



School of Music

presents

# Kennesaw State University

## **Wind Ensemble**

**Paul G. Davis, Music Director and Conductor**

## **Concert Band**

**John Culvahouse, Music Director and Conductor**

**Staci Hatmaker, Student Conductor**

**Brandon McDaniel, Student Conductor**

Monday, February 16, 2009

8:00 pm

Dr. Bobbie Bailey and Family Performance Center  
Performance Hall

*Forty-second Concert of the 2008-2009 season*

**Kennesaw State University  
School of Music**

**Wind Ensemble  
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**PROGRAM**

<b>Dedicatory Overture (1964)</b>	<b>J. Clifton Williams</b> (1926-1976)
<b>Nimrod (1899/1965)</b>	<b>Edward Elgar</b> (1857-1934) trans. A. Reed
<b>Chester Overture (1975)</b>	<b>William Schumann</b> (1910-1992)

**Kennesaw State University Concert Band**

**INTERMISSION**

**Mother Earth (A Fanfare) (2006)**

**David Maslanka**  
(b. 1943)

**Symphony No. 6, Op. 69 (1955)**

**Vincent Persichetti**  
(1915-1987)

I. Adagio – Allegro  
II. Adagio sostenuto  
III. Allegretto  
IV. Vivace

**Bist du bei Mir (1725/1984)**

**Johann Sebastian Bach**  
(1685-1750)  
trans. A. Reed

**Capriccio for Saxophone Quartet and  
and Band (1987)**

**Warren Barker**  
(b. 1923)

KSU Saxophone Quartet

Brandon Bell, soprano saxophone

Kerry Brunson, alto saxophone

Max Watson, tenor saxophone

Noah Vece, baritone saxophone

**Danza de los Duendes (1998)**

**Nancy Galbraith**  
(b. 1951)

**Kennesaw State University Wind Ensemble**



## PROGRAM NOTES

### CHESTER

*Chester* is the third and final portion of Schumann's *New England Triptych* and a brilliant climax to the set. The tune on which *Chester* is based was a famous American Revolutionary hymn and marching song of the same name. It was practically the unofficial national anthem during the war. Schuman developed and extended the orchestral version, making *Chester* into an overture for band, and it has become one of the great classics for band music in the United States. In the first section Schuman introduces the tune first in the woodwinds and then in the brasses. In the next section the melody is given a more contemporary setting with mid-20th-century rhythmic and harmonic devices utilized to sustain interest. The closing section brings back the hymn-like treatment of the theme, and the work is brought to a dramatic close.

### NIMROD

The *Enigma Variations* (from which "Nimrod" is taken) were written for orchestra in 1899 and bore the dedication "To My Friends Pictured Within." The theme and fourteen variations belong to that period in which Elgar developed the style that placed him in the front rank of English composers. The immediate success of the opus can be attributed in part to its programmatic characteristics, but the fact that the work has lived and continues to bring enjoyment to audiences is due to the contrasting moods and to Elgar's masterful writing for instruments. "Nimrod" is the fifth of the variations, and depicts the great hunter of the Bible. The German word for hunter is "Jaeger," and the reference here is to the German publisher, A. J. Jaeger.

### MOTHER EARTH (A FANFARE)

David Maslanka's works for winds and percussion have become especially well known. His works have been recorded on the Albany, Cambria, CRI, Mark, Novisse, and Klavier labels, and he has served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough College.

## Kennesaw State University

### Upcoming Music Events

**Wednesday, February 18, 2009**

Kennesaw State University

***Symphony Orchestra***

***Concerto Competition Concert***

8:00 pm • Bailey Performance Center Performance Hall

**Tuesday, February 24, 2009**

Kennesaw State University Faculty Artist Recital

***Judy Cole, piano***

8:00 pm • Bailey Performance Center Performance Hall

**Thursday, February 26, 2009**

Kennesaw State University

***Concerto Competition Finals***

8:00 pm • Bailey Performance Center Performance Hall

**Sunday, March 1, 2009**

Kennesaw State University Premiere Series

***Jennifer Larmore, mezzo-soprano***

3:00 pm • Bailey Performance Center Performance Hall

**Monday, March 2, 2009**

Kennesaw State University

***Faculty String Trio and Friends***

8:00 pm • Bailey Performance Center Performance Hall

**Tuesday, March 3, 2009**

Kennesaw State University Faculty Artist Recital

***Adam Kirkpatrick, tenor***

8:00 pm • Bailey Performance Center Performance Hall

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

**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. Leslie Blackwell, Choral Activities  
Dr. Alison Mann, Choral Activities  
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  
Bernard Flythe, Tuba and Euphonium  
Michael Moore, Tuba and Euphonium  
John Lawless, Percussion

This fanfare for Wind Band is inspired by the words of St. Francis of Assisi:

*Praised by You, my Lord, for our sister, MOTHER EARTH,  
Who nourishes us and teaches us,  
Bringing forth all kinds of fruits and colored flowers and herbs.*

**SYMPHONY NO. 6, OP. 69**

There have been few more universally admired twentieth-century American composers than Vincent Persichetti. His contributions have enriched the entire musical literature and his influence as performer and teacher is immeasurable.

