

KENNESAW STATE UNIVERSITY SCHOOL OF MUSIC

Philharmonic

Nancy Conley, conductor

University Band

Trey Harris, conductor



Monday, October 2, 2017 at 8 pm

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall

Eighteenth Concert of the 2017-18 Concert Season



FALL CONCERT

PHILHARMONIC

Nancy Conley, conductor

ANTONIO VIVALDI (1678-1741)

arr. Steven Frackenhohl

Sinfonia in F

JEAN SIBELIUS (1865-1957)

Andante Festivo

GUSTAV HOLST (1874-1934)

Brook Green Suite

I. Prelude

II. Air

III. Dance

INTERMISSION

UNIVERSITY BAND

Trey Harris, conductor

MALCOLM ARNOLD (1921-2006)

arr. John Paynter

Prelude, Siciliano, and Rondo

THOMAS ROOT

Polly Oliver

BRIAN BALMAGES (b. 1975)

Rippling Watercolors

DAVID BIEDENBENDER (b. 1984)

Melodious Thunk

program notes

Sinfonia in F | Antonio Vivaldi, arr. Steven Frackenhohl

Italian-born Antonio Vivaldi (1678-1741) was a virtuoso violinist, teacher, and priest. Nicknamed *il Pette Rosso* (the “Red Priest”) for his red hair, Vivaldi’s time as a cleric was brief due to his health, and he began teaching music at the Ospedale della Pietà (Hospital of Mercy), an orphanage. The female orphans studied music with Vivaldi and developed into a celebrated orchestra. Vivaldi composed much of his solo and orchestral works for the orchestra at the Ospedale della Pietà.

Vivaldi is best known for his nearly 500 concertos, including the beloved *The Four Seasons*. One of the most prolific composers of the Baroque era, Vivaldi also composed sonatas, masses, operas, cantatas, and sinfonias. The *Sinfonia in F* demonstrates Vivaldi’s strength in writing for string orchestra, and Steven Frackenhohl’s arrangement provides an excellent example of Baroque writing for young orchestras.

Andante Festivo | Jean Sibelius

A native of Finland, Jean Sibelius (1865-1957) is known for his nationalistic works, in particular the tone poem *Finlandia* (1900). Along with his symphonic output, Sibelius composed in several genres, including chamber music. Originally written as a string quartet in 1922, Sibelius later rescored the *Andante Festivo* in the late 1930s for string orchestra with timpani.

With repeated rhythmic figures and rich texture, *Andante Festivo* has a hymn-like, processional character. A violinist, Sibelius scored the work for lush, full string orchestra sonority, with the timpani joining in the final measures to bring the piece to a majestic close.

Brook Green Suite | Gustav Holst

Born in England to a musical family, Gustav Holst (1874-1934) played violin and organ in his youth, and later learned to play the trombone after developing neuritis in his right hand. Holst studied composition at the Royal College of Music in London, and performed with various symphonies as a trombonist. He became the director of music at the St. Paul’s Girls’ School in 1905, remaining there until his death in 1934. Holst composed two original works for the school’s string orchestra, *St. Paul’s Suite* (1913) and *Brook*

Green Suite (1933), dedicating the pieces to his students. The title of the three-movement *Brook Green Suite* comes from the location of the St. Paul's Girls' School in London.

Holst's works reflect the influence of English folk songs, and *Brook Green Suite* is no exception. The pastoral *Prelude* is based in C major, outlined by the cellos in the opening measures. Written in ABA form, the movement concludes with a restatement of the opening theme in a hushed pizzicato.

The lyrical *Air*, while reminiscent of an English folk song, is an original melody by Holst. The melodic line weaves throughout the violin, viola, and cello sections, with the double bass used sparingly, its presence lending strength to the texture when added. Opening in A minor, the *Air* follows ABAB form, going through modal changes to A major and concluding in A minor.

The energetic *Dance* opens with a jig similar to the first movement of *St. Paul's Suite*. For this movement, Holst derived the melodic material from a tune he heard at a marionette show while on vacation in Sicily. The Dance begins in the key of C major, moving through multiple keys before finally concluding in C major. Variations in tempo and articulation add to the excitement of the piece, ending in an exuberant *Animato*.

