



School of Music

presents

Kennesaw State University

WIND ENSEMBLE

Wednesday, September 10, 2008

8:00 pm

Dr. Bobbie Bailey and Family Performance Center
Performance Hall

Second Concert of the 2008-2009 season

**Kennesaw State University
School of Music**

**Kennesaw State University Wind Ensemble
Paul G. Davis, Conductor
Charles Neidich, Clarinet Soloist**

Wednesday, September 10, 2008
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PROGRAM

Fanfare to “La Peri”

Paul Dukas

English Folk Song Suite

Ralph Vaughan Williams

- I. I’m Seventeen Come Sunday
- II. Intermezzo: My Bonny Boy
- III. Folk Song Somerset

Natural Selection

Michael Whalen

Concerto for Clarinet and Wind Ensemble

Charles Neidich, clarinet
(world premier)

Honey in the Rock

Donald Grantham

From “An Alabama Songbook”

No Shadow of Turning

David Gillingham

Push

Rob Smith

PROGRAM NOTES

FANFARE TO “LA PERI”

La Péri, or *The Flower of Immortality*, is a 1912 ballet in one act by Jewish-French composer Paul Dukas, originally choreographed by Ivan Clustine and first performed in Paris, about a man's search for immortality and encounter with a mythological Peri.

The original music to *La Péri* was written in 1911 by Paul Dukas as a *Poème dansé en un Tableau* ("dance poem in one scene"), his last published work. Although not as well-known as his famous symphonic poem *L'apprenti sorcier*, the ballet is widely considered his most mature and skilled piece. The music's style can best be described as a mixture of Romantic tonal harmony and orchestration techniques with Impressionism, and is distinctly French. The ballet itself is preceded by a brilliant fanfare that employs only the orchestra's brass section, and which is often performed separately.

ENGLISH FOLKSONG SUITE

British composer Ralph Vaughan Williams is one of the most eminent of 20th-century composers. He has been credited with establishing a "new nationalist style based on English folk traditions." He systematically rejected foreign Romantic influences and sought inspiration from native material, including Elizabethan and Jacobean music as well as English folk songs. He began collecting traditional folk songs from the counties of Somerset and Norfolk in 1902, and ultimately collected more than 800. Adapting their modal harmonies and striking rhythms, he created an entirely individual style.

This suite, written in 1923, blends Vaughan Williams' own ideas with well-known folk songs. The suite consists of three movements: March, Intermezzo and another March, all of which are subtitled with English folk song names. The first march is based upon *Seventeen Come Sunday*, the Intermezzo upon *My Bonny Boy* and the final movement on *Folk Songs from Somerset*. The piece has also been arranged for full orchestra and brass band by Vaughan Williams' student Gordon Jacob. Vaughan Williams also composed nine symphonies and four operas and was active with amateur music groups, conducting and composing for choirs, brass bands and film.

NATURAL SELECTION

Concerto for Clarinet and Wind Ensemble

For Michael Whalen, the passionate pursuit of music represents his life story, not merely the contents of a resume. The evocative works he composes and produces have become a part of our lives too, through his remarkably diverse ventures in television, films, theater, multi-media and on his own recordings. So far, Michael has more than 450 television scores and dozens of feature and short film credits to his name. He created the uplifting opening theme to the ABC News morning show Good Morning America, music for the Oprah Winfrey Show, Martha Stewart, and Inside Edition. He is a Emmy® award-winner and a multiple Emmy®-nominated composer, most recently for PBS' 2006 "Violent Hawaii" special. You might have also heard his sprawling score to the acclaimed four-hour 2005 PBS series Slavery and the Making of America or his music for the inspirational 2004 indie film hit What the Bleep Do We Know? His music is currently featured on over a dozen shows including the CBS soap opera, As the World Turns. He's also scored various installments of the PBS series NATURE (including the theme from 1992 - 2003), NOVA and American Masters as well as the popular National Geographic documentary Air Force One. His emotional and nostalgic orchestral piece, "The Shadows of October," was chosen by Major League Baseball for its World Series broadcasts. If you happened to miss any or all of those, you've undoubtedly heard Michael's work in one of the literally thousands of commercials he scored for clients like Apple, Coca-Cola, Disney and Nike.

As he explains, "The musical turning point of my life was hearing John Williams' 1972 score to "The Cowboys" [one of the last of John Wayne's last films, directed by Mark Rydell]. Even after so many years, I watch that movie with reverence and awe. Writing music for a genre like a western can be so full of cliches. His approach was so fresh while being true to the spirit and the needs of the film. The excitement and the themes of the movie made me listen to film music in a new way and piqued my interest -- even when I was just seven years old! At that moment, I decided I really had to do something that was involved with music and film. After hearing The Cowboys, all the great scores of the 1960's, 70s and 80s solidified my growing interest in this music into a passion."

