

KENNESAW STATE UNIVERSITY SCHOOL OF MUSIC

Trumpet Ensemble

Douglas Lindsey, Conductor

Philharmonic

Nancy Conley, Conductor

University Band

Trey Harris, Conductor



Tuesday, November 28, 2017 at 8 pm

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall

Fifty-eighth Concert of the 2017-18 Concert Season

program



Trumpet Ensemble

Douglas Lindsey, Conductor

BRUCE BROUGHTON (b. 1945)

Concert Piece

VACLAV NELHYBEL (1919–1996)

Music for Six Trumpets

WILLIAM SCHMIDT (1926–2009)

Variants with Solo Cadenzas

MIKHAIL GLINKA (1804–1857)

Ruslan and Ludmilla Overture

Intermission

Philharmonic

Nancy Conley, Conductor

DIETRICH BUXTEHUDE (1637–1707)

arr. Robert Hause

Chaconne in E minor

SERGEI PROKOFIEV (1891–1953)

arr. Paul Lavender

“Troika” from *Lt. Kije*

NORMAN DELLO JOIO (1913–2008)

Air for Strings

FELIX MENDELSSOHN (1809–1847)

ed. Hellmuth Christian Wolff and Lucas Drew

Sinfonia VII in D minor

Allegro

Intermission

University Band

Trey Harris, Conductor

RALPH VAUGHAN WILLIAMS (1872–1958)

Flourish for Wind Band (1939)

MICHAEL COLGRASS (b. 1932)

Old Churches (2002)

CHARLES E. DUBLE (1884–1960)

Bravura (1918)

ANNE MCGINTY (b. 1945)

The Red Balloon (1993)

JOHN MACKEY (b. 1973)

Undertow (2008)

program notes



Chaconne in E minor | Dietrich Buxtehude

Dietrich Buxtehude, a Baroque composer of Danish-German ancestry, is best known for his compositions for organ. Buxtehude's renown and influence as a performer, composer, and teacher lead a young J. S. Bach to travel 60 miles on foot to meet Buxtehude and hear him perform. The *Chaconne in E minor* was originally composed for organ, and has been artfully arranged for string orchestra by Robert Hause.

Troika (from *Lieutenant Kijé*) | Sergei Prokofiev

Born in Russia, Sergei Prokofiev is considered one of the major composers of the 20th century. His prolific output spanned several genres including symphonies, operas, concertos, and ballets. Composed in 1933–34, *Lieutenant Kijé* was written for a movie of the same name, and was Prokofiev's first attempt at writing music for film. Shortly after the release of the film, the composer adapted the work as an orchestral suite.

The plot of the story surrounds a fictional Lieutenant Kijé, who appears on a list of soldiers as the result of clerical error. In order to cover for the mistake and to not incur the wrath of the Tsar, military commanders create a life for the non-existent Kijé. When the Tsar wishes to meet the soldier, the commanders are forced to concoct several stories to maintain the deception, eventually telling the Tsar that the imaginary lieutenant has died to end the masquerade. The musical story of *Lieutenant Kijé* is told in five sections: his birth, romance, wedding, troika, and funeral. The *Troika* depicts the happy couple riding in a three-horse sleigh after their wedding. The rhythms of the movement represent the gait of the horses, with joyful Russian folk songs in the melodic material, and sleigh bells and other percussion evoking a sleigh ride in snowy Russia. Paul Lavender's arrangement places the rhythmic drive in the violins and bass, with the melodic material featured in the viola and cello.

Air for Strings | Norman Dello Joio

Born in New York City to a musical family, Norman Dello Joio attended the Juilliard School and Yale University, where he studied composition with Paul

Hindemith. The *Air for Strings*, written in 1967, is a lyrical work demonstrating the influence of Hindemith on Dello Joio's writing, and also his love for nineteenth century Italian opera. The work is primarily tonal, but Dello Joio's use of chromaticism alters the tonal center at times. The opening theme is cantabile, with a lyrical melodic line in the first violin. A new section brings a change of key and imitative passages among the sections, before moving to a contrasting idea with unison rhythm and strong, accented chords. The opening theme returns in the first violin, and the piece concludes with a diminuendo to a final gentle pizzicato in the lower strings.

Sinfonia VII in D minor | Felix Mendelssohn

A native of Hamburg, Felix Mendelssohn composed in several genres of the Romantic era, and is best known for his symphonies, chamber music, concerti, and piano music. Considered a child prodigy like Mozart, he began studying the piano at the age of six. Mendelssohn composed the twelve sinfonia for string orchestra between the ages of twelve and fourteen. The influence of Bach and Mozart can be seen in these early works. The *Sinfonia VII in D minor*, completed in 1822, contains four movements. The *Allegro* is written in sonata form, beginning with an energetic rhythmic theme. The contrasting second theme includes ethereal sustained pitches with a staccato accompaniment. After the development and recapitulation, a coda introduces a new theme before concluding the movement with fragments of the opening theme, leading to an exciting ending with a D Major chord.