***Prelude, Siciliano, and Rondo* | Malcolm Arnold, arr. John Paynter**

Born in Northampton, England to shoemakers, Malcolm Arnold (1921-2006) became one of the leading British composers of the 20th century. His music, especially for brass, finds itself consistently in the standard repertoire. However, those are not his only accolades. He held the principal trumpet position in the London Symphony Orchestra, composed nine symphonies, won the Academy Award for his 1958 film score *The Bridge on the River Kwai*, and was knighted in 1993. An excerpt from the inscription in the *Prelude, Siciliano, and Rondo* score reads:

Prelude, Siciliano and Rondo was originally written for the brass bands for which England is well-known. It was titled *Little Suite for Brass*. John Paynter's arrangement expands it to include woodwinds and additional percussion, but faithfully retains the breezy effervescence of the original composition.

All three movements are written in short, clear five-part song forms: the ABACA design will be instantly apparent to the listener while giving the imaginative melodies of Malcolm Arnold a natural, almost folk-like setting. The *Prelude* begins bombastically in fanfare style, but reaches a middle

climax, and winds down to a quiet return of the opening measures that fades to silence. The liltingly expressive *Siciliano* is both slower and more expressive, affording solo instruments and smaller choirs of sound to be heard. It, too, ends quietly. The rollicking five-part *Rondo* provides a romping finale in which the technical brilliance of the modern wind band is set forth in boastful brilliance.

Polly Oliver | Thomas Root

Thomas Root served as Director of Bands at Weber State University (Utah) for 17 years before retiring in 2015. As such, it makes sense that the majority of his music is written for the concert band. None of his music, however, has reached as many audiences as his setting of the English folk song, *Polly Oliver*. The text from the song describes a young woman who dresses as a male in order to enlist in the military to follow her true love.

Root's setting of *Polly Oliver* masterfully utilizes the full potential of the young concert band. His introduction is dramatic, leading to the first statement of the melody performed by solo clarinet. Root increases the tempo in the middle section of the piece to depict the turmoil of a young lady hiding her identity only to be reunited with her true love with a grandiose restatement of the primary theme. Finally, as if to paint the uncertainty of the future, the final 4 bars are demonstratively rubato ending on a stable, yet unpredictable major 7th chord.

Since *Polly Oliver's* 1977 premiere, it has earned its position as a standard in the repertory for young concert bands.

Rippling Watercolors | Brian Balmages

Brian Balmages (b. 1975) is a composer/conductor who is currently in very high demand. His catalogue includes no less than 132 pieces for wind band, not counting the music that he composed for other types of ensembles.

While the bulk of his output has been for the concert band, he is one of the few composers who continually writes music for all levels of ensemble. His music is just as likely to be heard by professional wind ensembles as it is by school bands and orchestras. The composer writes of *Rippling Watercolors*:

When children get hold of [watercolors] and use their imagination, the most amazing things can happen. Children can see things that adults never see. They open our minds as much (if not more) than we try to help them grow. With a little imagination, these watercolors can become a magnificent

sunrise or sunset over the ocean, a gorgeous view from a mountaintop, or an image of a supernova in space. The smallest drop can change the pattern and create something entirely new, either with a brush or entirely within nature. It is my hope that [my cousins] grow up with an infinite palette of watercolors, and that every drop creates a new, fantastic world.

Rippling Watercolors was commissioned and premiered in 2015 by the Springer Middle School Bands. It is dedicated to my cousins Lily and Charlotte Balmages, and the composer's two sons.

Melodious Thunk | David Biedenbender

David Biedenbender (b. 1984) burst onto the Wind Ensemble music scene in 2009 with the premiere of his *Luminescence*. Serving on the music composition faculty at Michigan State University, his music has been described as “simply beautiful” with “rhythmic intensity.” Biedenbender often incorporates music from genres better described as pop into his acoustic compositions which creates an authenticity to him and an accessibility to audiences. Of *Melodious Thunk*, he writes:

I don't normally like to begin program notes with dictionary definitions—it feels pretty stuffy to me—but it seemed appropriate for this piece, so here goes...

thunk [thuhngk] noun & verb

1. [n.] an abrupt, flat, hollow sound (example: The book landed on the floor with a thunk.); synonym: thud
2. [v.] to produce an abrupt, flat, hollow sound
3. [v.] colloquial past tense and past participle of think.

Melodious Thunk was inspired by the famous jazz pianist Thelonious Monk. Monk's wife, Nellie Smith, nicknamed him “Melodious Thunk” because of his clunky, awkward, and brilliant(!) piano playing, and his, somewhat scatterbrained and disoriented nature. I really liked the idea of playing around with Monk's name—first, because I personally really enjoy goofing around with “spoonerisms” (silly, ridiculous, mix-and-match letter games, which often happen by accident: for example, slip of the tongue becomes tip of the slung), and, second, because this nickname actually provided great musical inspiration. *Melodious*—well, that's fairly obvious—and *thunk* (which is a great onomatopoeia!) became the starting points for the piece. Big, fat thunks are interspersed with pointy, clunky, bluesy blips, which are then transformed into a long, smooth, laid-back melody accompanied by a funky

bass line. I haven't consciously borrowed any specific tunes or licks from Monk, although I do use a small fragment of Dizzy Gillespie's tune *Salt Peanuts*, but I hope you'll hear some similarities between this piece and Monk's iconic musical style and quirky attitude.

