



Department of Music

presents

Kennesaw State University
Concert Band
and
Wind Ensemble

Bernard Flythe, tuba
Stephen Turner, student conductor
John Culvahouse, conductor
Peter Witte, conductor

Wednesday, April 23, 2008
8:00 pm
Dr. Bobbie Bailey and Family Performance Center
Performance Hall

Sixty-ninth Concert of the 2007-2008 season

**Kennesaw State University
Concert Band and Wind Ensemble**

**Bernard Flythe, tuba
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PROGRAM

Concert Band

Rákóczy March (1846)

Hector Berlioz
(1803-1869)
arr. Philip Gordon

Golliwog's Cakewalk (1908)

Claude Debussy
(1862-1918)
arr. James Curnow

**Irish Tune from County Derry
and Shepherd's Hey (1918)**

Stephen Turner, student conductor

Percy Grainger
(1882-1961)

Chorale and Shaker Dance (1972)

John Zdechlik
(b. 1937)

INTERMISSION

Wind Ensemble

Symphony No. 2 (2004)

Frank Ticheli
(b. 1958)

Shooting Stars
Dreams Under a New Moon
Apollo Unleashed

**Three Miniatures for Tuba and
Wind Ensemble (1992)**

Anthony Plog
(b. 1947)

Allegro
Slowly
Allegro Vivace

Bernard Flythe, tuba

Variations on a Korean Folk Song (1967)

John Barnes Chance
(1932-1972)

John Culvahouse, conductor

Niagara Falls (1997)

Michael Daugherty
(b. 1954)



Kennesaw State University Concert Band

Flute

Shea Pack
Stephanie Aiken
Angelica Zeller
Stephen Turner

Clarinet

Rae King
Bianca Torres
Theresa Stephens

Bassoon

John Loch

Alto Saxophone

Nick Carilli
Noah Vece
Kate Phillips
Donald Anderson

Trumpet

Sean McMahon
Julie Simpson
Peter Westin

Horn

Molly Maldonado
Jessica Richmond
Ashley Rayborn

Trombone

Ben Ray
Chris Johnson
Breon Reynolds

Euphonium

Stephanie Seay

Tuba

Michael Ishmael

Percussion

Zac Poore
Stephen Boyd
Nathan Hadley

Kennesaw State University Upcoming Music Events

Thursday, April 24, 2008

Kennesaw State University
Jazz Ensemble

8:00 pm • Bailey Performance Center Concert Hall

Sunday, April 27, 2008

Kennesaw State University
Gospel Choir

3:00 pm • Bailey Performance Center Concert Hall

Monday, April 28, 2008

Kennesaw State University
Percussion Ensemble

8:00 pm • Bailey Performance Center Concert Hall

Wednesday, May 7, 2008

Kennesaw State University
Ensemble In Residence
Atlanta Symphony Brass Quintet

With guest pianist

Donald Runnicles

8:00 pm • Bailey Performance Center Concert Hall

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

Division, Mr. Witte and the KSU Wind Ensemble have performed twice at the GMEA In-Services held in Savannah, Georgia.

As an orchestral performer, Mr. Witte has held horn positions with orchestras in Canada and Michigan, and with summer festivals in Graz, Austria; Grand Tetons, Wyoming; and with the American Waterways Wind Orchestra. With these ensembles he has performed in musical capitals throughout Europe and North America.

While earning degrees in conducting and horn performance from the University of Michigan, Mr. Witte studied with H. Robert Reynolds, Louis Stout, Lowell Greer and Bryan Kennedy. Other influential musicians with whom he has studied include Frederick Fennell, Dennis Glocke, Jerry Junkin, Tom Lee, Allan McMurray, Larry Rachleff, Timothy Reynish, Donald Schleicher, Mallory Thompson, Michael Votta and Rodney Winther in conducting; Marianne Ploger in musicianship; and Arnold Jacobs and Dale Clevenger in performance.

Mr. Witte is a graduate of the Northside School for the Arts in Atlanta. An alumnus of the Brevard Music Center and the Atlanta Symphony Youth Orchestra, he currently serves as an advisor to the Cobb Symphony Orchestra.



