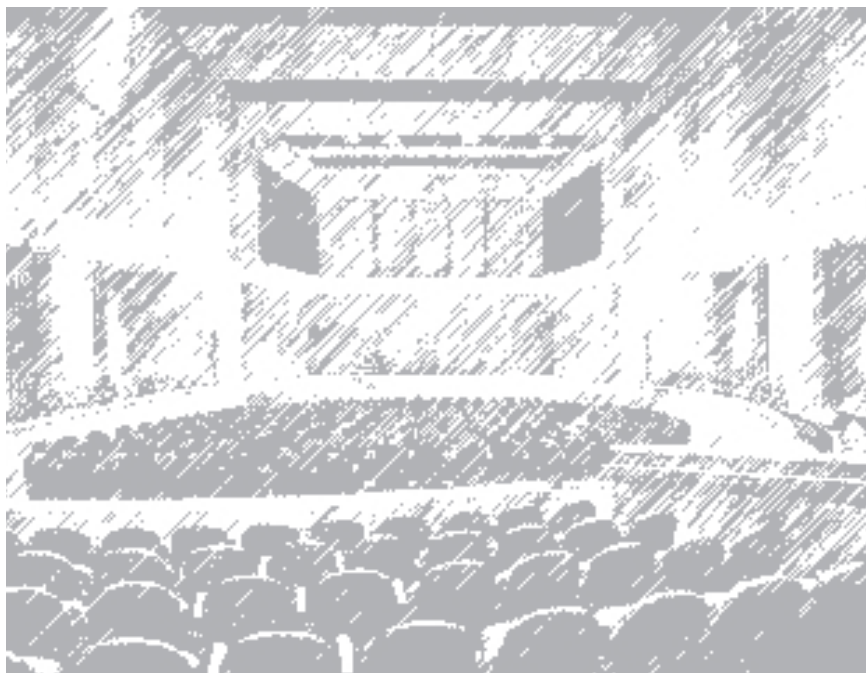


2015 KENNESAW STATE FESTIVAL *of* NEW MUSIC

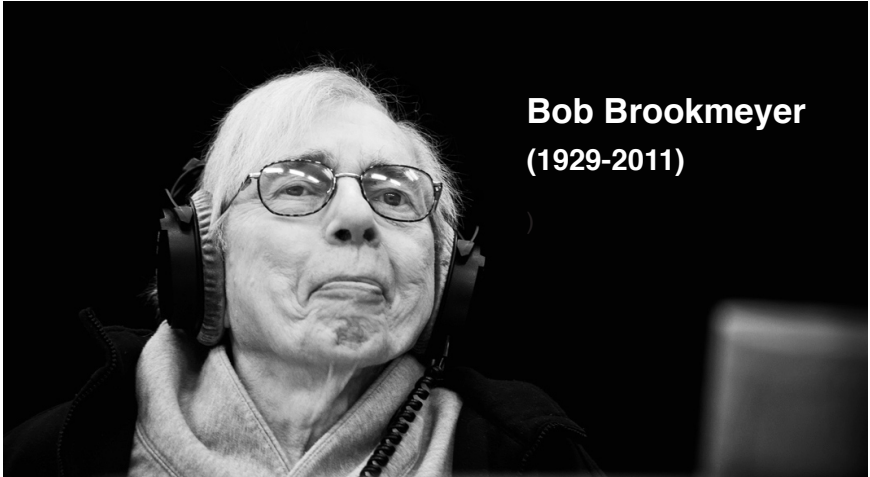


This program was funded in part by a grant from The Amphion Foundation, Inc.

Kennesaw State Festival of New Music

Jazz Ensemble I

TUESDAY, FEBRUARY 17, 2015 | 8 PM
Audrey B. and Jack E. Morgan, Sr. Concert Hall
Dr. Bobbie Bailey & Family Performance Center
Seventieth Concert of the 2014-15 Concert Season



Bob Brookmeyer
(1929-2011)

Jazz Ensemble I

performs

"The Music of Bob Brookmeyer"

The Big Time

Suite For Three (Oatts)

Suite For Three (Rich)

XYZ

Intermission

Men's Ensemble and Chamber Singers

Leslie J. Blackwell, conductor

Sherri N. Barrett, accompanist

KARL JENKINS (b. 1944)

Adiemus

Sam Skelton, flute

John Lawless, Levi Lyman, Selena Sanchez, percussion

KSU Men's Ensemble and Chamber Singers

BRIAN SCHMIDT (b. 1980)

