Ah! si mon moine voulait danser

MORTEN LAURIDSEN (b. 1943)

Sure on This Shining Night

ATAHUALPA YUPANQUI (1908–1992)

arr. Emile Solé

Duerme Negrito

Lindsay Peterson, soprano

program notes

Sing Creations Music On | Stephen Paulus

Sing Creations Music On is based on the the text of English poet John Clare (1793-1864). Clare was known for his powerful writings of nature, rural life, and the instability of the world. The text for this choral selection comes from *Songs Eternity*, Stephen Paulus chose to set the last two stanzas of the poem. His multi-meter setting captures the excitement of the poetry and the longevity of the poetic line. Stephen Paulus (1949-2014) was reviewed by the New Yorker as "...a bright, fluent inventor with a ready lyric gift."

Let Beauty Awake | Ralph Vaughn Williams

arr. James Bowyer

Songs of Travel is a song cycle of nine pieces originally written for baritone voice composed by Ralph Vaughan Williams, with poems drawn from the Robert Louis Stevenson collection *Songs of Travel and Other Verses*. A complete performance of the entire cycle lasts between 20 and 24 minutes. "Let Beauty Awake" is the second movement in the cycle. James Bowyer created a three part women's arrangement of the solo to highlight the text and fluidity of line that is complemented with female voices.

Angele Dei | James Baas

Angele Dei (Angel of God) is a traditional Latin prayer asking the intercession of the guardian angel. Often taught by mothers to their children as the first prayer learned, it echoes God's abiding Love as it invokes the guardian angel to protect and support the child in a tender, loving way.

Ah! si mon moine voulait danser | Donald Patriquin

'*Ah! si mon moine*' is from the suite *Six Songs of Early Canada* that I wrote in the late '70s. It was commissioned by Toronto's Havergal School, and first performed by them. This suite of Canadian folksong arrangements marked a new direction in my arrangements in which I attempted to give the accompaniment and the choral part equal prominence. I also strove to make the accompaniment as interesting as possible pianistically as there appeared to be a dearth of folksong arrangements that would really challenge a good pianist.

Initially, I self-published the suite in my original manuscript, but in spite of this it started to receive interest south of the border. Earthsong's publisher Ron Jeffers heard 'Ah! Si mon moine...' performed by Hilary Apfelstadt at a meeting of American music educators and shortly after asked if he could

publish the suite. Needless to say I gladly accepted the offer, and this was beginning of a marvelous relationship with Earthsongs which lists some forty of my arrangements in its catalogue. To this I'll add that the word 'moine' means both a 'top' (the kind kids play with and make spin) and a 'monk'. In this piece, a young lady dreams of what inducements she might offer her monk (top) to get him (it) to dance.

- notes by Donald Patriquin

***Sure On This Shining Night* | Morten Lauridsen**

Sure On This Shining Night, by poet James Agee, is from a longer poem entitled *Description of Elysium*, from his book *Permit Me Voyage*, published in 1934. Morten Lauridsen's arrangement of the text has become a choral standard. Lauridsen's composition is in the warm key of D-flat, exquisitely conveying the sense of fullness and rapture that infuses the text, even in the face of inevitable change and loss. The repetition of lines and phrases builds on the repetition of sounds in the poem – note Agee's use of "sure," "shining," and "shadows" or "weep," "wonder" and "wand'ring," an expressive alliteration that calls us into the sheer beauty of the verse.

***Duerme Negrito* | arr. Emile Solé**

Atahualpa Yupanqui (1908–1992) came across this lullaby in the border region between Venezuela and Colombia; it is also known in the Carribean. *Duerme Negrito* has since been sung by artists such as Mercedes Sosa and Victor Jara. Over time, it became hugely popular in Spanish speaking countries and there are classical versions as well — including a recording by French countertenor Philippe Jaroussky.

The text, which invokes a white devil, seems curiously at odds with the hauntingly sweet, soothing melody. There is a whole slew of Latin American lullabies referring to a bogeyman known as (el) coco, or cuco, whose chief occupation seems to be devouring children. However, while bogeymen are used to frighten children into good behavior (in this case, going to sleep); it is also understood that they are not real.

text and translations

Sing Creations Music On | Stephen Paulus

Sing creations music on!
Natures glee is in every mood and tone.
Eternity.
Natures universal tongue, singeth here.
Songs I've heard and felt and seen,
everywhere.
Songs like the grass are evergreen,
everywhere.
The giver said live and be
and they have been forever.
Sing creations music on!

