Kennesaw State University Wind Ensemble

FLUTES
Aurelia Johnson, *
Carey Moore, *
Yoon Yung Seo *
Kim Lemmick, Piccolo *
Brynn Maddux
Tomoko Orui
Marcus Harrison
Candice Gaylor
Tunrade Adebayo

TRUMPETS
Brian Reith *
Michael Hurt *
Jason Sneath
Katrina Palmer
Sam Yim
Matt Hankins
John Bicknell
Aaron Harkins
Ben Rice

OBOES
Nancy Davis *
Melissa Zimmerman

HORNS
Anna Dodd *
Cole McDonald *
Katie Anderson

CLARINETS
Genia Standridge *
Christy Hearn
Theresa Stephens, Eb
Shannon Hampton
Jonathan Peach, bass
Faye Besharat
Nicole Larsen, bass

TROMBONES
Nicholas Alipaz *
Kirk Stroud *
Charlie Currie, bass
Robert Hays
Zachary Smith
Crystal Penland
David O’ Rourke

BASSOONS
Tara Dooley *
Linda Rogers *

EUPHONIUMS
Jimmy Poteat *
William Abbott

SAXOPHONES
Seth Bates *
Justin Lade
Taylor Hall, Tenor
Michael Miccoli, Baritone

TUBAS
Scott Purcell *
Vince Jackson
Pharon Brown

PERCUSSION
Jason Kunberger *
Brittany Cromer *
Greg Malejko

PIANO
Richard Harris

* = Principal/Co-Principal

Department of Music
Musical Arts Series
presents
Kennesaw State University
Wind Ensemble,
Chamber Singers and Chorale
Peter Witte and Leslie Blackwell, Conductors

With Special Guests

Georgia Perimeter College
Wind Ensemble
G. Allen Barbee, Conductor

Thursday, October 16, 2003
8:00 p.m.
Stillwell Theater

Kennesaw State University Wind Ensemble

An Outdoor Overture  Aaron Copland  
(1900-1990)

Old American Songs  Copland/Duffy
- The Little Horses
- Zion’s Walls
- At The River
- Ching A Ring Chaw

KSU Chorale and Chamber Singers

American Guernica  Aldolphus Hailstork  
(b. 1941)
Richard Harris, piano

Porgy and Bess Selections  George Gershwin/Bennett  
(1898-1937)

INTERMISSION

Georgia Perimeter College Wind Ensemble

Festive Overture, Opus 96  Dmitri Shostakovich/Hunsberger  
(1906-1975)

Nimrod from “Enigma Variations”  Edward Elgar/Bocook  
(1857-1934)

Bugler’s Holiday  Leroy Anderson  
(1908-1975)
Jeffrey Maddox, Sally Stratton, Stephen Tusing, trumpets

Variations on a Shaker Melody  Aaron Copland

March from “Symphonic Metamorphosis”  Paul Hindemith/Wilson  
(1895-1963)

Combined Ensembles

Semper Fidelis  John Philip Sousa  
(1854-1932)

Georgia Perimeter College Wind Ensemble

FLUTE/PICCOLO
Frankie Cavanah  
Sally Stratton  
Betsy Sargent

TRUMPET
Jeffrey Maddox  
Stephen Tusing  
Garry Bubbenheim

Old American Songs

HORN
Karen Foerch  
Tracie Ferguson  
Diana Light

American Guernica

BASSOON
Philip A. Thomas  
Alton L. Bryant  
Carson Dance

Porgy and Bess Selections

CLARINET
Diane Hargreaves  
Miriam Bagully  
John Groeninger

BASS TROMBONE
Bruce Hall  
Scott Johnson

INTERMISSION

EUPHONIUM
Paul McKeever  
Raymond Castleberry

OBOE
Camie Young  
Linda Schwartz (English horn)

