FALL CONCERT

Percussion Ensemble

JOHN LAWLESS, Conductor
MARJA KERNEY, Guest Conductor
KAYLEEN JUSTUS, Solo Steel Pan

Monday, December 3, 2018 at 8 pm
Dr. Bobbie Bailey & Family Performance Center, Morgan Hall
Forty-second Concert of the 2018-19 Concert Season
DAVID MASLANKA (1943–2017)  
HOHNER  

IVAN TREVINO (b. 1983)  
thank you  

BALJINDER SINGH SEKHON, II (b. 1980)  
*Passageways*  
Kayleen Justus, solo steel pan  
Marja Kerney, guest conductor  

NICHOLAS A. FELDER (b. 1997)  
*African Colors*  
1. A Somali Gathering and Prayer  
2. An Ewe Spiritual Journey  
3. An Ivorian Festival of Masks  

MINORU MIKI (1930–2011)  
*Marimba Spiritual*  
Andrew Creech, solo marimba  

BILLY BARBER, arr. Mark Ford (b. 1958)  
*Invention*  
Jonathan Steltzer, alto saxophone  
Aldo Cardenas, bass  

FRANSISCO PEREZ (b. 1990)  
*Citadel of the Stars*
**Program Notes**

**HOHNER**

Bob Hohner was one of my closest friends and musical companions. He was one of the very few people I know who didn't want a recording of music that he was to perform. It was his joy to discover the musical sound. It was his insistent and persistent effort with *Arcadia II: Concerto for Marimba and Percussion Ensemble* that rescued this “failed” piece from oblivion, and started a long collaboration between us. I wrote *Montana Music: Three Dances for Percussion* for him, and then *In Lonely Fields for Percussion and Orchestra*. He recorded *Arcadia II, Montana Music*, and *Crown of Thorns*, and we were started on yet another composing project when he died. That project was to have been a “Symphony for Percussion.”

I had a flash vision of a stage full of percussion, a large percussion orchestra—sections of marimbas and vibraphones—and lots of players, and I heard them playing a full-scale symphony. The project came to a halt with Bob’s death, but I decided for his memorial piece that I would write at least one movement of this work, using all of the percussion forces available at the time at Central Michigan University. It is offered in memory of Bob, whose dedicated life as performer, teacher and friend touched, and continues to touch, many thousands of people.

– David Maslanka

**thank you**

*thank you* was written in honor of Alan Hunt, a music educator who resides in Cleveland, Tennessee. Alan has taught and inspired countless young musicians for over 35 years and it is the desire of all members of the commissioning consortium that Alan understand how much he is loved and appreciated for his commitment to the arts and to students everywhere. Simply put: *thank you*.

– Colby Burns, Commissioning Consortium (2014)

This piece is pure positivity. Alan Hunt has done such a service to his community and students, and this is really a “thank you” to him for everything he’s done. The title sums up what the piece is in a very simple, pure way.

– Ivan Trevino (2014)
**Passageways**

*Passageways* is scored for solo steel pan and percussion ensemble. In this work, each section is a process-oriented progression of rhythm, pitch and timbre. The segments of this work can be heard as a string of transitions where each section leads to the next. In essence, this work is a collection of passageways that lead to seemingly static states of being that quickly develop a pattern and momentum that generates the next event.

*Passageways* was made possible by a consortium commission organized by Dave Gerhart. The world premiere of this work was presented on March 28, 2015, by the Chicago Youth Symphony Orchestra Percussion Ensemble and soloist Dave Gerhart at the Logan Center for the Arts in Chicago, IL.

– *Baljinder Singh Sekhon, II*

**African Colors**

In the Fall Semester 2017, I wrote a piece for two violins and viola based on Argentinian Tango. I loved the idea of exploring a different culture for a piece of music and decided to incorporate it into another work. For percussion ensemble, I thought to take a dive into African culture and research various peoples on how music played an integral role in their life. Unlike music in the Western styles, music in Africa is treated as a way of life. It plays off of a lot of spontaneity and encourages the idea that everyone has a part to play, whether musically trained or not. I tried to incorporate this into my work by using improvisation and avoiding formal plans.

