

KENNESAW STATE UNIVERSITY SCHOOL OF MUSIC

*Jazz Ensembles*

Sam Skelton and Wes Funderburk  
DIRECTORS



Monday, November 27, 2017 at 8 pm

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall

Fifty-fifth Concert of the 2017-18 Concert Season

# program

## *Jazz Ensemble 11*

***The Mental Misdemeanors of Shuffleupagus Pt. 1*** | Wes Funderburk

***That Old Black Magic*** | Arlen / Mercer, arr. Funderburk

***Good Morning, Heartache*** | Higgenbotham, Drake and Fisher,  
arr. Funderburk

***Goody, Goody*** | Malneck / Mercer, arr. Funderburk

***Homegrown*** | Funderburk

### Intermission

## *Jazz Ensemble 1*

### **"Thad and More"**

***Crackdown*** | Thad Jones

***Watch What Happens*** | Legrand / Gimble  
Kristen Houston, vocals

***Kids Are Pretty People*** | Thad Jones

***Is You Is Or Is You Ain't My Baby?*** | Austin / Jordan / Collins  
Rebecca Miller, vocals

***Alone Together*** | Dietz / Schwartz / Wolpe  
Kristin Houston, vocals

***Ahunk Ahunk*** | Thad Jones

***The Lady Is A Tramp*** | Rodgers & Hart / Wolpe  
Rebecca Miller, vocals

***The Biddle De Bop Samba*** | Thad Jones

## program notes



**T**had Jones (the younger brother of Hank and older brother of Elvin), a harmonically advanced trumpeter/cornetist with a distinctive sound, as well as a talented arranger/composer, had a very productive career. Self-taught on trumpet, he started playing professionally with Hank Jones and Sonny Stitt when he was 16. After serving in the military (1943–1946), Jones worked in territory bands in the Midwest. During 1950–1953, he performed regularly with Billy Mitchell's quintet in Detroit and he made a few recordings with Charles Mingus (1954–1955). Jones became well-known during his long period (1954–1963) with Count Basie's Orchestra, taking a "Pop Goes the Weasel" chorus on "April in Paris," and sharing solo duties with Joe Newman. While with Basie, Jones had the opportunity to write some arrangements and he became a busy freelance writer after 1963. He joined the staff of CBS, co-led a quintet with Pepper Adams, and near the end of 1965, organized a big band with drummer Mel Lewis that from February 1966 on, played Monday nights at the Village Vanguard. During the next decade the orchestra (although always a part-time affair) became famous and gave Jones an outlet for his writing. He composed one standard ("A Child Is Born") along with many fine pieces including "Fingers," "Little Pixie," and "Tiptoe." Among the sidemen in the Thad Jones-Mel Lewis Orchestra (which started out as an all-star group and later on featured younger players) were trumpeters Bill Berry, Danny Stiles, Richard Williams, Marvin Stamm, Snooky Young, and Jon Faddis, trombonists Bob Brookmeyer, Jimmy Knepper, and Quentin Jackson, the reeds of Jerome Richardson, Jerry Dodgion, Eddie Daniels, Joe Farrell, Pepper Adams, and Billy Harper, pianists Hank Jones and Roland Hanna, and bassists Richard Davis and George Mraz.

In 1978, Jones surprised Lewis by suddenly leaving the band and moving to Denmark, an action he never explained. He wrote for a radio orchestra and led his own group, *Eclipse*. In late 1984, Jones took over the leadership of the Count Basie Orchestra but within a year bad health forced him to retire. Thad Jones recorded as a leader for Debut (1954–1955), Blue Note, Period, United Artists, Roulette, Milestone, Solid State, Artists House, A&M, Metronome, and many of the Thad Jones-Mel Lewis Orchestra's best recordings have been reissued on a five-CD Mosaic box set.

