



School of Music

presents

KENNESAW STATE UNIVERSITY

Wind Ensemble

Dr. Paul G. Davis,
Music Director and Conductor

Dr. Nickitas Demos, featured composer

John Lawless, djembe soloist
Dr. Tom Gibson, trombone soloist
Dr. Demondrae Thurman, euphonium soloist

Wednesday, March 18, 2009

8:00 pm

Dr. Bobbie Bailey and Family Performance Center
Performance Hall

Fiftieth Concert of the 2008-2009 season

**Kennesaw State University
School of Music**

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PROGRAM

Sonata pian' e forte (c. 1597) **Giovanni Gabrieli**
(1557-1612)

Four Scottish Dances, Op. 59 (1957/1978) **Malcolm Arnold**
I. Pesante (1921-2006)
II. Vivace trans. J. Paynter
III. Allegretto
IV. Con brio

Strange Humors (2006) **John Mackey**
(b. 1973)
John Lawless, djembe

Air, Metal and Roll (2006) **Nickitas J. Demos**
(b. 1962)
I. "...tenacious joy..."
II. "...the very breath of my body..."
III. "...such excellent noise..."

Dr. Tom Gibson, trombone
Dr. Demondrae Thurman, euphonium

Kennesaw State University

Upcoming Music Events

Thursday-Sunday, March 26-29, 2009

Kennesaw State University Opera
The Merry Wives of Windsor
by *Otto Nicolai*

Bailey Performance Center Performance Hall

Saturday, April 4, 2009

Kennesaw State University Faculty Artist Recital
Oral Moses, bass-baritone

8:00 pm • Bailey Performance Center Performance Hall

Sunday, April 5, 2009

Kennesaw State University Faculty Artist Recital
Mary Akerman, classical guitar

3:00 pm • Bailey Performance Center Performance Hall

Thursday, April 9, 2009

Kennesaw State University
Jazz Combos

8:00 pm • Bailey Performance Center Performance Hall

Friday, April 10, 2009

Kennesaw State University
Guitar Ensemble

8:00 pm • Bailey Performance Center Performance Hall

Monday, April 13, 2009

Kennesaw State University
Percussion Ensemble

8:00 pm • Bailey Performance Center Performance Hall

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

PROGRAM NOTES

SONATA PIAN'E FORTE

From its humble beginnings in the fifth century as a marshy refuge for persons fleeing the barbarian invaders, the city of Venice grew to become one of the wealthiest and most powerful states in Europe. Favorably situated for trade between East and West, owning a monopoly on salt and salted fish trade, and commanding the route to the Holy Lands during the Crusades, Venice grew and prospered for a thousand years. In the mid-fifteenth century, the mighty trade center of Venice was dealt political and military setbacks from which it never recovered, and thereafter its history is that of a declining power. But Venice was glorious in defeat, perhaps even more so than in victory. For it was not until the period of her decline as a trade power that Venice began to make its great contributions to art and music. Belini, Tintoretto, Veronese, Willaert and the Gabrieli all lived and worked here and established Venice as a center of musical art of the late Renaissance era.

The Cathedral of St. Mark's is the jewel of Venice. The church was first built about 828 to receive the relics of St. Mark, which had been brought from Alexandria when Moslems destroyed the church in which he was buried. St. Mark's is a unique blend of eastern and western styles, decorated with the spoils of countless other buildings from both East and West. A law of the Republic required that every merchant trading to the East bring back something for the church, so that St. Mark's became in time unique among the buildings of the world with respect to its unparalleled richness of decoration.

In addition to its importance as a treasure house of art, St. Mark's was destined to play an important role in the history of music. Pomp and ceremony were indispensable parts of Venetian life. There was little distinction between civic pride and religious fervor, and a mixture of sacred and secular pervaded all Venetian life. Thus St. Mark's was the center for all public musical life in Venice of the sixteenth century. The very splendor and richness of the church seems to have demanded elaborate music, while its architecture made possible a spatial orientation of music which resulted in the creation antiphonal music of a magnificence which has never been equaled.

Gabrieli's works were based on the fusion of the old chanson style with polychoral idiom. Although many of his melodies retain the

characteristics of the chanson melodies, he soon abandoned much of the chanson form in his preoccupation with tonal color. His works are dominated by contrast; contrast of space, of high and low voices, of forte and piano dynamics, of tutti and separate choirs.

The *Sonata pian' e forte* is one of the two sonatas which appear among the canzoni of the *Sacrae Symphoniae* of 1597. It is the earliest known ensemble work to indicate dynamic contrasts. It is written for two four-part instrument choirs, which are contrasting both in pitch and instrumentation. Stylistically the two sonatas of the *Sacrae Symphoniae* of 1597 represent a complete break with the secular tradition of the canzona and are more akin to the spirit of the motet. The rhythm of the sonatas is largely that of the whole and half note, in marked contrast to the lively quarter note rhythm of the canzonas. Unlike the canzonas, they do not have widely contrasting sections, but consist rather of a continuous melodic flow, not of one particular voice, but of all the parts as a whole.

