

COLLEGE OF THE ARTS

DR. BOBBIE BAILEY
SCHOOL of **MUSIC**



“The Feeling of Coming Home”

John Lawless and KSU Percussion Alumni
Claire Kenney and Joe Donohue, coordinators



KENNESAW STATE
UNIVERSITY
COLLEGE OF THE ARTS

August 29, 2022 | 7:30 p.m.

Morgan Concert Hall | Bailey Performance Center

MusicKSU.com

DR. BOBBIE BAILEY SCHOOL of MUSIC

**Welcome to the Bailey School of Music
at Kennesaw State University!**

Part of KSU's thriving College of the Arts, the Bailey School of Music is comprised of outstanding students, faculty and staff who are committed to creating a dynamic and diverse community of musicians and scholars.

The Bailey School of Music offers all the advantages of a large public university, the myriad arts and cultural opportunities and partnerships afforded by the metro Atlanta area, and an unparalleled commitment to student-centered, personalized instruction. We are an all-Steinway school, and our beautiful Dr. Bobbie Bailey and Family Performance Center is a regional hub for an incredible variety of musical performances and other arts events. Our ArtsKSU performance series brings the world to your doorstep, and our students enjoy opportunities for engagement with faculty and world-renowned guest artists at the highest level, both in the classroom and on the performance stage.

Together, we create passionate musicians, scholars, and educators who will continue to shape the cultural life of our community into the future. We invite you to join us on this exciting journey!

Julia K. Bullard, D. M. A.
Interim Director
Dr. Bobbie Bailey School of Music

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PROGRAM

MUSIC FOR PIECES OF WOOD

Steve Reich (b. 1936)

CRYSTAL

John Lawless (b. 1959)

THE FEELING OF COMING HOME

Victor LaBozzetta (b. 1997)

DRUMS OF AFRICA

Traditional

MAG7 RHAPSODY NO. 1

Michael Burritt (b. 1962)

SAMBA

Traditional

DOORS

Dave Hall (b. 1983)

PROGRAM NOTES

MUSIC FOR PIECES OF WOOD

Steve Reich (b. 1936)

Music for Pieces of Wood grows out of the same roots as “Clapping Music:” a desire to make music with the simplest possible instruments. This piece is one of the loudest I have ever composed, but uses no amplification whatsoever. The rhythmic structure is based entirely on the process of rhythmic “buildups” or the substitution of beats for rests, and is in three sections of decreasing pattern length: 6/4, 4/4, 3/4.

– Steve Reich

CRYSTAL

John Lawless (b. 1959)

Crystal started out as a way to play different chords on simple wine glasses. Over time, I’ve expanded this idea and tonight’s version will serve as an introduction to *The Feeling of Coming Home*.

– John Lawless

THE FEELING OF COMING HOME

Victor LaBozzetta (b. 1997)

The Feeling of Coming Home is a percussion octet written in the summer of 2017. The piece can be described as the harmonic equivalent of dipping one’s fingers into cans of paint and smearing all of the colors onto an empty easel. By setting this color palette with a metric grid that slowly becomes transparent over several repetitions of an eight-bar melody, the piece intends to match the feeling one may find upon a long-awaited return to the place they call home.

– Victor LaBozzetta III

“I would like to send a very special THANK YOU to Michael Cebulski for letting us borrow his amazing 1908 Deagan songbells for this performance.” John Lawless

PROGRAM NOTES (continued)

MAG7 RHAPSODY NO. 1

Michael Burritt (b. 1962)

Rhapsody No. 1 was written in the summer of 2017 and dedicated to my seven graduate students (“The Magnificent Seven”) who so brilliantly brought my new opus to life. The piece opens with a solo “riff” on marimba that serves as the seed for the entire work. The rhythmic and metric development play with the quintuplet, first introduced in the opening section, as a tool for polyrhythmic hemiola and metric modulation. This is fully realized in the center of the work as the entire ensemble is playing varying layers in multiples of 5 tethered to a 5/4 meter. Like most of my music, *MAG7* is a melting pot of genres and artistic influences coalescing in a pseudo-rhapsodic form.