Kennesaw State University Wind Ensemble

Flute

Chelsea Estes
Megan Grauso
Shea Pack

Piccolo

Nicole Roster *f*

Oboe

Missy Zimmerman
Kerry Brunson *f*

Clarinet

Theresa Stephens *†f*
Bora Moon
Elizabeth Godsey
Emily Palmer

Bass Clarinet

Justin Stafanavage

Bassoon

Ben Ereddia

Alto Saxophone

Brendon Bell *f*
Neil Newcomb

Tenor Saxophone

Justin Stafanavage

Baritone Saxophone

Max Watson

Harp

Julie Albertson

Trumpet

Jeremy Cope
Sean McMahon
Graham Watt
Julie Simpson
Lee Rutledge

Horn

Melissa Harris *√†f*
Andrew Creamer
Alex Hansell
Julie Crenshaw
Luke Rabun *f*
Stephanie Stamm

Trombone

Robert Hayes *f*
Crystal Penland *√f*
Jonathan White

Bass Trombone

Michael Ishmael
Sam Aumann

Euphonium

Staci Hatmaker *√*
Pharon Brown

Tuba

Stephen Turner

Percussion

Mesia Austin
Ryan Goodwin
Michael Wentworth
Pershaud Bolt
Zac Poore

√ National Wind Ensemble
† GMEA All College Band
f CBDNA Intercollegiate Band

About the KSU Concert Band

The Kennesaw State University Concert Band was instituted in the Fall of 2007 as a second wind band ensemble on the campus. The band serves the needs of a growing instrumental music student population as a performing ensemble. In addition, some music students perform in the ensemble on a secondary instrument offering developmental diversity and experience. The Concert Band presents a concert each semester on the campus and the ensemble is open to any KSU student by audition.

About the KSU Wind Ensemble

Formed in 1996, the Kennesaw State University Wind Ensemble performs a diverse repertoire for winds and percussion encompassing chamber music, wind ensemble repertoire and works for large bands. Regularly the KSU Wind Ensemble is visited by leading composers, performers, and conductors. Recent visits include those by The American Horn Quartet, The Atlanta Symphony Brass Quintet, Quartetto Gelato, The Detroit Chamber Winds and Strings and The Atlanta Percussion Trio, as well as by composers Michael Gandolfi, Jennifer Higdon, David Maslanka, Charles Young and Eric Ewazen, conductors H. Robert Reynolds, James Jordan, and Alexander Mickelthwate, and principal chairs of the world class orchestras in Berlin, New York, Philadelphia, Boston and Atlanta.

Committed to collaboration, the KSU Wind Ensemble has given joint concerts with bands and wind ensembles at Emory University, Georgia Institute of Technology, Georgia Perimeter College, Harrison High School and at Reinhardt College's Falany Performing Arts Center, Brenau University's Pearce Auditorium and the Dozier Centre for the Performing Arts. The KSU Wind Ensemble has been invited to perform in Savannah, Georgia as part of the 2007 and 2005 Georgia Music Educators Association In-Services.

Members of the KSU Wind Ensemble come from distinguished high school programs and honors ensembles including the Atlanta Youth Wind Symphony, the Metropolitan Youth Symphony Orchestra and the Atlanta Symphony Youth Orchestra. While several KSU Wind Ensemble members have continued their studies at leading music schools such as Juilliard, The University of Michigan, Northwestern University, The New England Conservatory, Indiana University and Roosevelt University, other graduates are offered positions as music educators throughout the state of Georgia. Additionally, since 1999, KSU Wind Ensemble musicians have earned 100 positions in The National Wind Ensemble for performances in Carnegie Hall.

Dr. Culvahouse has served as a conductor and adjudicator and clinician in several states, Canada, and Western Europe. Professional affiliations include the College Band Directors National Association (past Georgia State Chair), Georgia Music Educators Association, Music Educators National Conference, East Tennessee School Band and Orchestra Association, Phi Mu Alpha Sinfonia (Epsilon Lambda Chapter Advisor), Phi Beta Mu (Tennessee Chapter Past-President and South Carolina Chapter Past-Vice-President), and the National Band Association where he has served on the Board of Directors on three occasions. Dr. Culvahouse serves on the Board of Directors of the John Philip Sousa Foundation currently as Chair of the National Sousa Senior Honors Band. He is a Sudler Flag of Honor and Sudler Trophy Laureate. Most recently, he has served as President of the Southeastern Conference Band Directors Association and is Chair of that organization's Commission Project Committee. The National Band Association on six occasions has presented him the Citation of Excellence.

Peter Witte

Raised in Georgia's arts and education communities, Peter Witte is Chair of the Department of Music and Director of Instrumental Studies at Kennesaw State University. Conductor of the KSU Wind Ensemble since 1997, Mr. Witte previously held a conducting position at Gettysburg College.

