

and Blowin' The Blues Away (1959), which includes his famous, "Sister Sadie." He also combined jazz with a sassy take on pop through the 1961 hit, "Filthy McNasty."

As social and cultural upheavals shook the nation during the late 1960s and early 1970s, Silver responded to these changes through music. He commented directly on the new scene through a trio of records called United States of Mind (1970-1972) that featured the spirited vocals of Andy Bey. The composer got deeper into cosmic philosophy as his group, Silver 'N Strings, recorded Silver 'N Strings Play The Music of the Spheres (1979).

After Silver's long tenure with Blue Note ended, he continued to create vital music. The 1985 album, Continuity of Spirit (Silveto), features his unique orchestral collaborations. In the 1990s, Silver directly answered the urban popular music that had been largely built from his influence on It's Got To Be Funky (Columbia, 1993). On Jazz Has A Sense of Humor (Verve, 1998), he shows his younger group of sidemen the true meaning of the music.

Now living surrounded by a devoted family in California, Silver has received much of the recognition due a venerable jazz icon. In 2005, the National Academy of Recording Arts and Sciences (NARAS) gave him its President's Merit Award. Silver is also anxious to tell the world his life story in his own words as he just released his autobiography, Let's Get To The Nitty Gritty.



School of Music

presents

SENIOR RECITAL

Mesia Austin, percussion

Theresa Stephens, clarinet Brian Palat, percussion
Pershaud Bolt, percussion Jeremy Frasier, percussion
Jessica Kornhoff, cello Steven Walker, percussion
Conrad Abbott, guitar Nico Hueso, bass
Brandon Bell, saxophone

Saturday, May 9, 2009
8:30 pm

Dr. Bobbie Bailey & Family Performance Center
Performance Hall

Seventy-fifth Concert of the 2008-2009 season

**Kennesaw State University
School of Music**

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PROGRAM

A Minute of News	Eugene Novotney
Corker: for B-flat Clarinet and Percussion	Libby Larsen
	Theresa Stevens
Reverberations	Daniel Adams
Le Train	Dante Agostini

INTERMISSION

Halos	Mesia Austin
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Brian Palat, Pershaud Bolt, Jeremy Frasier,
Jessica Kornhoff, Steven Walker

Studied at the Conservatory Superior de Musique de Lyon. In 1995 Sammut won the Leigh Howard Stevens International Marimba Competition.

Horace Silver

Silver was born in Norwalk, Connecticut on September 2, 1928. His father had immigrated to the United States from Cape Verde---and that island nation's Portuguese influences would later play a big part in Silver's own music. When Silver was a teenager, he began playing both piano and saxophone while he listened to everything from boogie-woogie and blues to such modern musicians as Bud Powell and Thelonious Monk. As Silver's piano trio was working in Hartford, Connecticut, the group received saxophonist Stan Getz's attention in 1950. The saxophonist brought the band on the road and recorded three of Silver's compositions.

In 1951, Silver moved to New York City where he accompanied saxophonists Coleman Hawkins, Lester Young and many other legends. In the following year, he met the executives at Blue Note while working as a sideman for saxophonist Lou Donaldson. This meeting led to Silver signing with the label where he would remain until 1980. He also collaborated with Art Blakey in forming the Jazz Messengers during the early 1950s (which Blakey would continue to lead after Silver formed his own quintet in 1956).

During these years, Silver helped create the rhythmically forceful branch of jazz known as "hard bop" (chronicled in David H. Rosenthal's 1992 book, *Hard Bop: Jazz and Black Music, 1955-1965*). He based much of his own writing on blues and gospel---the latter is particularly prominent on one of his biggest tunes, "The Preacher." While his compositions at this time featured surprising tempo shifts and a range of melodic ideas, they immediately caught the attention of a wide audience. Silver's own piano playing easily shifted from aggressively percussive to lushly romantic within just a few bars. At the same time, his sharp use of repetition was funky even before that word could be used in polite company. Along with Silver's own work, his bands often featured such rising jazz stars as saxophonists Junior Cook and Hank Mobley, trumpeter Blue Mitchell, and drummer Louis Hayes. Some of his key albums from this period included *Horace Silver Trio* (1953), *Horace Silver and the Jazz Messengers* (1955), *Six Pieces of Silver* (1956)

Snare Drum: A Critical Analysis of Contemporary Compositional Techniques, a book originally published in 2000 by HoneyRock Music. Adams has served as a panelist and lecturer nationally and internationally, on topics ranging from music composition pedagogy to faculty governance. His music has been performed throughout the United States. He has also received performances of his music in Spain, Germany, Belgium, Sweden, Turkey, Argentina, Canada, and South Korea. In 2004 he appeared as an invited guest conductor for the premiere of a commissioned work at the Teatro Nacional in San Jose, Costa Rica. Adams currently serves on the Board of Directors for NACUSA and the Houston Composers Alliance. He has received awards and honors from ASCAP, the American Symphony Orchestra League, the Percussive Arts Society, and the Greater Miami Youth Symphony. His music is recorded on Capstone Records and Summit Records.