# personnel

## **JAZZ ENSEMBLE II** Wes Funderburk, director

### **REEDS**

Nicholas Leon  
Jacob Martinez  
Kenneth Pack  
Jonathan Steltzer  
Jonathan Swann  
Mason Upshaw  
Kevin Worley

### **TRUMPETS**

Miles Bonaker  
Jason Dokes  
Andrew Olsen  
Jeremy Perkins

### **TROMBONES**

Austin Coker  
Wesley Dale  
Steven Martinello  
Connor Sullivan

### **RHYTHM**

Nick Chambers, piano  
Asuria Austin, bass  
Brad Cannata, bass  
Dalton Hancock, bass  
Trey Dunnahoo, guitar  
Diego Fonseca, guitar  
Chris Marks, guitar  
Brooks Payne, drums  
Zack Smith, drums  
Andrew Creech, vibes  
Tessa Walker, vocals

## **JAZZ ENSEMBLE I** Sam Skelton, director

### **REEDS**

Andrew Ereddia  
Josh Hayward  
Damontae Scott  
Muhsin Quraishi  
Josh Inglis

### **TRUMPETS**

Ben Schiele  
Jon Klausman  
Jordyn Mader  
Jacob Morgan

### **TROMBONES**

Devin Witt  
Gage Fisher  
Ethan David  
Sam Boeger

### **RHYTHM**

Zach Wilson, piano  
Drew Lloyd, bass  
Fran Lora, bass  
Christian Moore, guitar  
Simon Needle, guitar  
Robert Herrington,  
guitar  
Dennis Durrett-Smith,  
drums  
Jonathan Pace, drums  
Kristin Houston, vocals  
Rebecca Miller, vocals

## about the directors

*Artist-in-Residence in Trombone*

**W**es Funderburk has performed across the United States and Europe and is currently one of the most sought after trombonists and arrangers in Atlanta and the Southeast. He is the author of *Funderbone.com* and the inventor of *Blog Songs!* Wes has written, performed, recorded with a wide array of national and internationally-renowned artists including John Driskell Hopkins, the Stiletto Brass Quintet,



Jennifer Holliday, Band of Horses, Spoon, Jermaine Dupri, Cee Lo, The Boston Brass, Natalie Cole, Dallas Austin, SoShy, Kelis, India Arie, Slide Hampton, Joe Gransden, The Atlanta Symphony Orchestra and the Atlanta Pops Orchestra. He has also been a featured performer at The Atlanta Dogwood Festival, Atlanta Jazz Festival, Atlanta Black Arts Festival, Candler Park Festival, Inman Park Festival, Montreux-Atlanta Jazz Festival, Jacksonville Jazz Festival, Montreux Jazz Festival and North Sea Jazz Festival.

Wes' recording credits include *So So Def Records*, *Atlantic Records*, *Verve Records*, *Columbia Records*, *Universal Records*, *Arista Records*, *Giant Step Records*, *The Cartoon Network* and *The Weather Channel*. His arranging credits include music for Russell Gunn's Krunk Jazz Orchestra, Jennifer Holliday, Ben van Dijk, Natalie Cole, Joe Gransden Big Band, The Georgia Brass Band, The Atlanta Jazz Orchestra, Kennesaw State University Jazz Ensemble, Georgia State University Jazz Ensemble and Brass Band, the Piedmont Trombone Society and the Tempest Little Big Band. Wes is also the leader and co-founder of *The Funderhorns* - a freelance commercial horn section that has recorded in some of the finest recording studios in the country.

As an educator, Wes has given clinics and master classes at University of Georgia, Francis Marion University, The University of North Florida, Georgia State University, Columbus State University (GA), the Mars Hill Low Brass Retreat, Tanglewood Music Camp and numerous high schools across the Southeast.

In 2007, Wes joined the faculty at Kennesaw State University as a jazz band director and in 2010 joined the faculty at Georgia State University as visiting lecturer in jazz studies. Wes earned his Bachelor's Degree in Trombone Performance from the University of North Florida and his Masters' Degree in Trombone Performance with a concentration in Jazz Studies from Georgia State University.

Wes is a governor for the Atlanta chapter of the Recording Academy and a clinician and performing artist for Rath trombones.

*Director of Jazz Studies & Senior Lecturer in Saxophone*

**S**am Skelton, a native of Conyers, Georgia, has been active on the Atlanta music scene for well over three decades. Mr. Skelton graduated *summa cum laude* from Georgia State University with a degree in Jazz Studies. During his course of study at GSU, Sam was a Montgomery Music Scholar and a two-time fellowship recipient to the



Aspen Music Festival. He continued his saxophone studies with Kenneth Radnofsky at Boston University in 1991, focusing on classical saxophone and music education. Other teachers include David and James "Dub" Hudson and Jeff Benedict.