FOUR SCOTTISH DANCES

Malcolm Arnold writes, "These dances were composed early in 1957, and are dedicated to the BBC Light Music Festival. They are all based on original melodies but one, the melody of which was composed by Robert Burns. The first dance is in the style of a slow strathspey, a slow Scottish dance in 4/4 meter, with many dotted notes, frequently in the inverted arrangement of the "Scottish snap." The name was derived from the strath valley of Spey. The second dance, a lively reel, begins in the key of E-flat and rises a semi-tone each time it is played until the bassoon plays it, at a greatly reduced speed, in the key of G. The final statement of the dance is at the original tempo in the home key of E-flat. The third dance is in the style of a Hebridean Song, and attempts to give an impression of the sea and mountain scenery on a calm summer's day in the Hebrides. The final dance is a lively fling, which makes a great deal of use of the open-string pitches of the violin."

Malcolm Arnold enjoys the reputation in his native land as the most uninhibited of all of England's composers, both for what he says and how he says it. He was educated at the Royal College of Music in London, where he majored in composition with Gordon Jacob. He performed professionally as a trumpet player in the BBC Symphony and the London Philharmonic, and since 1948 devoted his talents

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
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 principle 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
Nick Carilli, Atlanta, GA

Piano

Sungyong Ahn Lee, Marietta, GA

Trumpet

Jeremy Cope, Kennesaw, GA
Turner Millsaps, Peachtree City, GA
Alex Oberkofler, Marietta, GA
Lee Rutledge, Dallas, TX
Julie Simpson, Austell, GA
Peter Gustav Westin II, Acworth, GA
Daniel White, Acworth, 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

Bass

Brandon McDaniel, GA

Percussion

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

almost exclusively to conducting. Included in Arnold's composition are symphonies, concertos, chamber music for ensemble and solo instruments, and a variety of film scores including "1984" and "The Bridge on the River Kwai."

STRANGE HUMORS

The young composer John Mackey has turned heads throughout the concert world in recent years, winning composition awards and prestigious orchestral commissions around the world. His *Redline Tango*, a piece that merges distinctly American and Latin cultural musical traditions, has become tremendously popular, having received several orchestral performances. Its transcription for wind ensemble caused Mackey's popularity to explode, particularly among collegiate wind band directors, who have commissioned a handful of new works for wind ensemble by Mackey, with more, undoubtedly, to come.

Strange Humors represents another of Mackey's works that has been transcribed for wind ensemble. The first version of *Strange Humors* was a student piece for string quartet and djembe that Mackey wrote while pursuing his graduate degree at The Julliard School. It was later adapted for use by the Parsons Dance Company, which choreography by Robert Battle. Its transcription came at the behest of Richard Floyd on behalf of the American Bandmasters Association. The piece represents a merging of musical cultures, the modal melodies and syncopated rhythms of middle Eastern music with the percussive accompaniment of African Drumming.

At the heart of the work lies the pulse of the djembe, which remains from the original version. The djembe, an hourglass-shaped drum played with bare hands, is a major part of the customs of west African countries such as Mali and Guinea, where djembe ensembles accompany many functional celebrations of society.

The piece opens with a sultry English horn solo, a line laced with Phrygian influence representing the typical melodies of the most northeastern parts of the African continent, most notably Egypt, but also parts of the Arabian peninsula. Later, the saxophones emulate the snaking lines of the English horn. The addition of brass and auxiliary percussion to the original orchestration makes for particular impact during the shout sections of the piece, and the groove of the

djembe combined with the quirky rhythms throughout leave an impression that lingers in the listener's mind long after its conclusion.

~Program note by Jacob Wallace, Baylor University

AIR, METAL AND ROLL

The composer writes, "It is always a wonderful opportunity to write for musicians that one knows personally. I had such an opportunity when writing *Air, Metal & Roll* for Demondrae Thurman and Tom Gibson. In thinking about Tom and Demondrae, I knew I wanted to compose a work that reflected the great joy they exude both in person and especially onstage while performing. I began my work on this piece by first writing a short poem that captured my feelings both about these great performers and about the act of creating music in general. The poem is as follows:

I am filled with
tenacious joy

Because the very breath of my body
makes

such excellent noise

This poem became the framework for the construction of the entire piece. Each movement takes a portion of the poem as its title. The first movement, "...tenacious joy..." reminds me of the respective personalities of Demondrae and Tom. They are both extraordinary musicians; filled with a deep and enthusiastic love for making music. This short movement, a fanfare to open the composition, tries to capture the excitement and joy imbued in Demondrae and Tom's performances. The second movement, "the very breath of my body..." explores the mechanics of playing a wind instrument. As a woodwind player myself, I share the same method of sound production as a brass player – namely literally breathing into an instrument to create sound. For me, it becomes a small reminder of the nature of Man as an image God – a co-creator on this earth. Just as God breathed and humans were created, so the musician breathes and sound is created. The character of the music tries, especially to the opening section of the movement, to capture the feeling of breathing deeply in and out and of the profound activity that is

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.

also plays first baritone horn with the world renowned Brass Band of Battle Creek.

