

Music at Kennesaw State University

Whether you seek a conservatory-like experience, are looking to become a dedicated and effective educator, or have a strong interest in music but want to balance that with other academic interests, the School of Music is the place for you. If you are interested in performance you benefit from world-class instruction, vibrant and challenging performance opportunities, and the chance to immerse yourself in metropolitan Atlanta's rich musical culture. The School of Music is also a vital training ground for music teachers. KSU graduates a significant number of the teachers who keep music in Georgia schools vital and alive. If you seek a broader academic experience, we offer a Bachelor of Arts in Music, which allows you to take advantage of more of the academic opportunities at KSU. We stage more than 100 performances each year, from chamber music to full orchestra, choral and wind ensemble concerts, and musical theatre and opera productions, with repertoire from traditional classical to modern jazz. So if you are looking for an excellent place to challenge yourself in a nurturing and supportive environment, look no further than the School of Music at Kennesaw State!

Arts at Kennesaw State University

Imagine a place where world-class music ensembles, celebrated works of art, and powerful theater pieces come together in a dynamic arts environment. A place where students work closely with an outstanding faculty dedicated to their success. A place where students benefit from regular appearances of internationally acclaimed guest artists from the world's most prestigious stages, opera houses, and museums. The College of the Arts at Kennesaw State University is all this, and more!

Come and explore the opportunities that will be available to you just north of Atlanta on the KSU campus. Whether you paint, perform, draw, design, dance or sing, the College of the Arts at Kennesaw State is the right place for you.

To keep up with the latest College of the Arts news, visit
www.kennesaw.edu/arts



School of Music

presents

SENIOR RECITAL

Kerry Brunson, saxophone

Brett Carson, piano

Brandon Bell, soprano saxophone

John Pollard, tenor saxophone

Noah Vece, baritone saxophone

Brian Palat, drums

Aaron Artrip, bass

Thursday, April 30, 2009

7:00 pm

Dr. Bobbie Bailey & Family Performance Center
Performance Hall

Sixty-second Concert of the 2008-2009 season

**Kennesaw State University
School of Music**

SENIOR RECTIAL

Kerry Brunson, saxophone

Brett Carson, piano
Brandon Bell, soprano saxophone
John Pollard, tenor saxophone
Noah Vece, baritone saxophone
Brian Palat, drums
Aaron Artrip, bass

**Thursday, April 30, 2009
7:00 pm**

**Dr. Bobbie Bailey & Family Performance Center
Performance Hall**

PROGRAM

Diversions	Bernard Heiden (1910-2000)
Escapades	John Williams (b. 1932)
I. Closing In II. Reflections	
Cinq Danses	Jean Francaix (1912-1997)
I. Pambiche II. Baiao III. Mambo IV. Samba lenta V. Merengue	
Quatour por Saxophones	Pierre Max DuBois (1930-1995)
I. Ouverture	

Sax's big break came in 1845 when concerns over the decline of French army music began to arise. Sax proposed reforms incorporating the use of his own instruments, some of which he designed specifically for service use. After winning a public contest between his band and much larger traditional military band, Sax's instruments were officially adopted. He obtained a patent for the saxophone in 1846.

Sax originally intended the saxophone for use in orchestras and military bands, though it is through military bands that the saxophone quartet gained popularity. It was favored for its rich harmonic sound and tonal flexibility. Marcel Mule, one of the great classical saxophonists, took the saxophone out of military bands and orchestras with the formation of his saxophone quartet. At the time of its formation in 1927, there was no music for such groups, so Mule transcribed and arranged the music of several classical composers. The success of Mule's quartet and others subsequently encouraged the composition of new chamber works by leading composers of the day. There are currently around 300 original compositions for saxophone quartet.

Pierre Max Dubois was a French composer who studied at the Paris Conservatoire with Jean Doyen and Darius Milhaud. At 19 he earned his first commission from French Radio, and at 25 he won the Prix de Rome. In the 1960s he began touring Europe and North America as a conductor. Dubois also held the post of professor of theoretical analysis at the Paris Conservatoire.

He frequently used unusual instrumental combinations in his works and made significant contributions to the saxophone repertoire. He was influenced by Milhaud, Francaix, and Prokofiev. *Quatour pour Saxophones* debuted in 1962.