Each movement focuses on a different set of people. The first movement is about the Somali people and highlights clapping music, which arises often as a form of dance as well as music in their gatherings. The second movement turns to the Ewe people in Ghana and depicts a funeral ritual. Typically, funerals in Ghana are happy as they celebrate the joy of the person moving onto their spiritual life, but I chose to start the movement at a quiet dynamic with a minor key sound and gradually build up to the bright texture characteristic to the event. The third movement focuses on the Ivorian people, or people from the Ivory Coast. It plays more off of improvisation and interweaving lines in the drums as I wanted it to sound like an upbeat, impromptu gathering of music.

– *Nicholas A. Felder*
**Marimba Spiritual**

This piece was composed from 1983 to the beginning of 1984, keeping in mind the acute period of starvation and famine in Africa which was occurring at that time. The piece is composed in an organic fashion, with the first half of the piece as a static requiem and the last part a lively resurrection. The title is an expression of the total process.

*Marimba Spiritual* was commissioned by NHK (Japan Broadcasting Corporation), but marimba player Keiko Abe requested the particular arrangement for a number percussion players. The premier was on March 18, 1984, in Amsterdam with Ms. Abe and the Nieuwe Slagwek Groep Amsterdam (Amsterdam New Percussion Group). The rhythm patterns in the percussion accompaniment are taken from the festival drumming of the Chichibu area Northwest of Tokyo.

— Minoru Miki

**Invention**

Flim & the BB’s consisted of Jimmy Johnson, nicknamed Flim, on Alembic 5-string bass and the two BBs, Bill Berg on percussion and Billy Barber on piano, keyboard, and synthesizer. Woodwind-player Dick Oatts was a featured guest on their first album before becoming a full member of the band.

The band was a side project, as they worked as studio musicians for a living. Their early days in the late 1970s included studio work in Minneapolis and playing as a band at the Longhorn Bar. They became acquainted with Tom Jung, chief engineer at Sound 80 Studios in Minneapolis. It was around this time that Minneapolis-based 3M began experimenting with digital recording, and Flim & the BB’s were hired to provide music to test this new equipment at Jung’s studio. *Invention* can be heard on their 1990 album, *New Pants*.

— Wikipedia
Kayleen Justice, solo steel pan is a Part-time Assistant Professor of Ethnomusicology and World Music at Kennesaw State University. As a scholar, her primary research interests center on the role of music in memory and personhood, Trinidadian steel band in the Caribbean and beyond, and American music history. Dr. Justus has presented her academic work at various international and regional conferences, including the Society for Ethnomusicology, the Percussive Arts Society International Convention, the American Anthropological Association, and the Eastern Caribbean Islands Cultures Conference. Her work has recently

Dr. Justus performs and records as a pan player throughout the United States and the Caribbean. She has performed concerts with notable musicians, including the calypsonian Willard “Lord Relator” Harris, Bollywood composer A. R. Rahman, jazz pannist Andy Narell, Trinidadian arranger Ray Holman, drummer Stephen Perkins of Jane’s Addiction, drummer Mike Portnoy of Dream Theater, and bassist Billy Sheehan of Mr. Big. She has recorded several world music albums, including *Sasa Nifanye Nini* (2012), which featured members of the Tanzanian group Mlimani Park Orchestra, and two albums by the Miami University Steel Band – *One More Soca* (2003) and *Burnin’* (2001). Dr. Justus has also been featured on two recent Pan Rocks! album and documentary projects: *Pan Rocks! Project L. A.* (2017) and *Pan Rocks! RUSH* (2018).

**Nicholas Felder, composer** began composing music at the age of sixteen. Premiered at his graduation ceremony at the Verizon Wireless Amphitheater, Felder wrote “A War for Peace,” his first work for large orchestra. He has won numerous competitions including 3rd place in the 2014 Georgia PTA Reflections Contest, 1st place in the 2016 Kennesaw State University Music Composition Contest, and was a finalist for the 2017 ASCAP Morton Gould Award. Felder was also a top ten finalist for the 2018 Juventas New Music Ensemble Call for Scores and a winner of the 2018 GMEA Composition Contest. Felder enjoys exploring new genres and styles to write for – more recently experimenting with musical theatre, Argentinian Tango, and African tribal music.

