

Spring Concert

Philharmonic

NANCY CONLEY, Conductor

University Band

TREY HARRIS, Conductor



Monday, February 25, 2019 at 8 pm

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall

Fifty-sixth Concert of the 2018-19 Concert Season



Kennesaw State University Philharmonic

Nancy Conley, Conductor

ERNESTO LECUONA (1895–1963)

arr. Manly Romero

Burlesca (Danza Cubana)

JOHANN SEBASTIAN BACH (1685–1750)

arr. Merle J. Isaac

Brandenburg Concerto No. 3 in G Major, BWV 1048 (abridged)

Moderato

KARL JENKINS (b. 1944)

Passacaglia

CAMILLE SAINT-SAËNS (1835–1921)

arr. Jamin Hoffman

Danse Bacchanale

from *Samson and Delila*

Intermission

Kennesaw State University Band

Trey Harris, Conductor

MORTON GOULD (1913–1996)

Mini-Suite (1968)

I. Birthday March

II. A Tender Waltz

III. Bell Carol

JOHANN SEBASTIAN BACH (1685–1750)

trans. Reed

Come, Sweet Death (1976)

LEROY ANDERSON (1908–1975)

trans. Werle

The Typewriter (1950)

Stephen Plate, typewriter

MICHAEL MARKOWSKI (b. 1986)

Walden (2011)

HENRY FILLMORE (1881–1956)

Noble Men March (1922)

Program Notes

Mini-Suite | Morton Gould

Morton Gould (1913–1996) was an American composer, arranger and pianist. Starting his musical education on the piano as a child, he was recognized as a child prodigy both as a performer and improviser. He was hired by Radio City Music Hall upon its opening as its staff pianist.

As a composer, his output includes the scores from Broadway musicals, symphonies, chamber works, popular songs and everything in between.

Of Mini-Suite, the composer wrote:

These pieces are intended for the young player, the older player who still remembers being young, and the old player who would like to feel young again. These are adaptations from a series of piano pieces I wrote for my daughters Abby and Deborah on each of their birthdays during their pre-teen years.

I thought some of these appropriate for the band medium, and selected *Birthday March*, *A Tender Waltz*, and *Bell Carol* to form this *Mini-Suite*.

They are obviously and purposefully simple in construction and texture, but hopefully will stimulate the young player and please the listener regardless of age.

Come, Sweet Death | Johann Sebastian Bach

There is only one composer in history whose death marked the end of a musical era. Johann Sebastian Bach (1685–1750) is possibly the most influential composer to have picked up a pen having written concerti, sonatas, innumerable organ works, masses, and much more. His list of completed works includes 1128 compositions.

The inside cover of the score reads:

Come, Sweet Death (Komm', Susser Tod) is one of a group of 69 so-called "Sacred Songs and Airs" attributed to J. S. Bach, each of which exists only in the form of a single melodic line with figured bass. These pieces were first published in 1736, some 14 years before Bach's death, as the musical settings of a huge collection of 954 sacred songs and hymns assembled by Georg Christian Schemelli and edited by Bach himself. In 1832, they made their first full appearance as an addendum to the 371 four-part, fully harmonized chorales in an edition published by C. F. Becker.

The first performance of this...setting took place on April 12th, 1976, with the University of Miami Symphonic Wind Ensemble under the direction of Frederick Fennell.

The Typewriter | Leroy Anderson

Leroy Anderson (1908–1975) was described by John Williams as “one of the great American masters of light orchestral music.” He composed many short orchestral works, typically premiered by the Boston Pops Orchestra. His music combined the orchestral tradition with sound effect. Band audiences are undoubtedly familiar with his Christmas classic *Sleigh Ride*. His song, *Blue Tango*, became the first instrumental piece to number 1 in the Hit Parade, and its accompanying album became the first of its kind to selling over a million copies.

The Typewriter (1950) in its original instrumentation used the symphony orchestra as the accompanimental instrument to the solo typewriter. The version heard this evening uses the concert band. *The Typewriter* later served as the theme song for a popular Puerto Rican television comedy entitled, *Esto no tiene nombre*.

Walden | Michael Markowski

Michael Markowski (b. 1986) successfully graduated *magna cum laude* with a Bachelor of Arts degree in Film Practices from Arizona State University in 2010. While he has never formally studied music at a university, he credits a number of remarkable mentors for their inspiration, encouragement, and for helping to keep music in his life. Markowski is a member of ASCAP and currently lives in Tempe, AZ, where it is probably way too hot.

Of Walden, the composer writes:

Much of the music I have written over the last several years has been a fast, frenetic dreamcatcher of rhythm and texture. While I love this fast-paced electrifying style, it was my friend Robert Stumpf, who first preached simplicity and, over the years, has continued to urge me to write more lyrically. With Robert’s words still echoing in the back of my head, the idea only recently seemed exciting to explore.

