Concert Choir of Stetson University
Alan Raines, Conductor
Tammy Miller, Accompanist

Soprano I
Erin Ward
Rachel Davis
Elizabeth Frampton
Audra Stanfley
Tiffany Robbins
Julie LaDouceur
Regina Urban

Soprano II
Mary Gossett
Angel Zupancic
Danya Etter
Stephanie Lee
Brittany Harmon
Hillary Anderson

Alto I
Lauren Nieuwland
Brittany Brown
Jennifer Carpenter
Nikita Hernandez
Ashlie Smith

Alto II
Legera Danielides
Kristen Reisig
Melissa Stokes
Samantha Weppelmann
Melissa Serluco
Sarah Edmiston

Tenor I
Marquis Fuse
Hector Gonzalez
Will Green
Austin Hallock

Tenor II
David Song
Nick DeMeo
Adam Hunter
Kevin King
Benjamin Parrish

Bass I
Mark Daniel Hakes
Jesse Christeson
W. Ellis Roe
Anthony Cordero
Nelson Moore
Robert C. Weber III
Michael Brower

Bass II
Drew Glasnovich
Ryne Cherry
Kyle Knappenberger
Jason Ryan
Bobby Pace
Ray Woconish
Theodore Canty
Angelo Sanchez

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Maurice Durufle's *Requiem,* Op. 9, was composed using the popular harmonic language in which Duruflé and his contemporaries were entrenched but completely constructed upon the use of Gregorian chant. This neo-medieval masterpiece is so well crafted that to place it anywhere other than among the canon of great choral masterworks would be an injustice to the genre. Duruflé chose virtually the same text from the *Missa pro defunctis* as did his older contemporary Gabriel Fauré - both settings focus on the meditative aspects of the requiem mass rather than the "day of wrath" atmosphere that consumed earlier requiems.

Duruflé's early musical education in Rouen, France, with Charles Tournemire and Louis Vierne is reflected in the *Requiem.* Tournemire's use of plainchant and rich modal harmonies and Vierne's concept of structure and proportion and use of the organ's capabilities are evident throughout the masterwork.

In 1947 while Duruflé was composing an organ suite based on Gregorian chant themes, he received a commission from Durand for a choral-orchestral requiem mass. This commission came in the wake of Fauré's "softer" *Requiem.* Duruflé successfully carried the torch for this new French perspective. The in-progress organ suite was incorporated into the commission, resulting in a unique combination: 'ancient' melody, lush and modern harmonies, and a Requiem that truly represented the meaning of the title "Rest."

The Duruflé *Requiem* arouses the senses: its essence is mystical. Mysticism usually implies the protagonist's separation from society – some kind of "release of self" in a lonely journey seeking the divine.

Alan Raines, frequent guest conductor and sought after clinician with choruses throughout the United States, is the newly appointed Director of Choral Activities and Associate Professor of Music at Stetson University. He has conducted All-State and Honor Choirs in 26 states. A recipient of the M.M. and D.M.A. degrees in Choral Conducting at UCLA, Raines served as the Assistant Conductor of the Angeles Chorale while as a student of Donald Neuen. Prior appointments include the University of La Verne and Georgia State University.

Raines' choirs have performed throughout the United States and Europe and have received invitations to perform for conventions of the American Choral Directors Association, Music Educators National Conference and the Georgia Music Educators Association. He is the Co-Artistic Director of the Elysium Chamber Orchestra and Chorus based in Atlanta, Georgia.

Celebrating 125 years as Florida's first private university, the School of Music at Stetson University takes pride in sharing our premiere choral ensemble with you today. Music has always played a major role in the life of Stetson. As one of the earliest accredited music schools in the nation, the School of Music embraces a long and proud heritage of music performance and instruction with 47 artist faculty serving over 200 students. Four conductors are linked together in their association with the Concert Choir – Harold Giffin, Robert Rich, Duncan Couch and Alan Raines. For over 70 years, the Concert Choir has toured throughout much of the United States, performing for regional and national conventions of ACDA and MENC, serving as ambassadors for the institution and recruiting some of the finest young talent in the nation. The choral program at Stetson is large and varied, including the Stetson Chorale, The Stetson Men, The Choral Union and The Stetson Children's Choir.

The center of Stetson University's DeLand Campus is the Benjamin S. Stetson Memorial Chapel in Elizabeth Hall. The focal point of the chapel is the pipe organ built by the firm of Rudolph von Beckerath of Hamburg in 1961. The organ was renovated in 2004 by a team of experts from Germany, led by Hans-Ulrich Erbslöh, who worked for Beckerath for many years. Retired Professor of Organ, Paul Jenkins wrote a brief biography about Beckerath, and more historical information may be found at the Beckerath firm.

