KSU Philharmonic and Concert Band

Thursday, April 23, 2015 at 8:00 pm
Dr. Bobbie Bailey & Family Performance Center, Morgan Hall
One Hundred and Eleventh Concert of the 2014-15 Concert Season

Kennesaw State University Philharmonic
Charles Laux, conductor

FRANZ SCHUBERT (1797-1828)
arr. Michel Rondeau
Fugue in E minor, D. 952

PIETRO MASCAGNI (1863-1945)
Intermezzo
from Cavalleria Rusticana

RALPH VAUGHAN WILLIAMS (1972-1958)
arr. Stephen Bulla
English Folk Song Suite

I. March “Seventeen Come Sunday”
II. Intermezzo “My Bonny Boy”
III. March “Folk Songs From Somerset"

INTERMISSION
Kennesaw State University Concert Band
Debra Traficante, conductor

GORDON JACOB (1895-1984)
William Byrd Suite (1923)
   I. Earle of Oxford's March
   IV. The Mayden's Song
   VI. The Bells

MICHAEL DAUGHERTY (b. 1954)
Alligator Alley (2012)

ERIC WHITACRE (b. 1970)
October (2000)

CHARLES YOUNG (b. 1965)
Tempered Steel (1997)
program notes

Fugue In E Minor, D. 952  I  Franz Schubert

The origins of the *Fugue in E minor, D952* were recounted by Schubert’s composer friend Franz Lachner:

In the year 1828, on 3 June, Schubert and I were invited by the editor of the *Modezeitung* [Wiener Zeitschrift für Kunst, Literatur, Theater und Mode], Herr [Johann] Schikh, for a country outing to Baden, near Vienna. In the evening Schikh said to us: ‘Tomorrow morning we shall go to Heiligenkreuz, to hear the famous organ there. Perhaps you could both compose a small piece and perform it there?’ Schubert suggested the composition of a four-hands fugue, which was completed by both parties towards midnight. On the next day, at 6 in the morning, we travelled to Heiligenkreuz, where both fugues were performed in the presence of several monks.

Schubert, who was about to embark on the composition of his *Mass in E flat major, D950*, was much preoccupied with fugal writing during the final months of his life, and he subsequently used the same fugue-subject for an exercise in counterpoint which he prepared in the hope of receiving instruction from the renowned theoretician, Simon Sechter. Although Schubert’s fugue is laid out for keyboard for four hands, the presence during its closing stages of a long-sustained pedal-note in the bass indicates that he had the sound of the Heiligenkreuz organ in mind. Tonight’s performance was arranged for string orchestra by Michel Rondeau in 2008.

- from notes by Misha Donat

http://www.hyperion-records.co.uk/dw.asp?dc=W13151_GBAJY1066503

Intermezzo from *Cavalleria Rusticana*  I  Pietro Mascagni

Mascagni first studied composition in Milan, rejecting his father’s wishes to continue the family bakery business. At the age of 26 he achieved immediate fame by winning first prize in a competition for one-act operas. Although he wrote other operas, none matched the success of *Cavalleria Rusticana*, which was played worldwide and influenced many other composers of the time.

This one-act opera is a concise, passionate tale of Sicilian peasants, with lashings of love, jealousy and tragic death. In brief, Alfio a carterer, murders neighbour Turiddu in a duel having been told of Turiddu's relationship with his wife Lola by the rejected Santuzza, a village girl. At the heart of the opera is the intrigue and infidelity between all the principal characters. The opera ends
with Alfio the victor and Santuzza in a deep swoon, her lover dead. This is a simple tale, played with great passion.

The famous *Intermezzo* is a serene interlude played to an empty stage representing the calm before the storm, the final climax of the death of Turiddu.

- *note by Steve Armitage*


**English Folk Song Suite**  I  Ralph Vaughan Williams

Written in 1923, the *English Folk Song Suite* is one of English composer Ralph Vaughan Williams's most famous works for military band. It was actually published originally as "Folk Song Suite". In 1924, the piece was arranged for full orchestra by Vaughan Williams' student Gordon Jacob, with the word "English" at the beginning of the title. Frank Wright produced a version for an English-style brass band; it was copyrighted in 1956. This evening's arrangement was created for string orchestra by Stephen Bulla.

http://en.wikipedia.org/wiki/English_Folk_Song_Suite

**William Byrd Suite** (1923)  I  Gordon Jacob

In 1923, Gordon Jacob contributed to the musical celebration of the tercentenary of William Byrd’s death with a sensitive setting of six pieces from the Fitzwilliam Virginal Book which he entitled *Suite: William Byrd*. The pieces were selected from the seventy in the book because they seemed appropriate to the tonal framework of the British military band.

The first movement of the suite, *Earle of Oxford’s March*, is taken from a collection of keyboard pieces that Byrd conceived as a single work titled, *The Battell*. The stately magnificence of this steadily measured music captures the great dignity of a distinguished personage.

