

KENNESAW STATE UNIVERSITY SCHOOL OF MUSIC

OcTUBAfest!
2017

Tuba/Euphonium Studio
Paul Dickinson and Jason Casanova, instructors
Brian Meixner, guest artist
Judith Cole, piano



Monday, October 16, 2017 at 8 pm
Dr. Bobbie Bailey & Family Performance Center, Morgan Hall
Twenty-sixth Concert of the 2017-18 Concert Season



program

ALEXANDER GOEDICKE (1877-1957)

Concert Etude, Op. 49 (1948)

Brian Meixner, euphonium

NATHAN DAUGHTREY (b. 1975)

***Coming Home* (2013)**

- I. Fear & Anxiety
- II. Courage & Strength
- III. Peace, Acceptance, & Hope

Brian Meixner, euphonium

ASTOR PIAZZOLLA (1921-1992)

arr. José Bragato

***Oblivion* (1982)**

Paul Dickinson, euphonium

Brian Meixner, euphonium

JEAN-BAPTISTE ARBAN (1825-1889)

Fantaisie Brillante

Brian Meixner, euphonium

INTERMISSION

ANTHONY O'TOOLE (b. 1988)

***War Machine* (2012)**

BILLY JOEL (b. 1949)

arr. Philip Lawson / trans. Paul Dickinson

***Lullabye (Goodnight, My Angel)* (1993)**

JOSHUA MILLS (b. 1984)

***Mille Regretz* (2011)**

SERGEI PROKOFIEV (1891-1953)

arr. Paul Dickinson

***Suite from Romeo and Juliet, Op. 64* (2015)**

CAMILLE SAINT-SAËNS (1835-1921)

arr. Paul Dickinson

***Suite from Symphony No. 3 in C minor, Op. 78, "Organ"* (2016)**

I. Poco Adagio

II. Finale

Caleb Houck, organ

Judy Cole, piano

Michael Ollman, timpani

Joe Donohue, cymbals

program notes

Concert Etude, Op. 49 (1948) | Alexander Goedicke

Concert Etude, Op. 49, originally for trumpet and piano, is in the key of G minor with a 'common time' or 4/4 meter. It was composed in 1948 while Goedicke (also spelled Gedike) was living in Moscow, Russia. An etude, meaning 'study,' is an exercise in the form of a composition that allows the performer to improve their technical skills in a musical fashion. As a concert etude with accompaniment, this solo is not only a study piece but also a work suitable for concert performance. This composition is a lively work that focuses on the articulation skills of the performer. It is in a structure called "rondo form." Rondo form is a multi-sectional form in which a principal theme 'A' is 10 presented, then alternated with secondary themes 'B', 'C', 'D', etc., that are called 'couplets' or 'episodes'. The cheerful theme of this piece is contrasted by episodes of either rapid, articulated passage work or singing melodies. The cadence at the fermata gives the impression that the work is finished. However, the music continues with a "coda" before the piece draws to a close. A coda (literally 'tail') is a passage of non-developmental music added to the end of a movement.

– excerpted from the *Concert Etude* program notes courtesy of Smart Music

Coming Home (2013) | Nathan Daughtrey

Commissioned by euphonium player Christian Folk, *Coming Home* takes its title from the hymn "Lord, I'm Coming Home" by William Kirkpatrick – a favorite of his grandmother, Virginia Busbee. Melodic motives from the hymn can be found throughout the piece, with one full statement toward the end. The work divides into three major sections:

1. Fear & Anxiety

The unaccompanied euphonium at the beginning poignantly captures the feeling of being lost and alone. Even with the sparse interjections of the piano, those anxious feelings are still difficult to overcome. As this section unfolds, there is a sense that it will come to a climax, but the music quickly dies back down, smoothly transitioning into the next section.

2. Courage & Strength

Climbing fifths and quartal harmonies characterize this section, combined with a stronger statement of the thematic material from the opening of the

piece. A grandiose climax is finally achieved before moving into the final (and longest) section of the piece.