TROMBONE
Mike Wilson  
Scott Johnson

KSU Chorale and Chamber Singers

BASS CLARINET
Lester Gordon  
Michael Sweeney  
Raymond Castleberry

BASS TROMBONE
Bruce Hall  
Raymond Castleberry

BASS CLARINET
Lester Gordon  
Michael Sweeney  
Raymond Castleberry

EUPHONIUM
Paul McKeever  
Les Dance  
Raymond Castleberry

Combined Ensembles

EUPHONIUM
Paul McKeever  
Les Dance  
Raymond Castleberry

TENOR SAXOPHONE
Bob Baker

PERCUSSION
Scott Jones (timpani)  
Jennifer Gregory  
Dale Akridge

Combined Ensembles

TENOR SAXOPHONE
Bob Baker  
Dale Akridge
Kennesaw State University Chorale

Soprano
Jenny Allen, Christina Infusino
Keely Bray, Donna Lankford
Amanda Brue, Katie McColllum
Jennifer Casciola, Elica Mori
Lindsey Cash, Joanna Palmer
Stacy Chambers, Michelle Patrick
Sara Coleman, Juliana Peterlini
Samantha Cook, Harriet Richards
Danielle Cousineau, Elizabeth Robinson
Nancelia Crider, Melissa Russell
Rachel Dalfonso, Karen Stalley
Kristin Doud, Lauren Villnow
Tatjana Flanagan, Jennifer Watts
Chelse Fuller, Sarah Wellman
Rie Hosoi, Christi Yaegar

Alto
Megan Abernathy, Carol Meyhoefer
Erin Bell, Rachel Mirpour
Tara Demianyk, Azalea Moss
Katie Farrell, Allison Mullins
Amanda Glass, Megan Null
Kayce Grogan, Allyson Ponder
Heather Guerro, Valerie Pool
Katharina Henry, Emily Fox
Abigail Hicks, Suzanne Tran
Lynn Kunkel, Alicia Shelton
Cari Martin, Allison Varagana
Leah Maschke

Tenor
Joshua Allen, Patrick Kelly
William Ashworth, Chris Nelson
Matt Baker, David Pledger
Brian Van Buskirk, Rob Schumann
Brian Chamberlain

Bass
Mark Benson, William Mayo
Pat Cates, Brandon Petherick
Justin Collins, Warren Peterson
Mark Fiddie, Chad Silvers
Amore’ Francis, Daniel Waddell
Hess “Doc” Hall, Nathan Whitehurst
JuHak Lee

The Georgia Perimeter College Wind Ensemble was formed in the fall of 1967 with 8 members as the DeKalb College Band at DeKalb Community College. Dr. Thomas Anderson conducted their first performance at the dedication of the Fine Arts Building in April, 1968. In 1974, the name changed to the DeKalb Wind Ensemble at DeKalb College. The band was invited to many regional and national conventions throughout the southeast. Today, as community outreach vehicles of Georgia Perimeter College, the GPC Wind Ensemble and Concert Band are dedicated to the performance of standard as well as new works for the wind ensemble at GPC and surrounding venues. Its membership includes students from GPC and other area colleges and schools, as well as community and professional musicians from throughout the metropolitan Atlanta area.

G. Allen Barbee received his Master of Music degree from DePaul University in Chicago. While there he founded and directed the Belden Consort, a professional chamber music ensemble, and was Assistant Conductor of the Chicago Philharmonia. Allen received his Bachelor of Music degree from Furman University in Greenville, SC. He is on the faculties of Georgia Perimeter College, Metropolitan Youth Symphony Orchestra, and New School of Music where he is an owner, and he conducts, performs on all woodwind instruments, and adjudicates throughout the southeast. Allen is also the General Manager of NSM Foundation which houses the Gwinnett Orchestra and GO Winds!, both where he is principal oboe, and the Gwinnett Youth Orchestra. This is his second season as Director of the GPC Wind Ensemble.