The fourth movement, *The Mayden’s Song*, begins simply enough with a unison of basses, then unfolds its steady contrapuntal and figurative development toward a masterful agglomeration of sounds that Jacob distributes with affectionate regard for the original.

The suite concludes with *The Bells* (Variation on a Ground), in which a simple two-note rising figure persists without interruption and above which is unfolded, in gathering momentum, a set of variations built upon the limited sounds of bells all keyed in B-flat.

- *note by Robert Sheron*
Alligator Alley (2012) I Michael Daugherty

*Alligator Alley* is the nickname for the east-west stretch of Interstate 75 between Naples and Fort Lauderdale that crosses through the Florida Everglades National Park. This park is home to many endangered species, one of them being the American alligator. One might see an alligator along the roadside when driving along this stretch of road. Michael Daugherty invokes two themes in this piece: the first called the “alligator’s theme” is played at the beginning with bassoons and evokes the slithering nature of the alligator; the second is called the “hunter’s theme” which is performed by the brass and includes sounds of an alligator snapping its jaws with the two pieces of wood struck together.

- note by the composer

October (2000) I Eric Whitacre

*October* began at a restaurant in Chicago, when I was first introduced to Brian Anderson. Brian, a high school band director from Fremont, Nebraska, knew my work and wanted to commission me, but couldn't find the finances. If I remember correctly I didn't immediately hear back from him, and I just assumed the gig would never materialize.

About a year later I get this phone call from him and he says that he has put together a commissioning consortium of 30 high school bands from Nebraska. 30 bands! I've dealt with institutional bureaucracy for a while now and I can't possibly imagine how he brought all of those people together, let alone get them to agree on a commission.

Writing a ‘grade three’ work was an entirely different challenge. It’s easy to write your way out of a difficult corner with flashy, virtuosic material, but with ‘easier’ music your solutions must be simple, elegant, and functional. I worked hard to create a piece that could be successfully performed by all of the high schools in the consortium, yet never compromised its musical integrity. Frankly, writing ‘easy’ music is one of the hardest things I’ve ever done.

October is my favorite month. Something about the crisp autumn air and the subtle change in light always makes me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughn Williams, Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season.
I’m quite happy with the end result, especially because I feel there just isn’t enough lush, beautiful music written for winds. *October* was premiered on May 14th, 2000, and is dedicated to Brian Anderson, the man who brought it all together.

- *note by the composer*

**Tempered Steel** (1997) | Charles Young

Dr. Young is a graduate of Baylor University and the University of Michigan. His mentors include Pulitzer-prize winner Leslie Bassett, Donald Sinta, Keith Hill and Marianne Ploger. Currently, Dr. Young is the Chair of Composition and Music Theory at the University of Wisconsin-Stevens Point. Previously, Dr. Young served on the faculty at the Interlochen Center for the Arts. In 1999, the Carnegie Foundation and the Council for the Advancement and Support of Education named Dr. Young Wisconsin Professor of the Year. The University of Wisconsin System awarded Dr. Young their University of Wisconsin System Career Teaching Excellence Award in 2000.

As we grow stronger and more resilient through hardship, we become “tempered.” *Tempered Steel* is a celebration of our triumph over these unavoidable hardships and obstacles that we regularly face. It rejoices in the tenacious and unrelenting resolve that is part of us all.

As the title implies, the metallic sonorities of the wind band are continually explored and developed throughout the work, while the “tempest” is a symmetric hexachord that is exposed and developed through a variety of juxtaposed gestures and themes.

*Tempered Steel* was “forged” in 1997 as the first work to be commissioned by the Big 12 Band Directors Association.

- *note by the composer*
about the school of music

The School of Music at KSU has dedicated, vibrant, and talented faculty and staff that are completely devoted to teaching, performing, scholarship, and serving our community. It is an incredibly exciting place to study, boasting state-of-the-art facilities with opportunities to produce and explore music in a dynamic place that is ahead of the curve for what it means to be a musician in the 21st century. Our students come from the leading musical honor organizations across the region and are poised to lead the cultural offerings and musical education in our area and beyond for years to come.

We welcome you to attend a concert, meet our faculty and staff, and feel the energy and excitement that our students exude. We are fully committed to our purpose as educators, performers, and scholars. We hope that you will find as much enjoyment in our product as we do in producing it.

Michael Alexander
Interim Director, KSU School of Music

connect with us

Visit musicKSU.com and click "Live Streaming" to watch live broadcasts of many of our concerts and to view the full schedule of live streamed events.

Please consider a gift to the Kennesaw State University School of Music.
http://community.kennesaw.edu/GiveToMusic

upcoming events

Unless otherwise noted, all events are held in Morgan Concert Hall and begin at 8 p.m.

Saturday, April 25
Illumination: Chamber Singers, Men's Ensemble and the KSU Community & Alumni Choir

Monday, April 27
Percussion Ensemble

Tuesday, April 28
University Chorale and Women's Choir

We welcome all guests with special needs and offer the following services: easy access, companion seating locations, accessible restrooms, and assisted listening devices. Please contact a patron services representative at 470-578-6650 to request services.