As a woodwind doubler, Skelton is well versed in any genre of music. His grasp of saxophone, clarinet and flute has enabled him to remain very busy in live performance as well as in the studio.

Sam has performed and/or soloed with The London Symphony Orchestra, The Atlanta Symphony, The Atlanta Pops,

The Peachtree Pops, The Atlanta Ballet Orchestra and The Cobb Symphony Orchestra as well as numerous local high school and civic ensembles. World Premieres include James Oliverio's *Children of A Common Mother*, Lee Johnson's *Ora Pro Mi: Concerto for Winds Soloist* (clarinet, flute and soprano saxophone) and *Seaside Symphony* (clarinet and soprano saxophone soloist). Sam also played the premier recording of *Ora Pro Mi* and *Seaside Symphony* with the London Symphony Orchestra. New musical debuts include: *The Prom, Harmony, Bull Durham* and *Tuck Everlasting*.

As a sideman on over 300 recordings, Sam remains very active in the studio and can be heard on recordings by such artists as: Elton John, December Radio, Babbie Mason, Howard Tate, Matchbox 20, Train, Edwin McCain, The Gap Band and The Ohio Players. Television and radio jingles include: *The Georgia Lottery, The Fox Theater Documentary, Glen Beck, The Weather Channel, The Travel Channel, Ford, The Cartoon Network, CNN, Nature's Own, Popeye's, Papa John's* and *Turner South*. Television appearances include *In the Heat of the Night*, Savannah and Sinbad's *Summer Jam II* on HBO. GRAMMY nods include Howard Tate's *Rediscovered* for Best Contemporary Blues Album and Ted Howe's *Pinnacle* for Best Instrumental Solo (alto clarinet, yes, alto clarinet).

Sam is currently Director of Jazz Studies and Senior Lecturer in Saxophone at Kennesaw State University. He is also Artistic Director of GSO Jazz and GYSO Jazz. Sam served as Professor of Saxophone at Georgia State University from 1991-2004 and was Jazz Ensemble Director at Georgia Tech from 2002-2004 and Artist-in-Residence at The University Of Georgia Jazz Department. He served as Visiting Professor of Saxophone at Furman University 2001-02. Professional associations include: The Jazz Educators Network, Georgia Music Educators Association, Georgia Association of Jazz Educators, National Academy of Recording Arts & Sciences (voting member) and the American Federation of Musicians. For his contributions to the city's cultural life, Atlanta Public Broadcasting named him a "Lexus Leader in the Arts" in 2003. Sam is proud to be a Conn-Selmer and D'Addario Artist.

# about the school of music



Welcome to the Bailey Performance Center!

The School of Music at Kennesaw State University is an exciting place! We have a wonderful slate of performances planned for this year's *Signature Series*, and if you have not yet purchased your season tickets, I encourage you to do so as soon as possible. The Atlanta Symphony returns again this year as well as a wonderful slate of other performances.

The Dr. Bobbie Bailey & Family Performance Center is celebrating its 10th Anniversary Season this year. When this building opened in October of 2007, it was transformational for the School of Music and for KSU! It continues to be a jewel in our crown and musicians from around the world love to perform here because of the wonderful acoustic properties of Morgan Hall.

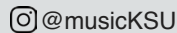
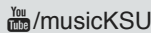
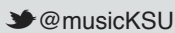
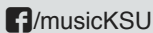
We would love to have you join us the weekend of October 7th-8th. We will have an alumni recital on the 7th and a grand celebration Sunday afternoon October 8th, with full choir and orchestra to celebrate all this Center has meant to us these past 10 years! In honor of the Bailey 10th Anniversary, we will officially launch our *Name a Seat Campaign* during our celebration in October. What a wonderful way to honor a loved one or to provide for future programming for Morgan Hall.

I look forward to a long and rewarding relationship with you. With your continued support of music and the arts, I look forward to all that we will accomplish together!

A handwritten signature in black ink that reads "Stephen W. Plate".

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

## connect with us



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*Please consider a gift to the Kennesaw State University School of Music.*

<http://community.kennesaw.edu/GiveToMusic>