Key to Michael's success has been his love of collaboration - with his fellow performers, filmmakers and the assorted creative thinkers who

Kennesaw State University

Upcoming Music Events

Wednesday, September 17

Kennesaw State University

Orchestra

8:00 pm • Bailey Performance Center Concert Hall

Thursday, September 18

Kennesaw State University Faculty Recital

Faculty Chamber Players and Guests

8:00 pm • Bailey Performance Center Concert Hall

Tuesday, September 23

Kennesaw State University Faculty Recital

Faculty String Trio and Friends

8:00 pm • Bailey Performance Center Concert Hall

Saturday, September 27

Kennesaw State University Faculty Recital

Mary Akerman and Robert Tiexeira, guitars

8:00 pm • Bailey Performance Center Concert Hall

Tuesday, September 30

Kennesaw State University Guest Recital

Keith and Priscilla Jefcoat, pianos

8:00 pm • Bailey Performance Center Concert Hall

Thursday, October 2

Kennesaw State University

Jazz Ensemble

8:00 pm • Bailey Performance Center Concert Hall

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

Music at Kennesaw State University

Welcome to the School of Music at Kennesaw State University. This is an exciting time for us. In the fall of 2007 we moved into the Dr. Bobbie Bailey and Family Performance Center. Acoustically and visually, our new concert halls are a joy – they feel right. These new spaces allow us to highlight our greatest assets, our students and our faculty.

Daily, our students are immersed in music. Whether interacting with visiting musicians, scholars and arts leaders, working with our faculty, composing their own works, or performing with our choral, opera, orchestral, jazz and wind ensemble programs, our students are musically hands-on.

Our resident faculty of active composers, historians, educators, performers and conductors partner with artist-teachers from the Atlanta Symphony Orchestra, the Atlanta Opera and other prominent musical organizations to provide our students with a comprehensive education. We understand the challenges and opportunities that shape young musicians' lives. For all of us, music is a calling - it is our passion.

Our exceptional faculty, our new arts facilities, and the breadth of musical and educational opportunities at KSU make us an exciting choice for dedicated musicians. If you are a prospective student, parent, or a patron we invite you to visit often. Come to a concert, attend a class, sit in on a rehearsal. Find out who we are. For many aspiring teachers, performers, composers, and scholars, KSU is just the right fit.

get involved in his projects. Collaboration is also essential to the more personal projects Michael is developing: his albums, his classical composing, and, especially, his boundary-pushing Music in the Dark series. But, as we said before, you probably know him already. It's Michael Whalen's music that often keeps you glued to your television set. That causes your heart to swell in a darkened movie theater. That draws you closer to the radio. Our world moves to his melodies...

HONEY IN THE ROCK

Alabama has a rich, varied and wide-ranging musical tradition that is celebrated in Byron Arnold's *An Alabama Songbook*, edited with an introduction by Robert Halli, Jr. From this excellent collection, Donald Grantham selected seven highly contrasting and representative songs and presented them in the five movement work, *From "An Alabama Songbook."* Perhaps the most moving of the movements is "Honey in the Rock." Based on one of the most popular Spirituals in the South, it is based on the verse from Deuteronomy 32:13. "The chosen of the Lord, for whom God has done much, will suck honey out of the rock in the desert." Such care is provided only for those who admit their insufficiency and place complete and humble trust in the Lord.

Oh my mother, come and see
What the Lord have done for me.
I am so humble, never gets tired,
I am walking by my Savior's side.

Oh, Honey in the Rock,
Oh, Honey in the Rock,
Oh it tastes like Honey in the Rock.
Go taste and see, dear Lord 'tis good,
And it tastes like Honey in the Rock.

NO SHADOW OF TURNING

No Shadow of Turning was commissioned by a consortium of organizations at The Ohio State University in memory of Lois Brock, beloved secretary of The Ohio State University Bands. The work is based on the hymn tune "Great is Thy Faithfulness," by Thomas O. Chisholm (words) and William M. Runyan (music). The title of the work is taken from the second line of the first verse, which perhaps sums up the meaning of the hymn and the faith held by Lois Brock.

PUSH

Push was commissioned by wind ensembles at the University of Houston, the University of Oklahoma, The University of Texas at Austin, Sam Houston State University, and Cypress Falls High School. The world premier took place at the College Band Directors National Association Southwestern Conference Convention at the Moores School of Music in Houston on February 15, 2002.

The work incorporates a two-note motive, a rising figure and a lyrical melody to musically represent the word “push.” These materials are used to set different moods: driving and aggressive, funky, jazzy, lyrical, and “techno,” but always exhibit a strong sense of the “push” regardless of the character they are displaying.