3. Peace, Acceptance, & Hope

Ascending figures in the piano create an ethereal backdrop for the only full statement of the hymn. You may also hear Christian's grandmother's name, Virginia, uttered as a serial musical figure. It eventually becomes a music box-like accompaniment in the upper register of the piano.

Motives from the opening piano statements, combined with the falling-third "Coming Home" motive, help bring the work to a peaceful conclusion.

– Nathan Daughtrey

***Oblivion* (1982) | Astor Piazzolla**

arr. Jose Bragato

Born in Argentina, raised in the musical melting pot of New York City before returning to his native country, Astor Piazzolla revolutionized the tango as a compositional form, incorporating jazz and classical idioms into what he called 'nuevo tango'. He was also a virtuoso bandoneon player, an Argentine/Uruguayan instrument somewhat similar to an accordion.

Piazzolla was spotted playing bandoneon by renowned pianist Artur Schnabel, who encouraged him to study composition with noted Argentine composer Alberto Ginastera. Ginastera, in turn, persuaded Piazzolla to enter a composition contest, and by winning, he was granted a scholarship to study with Nadia Boulanger in Paris. Boulanger quickly convinced Piazzolla to abandon his formal compositions, which she felt lacked originality, and explore his musical roots. He returned to Argentina, formed an octet, and developed his nuevo tango style of composition.

Piazzolla lived in Italy periodically during the Argentine dictatorship of the 1970's and 1980's, and in 1984 composed *Oblivion* as music for a film by Mario Biondi entitled *Enrico IV*. *Oblivion* is written in the style of a milonga, a song form that predates the tango. It has become one of Piazzolla's most popular works, and has been adapted for performance by a variety of solo instruments.

– Steve Anthenien

Fantaisie Brillante | Jean-Baptiste Arban

One of the most renowned trumpet instructors of all time, Arban made a name for himself during his years teaching at the Paris Conservatoire. It was during this time when he published one of the most famous method books for trumpet/cornet playing, *Grande méthode complète pour cornet à pistons et de saxhorn* in 1864. According to Arban, “the twelve pieces that conclude this book are the embodiment of the various instructions contained in this volume...” *Fantaisie Brillante* is one of these pieces. It contains an introduction, a theme, and three variations on the theme. The trumpet starts off this introduction with a descending arpeggio which eventually evolves into various style changes throughout the introduction before ending with a cadenza. It then transitions into a sweet and carefree theme that sets the tone for the next two variations. Picking up speed, the second variation is almost playful with its use of light articulation and chromatic/intervallic leaps. The third variation establishes an even quicker tempo and starts incorporating stronger technical challenges for the euphonium. The use of the double tongue technique is required in order to play this fast-paced variation before reaching the final variation which involves use of the triple tongue technique before ending with a final fanfare.

– adapted from notes by Michael Verbic

War Machine (2012) | Anthony O'toole

War Machine is composed in a thick scoring using many soaring melodies and forward moving rhythms. O'Toole incorporates the use of many odd meters and syncopation to take the listener through a wild ride. 5/4 to 7/8 meters are used in conjunction with 3/4 and 5/4 meters to help keep the work interesting without involving many slow sections. Unison rhythms are included throughout the piece and the melodic material appears as if growing out of the complex unison rhythm. This melodic material is performed in a light playful manner but quickly returns to the unison rhythms for a strong finish.

– J. D. Salas, Stephen F. Austin State University

Lullabye (Goodnight, My Angel) (1993) | Billy Joel

arr. Philip Lawson / trans. Paul Dickinson

Lullabye was written for Joel's 7-year-old daughter Alexa Ray in response to her question, "Where do we go when we die?" The original lyrics, which were about a man who had lost his faith, had at one point been translated into Latin and worked out as an Ambrosian chant. It was while putting his daughter to

bed one night that he got the idea to turn the song into a lullabye - a song that would represent drifting off to sleep into the River of Dreams.