Flourish for Wind Band | Ralph Vaughan Williams

One of the most influential English composers of the 20th century, Ralph Vaughan Williams spent much of the beginning of his career collecting folk songs in the English countryside. Like his contemporaries, Gustav Holst and Percy Grainger, these folksongs made appearances in many of his most popular works.

Vaughan Williams composed *Flourish for Wind Band* to serve as the opening for the pageant, *Music and the People* in 1939. The piece was lost shortly after its premiere and then subsequently found in 1971. While it has been transcribed for brass band and for symphony orchestra, its rightful home is with the wind band, as its title suggests. Since the piece's reemergence, it has become a favorite in the wind band repertory.

Old Churches | Michael Colgrass

Pulitzer-prize winner, Michael Colgrass, began composing while a member of the percussion studio at the University of Illinois-Champaign Urbana. He commented to his percussion professor that he did not care for the literature that they were performing and was subsequently challenged to write something better. As expected, his first compositions were for percussion ensemble, but he has since moved on to virtually every formal ensemble available. In that, he has written many mammoth works for wind band, including *Winds of Nagual* and *Urban Requiem*.

Around the turn of the century, Colgrass was offered a commission to compose music for young players. In preparation for doing so, he became familiar with the music available to younger bands. As the process began, he met with the band that was to premiere his new piece and learned that it was far too difficult. This led to him working with the students to collaborate on a piece. Aleatoricism (use of indeterminate sounds) was incorporated as well as extended techniques (murmuring sounds, flutter tonguing, etc.) were used to create a type of composition that was new to both the players and the educational band world.

Old Churches has since become a very popular band piece that utilizes the full instrumentation of the concert band and features an unlikely percussion instrument- kitchen bowls. This melodic material is based on Gregorian chant and the bowls create the sound of giant church bells in the distance.

Bravura | Charles E. Duple

As is familiar in the march-writing world, Charles E. Duple, spent the majority of his performing career as a circus musician. A trombonist by trade, Duple was known to have a strong sense of humor to accompany his prowess on the instrument.

Bravura is a march that is still commonly performed in military ceremonies during the "Sound-off." Considering when the march was composed, it is surprising that the march alters traditional form. However, Duple's sense of humor may have been a factor in his alterations. Most notably, *Bravura's* introduction, first strain and second strain are all repeated as one large unit instead of their traditional repeat as individual sections. The trio section, as expected changes key and then features the woodwind section before a brassy finish.

The Red Balloon | Anne McGinty

Anne McGinty began her musical career as a flutist in Ohio. She dropped out of college to pursue a career as a performer, then later returned to finish her degree. She has since become a strong presence in the educational band composition world. McGinty composes primarily for young band, of which she has dozens of compositions to her name.

The Red Balloon, over its 24-year life, has become a favorite in the band repertory. The composer writes that the melody should bounce on the air like a balloon floating. McGinty's clever change of key center and the Lydian mode keeps the same melodic material fresh throughout the piece's duration.

Undertow | John Mackey

Upon the advice of his friend Eric Whitacre, John Mackey wrote his first band piece, *Red Line Tango* in 2005. The piece won the ABA Ostwald Award and Mackey subsequently took the wind band world by storm. Since that piece's premiere, the composer has made himself present in seemingly every conversation about new band works. In addition, he has become an effective collaborator, having most recently worked with Robert Battle and formerly providing the music for the US Synchronized Swim Team at the 2004 Athens Olympic Games.

Mackey is the son of two musicians who believed that by pushing his older siblings towards learning an instrument, a passion for music was thwarted. So, with John Mackey, he did not learn how to play an instrument as a child. Instead, he pursued composition, having graduated from The Julliard School and studying under John Corigliano.

As is common with Mackey's works, *Undertow* establishes a groove that is present throughout the work. Mackey's alternation between 7/8 and 4/4 times is the thread that is woven throughout the work's entirety. Instead of creating an unsettling feeling, the 2 time signatures, which change nearly every measure, become a two-measure unit that develops into a familiar pattern. The music is visceral and loud, but features a middle section that is lyrical and beautiful.

