Monday, May 1, 2017 at 8 pm
Dr. Bobbie Bailey & Family Performance Center, Morgan Hall
One-hundred Fortieth Concert of the 2016-17 Concert Season
MICHAEL MAKRIDES (b. 1997)
Unbounded

GILLIS / RAMOS / CREECH
Liar (English Horn Suite)

Savannah English, English horn

BLAKE TYSON (b. 1969)
Cloud Forest

Michael Ollman, solo marimba

ANDREW CREECH (b. 1997)
Paranoia

MICHAEL BURRITT (b. 1962)
Fandango 13

NATHAN DAUGHTREY (b. 1975)
Firefly
program notes

**Unbounded** | Michael Makrides

Composed in the winter of 2015, *Unbounded* was inspired by the works of Jim Casella. After performing Casella’s *Cop Drama*, which appealed to me because of how catchy and “groovy” it was, I started writing this piece. Composed for sixteen players, *Unbounded* uses unconventional percussion ensemble instruments such as electric guitar and electric bass. These instruments combined with an upbeat rock feel present a style that differs from traditional percussion ensemble works. Unbounded originally received its name from the feeling of freedom that the chord progressions at the beginning and end portray. Additionally, the term “unbounded” represents a feeling of no limits. To actualize this idea, there are multiple solos as well as features throughout that allow the players to improvise.

- Michael Makrides

**Liar** *(English horn suite)* | Gillis / Ramos / Creech

Savannah English, a very talented oboe/English horn major, approached me at the end of last semester about the possibility of playing in the percussion ensemble. I told her that she was absolutely welcome to join us! Half way into this semester I had the privilege of hearing her play an amazing English horn solo with the KSU Wind Ensemble. This gave me an idea to add English horn to tonight’s program. The fact that we are lucky enough to have three wonderful composers in the percussion ensemble made this idea come to life. Mitch Gillis, Eric Ramos, and Andrew Creech each stepped in to write a movement for English horn and percussion ensemble. These three movements showcase Savannah as well as our ensemble players. There will not be a break between movements. I would like to thank Mitch, Eric, and Andrew for this premier, and Savannah for sharing her wonderful talent with us this evening!

- John Lawless

**Cloud Forest** | Blake Tyson

*Cloud Forest* was inspired by my visits to Ecuador, my travels between Quito and Esmeraldas, and the Ecuadorian cloud forests. It begins with the spinning, uneven journey from the top of Ecuador to the Pacific Ocean and ends with the trip back to Quito.

When I arrived in Esmeraldas after my long journey from Quito, the marimba I had expected to perform on was not there. The only marimba available was
a small traditional instrument that had been built by a local musician. The piece I had planned to play would not fit on this marimba. Rather than give up, I took the two hours I had before the concert, came up with some ideas, and then improvised a work that I entitled *Journey to Esmeraldas*. The main themes in *Cloud Forest* were taken from this improvisation.

- Blake Tyson

**Paranoia** | Andrew Creech

*Paranoia* is written with the intention that the audience feels uncomfortable and somewhat confused at times. The mental condition of paranoia “involves intense anxious or fearful feelings and thoughts often related to persecution, threat, or conspiracy” according to Mental Health America. This piece replicates these feelings through the use of dissonance and percussion effects that sound eerie and mysterious to make the audience feel uneasy and haunted.

- Andrew Creech

**Fandango 13** | Michael Burritt

The percussion sextet *Fandango 13* is a re-working of an earlier piece for keyboard percussion quartet and for a larger work commissioned by the West Point Academy titled *Four Points West*. I thought that expanding the instrumentation to include several additional keyboards, hand drums and tom-toms would make for a more dynamic piece that could stand alone outside the context of its original place within a three-movement work.

- Michael Burritt

**Firefly** | Nathan Daughtrey

*Firefly* centers on the belief that the two species of fireflies in Japan – Genji-hotaru and Heike-hotaru – are the ghosts of fallen warriors from the terrible struggle between two clans in the twelfth century. Once a year, on the night of the twentieth day of the fourth month, the fireflies re-enact the great battle on the Uji River. On that night, all caged fireflies should be set free so they may take part.

The piece follows the arc of the story "Tale of the Heike," which divides into three large sections, each centering on a different leader and their individual personality traits and leadership prowess. The opening passage from the tale introduces the Buddhist law of impermanence, especially as it relates to good fortune.

- Nathan Daughtrey
percussion ensemble

Walter Aiken
Daniel Arenas
Josh Arrants
Micheal Berry
Josh Bouland
Christopher Bowers
Katie Craven
Andrew Creech
Brandon Delgado
Joe Donohue
Savannah English
Mitch Gillis
Mary Madison Jones
Caty Mae Loomis
Michael Makrides
Susan Miller
Malcolm Muhammad
Simon Needle
Michael Ollman
Brooks Payne
Eric Ramos
Lindsay Rohskpf
Zach Sigmon
Foster Simmons
Clay Wilderman
Andrew Yi
about the director

John Lawless, Senior Lecturer, joined the music faculty of Kennesaw State University in 1998 and became the Director of Percussion Studies in 2004. Principal Timpanist of the Atlanta Opera orchestra since 1979, John held the same position with the Chattanooga Symphony for 21 years. Since 1978, Mr. Lawless has performed, toured and recorded with the Atlanta Symphony Orchestra while maintaining a thriving freelance career as a studio and pit percussionist.

A founding member of the Atlanta Percussion Trio, Mr. Lawless performs hundreds of school concerts a year for thousands of children throughout the Southeastern United States. Along with Scott Douglas and Karen Hunt, the trio has been a performing group for 32 years, bringing educational programs to children of all ages.

As a soloist, Mr. Lawless played several concertos with the Chattanooga Symphony, including: The Olympian for 8 Timpani and Orchestra as well as The Messenger for Multiple Percussion and Orchestra, both written by James Oliverio. In 2009, Mr. Lawless performed Joseph Schwantner's Concerto for Percussion with the Cobb Symphony Orchestra. In 2014, he performed the Southeastern premier of Christopher Theofinidis' Marimba Concerto with the KSU Wind Ensemble for the Festival of New Music.

A graduate of Georgia State University, Mr. Lawless' teachers include Tom Float, Jack Bell, Cloyd Duff, Paul Yancich, Bill Wilder and Mark Yancich. Previous faculty appointments include those at Georgia State University, Clark Atlanta University and West Georgia State University.
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Jason Eklund, Horn
Tom Gibson, Trombone
Nathan Zgonc, Trombone
Brian Hecht, Bass Trombone
Martin Cochran, Euphonium
Paul Dickinson, Tuba / Euphonium
Bernard Flythe, Tuba / Euphonium
John Lawless, Percussion

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

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