– excerpted from a recorded interview with Billy Joel

***Mille Regretz* (2011) | Joshua Mills**

Mille Regretz is based on the chanson of the same name by Renaissance composer Josquin des Prez, a beautifully poignant secular polyphonic work in the Phrygian mode. The ghost of Josquin's piece haunts this present work, lending its motivic material, harmonic landscapes, and polyphonic sensibilities to the 'new' material. Josquin's composition finally appears in its entirety at the conclusion of the work, emerging, as it were, as a timeless monument amidst the rubble of the modern.

– Joshua Mills

***Suite from Romeo and Juliet, Op. 64* (2015) | Sergei Prokofiev**

arr. Paul Dickinson

In 1934, Prokofiev began discussions with the Kirov Theater in Leningrad about writing a lyrical ballet. They suggested *Romeo and Juliet*, but later backed out. So in 1935, Prokofiev signed a contract with the Moscow Bolshoi Theater to produce a ballet based on Shakespeare's work. He began sketching out scenarios with theater director Sergey Radlov, playwright Adrian Pyotrovsky and choreographer Leonid Lavrovsky. He completed the music that summer and, in spite of numerous production difficulties, the work was eventually premiered in December of 1938.

The music of this suite begins as the Duke of Verona prohibits the warring Capulet and Montague families, on the pain of death, from continuing their feud. The heavy-footed *Dance of the Knights* takes place at the Capulet's ball, where the lovers first see each other. Though the lovers seem oblivious to their peril, the danger is evident to the audience with the angular, marching tones of the *Dance of the Knights* as the macho Capulets strut to entertain their guests. The following minuet dance for Juliet and her suitor, Paris, is courtly, yet unsettling in its minor mode. A brief hint of the lovers' fate is presented in the tuba voice before returning once more to the Dance of the Knights and finishing with a raucous chorus.

– excerpted from notes by Elizabeth and Joseph Kahn,
Elizabeth Heninger, and Paul Dickinson

Suite from Symphony No. 3 in C minor, Op. 78 - "Organ" | Camille Saint-Saens, arr. Paul Dickinson

This symphony was popular from the start. After Saint-Saëns conducted the Paris premiere, Charles Gounod remarked “There goes the French Beethoven!” — an indication more of Saint-Saëns’s status at the time rather than a true barometer of his musical vision or depth. Saint-Saëns himself recognized that his considerable gifts — including a genuine flair for sumptuous orchestral color, suave and unforgettable melody, and brilliant craftsmanship — while untouched by most of his contemporaries, were not those of a pioneer. “First among composers of the second rank,” was, reportedly, his own surprisingly honest and self-effacing, if offhand evaluation.

The poco adagio presents an “extremely peaceful, contemplative theme,” as the composer described it. This quiet reflection is then shattered by a tempestuous and mighty chord from the full organ and ensemble, announcing “the approaching triumph of calm and lofty thought.” The primary theme of the symphony ensues, and leads through rapid contrasting themes of majesty, energy, and lyricism before settling on Saint-Saens' triumphant destination.

— adapted from writings by Phillip Huscher and
the Chicago Symphony Orchestra

text and translations

Mille Regretz | Josquin des Prez

*Mille regretz de vous abandonner
Et d'eslonger vostre fache
amoureuse,
Jay si grand dueil et paine
douloureuse,
Quon me verra brief mes jours
definer.*

A thousand regrets at deserting you
and leaving behind your loving face,

I feel so much sadness and such
painful distress,
that it seems to me my days will
soon dwindle away.

