

KENNESAW STATE UNIVERSITY SCHOOL OF MUSIC

Jazz Ensembles

Sam Skelton and Wes Funderburk
DIRECTORS



Monday, November 27, 2017 at 8 pm
Dr. Bobbie Bailey & Family Performance Center, Morgan Hall
Fifty-fifth Concert of the 2017-18 Concert Season

program

Jazz Ensemble 11

The Mental Misdemeanors of Shuffleupagus Pt. 1 | Wes Funderburk

That Old Black Magic | Arlen / Mercer, arr. Funderburk

Good Morning, Heartache | Higgenbotham, Drake and Fisher,
arr. Funderburk

Goody, Goody | Malneck / Mercer, arr. Funderburk

Homegrown | Funderburk

Intermission

Jazz Ensemble 1

"Thad and More"

Crackdown | Thad Jones

Watch What Happens | Legrand / Gimble
Kristen Houston, vocals

Kids Are Pretty People | Thad Jones

Is You Is Or Is You Ain't My Baby? | Austin / Jordan / Collins
Rebecca Miller, vocals

Alone Together | Dietz / Schwartz / Wolpe
Kristin Houston, vocals

Ahunk Ahunk | Thad Jones

The Lady Is A Tramp | Rodgers & Hart / Wolpe
Rebecca Miller, vocals

The Biddle De Bop Samba | Thad Jones

program notes



Thad Jones (the younger brother of Hank and older brother of Elvin), a harmonically advanced trumpeter/cornetist with a distinctive sound, as well as a talented arranger/composer, had a very productive career. Self-taught on trumpet, he started playing professionally with Hank Jones and Sonny Stitt when he was 16. After serving in the military (1943–1946), Jones worked in territory bands in the Midwest. During 1950–1953, he performed regularly with Billy Mitchell's quintet in Detroit and he made a few recordings with Charles Mingus (1954–1955). Jones became well-known during his long period (1954–1963) with Count Basie's Orchestra, taking a "Pop Goes the Weasel" chorus on "April in Paris," and sharing solo duties with Joe Newman. While with Basie, Jones had the opportunity to write some arrangements and he became a busy freelance writer after 1963. He joined the staff of CBS, co-led a quintet with Pepper Adams, and near the end of 1965, organized a big band with drummer Mel Lewis that from February 1966 on, played Monday nights at the Village Vanguard. During the next decade the orchestra (although always a part-time affair) became famous and gave Jones an outlet for his writing. He composed one standard ("A Child Is Born") along with many fine pieces including "Fingers," "Little Pixie," and "Tiptoe." Among the sidemen in the Thad Jones-Mel Lewis Orchestra (which started out as an all-star group and later on featured younger players) were trumpeters Bill Berry, Danny Stiles, Richard Williams, Marvin Stamm, Snooky Young, and Jon Faddis, trombonists Bob Brookmeyer, Jimmy Knepper, and Quentin Jackson, the reeds of Jerome Richardson, Jerry Dodgion, Eddie Daniels, Joe Farrell, Pepper Adams, and Billy Harper, pianists Hank Jones and Roland Hanna, and bassists Richard Davis and George Mraz.

In 1978, Jones surprised Lewis by suddenly leaving the band and moving to Denmark, an action he never explained. He wrote for a radio orchestra and led his own group, *Eclipse*. In late 1984, Jones took over the leadership of the Count Basie Orchestra but within a year bad health forced him to retire. Thad Jones recorded as a leader for Debut (1954–1955), Blue Note, Period, United Artists, Roulette, Milestone, Solid State, Artists House, A&M, Metronome, and many of the Thad Jones-Mel Lewis Orchestra's best recordings have been reissued on a five-CD Mosaic box set.

personnel

JAZZ ENSEMBLE II Wes Funderburk, director

REEDS

Nicholas Leon
Jacob Martinez
Kenneth Pack
Jonathan Steltzer
Jonathan Swann
Mason Upshaw
Kevin Worley

TRUMPETS

Miles Bonaker
Jason Dokes
Andrew Olsen
Jeremy Perkins

TROMBONES

Austin Coker
Wesley Dale
Steven Martinello
Connor Sullivan

RHYTHM

Nick Chambers, piano
Asuria Austin, bass
Brad Cannata, bass
Dalton Hancock, bass
Trey Dunnahoo, guitar
Diego Fonseca, guitar
Chris Marks, guitar
Brooks Payne, drums
Zack Smith, drums
Andrew Creech, vibes
Tessa Walker, vocals

JAZZ ENSEMBLE I Sam Skelton, director

REEDS

Andrew Ereddia
Josh Hayward
Damontae Scott
Muhsin Quraishi
Josh Inglis

TRUMPETS

Ben Schiele
Jon Klausman
Jordyn Mader
Jacob Morgan

TROMBONES

Devin Witt
Gage Fisher
Ethan David
Sam Boeger

RHYTHM

Zach Wilson, piano
Drew Lloyd, bass
Fran Lora, bass
Christian Moore, guitar
Simon Needle, guitar
Robert Herrington,
guitar
Dennis Durrett-Smith,
drums
Jonathan Pace, drums
Kristin Houston, vocals
Rebecca Miller, vocals

about the directors

Artist-in-Residence in Trombone

Wes Funderburk has performed across the United States and Europe and is currently one of the most sought after trombonists and arrangers in Atlanta and the Southeast. He is the author of *Funderbone.com* and the inventor of *Blog Songs!* Wes has written, performed, recorded with a wide array of national and internationally-renowned artists including John Driskell Hopkins, the Stiletto Brass Quintet,



Jennifer Holliday, Band of Horses, Spoon, Jermaine Dupri, Cee Lo, The Boston Brass, Natalie Cole, Dallas Austin, SoShy, Kelis, India Arie, Slide Hampton, Joe Gransden, The Atlanta Symphony Orchestra and the Atlanta Pops Orchestra. He has also been a featured performer at The Atlanta Dogwood Festival, Atlanta Jazz Festival, Atlanta Black Arts Festival, Candler Park Festival, Inman Park Festival, Montreux-Atlanta Jazz Festival, Jacksonville Jazz Festival, Montreux Jazz Festival and North Sea Jazz Festival.