Mass of a Troubled Time

I. Kyrie

II. Gloria

KSU Men's Ensemble

OLA GJEILO (b. 1978)

Northern Lights

KSU Chamber Singers

OLA GJEILO

Evening Prayer

Sam Skelton, tenor saxophone

Sherri Barrett, piano

KSU Men's Ensemble and Chamber Singers

jazz personnel

REEDS

Kwame Paige
Devin Okey
Jason Kaplan
Michael Opitz
Nic Chambers

TRUMPETS

Brandon Austin
Bob Wright
Stacie Novik
John Thomas Burson

TROMBONES

Michael DeSousa
Mitchell Frey
George Blevins
Joseph Poole

RHYTHM

Brian Reid, piano
Patrick Arthur, guitar
Jared Leach, guitar
Christian Artieda, guitar
Brandon Boone, bass
Janna Graham, drums/percussion
Cameron Austin, drums/percussion
Jonathan Pace, drums/percussion

jazz biographies

Bob Brookmeyer, trombonist and composer-arranger, was born in 1929 in Kansas City, Missouri, ground zero for the original Count Basie Orchestra, which young Bobby B. first heard play live at the Tower Theatre when he was 11 years old. (“Basie gave me my first full-body thrill” was how Bob was fond of putting it.) He died on December 15, 2011, just three days shy of what would have been his 82nd birthday. He began playing and writing professionally at age 14, and remained active and vital right up to the end. His final recording, *Standards*, was released just two weeks before he left us. The album is a fitting coda to a rich musical life—it feels like the concentrated distillation of Bob’s entire career, a return to the classic

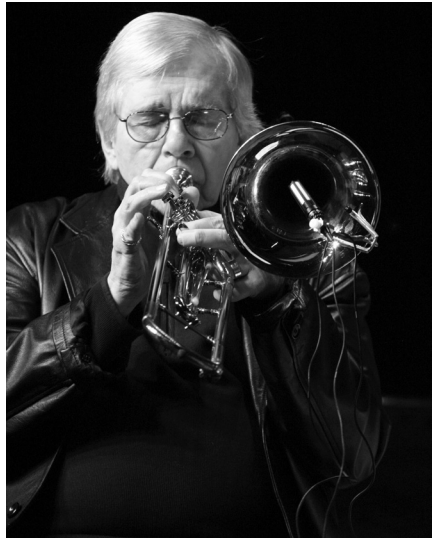


photo by Takehiko Tokiwa

American songbook tunes he loved, filtered through a lifetime of compositional exploration.

Brookmeyer first started attracting notice in the early 1950s as a member of groups led by Stan Getz and Gerry Mulligan. His gruff, burnished tone and fluid, conversational phrasing on valve trombone made him an instant favorite on the jazz scene, a musician's musician. At the same time, he was working as an arranger-for-hire out of copyist Emile Charlap's office. Among other things, he ended up ghostwriting a couple of arrangements on the album *The Genius of Ray Charles*. In 1958 he joined the Jimmy Giuffre 3, which featured the unorthodox combination of Giuffre's saxophone and clarinet with Brookmeyer's valve trombone and Jim Hall's guitar. The group can be seen and heard during the opening credit sequence to Bert Stern's classic concert film *Jazz on a Summer's Day*. He was also an accomplished pianist, having held the piano chair in bands led by Tex Beneke and Ray McKinley, and in 1959, he famously went head-to-head with no less than Bill Evans, in a two-piano record called *The Ivory Hunters*. It wasn't Bob's idea—he'd assumed he would be playing trombone, and only discovered otherwise when he arrived at the date—but he more than holds up his end.

But it was in the 1960s that Brookmeyer came into his own. He became the principal arranger, lead trombonist, and "straw boss" (de facto music director) for Gerry Mulligan's Concert Jazz Band, a nimble 13-piece outfit that was in many ways the precursor for another important large ensemble, the Thad Jones-Mel Lewis Jazz Orchestra, in which Brookmeyer played lead trombone, and for which he wrote five stone classics: the originals "ABC Blues" and "Samba Con Getchu," and evocative re-imaginings of "St. Louis Blues," "Willow Tree," and "Willow Weep For Me." During this time, he also co-led a popular quintet with Clark Terry—like the Thad Jones-Mel Lewis band (but unusual for the time). The Terry-Brookmeyer Quintet had shared leadership between a black musician and a white one.