Dante Agostini

Born in 1921 in Mercatellio (Italy), he spent his childhood in France in Sin-Le-Noble and then in Vitry-en-Artois (north of France). Dante began his professional career with Joss Baselli, Pierre Schaub, and Bruno Juskowiak. On one of his numerous tours, he was noticed and hired by Jacques Hélian, a famous star orchestra during the post-war era in which Dante Agostini, Kenny Clarke and Jacques-François Juskowiak played drums at different periods. From 1955 and during the 60s, Paris was the turntable of jazz in Europe. Be-bop and, above all, Hard-bop brought about a culture medium where jazz tunes could be played in different manners. Dante Agostini had the idea to work on the jazz tunes of the time and to play them at various tempo with different stickings. The "volume 3" of the Agostini Method was already brewing in his mind. At the time there was no drum school and no structured way to learn how to play drums. Dante decided he would write a method for learning how to play drums and became a leading instructor to study with.

Eric Sammut

Eric Sammut, born in Toulouse France, is currently the Timpanist for the Orchestre de Paris and teaches at the Conservatory de Paris. Sammut studied piano and percussion as a young boy and had a wide range of influences from Bach and Mozart to Jazz and Funk. He

Cameleon

Eric Sammut

Nica's Dream

Horace Silver

Conrad Abbott, Brandon Bell, Nico Hueso

This recital is presented in partial fulfillment of the requirements for the degree
Bachelor of Music in Performance.
Ms. Austin studies percussion with John Lawless.

Program Notes

Mesia Austin

A native of Mississippi, Mesia Austin began piano studies at age 6 and percussion at age 13. She continued her percussion studies at McEachern High School, where she accepted the role of drum captain and section leader. While pursuing her Pre-Law degree at Jacksonville State University, she also participated in the marching band. Now focusing on her second degree in Percussion Performance at Kennesaw State University, she was awarded the Flo Bruns Scholarship, Georgia Youth Symphony Orchestra (GYSO) scholarship and is also a University Scholar of Performance 2009.

Austin's playing experiences range from marching drum lines to orchestral percussion. She was a member of Escape Percussion WGI Drum Line and participated in Jacksonville State University's Pasic Drum Line. She also plays with the Cobb Symphony Orchestra, Orchestra Atlanta and the Hollywood Concert Touring Orchestra. She plays percussion in two bands; Jax Studio Band and the Bill Hart Band. Austin also serves as timpanist for St. Benedict's Catholic Church.

She has taught percussion at local schools around Atlanta including South Paulding High School, Whitewater High School, Fayette County High School, North Cobb High School, and Smitha Middle School. Austin was also on staff at Court of Honor Drum and Bugle Corps and Corpsvets Drum and Bugle Corps. She maintains a private percussion studio, and her students have participated in GMEA's Honor and All-State Bands.

Austin is also an active arranger for area high school band programs. Upon graduation Austin plans to continue pursuing additional professional experiences in the Atlanta area.

Snare Drum Origin

The snare drum is made from two heads attached to both sides of a cylindrical shell. An orchestra snare drum has a diameter of 14 – 16 inches and a depth of 5 inches. The shell is made out of metal or wood and the heads are made from animal skins or synthetic material. The bottom head has 8-10 catguts strings, or a wire to create a rattling effect. It is typically used in band or orchestral music.

The snare drum first appeared as a medieval tabor with a single gut snare under the bottom head, which was made of animal skin. During the 15th century, the drum began to increase in size developed into a military instrument by the 16th Century. During this time the snare drum was popularized by Swiss Fife and Mercenary foot soldiers. As time progressed, laces were used to increase the tension of the head. This method has now been replaced by the development of the drum rim and tension screws.

Libby Larsen

Libby Larsen, born December 24, 1950, is a classical music composer who resides in Minneapolis, Minnesota. Born in Wilmington, Delaware, she grew up in Minnesota and received her education at the University of Minnesota. She has created a catalogue of over 400 works spanning virtually every genre from intimate vocal and chamber music to massive orchestral works. She has also written over twelve operas. In 1973 she co-founded the Minnesota's Composers Forum, now the American Composers Forum.

Larsen has received numerous awards, including a 1994 Grammy as producer of the CD: The Art of Arlene Augér, a recording that features Larsen's Sonnets from the Portuguese. Her opera Frankenstein, The Modern Prometheus was selected as one of the best classical music events of 1990. A former holder of the Papamarkou Chair at John W. Kluge Center of the Library of Congress, Larsen has also held residencies with the Minnesota Orchestra, the Charlotte Symphony and the Colorado Symphony.

Daniel Adams

Daniel Adams was born in Miami Florida in 1956. He is currently a Professor of Music at Texas Southern University. He has previously held teaching positions at the University of Miami and Miami-Dade Community College. He holds a Doctor of Musical Arts (1985) from the University of Illinois at Urbana-Champaign, a Master of Music (1981) from the University of Miami, and a Bachelor of Music (1978) from Louisiana State University. Adams is the composer of numerous published and unpublished musical compositions and the author of several articles and reviews on 20th Century percussion music, music pedagogy, and the music of Texas. He is also the author of The Solo