Kennesaw State University School of Music

Dr. Charles Schwartz, Interim Director

Conducting Faculty

Dr. Michael Alexander, KSU Orchestras
Dr. John Culvahouse, KSU Concert Band
Dr. Paul G. Davis, KSU Wind Ensemble
Dr. Alison Mann, KSU Women’s Chorus
Dr. Leslie Blackwell, KSU Chorale
Dr. Russell Young, KSU Opera

Instrumental Wind and Percussion Faculty

Christina Smith, Flute
Rob Cronin, Flute
Elizabeth Koch, Oboe
Ted Gurch, Clarinet
John Warren, Clarinet
Linda Najarian, Bassoon
Thomas Witte, Horn
Thomas Hooten, Trumpet
Jennifer Marotta, Trumpet
Richard Brady, Trombone
George Curran, Trombone
Tom Gibson, Trombone
Collin Williams, Trombone
Bernard Flythe, Tuba and Euphonium
Michael Moore, Tuba and Euphonium
John Lawless, Percussion

Kennesaw State University Wind Ensemble

Performers are listed alphabetically.
All performers are considered principal players.

Flute/Piccolo

Holly Botella, Peachtree City, GA
Chelsea Estes, Atlanta, GA
Megan Grauso, Alpharetta, GA
Chelsea Wells, Kennesaw, GA

Oboe/English Horn

Kerry Brunson, Nacogdoches, TX
Caitlin Eicholtz Dolenc, Hoschton, GA
Emily Marie Patterson, Kennesaw, GA

Clarinet

Tabitha Abernathy, Hiram, GA
Bora Moon, Seoul, Korea
Neil Newcomb, Flowery Branch, GA
Emily Palmer, Kokomo, IN
Theresa Stephens, Kennesaw, GA
Kenneth Watson, Augusta, GA

Bass Clarinet

Connor Schmeckpeper, Acworth, GA
Eric Stomackin, Covington, GA

Alto Saxophone

Brendon Bell, Buford, GA
John Pollard, Rome, GA
Noah Vece, Kennesaw, GA

Tenor Saxophone

Chris Cassino, Powder Springs, GA

Baritone Saxophone

Logan Dugger, Kingston, GA

Bassoon

Ben Ereddia, Kennesaw, GA
Linda Rogers, Douglasville, GA

Piano

Marcena Kinney, Canton, GA

Trumpet

Turner Milsaps, Peachtree City, GA
Alex Oberkofler, Marietta, GA
Lee Rutledge, Dallas, TX
Julie Simpson, Austell, GA
Peter Gustav Westin, II, Acworth, GA
Daniel White, Atlanta, GA

Horn

Andrew Creamer, Marietta, GA
Alex Depew, Kennesaw, GA
Megan Gribble, Marietta, GA
Alex Hansell, Roswell, GA
Melilssa Harris, Gainesville, GA

Trombone

Sam Aumann, Canton, GA (Bass)
Christopher Hinnant, Woodstock, GA
Daniel New, Marietta, GA
Ryan Payne, Emerson, GA
Ben Ray, Acworth, GA
Jordan Sellers, Marietta, GA

Euphonium

Schai Daniel, Winder, GA
Staci Hatmaker, Lawrenceville, GA

Tuba

Austin Baxley, Kennesaw, GA

Bass

Brandon McDaniel, Powder Springs, GA

Percussion

Pershaud Robert Bolt, Omaha, NE
Jefferson Doyle, Canton, GA
Jordan Lowery, Norfolk, VA
Joshua Madison, Marietta, GA
Zac Poore, Acworth, GA
Kristen Riddick, Kennesaw, GA

PAUL G. DAVIS

Conductor

Paul G. Davis comes to the podium with an extensive professional background that spans both the classical and jazz idioms in conducting, performance and teaching. In constant demand as a conductor and clinician, his musical activities have taken him throughout the United States, Canada and Europe, including numerous Regional and All-State concerts and a highly acclaimed concert with the Grand Orchestre d'Harmonie des Guides of Brussels, Belgium.

Dr. Davis holds the Doctor of Musical Arts degree in Conducting from The University of Texas at Austin. As Assistant Professor of Music at Kennesaw State University, he conducts the KSU Wind Ensemble and the KSU Faculty Chamber Players, and teaches Conducting.

Prior to his appointment KSU, Dr. Davis served as a member of the conducting faculties at the University of Alabama School of Music, the Petrie School of Music at Converse College in South Carolina and at Rhodes College in Memphis, Tennessee. He has conducted celebrated performances of the Alabama Wind Ensemble, the Alabama Chamber Winds, the Huxford Symphony Orchestra and OperAlaBama as well as being Founder and Music Director of the Rhodes Chamber Players in Memphis. As a supporter of new music, he led a commissioning project to produce Donald Grantham's "From 'An Alabama Songbook,'" and recently collaborated with Ballet Memphis in a full stage production of Michael Whalen's "Shadows of October."