In 1968, depressed about declining opportunities in New York, Brookmeyer moved out to California. He kept busy playing on film scores and such in the Hollywood recording studios, but essentially abandoned any kind of creative involvement in music. He was drinking heavily and popping pills. He was 38 years old when he left New York, and did not expect he'd live much longer.

Instead, in 1977, something changed. He went into recovery and began playing jazz again, with Bill Holman's Los Angeles-based ensemble. In 1978, Stan Getz hired him back for a European tour and he made his first jazz record in over a decade—*Back Again*, with pianist Jimmy Rowles, bassist George Mraz, and his old friends Thad Jones and Mel Lewis. After Thad moved to Copenhagen, Mel invited Brookmeyer to rejoin the orchestra as composer-in-

residence, ushering in a period of creative rejuvenation that surely ranks as one of the most incredible comebacks in American music.

He began studying composition with New York School composer Earle Brown and conducting with Joel Thome. He recorded two career-defining albums of new music with the Mel Lewis Orchestra, *Bob Brookmeyer Composer-Arranger* and *Make Me Smile*. He also started composing for and recording with several European state-sponsored jazz ensembles, including the Cologne-based WDR Band and the Stockholm Jazz Orchestra. He wrote spiky big-M modernist orchestral works, like his *Concerto for Guitar and Orchestra*, featuring Jim Hall with the Stockholm Radio Symphony, and a *Double Concerto for Two Orchestras*. He began teaching at the Manhattan School of Music and co-founded the BMI Jazz Composers Workshop with Manny Albam. During this time, Bob also met the love of his life, Jan, who became his wife and partner. Everyone who knows her knows what a positive, transformative influence she had on him.

In 1991, Bob and Jan moved to Rotterdam, where he laid the foundations for what he called the World School of Jazz, an ambitious undertaking that sadly never took root. But it helped plant the seed for Brookmeyer's New Art Orchestra, a large ensemble he founded in 1995 using handpicked, mostly young, mostly European musicians. It was the first and only big band Brookmeyer would ever lead under his own name. Under his direction, they recorded five albums of his music. Meanwhile, Bob and Jan had returned to the United States and settled in New Hampshire. He began teaching at the New England Conservatory in 1997 and remained on faculty there for the next ten years, well into his seventies.

Director of Jazz Studies and Senior Lecturer in Saxophone

Sam Skelton, a native of Conyers, Georgia, has been active on the Atlanta music scene for well over two decades. Skelton graduated *summa cum laude* from Georgia State University and the private studio of Tony Carere with a degree in Jazz Studies.

During his course of study at GSU, Skelton was a Montgomery Music Scholar and a two-time fellowship recipient to the Aspen Music Festival. He continued his saxophone studies with Kenneth Radnofsky at Boston University in 1991.

As a woodwind doubler, Skelton is well versed in any genre of music. His grasp of saxophone, clarinet and flute has enabled him to remain very busy in live performance as well as in the studio.

Skelton has performed and/or soloed with The London Symphony Orchestra, The Atlanta Symphony, The Atlanta Pops, The Peachtree Pops, The Atlanta

Ballet Orchestra and The Cobb Symphony Orchestra as well as numerous local high school and civic ensembles. World Premieres include James Oliverio's *Children of A Common Mother*, Lee Johnson's *Ora Pro Mi: Concerto for Winds Soloist* (clarinet, flute and soprano saxophone) and *Seaside Symphony* (clarinet and soprano saxophone soloist). Skelton also played the premier recording of *Ora Pro Mi* and *Seaside Symphony* with the London Symphony Orchestra.

As a sideman on over 175 compact discs, Skelton remains very active in the studio and can be heard on recordings by such artists as: Elton John, December Radio,

Babbie Mason, Howard Tate, Matchbox 20, Train, Edwin McCain, The Gap Band and The Ohio Players. Television and radio jingles include *The Georgia Lottery*, *Glen Beck*, *The Weather Channel*, *The Travel Channel*, *Ford*, *The Cartoon Network*, *CNN*, *Nature's Own*, *Popeye's*, *Papa John's* and *Turner South*. Television appearances include *In the Heat of the Night*, *Savannah* and *Sinbad's Summer Jam II* on HBO.