Formed in 1996, the Kennesaw State University Wind Ensemble performs a diverse repertoire for winds and percussion encompassing chamber music, wind ensemble repertoire and works for large bands. Regularly the KSU Wind Ensemble is visited by leading composers, performers, and conductors. Recent guests include Quartetto Gelato, Saxophonist Tim McAllister, The Detroit Chamber Winds and Strings, composer Jennifer Higdon, and members of the orchestras in Boston and Atlanta. Members of the KSU Wind Ensemble come from distinguished high schools and honors ensembles including The Atlanta Youth Wind Symphony, The Metropolitan Youth Symphony Orchestra and The Atlanta Symphony Youth Orchestra. Since 1999 KSU Wind Ensemble musicians have won 56 positions in The National Wind Ensemble for performances in Carnegie Hall.
The Kennesaw State University Chamber Singers, the premiere choral ensemble at Kennesaw State University, is comprised of 44 mixed voices including both music majors and non-majors from across the campus. Invited to perform at the 2001-2002 GMEA State In-Service Convention, the Chamber Singers have performed major works such as John Rutter’s Requiem, and Gloria with the Kennesaw State University Brass Ensemble. Other works include the Duruflé Requiem with guest organist Richard Morris, Handel’s Messiah, and David Maslanka’s A Litany for Courage and the Seasons. The KSU Chamber Singers regularly collaborate with the Cobb Symphony Orchestra in masterpieces including Carl Orff’s Carmina Burana, and a program of operatic choruses entitled An Opera Spectacular.

The Chorale performs a diverse, eclectic and challenging repertoire that develops the total musician. Chorale is a non-auditioned choir open to all Kennesaw State University students. In the past the Chorale has performed works by Gabrieli, Handel, Martini, Mozart, Bruckner, Vaughan Williams, Rutter, Biebel, Britten, and Aguiar among others. Chorale performs for various academic ceremonies, numerous concerts, and regularly with the Cobb Symphony Orchestra. Past concerts with the CSO included Mozart’s Requiem, Vaughan Williams’ Serenade to Music, Borodin’s Polovetsian Dances, Opera choruses from Puccini’s Madama Butterfly and Johann Strauss’ Die Fledermaus, and Carl Orff’s Carmina Burana.

Leslie J. Blackwell is Director of Choral Activities and Assistant Professor of Music and Music Education at Kennesaw State University. She earned her BM in music education from West Georgia College, her MM from Georgia State University and her DMA at the University of Kentucky. Dr. Blackwell sang for many seasons with the Atlanta Symphony Orchestra under the direction of Robert Shaw, Ann Howard Jones, and Yoel Levi. In addition to her commitments at Kennesaw State University, Dr. Blackwell is active as a clinician and adjudicator in the southeast and is the Artistic Director for the Atlanta Gay Men’s Chorus.

Peter Witte is Chair of the Department of Music and Director of Instrumental Studies at Kennesaw State University. Conductor of the KSU Wind Ensemble since 1997, he also serves as Music Director and Conductor of the Atlanta Wind Symphony and as Artistic Advisor to the Gwinnett Orchestra. Mr. Witte has conducted performances with bands and wind ensembles across the country. In 2003 he conducted performances in Carnegie Hall of the National High School Wind Ensemble and the National University Wind Ensemble. Mr. Witte earned a BM and MM in horn performance from The University of Michigan. As an orchestral performer, he has performed in musical capitals throughout Europe and North America. Recently he performed as horn soloist with the Spivey Hall Children’s Choir in their ACA Digital recording "Homeland".

### Kennesaw State University Chamber Singers

**Soprano**
- Lara Carr
- Lauren Copland
- Marielle Engles
- Lucy Monge
- Tasha Posey
- Erreka Reed
- Stephanie Slaughter
- Trishla Wooten
- Lindsey Cash
- Beth Keener
- Jennifer Cassicoli
- Amy Lewis
- Samantha Stafford

**Tenor**
- Nathan Autry
- Rusty Gunter
- Josh Brown
- Ricardo Aponte
- Chaz Mason
- Jason White
- Stewart Estes
- Kevin White
- Cyrl Kitchens
- Matt McCaslin
- Tommy McNulte

**Alto**
- Kharis Belgrave
- Brittani Goodwin
- Katie Ferrell
- Lauren Heidingsfelder
- Jessica Wheelock
- Christine Edwards
- Jessica Russell
- Amanda Reynolds
- Cheryl Mosley
- Rebecca Shertenlieb

**Bass**
- Andrew Burgess
- Mark Fiddie
- Richard Harris
- Huu Mai
- Jason Meeks
- Adam Vannest
- Scott Walters
- Brian Reith
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Leslie J. Blackwell