Melodious Thunk was commissioned in 2012 by a consortium of bands led by Ryan Shaw. The work was premiered by the Cedar Springs High School Symphonic Band (Ryan Shaw, conductor).



VIOLIN

Katie Bergs
Heather Bowers
Sarah Brown
Alec Fisher
Simona Floyd
Adjoa Johnson
Matthias Kosse
Jasmine Little
Claire Livingston
Brian Mallet, *Principal*
Katie Norman
Amelia Tribou, *Principal*
Austin Walters

VIOLA

Aylin Alptekin, *Co-Principal*
Susan Reyes, *Co-Principal*

CELLO

Nassar Edwards
Colin Gregoire
Rachel Miller
Kate Mitchell, *Principal*

DOUBLE BASS

Sully Long, *Co-Principal*
Charlie Wing, *Co-Principal*

university band

FLUTE

Briana Douglas
Margaret Fordham
Edwin Hernandez
Elizabeth Hoepfinger
Caitlin Leamon
Stella Vera

OBOE

Katherine Ryerse

CLARINET

Natalia Bernal
Taylor Carstens
Michelle Ezeh
Kristen Lippincott
Elizabeth Lucier
Robert McLean
Sharlande Nicolas
Mikayla Queen

BASS CLARINET

Michael Korwek

BASSOON

Andrew Arnold

ALTO SAXOPHONE

Joey Duncan
Mia Jordan
Kat May
Chelcie Nix
James Snyder

TENOR SAXOPHONE

Alex Garcia

TRUMPET

Chandler Browning
Alex Dohany
Yahaira Felder
Micah Greifinger
Joey Jursic

TRUMPET (cont.)

Emily Kaman
Joshua Klann
Alex McCarthy
Matthew Mendes
Brandon Parsons
Amanda Pregibon
Rebekah Smith
Dalton White

HORN

Katie Cipullo
Miles Corn
Mathew Donnolo
Ciera Hudson
Nate Nichols

TROMBONE

Kane Baldwin
Nicholas Gianella
Nate Herbst
Alex Kimble
Sarah Lawson
Rebecca Worsham

EUPHONIUM

Matthew Boullain
Isabel-sofia Carrion

TUBA

Barrett Calhoun
Evan Gravitt

PERCUSSION

Ron Freeman
Stephen Jones
Tessa Jordan
Joseph Lewis
Ethan McNulty
Eleuterio Puga
Amber Tubbs

about the conductors

Assistant Professor of Music Education

Nancy Conley is an Assistant Professor of String Music Education at Kennesaw State University, where she teaches coursework in string techniques, pedagogy, and literature. In addition, Dr. Conley supervises student teachers, leads the KSU String Project, and conducts the



KSU Philharmonic. She also serves as the faculty advisor to the KSU collegiate chapter of ASTA.

Dr. Conley received the Ph.D. in music education with a viola performance cognate from Michigan State University, the M.M. in performance from Binghamton University, and the B.M. in music education and performance from Ithaca College. Before pursuing her doctoral degree, Dr. Conley was a public school music educator in upstate New York, where she taught

elementary, middle, and high school instrumental music for seventeen years. An active performer while teaching, Dr. Conley played with the Binghamton Philharmonic, Tri-Cities Opera Company, and the Edgewood String Quartet. As a doctoral student, she performed with the Lansing (MI) Symphony, and was a member of the Orchestra of Northern New York in Potsdam while teaching at the Crane School of Music. She currently plays with string quartets in the Atlanta area.

Prior to joining the faculty at KSU, Dr. Conley was the Director of Music Education at Clayton State University, where she coordinated the music education program, taught courses in music and music education, supervised student teachers, and was an instructor of applied violin and viola. Dr. Conley also served as faculty advisor for the collegiate NAfME chapter and co-directed the Clayton County Honor Orchestra.

Before moving to Georgia, Dr. Conley taught at the Crane School of Music at the State University of New York at Potsdam, where she taught string technique and pedagogy classes and directed the National String Project.

While at Crane, Dr. Conley developed a Musician Wellness course and the Lab Ensemble, a course that encourages pre-service music teachers to use improvisation, arranging, and composition in the classroom.