Skelton is currently Director of Jazz Studies and Lecturer in Saxophone at Kennesaw State University. He is also Artistic Director of CSO Jazz and GYSO Jazz. Skelton served as Professor of Saxophone at Georgia State University from 1991 to 2004 and was Jazz Ensemble Director at Georgia Tech from 2002-2004 and Artist-in-Residence at The University of Georgia Jazz Department. He served as Visiting Professor of Saxophone at Furman University 2001-02. Professional associations include: Georgia Music Educators Association, Georgia Association of Jazz Educators, National Academy of Recording Arts & Sciences (voting member) and the American Federation of Musicians. Skelton is a Conn-Selmer Artist.



choral program notes

Northern Lights | Ola Gjeilo

Looking out an attic window, over a wintry lake under the stars outside of Oslo, Norway at Christmas in 2007, Ola Gjeilo composed *Northern Lights*. This composition and its text is about beauty, a "terrible", powerful beauty of the northern lights or aurora borealis which Ola Gjeilo describes as the most beautiful natural phenomena he has ever witnessed.

translations

I. Kyrie

Kyrie eleison,
Christe eleison,
Kyrie eleison.

Lord, have mercy upon us,
Christ, have mercy upon us,
Lord, have mercy upon us.

II. Gloria

Gloria in excelsis Deo,
et in terra pax hominibus
bonae voluntatis,
Laudamus te, benedicimus te,
adoramus te, glorificamus te,
Gratias agimus tibi
propter magnam gloriam tuam,
Domine Deus, Rex coelestis,
Pater omnipotens. Domine Fili
unigenite, Iesu Christe,
Domine Deus, Agnus Dei,
Filius Patris,
Qui tollis peccata mundi,
miserere nobis,
suscipe deprecationem nostram,
Qui sedes ad dexteram Patris,
miserere nobis,
Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus, Iesu Christe,

Glory to God on high,
and on earth, peace to men
of good will,
We praise thee, we bless thee,
we adore thee, we glorify the,
We give thanks to thee
for thy great glory,
Lord God, our heavenly king,
Father almighty, Lord
the only begotten son, Jesus Christ,
Lord God, Lamb of God,
Son of the Father,
Who takest away the sins of the world,
have mercy on us,
receive our prayer,
Who sitteth at the right hand of the
Father, have mercy on us,
For thou only art holy,
thou only art the Lord,
thou only art the most high, Jesus
Christ,
with the Holy Ghost in
the glory of God the Father. Amen.

Cum Sancto Spiritu in Gloria
Dei Patris, Amen.

Northern Lights

Pulchra es amica mea,
suavis et decora sicut Jerusalem,
terribilis ut castrorum acies ordinata.
Averte oculos tuos a me
quia ipsi me avolare fecerunt.

Thou art beautiful, O my love,
sweet and comely as Jerusalem,
terrible as an army set in array.
Turn away thy eyes from me,
for they have made me flee away.

Evening Prayer

Watch, O Lord,
with those who wake,
or watch or weep tonight,
and give your angels charge
over those who sleep.

Tend your sick ones,
O Lord Jesus Christ;
rest your weary ones;
bless your dying ones;
soothe your suffering ones;
pity your afflicted ones;
shield your joyous ones;
and all for your love's sake.
Amen.

St. Augustine

choral personnel

KENNESAW STATE UNIVERSITY MEN'S ENSEMBLE

TENOR 1

Mark-anthony
Kateridge-pizzo
Connor Finton
Thomas Hartwell
Julian Nole
Terry Pendleton
Forrest Starr
Alexander Turner

Jake Glover
Cody Hixon
Erinn Johnson
Kevin Loggins
Brooks Payne
Jason Raphael
Joss Stark

BARITONE

Ryan Cox
Benjamin Cubitt
Kristopher Davis
Dylan Gray
Daniel Hidalgo
Timothy Marshall

Brian Reid
Phillip Staples
Aaron David Wyman

BASS

Matthew Dollar
Sean Eliason
Daniel Gibson
Rogerio Ibrahim
Abisai Pena
Michael Thomas
Jacob Wachtel
Kevin Williams
Hunter Young

TENOR 2

Jesse Alexander
Camden Anich
Michael Bart
Terrell Flemings

KENNESAW STATE UNIVERSITY CHAMBER SINGERS

SOPRANO

Victoria Caracci
Emily Crisp
Lauren de Koekkoek
Megan Gibson
Amy Hebel
Emily Hering
Ashley Naffziger
Shannan O' Dowd
Siobhan Rodriguez
Jennell Smith
Brianna Westland