Dr. Davis is a guest conductor for the St. Cloud Symphony Orchestra for the 2008-09 season, and served two seasons as Music Director for the Spartanburg Philharmonic Orchestra. He is also the founder and Music Director of the Carolina Jazz Orchestra, and served five seasons as Music Director of the Spokane Jazz Orchestra in Washington.

His diverse experience as a performer ranges from appearances with the Memphis Symphony to the Amy Grant NBC Christmas telecast and includes the Spokane Symphony Orchestra and the Montana Summer Symphony. In his capacity as conductor and performer, he has worked with such artists as Kevin Mahogany, Bob Mintzer of the Yellowjackets, Doc Severinsen, Maynard Ferguson and Ernie Watts.

Other conducting activities include work with Fred Mills of the Canadian Brass, the Dallas Wind Symphony, the Empire Brass and the Monarch Brass.

CHARLES NEIDICH

Clarinet Soloist

Charles Neidich (U.S.A.) Hailed by the New Yorker as "a master of his instrument and beyond a clarinetist", Charles Neidich has been described as one of the most mesmerizing musicians performing before the public today. He regularly appears as soloist and as collaborator in chamber music programs with leading ensembles including the Saint Louis Symphony, Minneapolis Symphony, Orpheus Chamber Orchestra, I Musici di Montreal, Tafelmusik, Handel/Haydn Society, Royal Philharmonic, Deutsches Philharmonic, MDR Symphony, Yomiuri Symphony, National Symphony of Taiwan, and the Juilliard, Guarneri, Brentano, American, Mendelssohn, Carmina, Colorado, and Cavani String Quartets. Mr. Neidich has performed throughout Europe, Asia, and the United States, and is a sought after participant at many summer festivals such as the Marlboro and Sarasota festivals in the USA, the Orford and Domaines Forget festivals in Canada, BBC Proms in England, Festival Consonances and Pontivy in France, Corsi Internazionali di Perfezionamento in Italy, Kuhmo, Crusell Week, Turku, and Korsholm festivals in Finland, the Apeldoorn Festival in Holland, Music from Moritzburg in Germany, the Kirishima and Lilia summer festivals in Japan, and the Beijing Festival in China.

When Charles Neidich began studying clarinet with his father, Irving Neidich, at the age of 7, he had already started piano lessons with his mother, Litsa Gania Neidich. He continued studying both instruments, but the clarinet gradually won out, and he went at the age of 17 to continue studying with the noted clarinet teacher, Leon Russianoff. After 4 years at Yale University where he majored in Anthropology, Charles Neidich went to the Moscow State Conservatory as the first recipient of a Fulbright grant to study in the Soviet Union. He studied in Moscow for 3 years as a student of the clarinetist, Boris Dikov, and the pianist, Kirill Vinogradov. Known as a leading exponent of period instrument performance practice (he is the founder of the noted period instrument wind ensemble, "Mozzafiato".) Charles Neidich was one of the first soloists to

improvise cadenzas and ornament classical concertos. He has performed his restoration of the Mozart Concerto throughout the world both on modern and period instruments. Mr. Neidich has been influential in restoring original versions of works and bringing them before the public. A list of the clarinet classics he has restored to their original form includes works as diverse as the previously mentioned Mozart Concerto, Concerti of Weber and Copland, the Soireest cke of Robert Schumann and the Andante and Allegro of Ernest Chausson. Mr. Neidich is also an ardent exponent of new music and has premiered works by Milton Babbitt, Elliott Carter, Edison Denisov, Helmut Lachenmann, William Schuman, Ralph Shapey, Joan Tower, Katia Tchemberdji, Vasili Lobanov and others. He has championed John Corigliano's Concerto, performing it throughout the United States notably with the Syracuse and Jacksonville Symphonies in performances many have called definitive. His recordings are available on the sony Classical, Sony Vivarte, Deutsche Grammophon, Musicmasters, Hyperion, and Bridge labels. For Aaron Copland's centennial, he released the world premiere recording of his reconstruction of the original version of Copland's Clarinet Concerto with "I Musici di Montreal" for the Chandos label.

Very active in education, Charles Neidich is on the faculties of the Juilliard School, Queens College of the City University of New York, the Manhattan School, and the Mannes College of Music, and has held visiting positions at the Sibelius Academy in Finland, the Yale School of Music, and Michigan State University. He is in demand for master classes around the world and for innovative lecture concerts he has devised such as "Old is New: how playing old music on period instruments is like playing new music on modern instruments," and "Craft and Drama: how understanding how Brahms composed makes for a more compelling performance." With his wife, Ayako Oshima, he has published a book on the basics of clarinet technique for the Japanese publisher, TOA Ongaku inc. Last Spring, Charles Neidich was the recipient of the William Schuman Award given by the Juilliard School for outstanding performance and scholarship.