Let Beauty Awake | Ralph Vaughan Williams

Let beauty awake in the morn from beautiful dreams,
beauty awake from rest!
Let beauty awake for beauty's sake,
in the hour when the birds awake in the brake
and the stars are bright in the west!
Let beauty awake in the eve from the slumber of day,
awake in the crimson eve!
In the day's dusk end when the shades descend.
Let beauty awake to the kiss of a tender friend
to render again and receive!

Angele Dei | James Baas

*Angele Dei,
me tibi commissum pietate superna,
homie illumina, custodi, rege et
guberna.
Amen.*

Angel of God, who is my guardian,
commit me to your heavenly love,
illuminate, guard, rule, and guide this
day.
Amen.

Ah! si mon moine voulait danser | Donald Patriquin

Ah! Si mon moine voulait danser! Ah, if my monk wanted to dance,
Ah! Si mon moine voulait danser! Ah, if my monk wanted to dance,
Un capuchon je lui donnerais A hood I would give him,
Un capuchon je lui donnerais A hood I would give him.

Danse, mon moine, danse! Dance, my monk, dance!
Tu n'entends pas la danse You don't hear the dance!
Tu n'entends pas mon moulin, lon la You don't hear my mill-lo-la,
Tu n'entends pas mon moulin You don't hear my mill running.
marcher.

Ah! Si mon moine voulait danser! Ah, if my monk wanted to dance,
Ah! Si mon moine voulait danser! Ah, if my monk wanted to dance,
Un ceinturon je lui donnerais A belt I would give him,
Un ceinturon je lui donnerais. A belt I would give him.

Ah! Si mon moine voulait danser! Ah, if my monk wanted to dance,
Ah! Si mon moine voulait danser! Ah, if my monk wanted to dance,
Un chapelet je lui donnerais A rosary I would give him,
Un chapelet je lui donnerais. A rosary I would give him.

Ah! Si mon moine voulait danser! Ah, if my monk wanted to dance,
Ah! Si mon moine voulait danser! Ah, if my monk wanted to dance,
Un froc de bur' je lui donnerais A woolen frock I would give him,
Un froc de bur' je lui donnerais. A woolen frock I would give him.

Ah! Si mon moine voulait danser! Ah, if my monk wanted to dance,
Ah! Si mon moine voulait danser! Ah, if my monk wanted to dance,
Un beau psautier je lui donnerais A fine psalter I would give him,
Un beau psautier je lui donnerais. A fine psalter I would give him.

S'il n'avait fait vœu de pauvreté If he hadn't made a vow of poverty,
S'il n'avait fait vœu de pauvreté If he hadn't made a vow of poverty,
Bien d'autres chose je lui donnerais Many other things I would give him.
Bien d'autres chose je lui donnerais. Many other things I would give him.

Danse, mon moine danse! Dance, my monk, dance!
Tu n'entends pas la danse You don't hear the dance!
Tu n'entends pas mon moulin, lon la You don't hear my mill-lo-la,
Tu n'entends pas mon moulin You don't hear my mill running.
marcher.

Sure On This Shining Night | Morten Lauridsen

Sure on this shining night of star-made shadows round,
kindness must watch for me this side the ground,
on this shining night, this shining night.

Sure on this shining night of star-made shadows round,
kindness must watch for me this side the ground,
on this shining night, this shining night.

The late year lies down the north

All is healed, all is health.

High summer holds the earth, hearts all whole.

The late year lies down the north

All is healed, all is health

High summer holds the earth, hearts all whole.

Sure on this shining night,

sure on this shining, shining night.

Sure on this shining night

I weep for wonder wand'ring far alone,

Of shadows on the stars.

Sure on this shining night, this shining night

On this shining night, this shining night

Sure on this shining night.