I suddenly had the urge to chill out and write something more pastoral—something “simple.” In an effort to uphold the simplicity, I eventually found myself thinking of Henry David Thoreau’s writings. I even found myself wandering to a neighborhood pond in the late night/early mornings before sunrise, perhaps in a feeble attempt to relate, even if for a moment, to the life Thoreau wrote so poetically about over 150 years ago. It seemed only appropriate, therefore, to name the piece after Thoreau’s own liquid sanctuary, *Walden*.

My ideal of Walden, however, isn't necessarily only calm and tranquil, but is one that is full of life—one that moves with great harmonic and rhythmic motion. There have been other musical arrangements of the same name that are all very transparent and lightly orchestrated that perhaps romanticize the lake's magical stillness. I hope my interpretation captures a contrasting lushness, vibrance, and animation, complex in details, but not without a few nods to tranquility. This is how I picture *Walden* to be.

– Note from the score

Noble Men March | Henry Fillmore

Henry Fillmore (1881–1956) was one of the most colorful and most beloved band leaders of this century. He enjoyed his early career as a circus musician, traveling with the big top, playing in the band, and experimenting as a performer in different acts, including an act replacing an injured tight rope walker, helping with the lion and tiger act, and being a substitute clown. He loved the people and he loved the show business.

His last circus tour was in 1905, after which he returned to Cincinnati to work in his family's music publishing business. Back in Cincinnati, he performed in theater orchestras, taught trombone lessons and played semi-professional football in addition to writing music.

He became a Shriner (member of the Shrine Lodge) in 1919, and played trombone in the Syrian Temple Band. In 1921, he became the leader of that band, and the band began improving under his direction. The band became one of the best known and most successful of all Shrine bands, performing at their national conventions, and developing a reputation as one of the finest of all such bands.

The band was accepted to perform at a Shriners meeting in Des Moines, and they were voted the best band at the convention. In 1922, the band was featured at their convention in San Francisco, and Fillmore wrote this fine march, *Noble Men*, for that occasion, dedicating it to Ralph A. Tingle, Potentate of Syrian Temple.

– Note from the score

Personnel



Kennesaw State University Philharmonic

VIOLIN

Heather Bowers
Jayna Burton
Robert Cox
Alec Fisher
Sil Goding
Kamrynn Johnson
Matthias Kosse
Brian Mallet
William Merritt
Sarah Owens
Averill Reinitz
Sarah Sprouse
Emily Till

VIOLA

Maddie Bessey
Jacqui Endozo
Charles Page

CELLO

Christian Geer
Kate Mitchell
Kim Morgan
Miguel Trejo

DOUBLE BASS

Emily Razzano
Daniela Schirmer

Kennesaw State University Band

FLUTE

Lindsey Adams, *Theatre and Performance Studies*

Vanessa Boone, *Early Childhood Education*

Emma Depping, *Nursing*

Amber Dunn, *Biology*

Edwin Hernandez, *Psychology*

Kiedrich Kromp, *Criminal Justice*

Caitlin Leamon, *French*

Sarah Rehman, *Chemistry*

OBOE

Lindsay Ballard, *International Affairs*

Bryce Dickerson, *Mechanical Engineering*

CLARINET

Natalia Bernal, *Computer Engineering*

Taylor Carstens, *Accounting*

Callie Christiansen, *Music Composition*

Mykalea Earnhardt, *Chemistry*

Hannah Grecko, *Middle Grade Education*

Callie Healy, *Biology*

Abigail Janson, *Animation*

Danielle Sands, *Undeclared*

BASS CLARINET

Hannah Griffin, *Nursing*

Sarah Herbst, *Psychology*

BASSOON

Maddy Long, *History*

Jasmine Nixon, *Psychology*

ALTO SAXOPHONE

Justyn Cos, *Animation*

Katie Manders, *Entrepreneurship*

ALTO SAXOPHONE (cont.)