ALTO

Naarah Callender
Kate Chastain
Chanqueria Grimes

Camille Hathaway

Julie Mitchell
Susan Reyes
Kim Royer
Leah Sexton
Macy Swanson
Lana Urbina

TENOR

Michael Bart
Jake Glover
Cody Hixon
Erinn Johnson
Julian Nole
Terry Pendleton
Jason Raphael
Forrest Starr

BASS

Ryan Cox
Matthew Dollar
Sean Eliason
Daniel Hidalgo
Kevin Loggins
Timothy Marshall
Jacob Wachtel
Reed Williams

biography

Director of Choral Activities | Professor of Music and Music Education

Leslie J. Blackwell is the Director of Choral Activities and Professor of Music and Music Education at Kennesaw State University where she has directed choral activities since 1998. Dr. Blackwell's duties include conducting the KSU Men's Ensemble and KSU Chamber Singers as well as teaching advanced choral conducting and literature along with supervision of student teachers. A native of Georgia, Blackwell received the Associate of Arts degree from Gordon Junior College (1982), the Bachelor of Music in Music Education from West Georgia College



(1984), the Master of Music from Georgia State University (1991), and the Doctor of Musical Arts degree from the University of Kentucky (2002).

Choirs under Dr. Blackwell's direction have performed at National, Regional, and State conferences of the American Choral Directors Association as well as numerous Georgia Music Educators Association State Conventions. In 2010, Dr. Blackwell presented *Songs of South America* for the American Choral Directors Association with the KSU Chamber Singers, featuring music of South America based upon her choral research and work in Argentina. In October 2013, the KSU Chamber Singers was selected to perform at the National Collegiate Choral Organization 5th National Conference.

Recognized for her work with men's voices, Dr. Blackwell served six seasons as the Artistic Director of the Atlanta Gay Men's Chorus, conducted the 2013 Georgia All-State Men's Chorus, and established the annual KSU Male Chorus Day at Kennesaw State University, bringing upwards of 200 high school male students to campus. Under Dr. Blackwell's direction the KSU Men's Ensemble, a non-auditioned ensemble, has achieved prestigious accomplishments on a State, Regional, and National stage. Most recently, the Kennesaw State University Men's Ensemble was selected to perform at the 2013 American Choral Directors National Conference in Dallas, Texas, and the 2014 American Choral Directors Southern Division Conference in Jacksonville, Florida.

Influential musicians with whom Dr. Blackwell has worked are Robert Shaw, Ann Howard-Jones, Yoel Levi, Norma Raybon, John Haberlen, Rodney Eichenberger, David Maslanka, Chen Yi, Ola Gjeilo, Ethan Sperry, Brian Schmidt and Jefferson Johnson.

In addition to her commitments at Kennesaw State University, Dr. Blackwell is active as a clinician and adjudicator and holds memberships in MENC, GMEA, and ACDA. She also serves on the Board of Directors for Georgia ACDA. Currently, Dr. Blackwell is the Artistic Director and Founding Director of the Kennesaw State University Community and Alumni Choir.

Kennesaw State Festival of New Music

Wind Ensemble and Symphony Orchestra

WEDNESDAY, FEBRUARY 18, 2015 | 8 PM

Audrey B. and Jack E. Morgan, Sr. Concert Hall

Dr. Bobbie Bailey & Family Performance Center

Seventy-first Concert of the 2014-15 Concert Season

"The Music of Mason Bates"

with special guest composer, Jay Wadley

Douglas Lindsey, trumpet

David Kehler and Michael Alexander, conductors

JONATHAN NEWMAN (b. 1972)

Blow it up, start again (2012)

JAY WADLEY (b. 1983)

Upon Awakening, Still Burning (2015)

Doug Lindsey, trumpet

MASON BATES (b. 1977)

Sea Blue Circuitry (2010)

I. Circuits

II. Marine Show

III. Gigawatt Greyhound

Intermission

MASON BATES

Alternative Energy (2013)

I. Ford's Farm, 1896

II. Chicago 2012

III. Zianjiang Provence, 2112

IV. Reykjavik, 2222

JOSEPH SPANIOLA (b. 1963)