Recently Mr. Witte led performances in Carnegie Hall with the National Wind Ensemble, the Metropolitan Atlanta Youth Wind Ensemble, and with the Atlanta Wind Symphony, with whom he served as Music Director for seven years. Additionally, he is a member of the KSU Faculty Chamber Players, a collaborative ensemble comprised of members of the Atlanta Symphony Orchestra and Atlanta Opera Orchestra.

Mr. Witte has conducted performances at the University of Michigan, the Cincinnati College Conservatory of Music, Georgia State University and with the Cobb Symphony Orchestra, and the Third Army Ground Forces Band. Committed to music in our schools, he serves as conductor, clinician and coach with bands, orchestras and honors ensembles throughout the south.

As Chair of Music at Kennesaw, Mr. Witte joins more than 40 faculty and staff colleagues to guide a nationally accredited music program in serving 1,500 students annually, including 180 music majors. President-elect of the Georgia Music Educators Association's College

creates an undercurrent of energy to give an electric charge to the second motive, introduced in musical canons by the upper brass. The saxophones and clarinets introduce another level of counterpoint, in a bluesy riff with a film noir edge. My composition is a meditation on the American Sublime.

~Notes by Michael Daugherty

Bernard Flythe

Bernard H. Flythe joined the faculty at Kennesaw State University in 2007. Prior to his appointment at KSU, Mr. Flythe served for three years as the assistant professor of tuba and euphonium at Austin Peay State University. He also served on the faculties of the University of Toledo, the University of North Carolina at Chapel Hill, the University of Michigan All State Program at Interlochen, the University of Michigan Summer Arts Institute, and the UNC-Greensboro Summer Music Camp.

As an orchestral tubist, Mr. Flythe has performed with the Detroit Symphony Orchestra, the Atlanta Symphony Orchestra, and the Nashville Symphony. During the 1992-1993 season, he served as the acting principal tubist with the North Carolina Symphony. As a chamber musician, Mr. Flythe has performed with the Detroit Chamber Winds, the Atlanta Symphony Orchestra Brass Quintet, and the North Carolina Symphony Brass Quintet.

Mr. Flythe received a bachelor of music degree from the University of North Carolina at Greensboro. He earned his master of music and his specialist in music degrees from The University of Michigan. Mr. Flythe's principal tuba teachers include Fritz Kaenzig, Robert Leblanc, David Lewis, Wesley Jacobs, and Michael Sanders.

John N. Culvahouse

John N. Culvahouse is professor of instrumental music education at Kennesaw State University. From 1991 until 2007, he served on the faculty at the University of Georgia, where he was a tenured associate professor of music and member of the graduate faculty. Prior to his appointment at UGA in 1991, Dr. Culvahouse taught in the public schools in South Carolina and Tennessee for 17 years. He received the bachelor and master of music education degrees from The University of Tennessee and the doctor of musical arts in conducting from the University of South Carolina.

PROGRAM NOTES

Symphony No. 2

Ticheli

Frank Ticheli's music has been described as being "optimistic and thoughtful" (Los Angeles Times), "lean and muscular" (New York Times), "brilliantly effective" (Miami Herald) and "powerful, deeply felt crafted with impressive flair and an ear for striking instrumental colors" (South Florida Sun-Sentinel). Ticheli (b. 1958) joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony, and he still enjoys a close working relationship with that orchestra and their music director, Carl St. Clair. Ticheli is well known for his works for concert band, many of which have become standards in the repertoire.

The symphony's three movements refer to celestial light -- Shooting Stars, the Moon, and the Sun.

Although the title for the first movement, "Shooting Stars," came after its completion, I was imagining such quick flashes of color throughout the creative process. White-note clusters are sprinkled everywhere, like streaks of bright light. High above, the Eb clarinet shouts out the main theme, while underneath, the low brasses punch out staccatissimo chords that intensify the dance-like energy. Fleeting events of many kinds are cut and pasted at unexpected moments, keeping the ear on its toes. The movement burns quickly, and ends explosively, scarcely leaving a trail.

The second movement, "Dreams Under a New Moon," depicts a kind of journey of the soul as represented by a series of dreams. A bluesy clarinet melody is answered by a chant-like theme in muted trumpet and piccolo. Many dream episodes follow, ranging from the mysterious, to the dark, to the peaceful and healing. A sense of hope begins to assert itself as rising lines are passed from one instrument to another. Modulation after modulation occurs as the music lifts and searches for resolution. Near the end, the main theme returns in counterpoint with the chant, building to a majestic climax, then falling to a peaceful coda. The final B-flat major chord is colored by a questioning G-flat.