Organ Specifications

Hauptwerk (Great)
Gedackt 16
Prinzipal 8
Spielflote 8
Oktave 4
Koppelflöte 4
Oktave 2
Mixtur IV-VI
Trompete 8

Brustwerk (Positiv)
Holzgedackt 8
Prinzipal 4
Rohrflöte 4
Oktave 2
Sifflöte 1
Terzian II
Scharf IV
Krummhorn 8
Tremulant

Swell (enclosed)
Rohrflöte 8
Gemshorn 8 (C-B from Rohrflöte)
Gemshorn Celeste 8 (c-g3)
Blockflöte 4
Nasat 2 2/3
Waldflöte 2
Terz 1 3/5
Quinte 1 1/3
Cymbel III
Oboe 8
Tremulant

Pedal
Prinzipal 16
Subbass 16
Oktave 8
Quinte 10 2/3
Oktave 4
Nachthorn 2
Rauschpfeife III
Mixtur V
Fagott 16
Trompete 8
Trompete 4

The achingly beautiful chants upon which the Duruflé is based are filled with the lonely cries of 6th- and 7th- century "mystics." The melodies are archaic and intended to be harmonically bare. Woven within the new, modally harmonic landscape of the *Requiem,* Duruflé captures and creates a mysterious aura, befitting the mystery of death.

The improvisatory nature of medieval music is resurrected in the *Requiem.* The accompaniment uses spontaneous rushing figures throughout a few of the movements, creating a feeling of endless wandering. Echoes reinforce an otherworldly atmosphere. This relationship can be observed between the organ and chorus and among the different vocal lines.

Maurice Duruflés *oeuvre* is small because he edited and re-edited his works until they achieved perfection in his eyes. His attention to detail can be seen in this intricate and mesmerizing piece. Duruflé's unwavering vision in the composition of his *Requiem* resulted in a masterful work, a feast for the soul.

Notes by Bobby Pace and Alan Raines.

Bibliography:
Kaye, Nicholas. "Maurice Duruflé." The New Grove Dictionary of Music and Musicians. 2001.
Cannon, Gary D. "Maurice Duruflé (1902-1986) Requiem, opus 9." 2000. 7 Oct. 2008.

Jane Christeson, mezzo soprano, has had a varied career as a featured performer in opera, oratorio and recital. She is in her 18th year as Professor of Voice at Stetson University. A graduate of the University of Alabama with performance degrees in both piano and voice, she received a Graduate Council Fellowship before continuing her professional training with Cincinnati Opera. In addition to several solo appearances with Cincinnati, she has also performed with the opera companies of Orlando, Palm Beach, Grand Rapids, Alabama, Whitewater Opera of Indiana and Cartersville Opera of Georgia. She has performed several roles with Treasure Coast Opera, including Ulrica in Ballo in Maschera, Mercedes in Carmen, Madelon and the Countess in Andrea Chenier, and Mamma Lucia in Cavalleria Rusticana. She has performed many roles with Seaside Music Theater of Florida, ranging from Gilbert and Sullivan through Sondheim.

A frequent concert and recital soloist in Florida and beyond, Ms. Christeson has performed as soloist with the Pomereggio Musicale of Palm Beach, the Brevard Symphony, the Messiah Choral Society of Orlando, the Alabama Symphony, as well as numerous other orchestras in the Midwest. In April 2006, she appeared as soloist in Mahler's Songs of a Wayfarer with the Stetson University Symphony Orchestra.

Russell Franks has sung all over the United States and in parts of Europe including England, France, and Switzerland. He has performed to critical acclaim not only for his portrayals on the operatic stage but also for his interpretations of oratorio and song on the concert stage.

His repertoire includes over 40 operatic roles and over 20 oratorios as soloist in hundreds of performances. He is currently on the faculties of Rollins College in Winter Park, Florida and Stetson University in Deland, Florida. Mr. Franks holds degrees from Stetson University and University of Cincinnati College-Conservatory of Music. His career includes highlights such as performing the bass

solo in Igor Stravinsky's Les Noces with Stravinsky's protégé and friend Robert Craft, appearing with Sarah Brightman in concert and performing the bass solo of J. S. Bach's Cantata No. 22 with world renowned Bach scholar Christoph Wolf. He has performed side-by-side with luminaries in the operatic field such as Diana Soviero, Justino Diaz, Carol Neblett, Josephine Barstow, Simon Estes, Bliss Hebert, James Lucas, and Bernard Uzan, to name a few.

Boyd Jones performs extensively throughout the United States on both organ and harpsichord in addition to his duties as Organist and John E. and Aleise Price Professor of Organ at Stetson University, DeLand, Florida. Recent seasons have included performances for two regional conventions of the American Guild of Organists, the national convention of The Organ Historical Society, a conclave of the Southeastern Historical Keyboard Society and the national convention of the Music Teachers National Association. Many recitals have been performed for colleges and universities, AGO chapters and churches from California to Maine to Florida. Engagements abroad have included recitals in Japan, and in 2007 a series of recitals in Bulgaria. Additionally, he has performed frequently as both organ and harpsichord soloist, and as a continuo player with several prominent orchestras. Dr. Jones holds degrees from Stetson University (BM) where his organ teacher was Paul Jenkins, and from Yale University (MM, MMA, and DMA), where he studied organ with Charles Krigbaum and harpsichord with Richard Rephann. Boyd Jones has won both national and international organ performance competitions, and has recorded for Arkay Records.

Dr. Jones is Stetson University's Price Professor of Organ, and coordinates the renovation of the organ at Stetson University. His efforts, along with those of his mentor, Professor Jenkins, will help to continue to provide organ majors with an opportunity to practice and perform on a world-class instrument.