Duerme Negrito | arr. Emile Solé

Duerme, duerme negrito

Que tu mama esta en el campo

Negrito

Duerme, duerme negrito

Que tu mama esta en el campo

Negrito

Te va a traer codornices

para ti

Te va a traer muchas cosas

para ti

Te va a traer carne de cerdo

para ti

Te va a traer muchas cosas

para ti

Y si negro no se duerme

Viene diablo blanco

Y sale comen la patita

Sleep, sleep little black boy

For your mama is in the field, little

black boy

Sleep, sleep Mobila

For your mama is in the field, Mobila

She is going to bring quails,

for you

She is going to bring sweet fruit,

for you

She is going to bring pork,

for you

She is going to bring lots of things,

for you

And if the little black boy doesn't go

to sleep

Then the white devil will come

and Zhaz!! He will eat your little leg

*Yakapumba Yakapumba
Apumba Yakapumba Yakapumba
Yakapumba
Duerme, duerme negrito
Que tu mama esta en el campo
Negrito
Duerme duerme negrito
Que tu mama esta en el campo
Negrito
Trabajando
Trabajando duramente
Trabajando, si
Trabajando y no le pagan
Trabajando, si
Trabajando y va cosiendo
Trabajando, si
Trabajando y va de luto
Trabajando, si
Pal negrito chiquitito
Trabajando, si
Pal negrito chiquitito
Trabajando, si
No le pagan, si
Duramente, si
Va cosiendo, si
Va de luto, si
Duerme duerme negrito
Que tu mama esta en el campo
Negrito*

Chacapumba, chacapumba,
acapumba, chacapumba
Sleep, sleep little black boy
For your mama is in the field, little
black boy
Sleep, sleep little black boy
For your mama is in the field, little
black boy
Working
Working hard
yes, working
Working, she is mourning
yes, working
Working, she doesn't get paid
yes, working
Working, she goes coughing
yes, working
For the little black boy, little one
yes, working
For the little black boy
yes, working.
you do not pay, if
Hard, if
She sews, if
You will mourn, if
Sleep, sleep little black boy
For your mama is in the field, little
black boy





SOPRANO 1

Daneel Bennett
Simone Bosch
Kaitlyn Burns
Karen Couvillon
Cayla Franzman
Erin Light
Crystal Maldonado
Kaitlin McGinnis
Anne Michalove
Hannah Norton
Tanya Popovych
Elena Prestwood
Lindsey Sanders
Tyler Storey
Serena Thayer
Abby Weaver

SOPRANO 2

Lizzy Godwin
Btittany Griffith
Lorelei Johnson
Caty Mae Loomis
Kayla Marks
Lindsay Peterson
Marielle Reed
Sarah Shiver
Sarah Seippel
Ayana Thomas
Madekyn Watkins
Niccole Winney

ALTO 1

Annsley Bryan
Bekah Clegg
Chandler Clenney
Sara Edwards
Lauren Faulkner
Allis Gilstrap
Sara Jaegar
Deanna Johnson
Regan Romuno
Marissa Scott
Ashley Tracey
Heather Towhey
Tessa Walker

ALTO 2

Savana Chapman
Denise Hernandez
Alejandra Hillier
Deborah Matthew
Aimee Ouellet
Yanci Pengelly
Abigail Snyder
Sarah Stevens
Katherine Thomas

about the conductor

ALISON MANN, *Associate Professor of Choral Music Education,
Program Coordinator for Music Education*

Alison Mann is Associate Professor of Choral Music Education and Program Coordinator for Music Education at Kennesaw State University, where she teaches coursework in Choral Methods, Foundations of Music



Education, and Vocal Pedagogy for Ensemble Singing. Mann also supervises student teachers, coordinates edTPA, and serves as Conductor of the KSU Women's Choir.

A native of Florida, 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 André Thomas, Kevin Fenton, Sharon J. Paul, and Judy Bowers. Dr. Mann is currently the Southern Division ACDA Women's Choir Repertoire and Standards chair, and the Georgia state ACDA Membership Chair. She serves on the executive planning committee for the Southern Division American Choral Directors Association. Additionally, Mann has served as the ACDA Multicultural and Ethics Repertoire and Standards Chair for the states of Georgia and Oregon and the Georgia Women's Choir Repertoire and Standards Chair.

The KSU Women's Choir has performed on numerous occasions with the KSU Symphony Orchestra, and performed the world premiere of Nico Muhly's composition, "How Soon" with Grammy award-winning ensemble, eighth blackbird. Additionally, they have participated in the ACDA Women's 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 André Thomas, Kevin Fenton, Sharon J. Paul, and Judy Bowers. Dr. Mann is currently the Southern Division ACDA Women's Choir Repertoire and Standards chair, and the Georgia state ACDA Membership Chair. She serves on the executive planning committee for the Southern Division American Choral Directors Association. Additionally, Mann has served as the ACDA Multicultural and Ethics Repertoire and Standards Chair for the states of Georgia and Oregon and the Georgia Women's Choir Repertoire and Standards Chair.

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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.

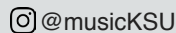
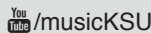
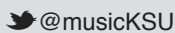
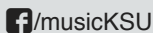
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I look forward to a long and rewarding relationship with you. With your continued support of music and the arts, there is nothing that we cannot accomplish together!



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

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