Undertow was commissioned and premiered by the Hill Country Middle School Band and its director, Cheryl Floyd in 2008.

personnel



TRUMPET ENSEMBLE

Douglas Lindsey, *Conductor*

Jason Dokes

Kameron Clarke

Jeremiah Clemons

Jacob Lack

Zach Went

Andrew Olson

Cierra Welden

Jordyn Mader

Michael Brown

Jake Gearrin

Riley Carson

Ra Sheed Lemon, II

Miles Bonaker

Jacob Greifinger

Jeremy Perkins

Jon Klausman

Stephen Cassado

PHILHARMONIC

Nancy Conley, *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

PERCUSSION

Ron Freeman

Stephen Jones

Eleuterio Puga

UNIVERSITY BAND

Trey Harris, *Conductor*

FLUTE

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

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
James Snyder

TENOR SAX

Alex Garcia

BARITONE SAX

Chelcie Nix

TRUMPET

Chandler Browning
Alex Dohany
Yahaira Felder
Micah Greifinger
Joey Jursic
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
Rebecca Worsham

EUPHONIUM

Matthew Boullain
Isabel-sofia Carrion

TUBA

Barret Calhoun
Evan Gravitt

PERCUSSION

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

the conductors

Coordinator of Brass and Assistant Professor of Trumpet

Douglas Lindsey joined the faculty at Kennesaw State University in the fall of 2012, and is very active in the Southeast. Recently as a soloist, he has been a featured artist with the Memphis Symphony, the Kennesaw State Orchestra, the Kennesaw State Wind Ensemble, the Georgia Brass Band, at the International Trumpet Guild conference, at the



Atlanta Trumpet Festival, and at the Trumpet Festival of the Southeast. An advocate of new music, over the course of the two years he has premiered 4 new works for trumpet. Alongside pianist, Judy Cole, he has performed solo recitals all over the Southeast as a founding member of Duo Trompiano. In addition to solo work, Dr. Lindsey enjoys an active chamber music career as first trumpet with the Premiere Brass, as founding member of the Atlanta Trumpet League, and as a member of the Isthmus Brass. As an orchestral musician, he regularly performs as the principal trumpet

of the Georgia Symphony Orchestra, as section trumpet with the Atlanta Symphony, the Memphis Symphony, the Macon Symphony, and spent two summers at the Aspen Music Festival. As an educator, he maintains a vibrant studio of young trumpeters at KSU and at various high schools in the area, and recently started a popular regional high school ensemble, the North-Atlanta Trumpet Ensemble. Most recently, the KSU trumpet ensemble garnered praise at the 2015 International Trumpet Guild conference where they performed Erik Morale's *Infinite Ascent*, and continue to find success at the National Trumpet Competition with their consecutive semi-finalist placements. Other studio accomplishments include multiple winners from the International Trumpet Guild scholarship contest, job placements, successful graduate school placements, and multiple winners of KSU's concerto competition.

Dr. Lindsey's former duties as music history lecturer at KSU, as well as his many experiences on the cornetto and the baroque trumpet, reflect his keen interest in the fields of early music and musicology. As an avid composer and arranger, he enjoys creating work for trumpet ensemble, brass quintet, and brass ensembles. His published dissertation, *Beyond the Galant*, is an arrangement of four Haydn symphonies for trumpet with historical information about Haydn, performance practice, and the history behind many of the works. This work is distributed by Hickey's music and available at www.hickeys.com. His many other arrangements and compositions are available on his website www.dougtrumpeter.com.

Previous to his time at KSU, Dr. Lindsey played concerts all over Wisconsin, Minnesota, and Illinois with the acclaimed Wisconsin Brass Quintet. Prior to his tenure with WBQ, Dr. Lindsey performed with the Yale Faculty Brass trio in a series of concerts ending in Carnegie Hall in New York City. In addition to the faculty brass, Dr. Lindsey also pursued a busy schedule with the Atticus Brass Quintet – winner of the 2009 Aspen Music Festival Quintet Fellowship. With Atticus, Dr. Lindsey had the opportunity to play outreach concerts all over Connecticut, perform alongside the American Brass Quintet, and play an exclusive concert on the Millennium Stage of the Kennedy Center in Washington, D.C.

Previous to earning his DMA at the University of Wisconsin-Madison, Dr. Lindsey studied with Allan Dean at Yale, earning his Master of Music with the distinction of winning the John Swallow excellence in brass prize. Prior to Yale he studied with Ray Mase, Louis Ranger, Kevin Cobb, Scott Moore and Richard Rulli. Dr. Lindsey received his music performance and music education degrees *magna cum laude* from the University of Arkansas-Fayetteville.

Dr. Lindsey is a Schilke performing artist and performs on Facet Mutes.

Assistant Professor of Music Education

Nancy Conley is the 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 central 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 encouraged 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.



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Erika Tazawa, *Collaborative Piano*
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Huu Mai
John Marsh

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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*

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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*

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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!

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

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

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