More than any other major American composer, Persichetti poured his talents into the literature for wind band. From the *Serenade for Ten Wind Instruments*, Op. 1 to the *Parable for Band*, Op. 121, he provided performers and audiences with a body of music of unparalleled excellence. Of his 14 band works, four are of major proportions: *Masquerade*, *Parable*, *A Lincoln Address* and *Symphony for Band*. Of lesser compositional importance, the *Divertimento* is nevertheless one of the most widely performed works in the entire repertoire.

The *Symphony for Band* was commissioned and premiered by the Washington University Band in 1956. According to the composer, it could have been titled "Symphony for Winds," since it followed his "Symphony No. 5 for Strings." Persichetti, however, did not wish to avoid the word "band," which he felt no longer had the connotation of a poor quality of music. According to Jeffrey Renshaw, "The *Symphony for Band*... was in many ways such a departure from the established concepts of band works that it influenced the attitudes of generations of composer."

The four movements have forms with traditional implications. The opening horn call and a following scale-wise passage in the slow introduction become the two principle themes (in reverse order) in the subsequent *Allegro*. The slow second movement is based on "Round Me Falls the Night," which is taken from Persichetti's "Hymns and Responses for the Church Year." The third movement serves as the traditional dance movement and is followed by a finale in free rondo

form, drawing thematic material from the preceding movements and concludes with a chord containing all twelve tones of the scale.

### **BIST DU BEI MIR**

Bach's second marriage, in 1721 when he was thirty-six, was to the twenty-one-year-old soprano, Anna Magdalena Wülken, the daughter of the court trumpeter of Weissenfels. In addition to being a fine singer, Anna Magdalena also played accompaniments on the harpsichord. Bach, a music teacher as well as an organist, choirmaster and composer, copied out two collections of music for his young wife, one in 1722, shortly after their marriage, and the second in 1725.

These two volumes of music have come to be known as the Anna Magdalena Notebooks. They contain works primarily for keyboard, but also include a few vocal pieces. Some of the works in these collections are by other composers, but most are by Bach himself.

In the second of the Anna Magdalena Notebooks are included several songs, one of which is *Bist du bei Mir (If You Are By My Side)*. It is one of Bach's most frequently sung and best-loved songs. It is an expression of a deep and abiding love for a spouse, and it was a known favorite of Anna Magdalena's. As a poignant love song to his beloved second wife, the text does reflect a musing on death, which is a thought that Bach expressed a number of times in his compositions. Freely translated, the words are "If you are here by my side, I shall be able to surrender peacefully to death."

### **CAPRICCIO FOR SAXOPHONE QUARTET AND BAND**

At the age of twenty-four, Warren Barker was appointed chief arranger for the NBC prime musical show, *The Railroad Hour*, a position he held for six years. Barker has been associated with 20th Century Fox, MGM and Columbia studios as composer-arranger-conductor for motion pictures and television. He has composed and conducted music for more than thirty-two different television series, including seven years as composer-conductor of the highly rated comedy series, *Bewitched*. The National Academy of Television Arts and Sciences honored him in 1970 for his original music written for the award winning series, *My World and Welcome to It*, based on the life of James Thurber. He was a member of the arranging staff for the

## **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.

## **John N. Culvahouse**

## **Conductor**

**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 where he directed high school, middle school, and elementary school bands. 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. Mentors and major professors include Stanley Barnes, WJ Julian, William J. Moody, and James Copenhagen.

Dr. Culvahouse has served as a conductor, 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 (Former Epsilon Lambda Chapter Advisor), Phi Beta Mu (Tennessee Chapter Past-President and South Carolina Chapter Past-Vice-President), Pi Kappa Lambda, Kappa Kappa Psi (Honorary), and the National Band Association where he has served on the Board of Directors on four occasions. As a long time NBA member, he conducted bands at the 1980, 1988, and 1994 conventions, including a 1988 performance by the Sumter, SC High School Symphonic Band. His NBA service began as Tennessee State Chair in the late 1970s, continued as an elected High School Representative, elected Representative At-Large, Southern Division Chair, and he was recently elected First Vice-President/President Elect for the 2008-2012 Biennia.

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 served as President of the Southeastern Conference Band Directors Association and served as Chair of that organization's Commission Project Committee. He was presented the coveted Orpheus Award by Phi Mu Alpha Sinfonia Fraternity in 2006 and The National Band Association on six occasions has presented him the Citation of Excellence.