Escapade (2001)

program notes

Blow it up, Start Again! | Jonathan Newman

Jonathan Newman composes music rich with rhythmic drive and intricate sophistication. A recipient of the Charles Ives Scholarship from the American Academy of Arts and Letters, Newman creates broadly colored musical works, often incorporating styles of pop, blues, jazz, folk, and funk into otherwise classical models. Upcoming projects include *Stereo Action*, a commission for percussion ensemble, and a new work for massed winds premiering in 2010. Recent commissions include *Symphony No. 1- My Hands Are a City*, a wind ensemble consortium commission based on themes of mid-century American Beat Culture, *Concertino for flute solo, chamber winds, and piano*, and *Climbing Parnassus*, commissioned by the 2008 Japan Wind Ensemble Conductors Conference. Other recent performances include *The Vinyl Six*, written for the chamber group Avian Music, arrangements of electronica for Acoustica: *Alarm Will Sound Performs Aphex Twin*, and *Metropolitan*, premiered by the Chicago Youth Symphony Orchestra. As a MacDowell Colony Fellow, he began work on an opera based on the 1962 cult horror film *Carnival of Souls*, in collaboration with playwright Gary Winter. His works have been recorded on BCM, Brain Music, Cantaloupe, Klavier, Mark Custom, Naxos, and Summit Records. Born in 1972, Newman holds degrees from Boston University's School for the Arts (MusB), where he studied composition with Richard Cornell and Charles Fussell, and The Juilliard School (MusM), where he studied with composers John Corigliano and David Del Tredici.

The composer writes:

"If the system isn't working anymore, then do what Guy Fawkes tried and go anarchist: Blow it all up, and start again."

Upon Awakening, Still Burning | Jay Wadley

New York based composer/producer Jay Wadley received the 2011 Charles Ives Fellowship Award and a 2007 Charles Ives Scholarship from the American Academy of Arts and Letters. He studied music composition at the Yale School of Music and at Oklahoma City University with composers Martin Bresnick, Aaron Jay Kernis, Edward Knight and Ezra Laderman. His orchestrations and arrangements for artists such as Rufus Wainwright, Mark Ronson and Calexico have been performed by the San Francisco Symphony, New York City Opera, The Royal Ballet and the Louisville Symphony.

Jay's credits for Film and TV music include composer for VH1's hit original movie *Crazy Sexy Cool: The TLC Story*, composer of additional music on ABC Family's *The Nine Lives of Chloe King* and FOX's *Lie To Me* as well

as orchestrations for the BBC's famed *Doctor Who*. His films have been in competition at festivals including Tribeca, Montreal, London and Rotterdam.

He acts as the Music Curator and live event producer for *FLATT Magazine* in an effort to explore the convergence of musical genres. His feature articles include New Amsterdam Records and Morgan Kibby of M83.

In 2007, Wadley co-founded Found Objects Music Productions while studying music composition at the Yale School of Music.

Sea Blue Circuitry | Mason Bates

Breathy flute interjections, chirping trumpets, and even an old typewriter bring to life the quicksilver music of the opening "*Silicon Blues*." The morphing beat, at the movement's climax, begins to lengthen persistently, and by the time we enter "*Marine Snow*," a pulsing prepared-piano figure becomes a distant, out-of-tune gong. In the deep ocean, marine snow is a continuous shower of organic detritus — primarily made up of dead and dying animals — that falls for weeks before reaching the ocean floor. Conjured by shimmering textures in the upper winds, this suspended animation (a nod to the Floridian element of the premiere) serves as the quiet backdrop for the melody that unfolds in the brass. Changing color at almost every cadence, it floats over the haze, eventually being taken up by the rest of the ensemble.

As the marine snow drifts lower, the gentle pulse returns with growing insistence. The prepared low-end of the piano finally presents itself in "*Greyhound*," a mad dash across bumpy terrain. The piano's muffled thuds are a subsonic reincarnation of the work's opening mechanistic element. By the work's end, we return to a clunkier version of the silicon-based world that began the piece — like an old-fashioned mainframe computer doing a lopsided dance.

Alternative Energy | Mason Bates

Alternative Energy is an 'energy symphony' spanning four movements and hundreds of years. Beginning in a rustic Midwestern junkyard in the late 19th Century, the piece travels through ever greater and more powerful forces of energy — a present-day particle collider, a futuristic Chinese nuclear plant — until it reaches a future Icelandic rainforest, where humanity's last inhabitants seek a return to a simpler way of life.