Lullabye (Goodnight, My Angel) | Billy Joel

Goodnight my angel, time to close your eyes
And save these questions for another day
I think I know what you've been asking me
I think you know what I've been trying to say
I promised I would never leave you
Then you should always know
Wherever you may go, no matter where you are
I never will be far away
Goodnight my angel, now it's time to sleep
And still so many things I want to say
Remember all the songs you sang for me
When we went sailing on an emerald bay
And like a boat out on the ocean
I'm rocking you to sleep
The water's dark and deep, inside this ancient heart
You'll always be a part of me

Goodnight my angel, now it's time to dream
And dream how wonderful your life will be
Someday your child may cry, and if you sing this lullaby
Then in your heart there will always be a part of me
Someday we'll all be gone
But lullabies go on and on
They never die
That's how you and I will be

personnel

EUPHONIUM

Andrew Berry
Jacob Borland
Daniel Foster
Zachary Leinberger
Mike Long
Connor Sullivan
Patrick Walsh

TUBA

Nick Collins
Kobe Greene
J. T. Reed
Dillon Silva
Jacob Sosebee

biographies

Brian Meixner is an active euphonium soloist, conductor and educator, currently Associate Professor of Music at High Point University where he teaches studio low brass, conducts the HPU Community Orchestra and the HPU Brass Ensemble. Brian is the Founder, Music Director and President of the North Carolina Brass Band, a professional ensemble comprised of many of the finest brass players in central North



Carolina. The NCBB recorded their debut album, *First In Flight*, in 2014 and their second album, *Christmas Wrapped in Brass*, in 2016. Brian is also the Music Director of the North Carolina Youth Brass Band, an all-star brass band of high school students from North Carolina's Triad region and beyond.

Brian's career as a euphonium soloist and performer is

highlighted by his recent album, *Praxis* - music for euphonium and percussion. This album includes both works for euphonium with percussion ensemble and euphonium with one percussionist. Music on the recording includes the compositions and percussion virtuosity of Nathan Daughtrey. Brian and Nathan have performed their euphonium + percussion duo repertoire in recital at universities and several music conferences/festivals. *Praxis* is available on this website, through Potenza Music and is also available on itunes/cdbaby.

Brian has held the position of Assistant Conductor of the River City Brass Band, where he played euphonium full time for six years. He has been featured with the RCBB on several performances, both as a euphoniumist and conductor. In addition to his duties with the RCBB, Brian played euphonium and trombone for several years with the River Bottom Quartet, a diverse low brass chamber group composed of River City Brass Band members. Other chamber ensemble activity includes playing euphonium in Tubas In The Sun, a quartet of tuba and euphonium talent in central North Carolina. Brian has previously served on the faculties of UNC-Greensboro, Slippery Rock University, the University of Texas at Arlington and Texas

Woman's University. He also served as the Euphonium Teaching Fellow at the University of North Texas, where he completed a DMA in Euphonium Performance.

Brian has participated actively as a performer in numerous professional ensembles and as a conductor of various professional, university and high school honor ensembles. He has also been featured as a euphonium solo artist and clinician with several professional ensembles, various universities, community bands, high school ensembles, brass bands, and state, national and international music conferences. Brian's primary euphonium teachers include Dr. Brian Bowman, Dr. Skip Gray, Dr. Hugo Magliocco and James E. Jackson, III.

Brian has been active promoting and commissioning new music for the euphonium, including several pieces for euphonium and percussion on his aforementioned album, *Praxis*. Other commissions include the 2010 composition for euphonium and wind ensemble, "Cri de Coeur," by renowned American composer Libby Larsen.

In addition to *Praxis*, Brian can also be heard on his previously released solo album, *Genesis*, and on the River Bottom Quartet's recording, "In Too Deep," both of which received glowing reviews. Also more recently on "Dialogues," a collaboration with Jennifer Dearden, trumpet, and Kevin Dill, piano, released on the Potenza Music label.

In addition to the DMA, Brian Meixner's previous education includes a Master's degree in Euphonium Performance from the University of North Texas, a Bachelor's degree in Music Education from the University of Kentucky, and a Bachelor's degree in Business Management from Western Illinois University.

Brian resides in High Point, North Carolina, with his wife, Audrey, and two children, Clara and Henry.

Brian Meixner is a Willson Performing Artist and his appearance is sponsored in part by Willson.

