



St. Rita Fine Arts presents

KEN DAVIS
CHORALE

January 19, 2013 • 3:00 pm
St. Rita Catholic Church

Ken Davis, conductor
Clinton Barrick, accompanist
Wesley Beal, organist

K. DAVIS

<i>Priidite, poklonimsia, from All-Night Vigil, Op. 37</i>	Sergei Rachmaninoff
<i>O sacrum convivium!</i>	Olivier Messiaen
<i>Cantique de Jean Racine, Op. 11</i>	Gabriel Fauré
<i>O Quam Gloriosum est Regnum</i>	Tomás Luis de Victoria
<i>The Road Home</i>	Stephen Paulus
<i>Chantez, from Chansons des Bois d'Amaranthe</i>	Jules Massenet

I N T E R M I S S I O N

<i>Requiem, Op. 9</i>	Maurice Duruflé
I. Introit	
II. Kyrie	
III. Domine Jesu Christe	
IV. Sanctus	
V. Pie Jesu	
VI. Agnus Dei	
VII. Lux aeterna	
VIII. Libera me	
IX. In Paradisum	

KEN DAVIS CHORALE PERSONNEL

Brad Allen	Traci Davidson	Kelly McClendon
Cullen Allen	Audrey Duncan	Till Meyn
Dara Allen	Carol Egan	Jenny Peters
Clinton Barrick	Ed Ellsworth	Sara Proodian
Jeannie Barrick	Jana Ellsworth	Chris Ray
Kristen Barron	Amanda Evans	Danny Salazar
Tamara Bayo	Clay Ferguson	Arian Schiermeyer
Kristen Bennett	Kristin Ferguson	Rebekah Schroeder
Philip Bentham	Mary Ferguson	Justin Shumaker
Jana Bishop	Katie Fox	Eric Skiles
Brandon Bohannon	Michelle Garcia	Eric Smith
Kelly Bohannon	Gabe Gonzales	Jill Smith
Joe Bolin	Jim Hodges	Hal Snyder
Jeremy Brown	Rebecca Jackson	Jonathan Stilley
Debbie Buford	Lori Johnston	Tony Tasillo
Becky Byers	Mike Kahler	Amy Triggs
Alana Carreon	Kathryn Kendall	Stephen Vano
Megan Clowe	Amy Loter	Jody Wasson
Christy Corder	Bryce Lowrance	Anna Wilkerson
Doyle Corder	Michael Madrid	Dawn Williams
Susan Davenport	Shannon Magee	JT Williams
	Michael Marcades	Nikki Wilson

www.kendavischorale.com

KEN DAVIS CHORALE

The ***Ken Davis Chorale*** is comprised of singers united together through the artistic direction and inspiration of Dr. Ken Davis. Members come to Dallas to prepare and perform from all over Texas, as well as many other states around the country. The relationship began in 1989 when Dr. Davis was appointed Director of Choral Activities at Texas Tech University. During his 16 years there as a tenured professor, his choirs were invited to regional and national ACDA conventions and were a featured ensemble at the Texas Music Educators Convention three times. His choirs also recorded professionally with Naxos Records. ***Dr. Ken Davis*** is a graduate of the Eastman School of Music and was invited by audition to perform with the Robert Shaw Festival Singers in France and New York. He is active as a clinician and guest conductor, and in 2010, conducted the Texas All-State Mixed Choir. Dr. Davis currently resides in Santa Fe, New Mexico, where he works as a professional landscape painter.

Clinton Barrick is Director of Programming for the network of radio stations that comprise Texas Tech Public Media. Mr. Barrick is a staff pianist at the Texas Tech University School of Music where he plays for the University Choir as well as faculty and select students. Mr. Barrick has written program annotations for concerts at Texas Tech and has been published in the periodical, *Classical Singer*.

Wesley Beal has been the organist at St. Rita Catholic Church since 2009 and has received international honors both as an organist and a pianist. Mr. Beal taught and directed the accompanying program for the Meadows School of the Arts at Southern Methodist University. He is a graduate of the Eastman School of Music, Southern Methodist University, and Dallas Theological Seminary.

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Dr. Alfred Calabrese, Director of Music Ministries and Choirs, St. Rita Catholic Church • Wesley Beal, Organist and Associate Director of Music, St. Rita Catholic Church • Tamara Bayo, Four Seasons Hotel • Lucy Tamez Creech, Go-Diva Catering • Kristin Ferguson, TMI Hospitality • Thi Ha, AMC Music • Michael Madrid • Pat Maines, Graphic Art • Parks Printing • St. Rita Catholic Church • Stephen Vano

*Please join us for our
next concert
June 22, 2013
3:00 p.m.
at the
Mesquite Arts Center
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REQUIEM — MAURICE DURUFLÉ

Maurice Duruflé's *Requiem* is one of the most cherished pieces in all choral literature. It was completed in 1947 and dedicated to the memory of the composer's father. The work exists in three forms: the original edition for full orchestra, an edition for abbreviated or chamber orchestra and an edition for organ accompaniment only. In all three forms the work draws inspiration from the ancient Gregorian chant of the *Mass for the Dead*. The harmonies suggest impressionist influence, but the ancient chant remains central to Duruflé's inspiration. The *Requiem* opens with a gentle bed of running sixteenth notes, over which the Gregorian melody of the "Introit" is carefully placed. The "Kyrie" comes next written in the traditional form, ABA. The composer shows his mastery of counterpoint in this movement while maintaining the antique style of the chant. The "Domine Jesu Christe" is the longest movement of the work and in it we find the composer's dramatic influence and imagination. In contrast with the mysteries of the third movement, the "Sanctus" promises new life to the ancient text. Marked by dynamic contrast of the Romantic Age, the "Sanctus" delivers the listener a glimmer of hope in the grandeur of heaven. The Mass varies slightly from its ancient form

in this work reducing the traditional "Dies Irae" sequence to the text of the "Pie Jesu" for solo mezzo-soprano. This gives the "Pie Jesu" a mature voice that expresses the true joys and sorrows of life. The "Agnus Dei" and "Lux Aeterna" bring back the original inspiration to the *Requiem* in the form of the chant melody, creating a meditative atmosphere that is intimate and touches the soul. In the final moments of the *Requiem*, the "Libera me" text seeks to entice the listener with the drama expected from the "Day of Wrath," while the last movement, "In Paradisum," allows the listener to leave the turmoil of earthly life and enter a new world, luminous and timeless. Duruflé left us with these words to help us best understand his masterful work:

"This *Requiem* is not an ethereal work which sings detached from worldly anxiety. It reflects the unchangeable form of the Christian prayer, the anguish of man facing the mystery of his last ending. It is often dramatic, or filled with resignation, or hope, or terror, like the same words of the scripture used in the liturgy. It tries to translate the human feeling in front of their terrifying, inexplicable or consoling destiny...[and in the] In Paradisum, the ultimate response of faith to all the questions, by the flight of the soul toward Paradise."

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