Peter Witte

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**Bass**
- Andrew Burgess
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- Huu Mai
- Jason Meeks
- Adam Vannest
- Scott Walters
- Brian Reith
- Sam Yim
John Philip Sousa - Semper Fidelis

John Philip Sousa was born in Washington D.C. in 1854. He was the third of ten children. When Sousa was 13, he decided to join the circus. His father, a member of the Marine Band, thought his son needed the training and discipline of the Corps and discussed this problem with the commandant, who agreed. John was enlisted as an apprentice and served with his father in the Marine Band until 1875, when he became civilian bandmaster. John Phillip Sousa became the fourteenth leader of the Marine Band five years later. Not wanting to appear too young, Sousa, who was now 26, grew a beard—a gesture that eventually became his trademark.

Sousa wrote more than 100 marches during his lifetime, and he was called the March King. Semper Fidelis was written in response to a request by President Chester Arthur, and it was Sousa's personal favorite of all his marches. Sousa originally hoped that Semper Fidelis would replace Hail to the Chief as the President's theme music. When it did not, he dedicated it to the marines. According to Sousa, Semper Fidelis is one of the five most effective street marches. The others are: The Thunderer, National Emblem, Washington Post, and High School Cadets.

The march takes its title from the motto of the United States Marine Corps, Semper Fidelis, which means always faithful. It was dedicated to those who inspired it, the officers and men in the United States Marine Corps. As Sousa said, "I wrote Semper Fidelis one night while in tears, after my comrades of the Marine Corps had sung their famous hymn at Quantico."

Program Notes by Brynn Maddux, KSU Flautist and Honors Program Student

Aaron Copland - An Outdoor Overture and Old American Songs

Aaron Copland was a teacher, composer, and founder of organizations helping to publicize young American composers. He is often referred to as the "Dean of American Music." Copland sought to write music that would connect the audience with the composer. In explaining his music Copland stated, "It seemed to me that we composers were in danger of working in a vacuum. Moreover, an entirely new public for music had grown up around the radio and phonograph. It made no sense to ignore them and to continue writing as if they did not exist. I felt it was worth the effort to see if I couldn't say what I had to say in the simplest possible terms."

Copland was born in Brooklyn, New York. His parents were Russian-Jewish immigrants. Copland saved his father's allowance as well as the money that he earned from summer jobs to finance his own education abroad. He spent three years in Paris during the 1920s, where he studied with Nadia Boulanger. The techniques that Copland acquired in Paris were mostly applied to American jazz in ways which were shocking to concert audiences. Copland is best known for works that he wrote during the Depression years in the mid-1930s, when he put forth a conscious effort to write music that was direct. He began to focus more on music that was close to the heart of his audience.

An Outdoor Overture was written for the students at Manhattan High School of Music and Art. Copland himself did not regard the Outdoor Overture as a very significant work; however, other musicians had a much higher regard for the piece. Elliot Carter was a respected composer of the 1950s who worked toward a more complex atonal musical style while avoiding musical systems. Carter wrote in 1939 that An Outdoor Overture "contains some of his finest and most personal music. Its opening is as lofty and beautiful as any passage that has been written by a contemporary composer. It is Copland in his 'prophetic' vein which runs through all his works."

Based on popular melodies from various sources, Copland's second set of Old American Songs were originally written for voice and piano. The song titles include: The Little Horses, Zion's Walls, At the River, and Ching-A-Ring Chaw. These songs were also set by Charles Ives, whose sense of humor was much more devious than Copland's. Ives, for example, goes off into the "wrong key" and dislocates the rhythm of the songs. Copland, on the other hand, was always open and direct. He treats the hymn, At the River, with dignity, and his only change is at the end of the verses where he takes the melody up rather than down. Copland's Old American Songs are a simple but meaningful representation of American heritage.
Aldolphus Hailstork - American Guernica

Adolphus Cunningham Hailstork III was born on April 17, 1941. He spent most of his childhood in Albany, New York, where his studies included the violin, piano, organ, and singing. Hailstork began to conduct a boys' choral group and compose music while he was attending Albany High School. In 1963, he received a bachelor's degree from Howard University and proceeded to study abroad with Nadia Boulanger during the next summer. Afterwards, Hailstork received a second bachelor's degree and a master's degree in composition. He earned his doctorate degree in composition from Michigan State University.