Dr. Conley has taught in various summer music programs, including several years at the New York ASTA String Institute at Ithaca College. She has conducted Senior High Area All-State festivals in New York State, and served as a clinician at other school music festivals. Dr. Conley is a frequent clinician in Atlanta-area schools.

Dr. Conley has presented at state, regional, and national conferences. Her research interests include the use of improvisation as a tool for teaching and life-long learning, music teacher education, and musician wellness. She holds the certification for Music Learning Theory Elementary General Music Level One, and has completed teacher training for Suzuki Violin Level One and Two.

Dr. Conley is a member of the American String Teachers Association, College Music Society, NAFME: The National Association for Music Education, Suzuki Association of the Americas, and Mu Phi Epsilon.

Assistant Director of Bands and Lecturer of Music

Trey Harris is Assistant Director of Bands and Lecturer in Music at Kennesaw State University where his primary duties include directing the University Concert Band, the Basketball Pep Band teaching



courses in Music Education, and assisting in the direction of the KSU Marching Owls.

Prior to pursuing his undergraduate studies, Harris served as a trombonist in the United States Marine Corps. He performed throughout the continental United States as well as Japan, Australia, and Guam while a member of the III Marine Expeditionary Force Band (Okinawa, Japan) and Marine Forces Reserve Band (New Orleans, LA). Upon receiving an honorable discharge from the United States Marine Corps, Harris pursued a

Bachelor's Degree in Music Education from the Michigan State University College of Music. While completing his degree, he served as the band director at St. Martha's School (MI). He earned his Master of Music degree in Wind Conducting from the University of Missouri-Kansas City Conservatory of Music and Dance and his Doctor of Philosophy degree in Music Education from the Florida State University College of Music. His teaching experience includes Director of Bands at Yeokum Middle School (MO) and at Lake Howell High School (FL), as well as serving as Adjunct Professor of Trombone/Euphonium at Bethune-Cookman University (FL).

Harris has presented music education research at both state and national conferences. Recent presentations include Florida Music Educators Association (FMEA) Annual Conference, Desert Skies Research Symposium, and the National Association for Music Education (NAfME) Research and Teacher Education National Conference. His primary area of music education research is the programming selections of high school band directors as they relate to educational philosophy.

Harris's musical mentors include Richard Clary, Patrick Dunnigan, Steven D. Davis, Joseph Parisi, John Whitwell, Ava Ordman, and LeMoine Emerson Fantz. He maintains an active schedule as presenter, clinician, and trombonist.

ksu band program

David Kehler, *Director of Bands*

Debra Traficante, *Associate Director of Bands/Director of Athletic Bands*

Trey Harris, *Assistant Director of Bands*

Richard Peluso, *Coordinator of Band Operations and Outreach*

Founded in 1996 as a small community concert band, the KSU Band Program continues to see rapid growth and expansion. Now encompassing five major ensembles with over 450 participating students, the KSU Band program has become one of the largest programs in Georgia. Our ensembles are comprised of the finest music majors in the School of Music, as well as students that represent every college and degree program from both the Kennesaw and Marietta campuses, and include the KSU Wind Ensemble, KSU Wind Symphony, KSU University Band, KSU Basketball Band, and "The Marching Owls."

about the school of music



Welcome to the Bailey Performance Center!

The School of Music at Kennesaw State University is an exciting place! We have a wonderful slate of performances planned for this year's *Signature Series*, and if you have not yet purchased your season tickets, I encourage you to do so as soon as possible. The Atlanta Symphony returns again this year as well as a wonderful slate of other performances.

The Dr. Bobbie Bailey & Family Performance Center is celebrating its 10th Anniversary Season this year. When this building opened in October of 2007, it was transformational for the School of Music and for KSU! It continues to be a jewel in our crown and musicians from around the world love to perform here because of the wonderful acoustic properties of Morgan Hall.

We would love to have you join us the weekend of October 7th-8th. We will have an alumni recital on the 7th and a grand celebration Sunday afternoon October 8th, with full choir and orchestra to celebrate all this Center has meant to us these past 10 years! In honor of the Bailey 10th Anniversary, we will officially launch our *Name a Seat Campaign* during our celebration in October. What a wonderful way to honor a loved one or to provide for future programming for Morgan Hall.

I look forward to a long and rewarding relationship with you. With your continued support of music and the arts, I look forward to all that we will accomplish together!

A handwritten signature in black ink that reads "Stephen W. Plate".

Stephen W. Plate, DMA
Director, KSU School of Music

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