Wes' recording credits include *So So Def Records*, *Atlantic Records*, *Verve Records*, *Columbia Records*, *Universal Records*, *Arista Records*, *Giant Step Records*, *The Cartoon Network* and *The Weather Channel*. His arranging credits include music for Russell Gunn's Krunk Jazz Orchestra, Jennifer Holliday, Ben van Dijk, Natalie Cole, Joe Gransden Big Band, The Georgia Brass Band, The Atlanta Jazz Orchestra, Kennesaw State University Jazz Ensemble, Georgia State University Jazz Ensemble and Brass Band, the Piedmont Trombone Society and the Tempest Little Big Band. Wes is also the leader and co-founder of *The Funderhorns* - a freelance commercial horn section that has recorded in some of the finest recording studios in the country.

As an educator, Wes has given clinics and master classes at University of Georgia, Francis Marion University, The University of North Florida, Georgia State University, Columbus State University (GA), the Mars Hill Low Brass Retreat, Tanglewood Music Camp and numerous high schools across the Southeast.

In 2007, Wes joined the faculty at Kennesaw State University as a jazz band director and in 2010 joined the faculty at Georgia State University as visiting lecturer in jazz studies. Wes earned his Bachelor's Degree in Trombone Performance from the University of North Florida and his Masters' Degree in Trombone Performance with a concentration in Jazz Studies from Georgia State University.

Wes is a governor for the Atlanta chapter of the Recording Academy and a clinician and performing artist for Rath trombones.

Director of Jazz Studies & Senior Lecturer in Saxophone

Sam Skelton, a native of Conyers, Georgia, has been active on the Atlanta music scene for well over three decades. Mr. Skelton graduated *summa cum laude* from Georgia State University with a degree in Jazz Studies. During his course of study at GSU, Sam was a Montgomery Music Scholar and a two-time fellowship recipient to the



Aspen Music Festival. He continued his saxophone studies with Kenneth Radnofsky at Boston University in 1991, focusing on classical saxophone and music education. Other teachers include David and James "Dub" Hudson and Jeff Benedict.

As a woodwind doubler, Skelton is well versed in any genre of music. His grasp of saxophone, clarinet and flute has enabled him to remain very busy in live performance as well as in the studio.

Sam has performed and/or soloed with The London Symphony Orchestra, The Atlanta Symphony, The Atlanta Pops,

The Peachtree Pops, The Atlanta Ballet Orchestra and The Cobb Symphony Orchestra as well as numerous local high school and civic ensembles. World Premiers include James Oliverio's *Children of A Common Mother*, Lee Johnson's *Ora Pro Mi: Concerto for Winds Soloist* (clarinet, flute and soprano saxophone) and *Seaside Symphony* (clarinet and soprano saxophone soloist). Sam also played the premier recording of *Ora Pro Mi* and *Seaside Symphony* with the London Symphony Orchestra. New musical debuts include: *The Prom, Harmony, Bull Durham* and *Tuck Everlasting*.

As a sideman on over 300 recordings, Sam remains very active in the studio and can be heard on recordings by such artists as: Elton John, December Radio, Babbie Mason, Howard Tate, Matchbox 20, Train, Edwin McCain, The Gap Band and The Ohio Players. Television and radio jingles include: *The Georgia Lottery, The Fox Theater Documentary, Glen Beck, The Weather Channel, The Travel Channel, Ford, The Cartoon Network, CNN, Nature's Own, Popeye's, Papa John's* and *Turner South*. Television appearances include *In the Heat of the Night*, Savannah and Sinbad's *Summer Jam II* on HBO. GRAMMY nods include Howard Tate's *Rediscovered* for Best Contemporary Blues Album and Ted Howe's *Pinnacle* for Best Instrumental Solo (alto clarinet, yes, alto clarinet).

Sam is currently Director of Jazz Studies and Senior Lecturer in Saxophone at Kennesaw State University. He is also Artistic Director of GSO Jazz and GYSO Jazz. Sam served as Professor of Saxophone at Georgia State University from 1991-2004 and was Jazz Ensemble Director at Georgia Tech from 2002-2004 and Artist-in-Residence at The University Of Georgia Jazz Department. He served as Visiting Professor of Saxophone at Furman University 2001-02. Professional associations include: The Jazz Educators Network, Georgia Music Educators Association, Georgia Association of Jazz Educators, National Academy of Recording Arts & Sciences (voting member) and the American Federation of Musicians. For his contributions to the city's cultural life, Atlanta Public Broadcasting named him a "Lexus Leader in the Arts" in 2003. Sam is proud to be a Conn-Selmer and D'Addario Artist.

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.

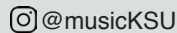
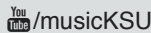
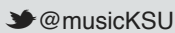
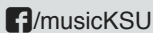
We would love to have you join us the weekend of October 7th-8th. We will have an alumni recital on the 7th and a grand celebration Sunday afternoon October 8th, with full choir and orchestra to celebrate all this Center has meant to us these past 10 years! In honor of the Bailey 10th Anniversary, we 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

connect with us



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>