The finale, "Apollo Unleashed," is perhaps the most wide-ranging movement of the symphony, and certainly the most

difficult to convey in words. On the one hand, the image of Apollo, the powerful ancient god of the sun, inspired not only the movement's title, but also its blazing energy. Bright sonorities, fast tempos, and galloping rhythms combine to give a sense of urgency that one often expects from a symphonic finale. On the other hand, its boisterous nature is also tempered and enriched by another, more sublime force, Bach's Chorale BWV 433 (Wer Gott vertraut, hat wohl gebaut). This chorale -- a favorite of the dedicatee, and one he himself arranged for chorus and band -- serves as a kind of spiritual anchor, giving a soul to the gregarious foreground events. The chorale is in ternary form (ABA'). In the first half of the movement, the chorale's A and B sections are stated nobly underneath faster paced music, while the final A section is saved for the climactic ending, sounding against a flurry of 16th-notes.

My second symphony is dedicated to James E. Croft upon his retirement as Director of Bands at Florida State University in 2003. It was commissioned by a consortium of Dr. Croft's doctoral students, conducting students and friends as a gesture of thanks for all he has given to the profession.

~Notes by Frank Ticheli

Three Miniatures for Tuba and Wind Ensemble

Plog

Anthony Plog began studying music at the age of 10, and by the age of 19 he was playing extra trumpet with the Los Angeles Philharmonic under conductors such as Zubin Mehta, James Levine, Michael Tilson Thomas, and Claudio Abbado, to name a few. His first orchestral position was Principal Trumpet with the San Antonio Symphony from 1970-1973 and was followed by a 2 year stint with the Utah Symphony as Associate Principal. He left the Utah Symphony in 1976 to pursue a solo and composition career, and while living in Los Angeles from 1976-1988 supported himself by playing Principal Trumpet with the Los Angeles Chamber Orchestra and the Pacific Symphony and by occasionally playing in the film studios. Anthony Plog retired from the concert stage in 2001 in order to pursue a full time composition career.

Variations on a Korean Folk Song

Chance

A Texas native, **John Barnes Chance** was born in Beaumont in 1932. Attending the University of Texas under a scholarship, he studied under Clifton Williams. Upon graduation, he began a tour of duty in the Army service bands as a percussionist and arranger. In 1966, his

Variations on a Korean Folk Song received the Ostwald Award from the American Bandmasters Association. The following year he was appointed to the faculty of the University of Kentucky, where he was later appointed head of the theory-composition program. While stationed with the U.S. Army in Korea in the late 50's, Chance became fascinated by the popular folk melody Arirang, using it as the basis for his Variations on a Korean Folk Song. Arirang is traditional Korean song of love and heartbreak that can be found in many variations, with an origin that may date back 1000 years. The pentatonic (5 tone) theme is heard at the outset of this composition and is contrasted with five variations.

Niagra Falls

Daugherty

Born in 1954 in Cedar Rapids, Iowa, **Michael Daugherty** is the son of a dance-band drummer and the oldest of five brothers, all professional musicians. He studied music composition at North Texas State University, the Manhattan School of Music, the IRCAM in Paris, and at Yale University. After teaching music composition at the Oberlin Conservatory of Music, Daugherty joined the School of Music at the University of Michigan in 1991, where he is currently Professor of Composition. He was composer-in-residence with the Detroit Symphony Orchestra (1999-2003) and the Colorado Symphony Orchestra (2001-2003).

Niagara Falls (1997) was commissioned by the University of Michigan Symphonic Band in honor of its One Hundredth Anniversary and is dedicated to its conductor H. Robert Reynolds. The work was premiered by that ensemble on October 4, 1997 at "Bandorama", conducted by H. Robert Reynolds at Hill Auditorium, Ann Arbor, Michigan.

Niagara Falls, a gateway between Canada and the United States, is a mecca for honeymooners and tourists who come to visit one of the most scenic waterfalls in the world. The Niagara River also generates electricity for towns on both sides of the border, where visitors are lured into haunted houses, motels, wax museums, candy stores, and tourist traps, as well as countless stores that sell "Niagara Falls" postcards, T-shirts, and souvenirs.

This composition is another souvenir, inspired by my many trips to Niagara Falls. It is a ten-minute musical ride over the Niagara River with an occasional stop at a haunted house or wax museum along the way. Its principal musical motive is a haunting chromatic phrase of four tones corresponding to the syllables of Niagara Falls, and repeated in increasingly gothic proportions. A pulsing rhythm in the timpani and lower brass