Parth Patel, *Biology/Pre-pharmacy*

Mika Searles, *Criminal Justice*

TENOR SAXOPHONE

Alex Garcia, *Economics*

Kerrigan Greene, *Undeclared*

Deyson Johnson, *Journalism*

Clemente Taylor, *Surveying*

BARITONE SAXOPHONE

Katie Mitchell, *Mechanical Engineering*

TRUMPET

David Blalock, *Psychology*

Vanessa Camilli, *Business Finance*

Ke'Andre Foster, *Biology*

Charleston Fox, *Apparel and Textile Design*

Sydney Gilley, *Information Technology*

Carolina Hernandez, *History Education*

Emily Kaman, *Mechanical Engineering*

Emmy Keenan, *Graphic Communication*

Luke Maran, *Mechanical Engineering*

Nicholas Massaroni, *Accounting*

Ian McCune, *Mechanical Engineering*

Matthew Mendes, *Psychology/Criminology*

Vivian Nguyen, *Mechanical Engineering*

Mason Prather, *Computer Game Design and Development*

Rachel Ray, *Public Relations*

Louis Reyes III, *Undeclared*

Allen Bailey Watts, *Electrical Engineering*

Dalton White, *Academy of Inclusive Learning and Social Growth*

HORN

Sean Blithe, *Exercise Science*

Hannah Evans, *Mechatronics Engineering*

Wyl Harrison, *Media and Entertainment*

Jonathan Lipan, *Computer Engineering*

Nate Nichols, *Political Science*

Hannah Petrey, *Nursing*

Chase Rogers, *Architecture*

Aurielle Ventura, *Psychology*

TROMBONE

Kane Baldwin, *Computer Science*

Alex Dunn, *Electrical Engineering*

Nicholas Gianella, *Surveying and Mapping*

Faith Jones, *Digital Animation*

Alex Kimble, *Computer Science*

Jesse Manders, *Electrical Engineering*

Wesley McDonald, *Computer Science*

Rebecca Worsham, *Sports Management*

EUPHONIUM

Gillian Rose Barnes, *Dual Enrollment*

Matthew Boullain, *Applied Computer Science*

Meagan Denton, *Computer Game Design & Development*

Dylan Mossor, *Computer Science*

Tanner Peters, *Cybersecurity*

Mitchell Shyman, *Modern Language*

Robert Stackhouse, *Accounting*

TUBA

Tony Kluttz, *Biochemistry*

Kahlil Phillips, *Computer Engineering*

Michael Razzano, *Business*

Jacob Shikany, *Biology*

PERCUSSION

Morgan Bibby, *Public Relations*

Brandon Buckhalter, *Marketing*

Hayden Chandler, *Nursing*

Tessa Jordan, *Biology*

Eleuterio Puga, *Spanish Education*

Arsalaan Sayani, *Music Production*

Amber Tubbs, *History Education*

Bryanna Walker, *Computer Game Design and Development*

PIANO

Devin Prather, *Mechanical Engineering*

Biographies



Stephen Plate, guest artist is in his fourth year as Director of the School of Music at Kennesaw State University, Kennesaw, Georgia. Plate has conducted orchestras from China to Germany, Tokyo, Guam, and others in the States, including the Charlotte Symphony Orchestra, Charlotte, North Carolina. He holds the title *Music Director Emeritus* from the Charlotte Civic Orchestra, Charlotte.

Prior to coming to Kennesaw State University, Stephen served as the Dean and Director of the Greatbatch School of Music at Houghton College in Houghton, New York, and prior to this, served as Dean of the School of Music at Lee University, Cleveland, Tennessee. In addition to his work as a conductor, Dr. Plate is a seasoned administrator with 37 plus years of experience in both public and private universities. He is active as a guest conductor, program developer, recruiter and fund-raiser as well as manager of a thriving and active school. He is known as a tireless advocate for music and the arts. Plate won accolades and international acclaim for his dedication to the performance of contemporary American music and was responsible for no fewer than eight world premieres during his tenure with the Charlotte Civic Orchestra.

Dr. Plate has been active with NASM for approximately 25 plus years and has served as a team member and team-leader for consultative and reaccreditation visits. Stephen resides in Marietta, Georgia, with his wife Teresa.



Nancy Conley, conductor is the Assistant Professor of String Music Education at Kennesaw State University, where she teaches coursework in string technique, 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. While teaching at the Crane School of Music, she was a member of the Orchestra of Northern New York in Potsdam. She currently plays with string quartets in the Atlanta area.

Before moving to Georgia, Dr. Conley taught at the Crane School of Music at the State University of New York at Potsdam and directed the National String Project. Prior to joining the faculty at KSU, Dr. Conley was the Director of Music Education at Clayton State University.

Dr. Conley has conducted honor orchestras in Georgia and New York State, has served as a clinician at a variety of school music festivals, and is a frequent clinician in Atlanta-area schools.



Trey Harris, conductor is Assistant Director of Bands at Kennesaw State University where his primary duties include directing the University Band, "The Hoo" – KSU's Basketball Band, teaching courses in Music Education, supervising student teachers, 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). Harris's degrees holds a Bachelor of Music Education degree from Michigan State University, a Master of Music degree in Wind Conducting from the University of Missouri-Kansas City Conservatory of Music and Dance, and a Doctor of Philosophy in Music Education from Florida State University. Harris taught at the middle school, high school and collegiate levels in Michigan, Missouri and Florida.

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 research is the programming selections of high school band directors as they relate to educational philosophy.



Welcome!

Thank you for making time in your busy schedules to support the performances of the Kennesaw State University School of Music. We are excited that you are here and we appreciate your love of music and support of our faculty, students and musical guests!

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.

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 we can accomplish together!

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

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