West Side Story, a modern day musical adaption of the Romeo and Juliet story, debuted in 1957 with music by Leonard Bernstein, lyrics by Stephen Sondheim and choreography by Jerome Robbins. It was groundbreaking in its time for its dark theme, sophisticated music, extended dance scenes and focus on social problems. The soundtrack to the 1961 film version spent 54 weeks at number one, giving it the longest run of any album in history.

West Side Story

Leonard Bernstein
(1918-1990)

I Feel Pretty
Scherzo
Somewhere
Balcony Scene
Jump

Summertime

George Gershwin
(1893-1937)

Our Love is Here to Stay

We'll Be Together Again

Carl Fischer
(1913-1954)/
Frankie Laine
(1913-2007)

This recital is presented in partial fulfillment of the requirements for the degree
Bachelor of Music in Performance
Ms. Brunson studies saxophone with Sam Skelton

Program Notes

Bernhard Heiden, a German native, studied mainly with Paul Hindemith at the Berlin Hochschule für Musik. In 1935, he moved to the United States, where he became a naturalized citizen in 1941. Shortly thereafter, he joined the US Army and became Assistant Bandmaster for the 445th Army Service Band.

Heiden received his MA at Cornell University in 1945. That same year, he was appointed to the Indiana University music school, where he eventually earned a position as a professor of music and chair of the composition department. Heiden received many awards during his lifetime, including a Guggenheim fellowship and an NEA grant. He wrote several solo sonatas and concertos for many relatively neglected instruments. His style, much like his teachers', is neo-classical in form and polyphonic in texture.

Diversions was written in 1943 for Alto Saxophone and Band. It is primarily tonal and contrasts lyrical sections with lively dances.

John Williams is an American composer, conductor, arranger and pianist. After moving to the West Coast in 1948, he began studying with pianist/arranger Bobby Van Eps. Williams served in the United States Air Force, where he orchestrated for and conducted the service bands. After leaving the Air Force, Williams moved to New York City, where he studied composition with Rosina Lhevinne at the Juilliard School. While in New York, he made a living by playing jazz clubs and doing studio work.

Williams eventually returned to the West Coast to study composition at UCLA with Arthur Olaf Andersen and Castelnuovo-Tedesco. He became a studio pianist in Hollywood in 1956, and by 1958, he was arranging and composing music for television. He developed a close relationship with the movie producer and director Steven Spielberg while scoring his films *The Sugarland Express* (1974) and *Jaws* (1975). Subsequently, he has scored every Spielberg film since then, with the exception of *The Color Purple*.

Williams is a recipient of five Academy Awards and over 30 Grammy nominations and awards. His film scores include some of these hugely popular movies: *E.T.*, *Home Alone*, *Jurassic Park*, and

Schindler's List, as well as the *Star Wars* and *Indiana Jones* movies. In 1980, he became conductor of the Boston Pops Orchestra, from which he retired in 1993.

Williams openly accredits his style to many 20th century composers, including Edward Elgar. Williams blends traditional romantic expression and form with the avant-garde to capture the emotion and expression of modern film. He has an uncanny ability of capturing the dramatic essence of a film in memorable musical figures.

Escapades is an adaptation of the film score to *Catch Me If You Can* for Alto saxophone and Orchestra. It was originally written for the saxophonist Dan Higgins.

Jean Francaix was a composer/pianist born in Paris during the early 20th century. His mother was a vocalist and his father was a composer, pianist and musicologist; both of his parents were formative in his early musical education. He completed his first composition at age 10, which caught the attention of Nadia Boulanger, who then took charge of his studies. She debuted several of his early works. He also studied at the Paris Conservatoire.

Francaix's catalogue contains more than 200 compositions. He loved to create and infused traditional forms and genres with a unique style in the French tradition. His compositions are lavish and diverse, many of which feature the piano in some way. His style, although consistently tonal, expresses a very free harmonic language. He favored classical structures and the manipulation of themes and motifs within them.

Cinq Danses was written for solo alto saxophone and piano. It is a colorful, animated piece in five movements.

Adolphe Sax (1814-1894), inventor of the saxophone, began manufacturing instruments at a young age, experimenting with and improving upon standard designs. He left no account of how the saxophone came about, though scholars speculate that his work originated through his attempts to improve the tones of the bass clarinet and the ophicleide (a brass instrument). In 1842, Sax moved from his native Belgium to Paris, where he quickly made several influential contacts, among them Hector Berlioz, who was pivotal to Sax's success.