Hailstork began teaching at Ohio's Youngstown State University. He later became professor of music and Composer-in-Residence at Norfolk State University in Virginia for more than twenty years. Hailstork has written numerous works for chorus, solo voice, various chamber ensembles, band, and orchestra, and many of his pieces have received awards. The Virginia College Band Directors sponsored a national contest in 1983 in which Hailstork's American Guernica was awarded first prize.

The title of the work alludes to events of 1937 and 1963. In 1937, Pablo Picasso painted a 12 ft. by 25 ft. black and white painting entitled Guernica in response to the clinical massacre of 2,500 civilians living in Guernica, Spain. More than forty of Germany's best-equipped bombers and fighters dumped 100,000 pounds of explosives on the village of Guernica in broad daylight. Guernica served as a testing ground for new Nazi military tactics, and this mass execution had been ordered on Spanish General Franco's behalf to break the resistance of Nationalist forces.

Twenty-six years later, on September 15, 1963, the Sixteenth Street Baptist Church in Birmingham, Alabama was the target of a racially motivated bombing. In composing his American Guernica, Hailstork associates the church bombing with the bombing in Spain. The 1963 bombing was the result of increased tensions in the city after a federal court ordered the city schools to become integrated, and it took place just three weeks after Martin Luther King Jr.'s famous speech during the march on Washington for civil rights. The church bombing killed four little girls who were preparing for sunday school in the church basement. In explanation of the piece, Hailstork stated, "The bombings of innocent people, especially children, are never small-scale events. All are tragic. This is what the piece is about." The composition includes aleatoric sections which emphasize the bombing and reverent gospel piano solos that are representative of the children's spirits.

George Gershwin - Porgy and Bess Selections

George Gershwin, like Copland, was born in Brooklyn, New York into a Russian-Jewish family. When he was 12 years old, Gershwin began to teach himself to play the piano. At 16, he quit school to work in Tin Pan Alley, New York's famous song-writing district. He gained recognition as a Broadway composer and loved celebrity. In spite of his success, Gershwin was well aware of his limitations as a self-taught musician, and he sought formal training to bridge the gap between popular and classical genres. Still, his early "serious" works, like Blue Monday, were unsuccessful. Gershwin's career continued to be divided among popular and classical styles, and he is perhaps best known for his popular music.

Gershwin described Porgy and Bess as a "folk opera" in response to critics, who objected to his use of songs instead of arias and questioned the authenticity of the story's origin. The idea for Porgy and Bess came from Dubose Heyward's novel, Porgy, a book written by a white novelist about Southern blacks. The score was completed in September of 1935, and it was intended for performance on the Broadway stage. Both Gershwin and Heyward agreed that Porgy and Bess would be a serious work with an all black cast, a stipulation that is upheld even today. This was a significant statement, because at the time, African-American singers were excluded from the operatic stage. In Porgy and Bess, Gershwin is successful in fusing classical operatic music with popular folk songs.

Porgy and Bess illustrates life on Catfish Row, a black ghetto in Charleston, South Carolina. The opera opens with a mother's lullaby, Summertime, which is followed by the husband's sarcastic response, A Woman is a Sometime Thing. The central focus of the work is on an unlikely romance between Porgy, a crippled beggar, and Bess, a beautiful but self-indulgent woman. Porgy's moral goodness and simplicity is shown in his solo, I Got Plenty o' Nuttin'. Bess falls in love with Porgy, who takes her in when her lover, Crown, must hide after killing a man in a drunken fight. Bess, You is My Woman Now is a love duet shared by Porgy and Bess. Later, at a church picnic, the community is led in singing various spirituals. Sportin' Life, the local pimp and cocaine pusher, follows with, It Ain't Necessarily So, his mockery of their beliefs. After a series of unfortunate events, including a disastrous hurricane and the arrest of Porgy as a witness to Crown's murder, Bess is persuaded by Sportin' Life to go with him to New York. Porgy is released a week later and returns to Catfish Row only to find that Bess is gone. The opera ends with Porgy's resolution to head north in his goat cart to rescue Bess, singing Lawd I'm on My Way.