Paul Dickinson, a native of Darlington, South Carolina, works across the Southeast as both a performer and teacher. He recently joined the faculty at Kennesaw State University teaching tuba and euphonium. His pleasing blend of technique and musicianship has earned him praises from some of the most respected brass musicians in the U.S.A.



and numerous placements in major regional, national, and international competitions. He has also been a semi-finalist for prestigious military band auditions. Paul currently serves as a euphonium for the Gwinnett Symphony Wind Orchestra, principal baritone for the Georgia Brass Band, and principal euphonium for the Poinsett Wind Symphony based in Greenville, SC. He is a founding member of DIVERGENCE, a professional tuba quartet based in Atlanta, GA.

In addition to his pursuit of performance excellence, Paul has a passion for music education. He regularly works with middle school, high school, and collegiate students across the Southeast. For over a decade, he has been presenting master classes on a variety of issues facing developing brass musicians of all ages. In addition to his work with brass-specific pedagogy, Paul regularly works as a consultant and clinician for both concert and marching ensembles. In the past few years, his students have received high ratings at Solo and Ensemble festivals, won contracts with championship DCI corps, gained acceptance to highly competitive college studios, and have rapidly advanced to take top seats in university-level ensembles at strong music schools in the region. Several of his students now lead successful band programs in the Southeast.

Early in May 2014, Paul began the development of a recording project called *Foundations*. The purpose of *Foundations* is to provide an easily accessible catalogue of early-to-intermediate solos and etudes for the euphonium, tuba, and trombone as a resource for music teachers, high school students, and young college musicians. The first album is now available for free perusal on Paul's website, www.DickinsonBrass.com, and future albums are in development for 2017-2018.

Paul holds degrees in music education and performance from Furman University (BME, '11), Georgia State University (MM, '13), and Florida State University (DM, '16). He was primarily taught by Mark Britt (trombone), Fred Boyd (trombone), Mike Taylor (tuba), Eric Bubacz (tuba), Adam Frey (euphonium), and Paul Ebbers (tuba/euphonium).

Artist-in-Residence in Euphonium / Tuba

Jason Casanova is quickly making a name for himself in the United States as both a soloist and a educator. A native of San Antonio, Texas, Jason completed his Bachelor of Arts degree in euphonium performance at St. Mary's University. Upon completing bachelors he moved to Atlanta, Georgia, where he received his Masters of Music in Euphonium



Performance from Georgia State University. Jason's most influential instructors include Adam Frey, Lee Hipp, Demondrae Thurman, Peter Kline, and Abel Cortinas.

As a performer, in the summer of 2011, Jason was guest soloist with the Emory University Summer Wind Ensemble. In 2011, Jason won 1st place in the International Euphonium Institute Soloist competition as well as the 1st place duet competition.

Earlier in 2011, he placed 2nd in the Southeast Regional Tuba Euphonium Conference Soloist Competition in Chattanooga, TN. In 2010, he was a winner in the Georgia State University Honors Recital competition. Jason was one of three finalists in the 25th Annual Leonard Falcone International Euphonium and Tuba Festival Competition.

Jason is called upon to play in various ensembles throughout the metro Atlanta and surrounding areas including the Mercer University Wind Ensemble and Emory Wind Ensemble. He currently plays euphonium with the Georgia Brass Band, the KSU Alumni & Friends Brass Band, as well as Atlanta's up and coming tuba/euphonium chamber ensemble, J.A.W.S.

As a teacher, Jason has recently been appointed as the new low brass instructor at the Atlanta International School. He also teaches low brass at other public schools in the Atlanta metro area as well as maintaining his own private teaching studio at home.