Oscar winning picture, Hello Dolly. His compositions and arrangements have been performed and recorded by a variety of musical artists, from Frank Sinatra to the Hollywood Symphony.

Since 1971, Barker has been writing exclusively for concert bands and educational ensembles. *Capriccio for Saxophone Quartet* was commissioned by John Paynter and the Northshore concert Band for a performance at the World Association for Symphonic Bands and Ensembles conference in Boston in 1987. The single movement work incorporates three distinct sections, each of which brings a uniquely playful image to the "Capriccio."

### **DANZA DE LOS DUENDES**

*Danza de los Duendes* was composed for Argentina's Orquesta Sinfónica de Tucumán, whose music director, Eduardo Alonso-Crespo, led the world premiere in 1992, a month apart from the Pittsburgh Symphony Orchestra's North American premiere with conductor Kirk Muspratt. The work's title refers to the malicious goblin-like creatures (*los duendes*) of South American folklore.

In 1996 Galbraith revised the work, and re-scored it as a wind symphony. The new "Danza" became her most popular piece, and is performed frequently by concert bands in North America, Europe, and Japan. In 1998 "Danza de los Duendes" appeared as the opening track on Klavier Records' celebrated CD, "Dream Catchers", in a performance by the world-renowned North Texas Wind Symphony led by Eugene Corporon. In 2003 the composer transposed the work back to orchestral form.

## Kennesaw State University Concert Band

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

### FLUTE

Stephanie Aiken, Bolingbroke, GA  
Kaitlyn Burtnett, Dawsonville, GA  
Tessa Diederich, Jasper, GA  
Courtney Hamilton, Kennesaw, GA  
Justin Murray, Acworth, GA  
Darcy Parker, Woodstock, GA  
Stephanie Ross, Fayetteville, GA  
Calah C. Smith, Stone Mountain, GA  
Angelica Zeller, Greenwood Lake, NY

### OBOE

Daniel Rhiner, Rome, GA

### CLARINET

Jessica Christo, Kennesaw, GA  
Katherine Cook, Loganville, GA  
Amanda Daniel, Powder Springs, GA  
Rae King, Rome, GA  
Blake Wright, Marietta, GA

### BASS CLARINET

Ben Ray, Acworth, GA

### BASSOON

John Loch, Marietta, GA

### ALTO SAXOPHONE

Nick Carilli, Kennesaw, GA  
James Logan, Ellijay, GA  
Kate Phillips, Kennesaw, GA  
Clinton Hinckley, Acworth, GA  
Nick Rotondo, Acworth, GA  
Michael Rowland, Hartwell, GA  
Stephen Ward, Rome, GA

### TENOR SAXOPHONE

Justin Nicholas Williams, Hiram, GA

### BARITONE SAXOPHONE

Benjamin Miles, Griffin, GA

### TRUMPET

Jeremy Cope, Cartersville, GA  
Megan Gribble, Marietta, GA  
Sera Turgut, Marietta, GA

### HORN

Schai Daniel, Winder, GA  
Jessica Richmond, Kennesaw, GA

### TROMBONE

Lynda Jones, Powder Springs, GA  
Breon Reynolds, Lawrenceville, GA (bass)

### EUPHONIUM

Staci Hatmaker, Lawrenceville, GA

### TUBA

Carl Jones, Powder Springs, GA  
Joshua Tidwell, Kennesaw, GA

### TIMPANI

James Shealy, Powder Springs, GA

### PERCUSSION

Danny Bermel, San Antonio, TX  
Adrian Tong, Marietta, GA

## 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

### CLARINET

Tabitha Abernathy, Hiram, GA  
Bora Moon, Seoul, Korea  
Neil Newcomb, Flowery Branch, GA  
Theresa Stephens, Kennesaw, GA

### BASS CLARINET

Rae King, Rome, GA

### ALTO SAXOPHONE

Brandon Bell, Buford, GA  
John Pollard, Rome, GA

### TENOR SAXOPHONE

Kenneth Watson, Atlanta, GA

### BARITONE SAXOPHONE

Noah Vece, Kennesaw, GA

### BASSOON (SAXOPHONE)

Benjamin Miles, Griffin, GA

### PIANO

Sungyong Ahn Lee, Marietta, GA

### BASS

Luis Catalan, Powder Springs, GA

### TRUMPET

Jeremy Cope, Kennesaw, GA  
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

Alex Depew, Kennesaw, GA  
Megan Gribble, Marietta, GA  
Alex Hansell, Roswell, GA  
Melissa Harris, Gainesville, GA  
Beth Wofford, Jasper, GA

### TROMBONE

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

### EUPHONIUM

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

### TUBA

Austin Baxley, Kennesaw, GA  
Stephen Turner, Kennesaw, GA

### PERCUSSION

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