Felder is currently fulfilling a Bachelor of the Arts Degree in music composition at Kennesaw State University. He studies with Composer-in-Residence, Dr. Laurence Sherr.

For more information, visit: https://www.nicholasfeldermusic.com
Marja Kerney, guest conductor is Artist-in-Residence and Part-time Assistant Professor of Percussion Performance at Kennesaw State University. Prior to her appointment at KSU, she was the percussion professor at the Stetson University School of Music. A native of Michigan, Kerney earned her BM from Michigan State University and MM and DMA from the University of Missouri-Kansas City. An avid chamber music performer, she cofounded the piano/percussion quartet P4 as well as the clarinet/percussion duo 421. As a new music collaborator, Kerney has worked with a wide range of composers including Chen Yi, Sydney Hodkinson, Zack Browning, Baljinder Sekhon, and Chad Rehmann. In addition to her extensive contemporary chamber experience, Kerney has performed as a percussionist/timpanist with orchestras including the Kansas City Symphony, Florida Orchestra, and Jacksonville Symphony, and has served as a pit percussionist for musicals including A Chorus Line, La Cage Aux Folles, 9 to 5, and Spamalot.

Aside from her appointments at Kennesaw State and Stetson, she has served on the faculties at Bethune-Cookman University and Seminole State College. Kerney is a longtime member of the Percussive Arts Society, currently serving on the University Pedagogy Committee and the Leadership Steering Committee, and formerly as Secretary/Treasurer of the Florida chapter of PAS. In addition to percussion-related education, she has taught courses in music history, aural skills, and protest music, and she remains active as a free-lance percussionist and timpanist in the Atlanta area.

John Lawless, conductor joined the music faculty of Kennesaw State University in 1998 and became the Director of Percussion Studies in 2004. Principal Timpanist of the Atlanta Opera orchestra since 1979, John held the same position with the Chattanooga Symphony for 21 years. Since 1978, Mr. Lawless has performed, toured and recorded with the Atlanta Symphony Orchestra while maintaining a thriving freelance career as a studio and pit percussionist.
A founding member of the Atlanta Percussion Trio, Mr. Lawless performs hundreds of school concerts a year for thousands of children throughout the Southeastern United States. Along with Scott Douglas and Karen Hunt, the trio has been a performing group for 32 years, bringing educational programs to children of all ages.

As a soloist, Mr. Lawless played several concertos with the Chattanooga Symphony, including: *The Olympian for 8 Timpani and Orchestra* as well as *The Messenger for Multiple Percussion and Orchestra*, both written by James Oliverio. In 2009, Mr. Lawless performed Joseph Schwantner's *Concerto for Percussion* with the Cobb Symphony Orchestra. In 2014, he performed the Southeastern premier of Christopher Theofinidis' *Marimba Concerto* with the KSU Wind Ensemble for the Festival of New Music.

A graduate of Georgia State University, Mr. Lawless' teachers include Tom Float, Jack Bell, Cloyd Duff, Paul Yancich, Bill Wilder and Mark Yancich. Previous faculty appointments include those at Georgia State University, Clark Atlanta University and West Georgia State University.
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The School of Music at Kennesaw State University continues to be an exciting place! This year’s Signature Series features four wonderful performances that we know will be memorable and well worth your investment. The 27-time Grammy Award winning Atlanta Symphony is with us again. We so value our professional relationship with this orchestra and we love having them here on our Morgan Stage.

Having just completed our 10th Anniversary Season, the Dr. Bobbie Bailey & Family Performance Center is poised to begin the next decade of bringing you outstanding musical performances and artists from around the world! The Bailey Center continues to be transformational in the life of our School and for you, our patrons!

We are continuing our Name a Seat campaign this year. If you have a friend, loved one, child, student, teacher, or significant other that you would like to honor or memorialize, we welcome your support. Your $1,000 gift to the Name a Seat endowment helps us to ensure that we can continue to bring you amazing musical performances well into the future.

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Stephen W. Plate, Director, KSU School of Music

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