Equally in demand as a trombonist, Demondrae has performed with the Mobile Symphony, Jacksonville Symphony, Tuscaloosa Symphony, Hot Springs Festival Orchestra, and as a member of the Tuscaloosa Horns with such Motown recording artists as The Temptations, The Four Tops and The Supremes.

Demondrae Thurman is a Miraphone Performing Artist and plays exclusively the Miraphone 5050 Ambassador “Edition” euphonium which was designed specifically for him. He also plays the “Demondrae” model mouthpiece manufactured by Warburton Music Products.

Currently, Demondrae Thurman teaches at The University of Alabama where he is Assistant Professor of Euphonium and Tuba.

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

creation. The third and longest of the three movements, “...such excellent noise...” explores the metallic properties of brass instruments. The percussion section plays a large role in the movement; amplifying the metallic nature of the instruments. The movement also returns to the joyful theme initially articulated in the first movement. The music pulsates with rhythm and also incorporates abstracted Greek folk dance music.”

JOHN LAWLESS

djembe

John Lawless became Director of Percussion Studies at Kennesaw State University in 2004. Principal Timpanist of the Atlanta Opera since 1979, Mr. Lawless was appointed as Principal Timpanist with the Chattanooga Symphony and Opera Orchestra in 1986. Since 1978, Mr. Lawless has performed and recorded as an extra with the Atlanta Symphony Orchestra while maintaining a thriving freelance career as studio and pit percussionist.

A founding member of the Atlanta Percussion Trio, Mr. Lawless performs more than 600 school concerts a year for audiences totaling 300,000 annually. In 2004 the Atlanta Percussion Trio performed as concerto soloists with the Columbus Symphony Orchestra in "The Glory and the Grandeur" by Russell Peck.

A graduate of Georgia State University, Mr. Lawless's teachers include Tom Float, Jack Bell, Cloyd Duff, Paul Yancich, Bill Wilder, and Mark Yancich. Mr. Lawless's previous faculty appointments include those at Georgia State University, Clark Atlanta University, and West Georgia State University.

TOM GIBSON

trombone

Dr. Tom Gibson has earned a reputation internationally as a performer, conductor, teacher, and clinician. Formerly a trombone soloist with The United States Navy Band in Washington, DC, he moved to Atlanta in 2000 to be the Brass Department Coordinator at Georgia State University. In 2007, he resigned that position to pursue other musical interests. In 2001, he helped co-found The Piedmont Trombone Society, and in 2004 this group was awarded the "Kai Winding Jazz Album of the Year" by the International Trombone Society.

Tom can be heard on dozens of commercial recordings, including TV spots, movie soundtracks, and albums. He has performed and/or recorded with The Atlanta Symphony, Atlanta Opera, The National Symphony, The Boston Brass, Wayne Newton, Barry Manilow, Gladys Knight, Olivia Newton-John, The Temptations, The Four Tops, James Taylor, and many others. He has performed at The White House, Kennedy Center, Hollywood Bowl, Carnegie Hall, Lincoln Center, Wolf Trap and most of this country's finest musical venues. He has performed in the Broadway tours of: Wicked, The Producers, West Side Story, Hairspray, White Christmas, Annie, Chicago, and others.

Many of Dr. Gibson's students have gone on to professional careers as performers, professors, public school teachers, conductors, and composers. He is very proud of the accomplishments of his students and has seen them gain admission to the finest conservatories and Graduate schools in the nation. These include: The Juilliard School, The Eastman School, Cleveland Conservatory of Music, Indiana University, University of Michigan, Northwestern, and more.

Dr. Gibson is the host of trombonelessons.com, one of the most popular trombone-related websites on the Internet with over 1 million visits each year. Through the website and his Video Podcasts (seen by more than 250 viewers a day at iTunes), he has become a well-recognized and well-respected voice in the brass world. He currently teaches at Kennesaw State University and Mercer University. He resides in Powder Springs, GA, with his wife Katlyn and their 2 children, Bryce and Ella.

Dr. Gibson is a sponsored Performing Artist for Eastman Winds.

DEMONDRAE THURMAN

euphonium

Demondrae Thurman is quickly becoming one of the most recognized names in a new generation of euphonium soloists. His solo recording entitled Soliloquies was released on the Summit Records label in 2005. He plans to make a recording a songs and arias in June of 2008. Demondrae is in high demand as a clinician/adjudicator. He has been a featured artist for many of the International Tuba/Euphonium and U.S. Army Band Conferences in addition the Leonard Falcone Festival. Thurman has performed and recorded as euphoniumist with several orchestras included the Atlanta Symphony under the baton of Grammy Award-winning conductor Robert Spano. As a champion of contemporary music, Demondrae has premiered numerous works for solo euphonium including Soliloquies by John Stevens and Fantasy for Euphonium and Orchestra by Doug Bristol.

Demondrae is also an active chamber musician. He is a founding member of the highly acclaimed Sotto Voce Quartet. Sotto Voce has performed extensively throughout North America and Europe and has three recordings on Summit Records. Sotto Voce's second release, Viva Voce!: The Complete Quartets of Johns Stevens, won the first ever Roger Bobo Award for excellence in chamber music recording given by the International Tuba/Euphonium Association. Demondrae