– Michael Burritt

DOORS

Dave Hall (b. 1983)

I began to compose the piece by imagining a singular door opening in my mind (this can be heard in the first moments of the piece). This door led to a room with more doors, at which point I would pick one and move to another room with more doors still. I imagine each room as being affected by the previous rooms and reflective of the journey to that point. As motives from each room travel with the piece, the sound of slamming doors can be heard leaving the piece no option but to continue forward into more complex and sometimes disturbing realms. In this way the piece moves from light to dark, from innocence to experience. Instead of returning to simpler material, it continues to gather weight.

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PROGRAM NOTES (continued)

DOORS (continued)

Dave Hall (b. 1983)

A reverent chorale appears in the middle and again at the end that is a harmonic summary of the entire piece. The chorale and the piece as a whole were composed as a requiem for my late father-in-law John Ruppel, who passed away unexpectedly in early 2019 as I had just begun to compose this piece. In an abstract way, *Doors* reflects the idea of appreciating and understanding a deeper form of beauty that can come only with experience, even though experience often comes at the price of such tragic events. As the piece progresses, its own increasing darkness and complexity produce what I hope are the most clear and beautiful moments for the listener. The doors that continue to slam behind yield new doors ahead, illuminating the only direction we can go...forward.

– Dave Hall

PERSONNEL

Matt Andrews (2022)
Josh Bouland (2018)
Christopher Bowers (2020)
Jared Cook (2021)
Andrew Creech (2019)
Levi Cull (2013)
Joe Donohue (2018)
Jefferson Doyle (2012)
Jeremy Frasier (2008)
Jason Frey (2022)
Katelyn King (2013)
Levi Lyman (2015)
Brian Palat (2008)
Brooks Payne (2018)
Eric Ramos (2018)
Greg Roman (2008)
Mary Madison Sewell (2018)
Robbie Smith (2007)
Katie Ude (2013)
Steven Walker (2001/2009)
Brandon Worley (2013)
Andrew Yi (2022)

BIOGRAPHIES

JOHN LAWLESS

John Lawless, Senior Lecturer, 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.

BIOGRAPHIES (continued)

CLAIRE KENNEY

Claire Smith Kenney is a percussion educator, clinician, and performer in the greater Atlanta area. She is currently the Percussion Director at Pope High School and teaches at Kennesaw State University as an adjunct percussion instructor. She is originally from Cumming, Georgia and attended Jacksonville State University in Alabama for her Bachelor's degree in Music Education. Claire then continued her education at Texas Christian University where she earned her Master's degree in percussion performance.

Since 2004, Claire has been involved with many performing ensembles, including Spirit Drum and Bugle Corps, Music City Mystique, and, most recently, the Bluecoats Drum and Bugle Corps, Atlanta Wind Symphony, Atlanta Percussion Ensemble and Atlanta Steel Collective. She is a member of the Percussive Arts Society and Georgia Music Educators Association, and is an educational artist for Innovative Percussion. Other than percussion, she enjoys running, being outdoors, and spending time with her husband Kevin and their three dogs.

UPCOMING PERFORMANCES

Fresh Air Fridays: Summit Piano Trio

September 9, 2022, 12:30 pm

Legacy Gazebo

Faculty Recital: Brass

September 12, 2022, 7:30 pm

Morgan Concert Hall, Bailey Performance Center

Fresh Air Fridays: Brass Chamber Music

September 16, 2022, 12:30 pm

Legacy Gazebo

ArtsKSU Presents: Xavier Foley

September 16, 2022, 8:00 pm

Morgan Concert Hall, Bailey Performance Center

Hispanic Heritage Festival: Faculty Recital

September 19, 2022, 7:30 pm

Morgan Concert Hall, Bailey Performance Center

Hispanic Heritage Festival: Coral Latinoamericano

September 20, 2022, 7:30 pm

Morgan Concert Hall, Bailey Performance Center

Hispanic Heritage Festival: Atlanta Latin Jazz Orchestra

September 22, 2022, 7:30 pm

Morgan Concert Hall, Bailey Performance Center

DR. BOBBIE BAILEY

SCHOOL of MUSIC

NAME-A-SEAT

in Morgan Concert Hall

The Bailey School of Music is offering friends and patrons the opportunity to dedicate a seat in Morgan Concert Hall. Each dedicated seat will be permanently affixed with a plaque bearing your name, business name, or the name of someone you wish to honor.

Your contribution of \$1,000 per seat will immediately impact the programs of the Bailey School of Music and help to sustain the exceptional quality of music and live performances at KSU for years to come.

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