SCHOOL OF MUSIC FACULTY AND STAFF

Stephen W. Plate, *Director*

Music Education

Judith Beale	Harry Price
Janet Boner	Terri Talley
Nancy Conley	Paula Thomas-Lee
Kathleen Creasy	Charles Tighe
Charles Jackson	Amber Weldon-
Alison Mann	Stephens
Angela McKee	
Richard McKee	

Music History & Appreciation

Drew Dolan	Heather Hart
Edward Eanes	Kayleen Justus

Music Theory, Composition, Technology

Judith Cole	Laurence Sherr
Steve Dancz	Benjamin
Kelly Francin	Wadsworth
Jennifer Mitchell	Jeff Yunek

Woodwinds

Kelly Bryant, *Flute, Chamber Music*
Robert Cronin, *Flute*
Todd Skitch, *Flute*
Christina Smith, *Flute*
Cecilia Price, *Flute, Chamber Music*
Barbara Cook, *Oboe*
Elizabeth Koch Tiscione, *Oboe*
John Warren, *Clarinet, Chamber Music*
Andrew Brady, *Bassoon*
Sam Skelton, *Saxophone*
Luke Weathington, *Saxophone*

Brass & Percussion

Doug Lindsey, *Trumpet, Chamber Music*
Ryan Moser, *Trumpet*
Mike Tiscione, *Trumpet*
Jason Eklund, *Horn*
Richard Williams, *Horn*
Tom Gibson, *Trombone*
Nathan Zgonc, *Trombone*
Brian Hecht, *Bass Trombone*
Jason Casanova, *Tuba / Euphonium*
Paul Dickinson, *Tuba / Euphonium*
Marja Kerney, *Percussion*
John Lawless, *Percussion*

Strings

Helen Kim, *Violin*
Kenn Wagner, *Violin, Chamber Music*
Stephen Majeske, *Orchestral Studies*
Catherine Lynn, *Viola*
Paul Murphy, *Viola*
Charae Krueger, *Cello*
James Barket, *Double Bass*
Joseph McFadden, *Double Bass*
Elisabeth Remy Johnson, *Harp*
Mary Akerman, *Classical Guitar*

Voice

Jessica Jones	Valerie Walters
Eileen Moremen	Todd Wedge
Oral Moses	Jana Young
Nathan Munson	

Piano

Judith Cole, *Collaborative Piano*
Erika Tazawa, *Collaborative Piano*
Julie Coucheron
Robert Henry
Huu Mai
John Marsh

Jazz

Justin Chesarek, *Jazz Percussion*
Wes Funderburk, *Jazz Trombone, Jazz Ensembles*
Karla Harris, *Vocal Jazz*
Tyrone Jackson, *Jazz Piano*
Marc Miller, *Jazz Bass*
Sam Skelton, *Jazz Ensembles*
Rob Opitz, *Jazz Trumpet*
Trey Wright, *Jazz Guitar, Jazz Combos*

Ensembles & Conductors

Leslie J. Blackwell, *Choral Activities*
Nancy Conley, *Philharmonic Orchestra*
Trey Harris, *University Band, Marching Band*
Alison Mann, *Choral Activities*
Oral Moses, *Gospel Choir*
Eileen Moremen, *Opera*
Nathaniel F. Parker, *Symphony Orchestra*
Debra Traficante, *Wind Symphony, Marching Band*
David T. Kehler, *Wind Ensemble*

School of Music Staff

Julia Becker, *Manager/Supervisor IV*
Susan M. Grant Robinson, *Associate Director for Administration*
Joseph Greenway, *Assistant Director for Production & Technology*
Dan Hesketh, *Assistant Director for Marketing and Outreach*
June Mauser, *Administrative Associate II*
Richard Peluso, *Coordinator of Band Operations and Outreach*
Shawn Rieschl Johnson, *Associate Director for Operations & Programming*

Ensembles in Residence

KSU Faculty Jazz Parliament
Georgia Youth Symphony Orchestra and Chorus
KSU Faculty Chamber Players
Summit Piano Trio
KSU Community and Alumni Choir

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!

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

connect with us

 /musicKSU

 @musicKSU

 /musicKSU

 @musicKSU

musicKSU.com

Visit the Live Streaming page on musicKSU.com to watch live broadcasts of many of our concerts and to view the full schedule of upcoming live streamed events.

Please consider a gift to the Kennesaw State University School of Music.

<http://community.kennesaw.edu/GiveToMusic>