The *idée fixe* that links these disparate worlds appears early in "*Ford's Farm, 1896*." This melody is heard on the fiddle — conjuring a figure like Henry Ford — and is accompanied by junkyard percussion and a 'phantom orchestra' that trails the fiddler like ghosts. The *accelerando* cranking of a car motor becomes a special motif in the piece, a kind of rhythmic embodiment of ever-more-powerful energy. Indeed, this crank motif explodes in the electronics

in the second movement's present-day *Chicago*, where we encounter actual recordings from the FermiLab particle collider. Hip-hop beats, jazzy brass interjections, and joyous voltage surges bring the movement to a clangorous finish.

Zoom a hundred years into the dark future of the “*Xinjiang Province, 2112*” where a great deal of the Chinese energy industry is based. On an eerie wasteland, a lone flute sings a tragically distorted version of the fiddle tune, dreaming of a forgotten natural world. But a powerful industrial energy simmers to the surface, and over the ensuing hardcore techno, wild orchestral splashes drive us to a catastrophic meltdown. As the smoke clears, we find ourselves even further into the future: a Icelandic rainforest on a hotter planet. Gentle, out-of-tune pizzicato accompany our fiddler, who returns over a woody percussion ensemble to make a quiet plea for simpler times. The occasional song of future birds whip around us, a naturalistic version of the crank motif. Distant tribal voices call for the building of a fire — our first energy source.

Escapade | Joseph T. Spaniola

Joseph T. Spaniola is active as a composer, educator, lecturer, producer, clinician, and adjudicator. He joined the faculty of the University of West Florida as Director of Jazz Studies and Music Theory in August of 2007 where he also teaches applied low brass. From 1998 through 2007, Spaniola was the Chief Composer/Arranger for The United States Air Force Academy Band (Colorado Springs, CO), and the Non Commissioned Officer in Charge of Music Production and Recording. Dr. Spaniola has been a featured composer, conductor and lecturer at the Royal Conservatory's Wind Symposium (Gent, Belgium). In 2006, he was privileged to co produce recording sessions with jazz legend, Sammy Nestico for the revised edition of Sammy's *The Complete Arranger*, he wrote and produced the music for soprano, Reneé Fleming's feature Thanksgiving performance on NBC, and ten of his pieces were featured at Carnegie Hall.

Spaniola received his Doctor of Musical Arts in Composition from the University of North Texas where he studied composition with Cindy McTee. At UNT he also studied composition with Larry Austin and jazz composition/arranging with Paris Rutherford. He received his Master of Music in Composition, and his Bachelor of Music in Theory and Composition from Michigan State University where he studied composition with Jere Hutcheson, Charles Ruggiero and James Niblock. He also studied composition with Sam Headrick at Boston University.

The composer writes:

'I was given the opportunity to premiere a work at the 2001 American

Bandmasters Association Convention in Las Vegas, Nevada. It was to be performed by The United States Air Force Band of the Rockies. My initial concept for this piece was to freely explore a simple idea and let it lead wherever it might. Technically, I wanted to write a piece that took advantage of the special talents of the musicians in the Band of the Rockies: to musically engage and challenge them. In my search for a clearer vision of the work, I came across the word, “escapade,” defined as an adventurous action or journey that runs counter to the norm and often leads to unexpected results or destinations. This word captured the spirit of the unrestrained approach I had in mind and it propelled me into the work. I started with four pitches, the first four of the piece, and simply followed where they led. The result of this exploration is *ESCAPADE*."

personnel

KSU WIND ENSEMBLE & SYMPHONY ORCHESTRA

(listed alphabetically to emphasize the importance of each part)

FLUTE / PICCOLO

Madison Hall
Brittany Pietsch
Melissa Rolon
Catherine Rothery
Ida Spence
Corinne Veale

OBOE / ENGLISH HORN

Emma Goodwin
Alex Sifuentes

CLARINET / BASS CLARINET

Jonathan Itkin
Alyssa Jones
Mudussir Quraishi
Crystal Maldonado
Alana Rodgers
Ryan Tang

BASSOON / CONTRA BASSOON

Shelby Jones
Andrew Niehoff
Dustin Price

SAXOPHONE

Michael Opitz
Brittany Jarrard
Jackson Shwartzendruber
Mason Upshaw

HORN

David Anders
Kristen Arvold
Nathan Bedgood
Anna Rainwater
Nicholas Watkins

TRUMPET

Brandon Austin
Jesse Baker
Kristen Gravlee
Kyle Green
Jon Klausman
Rasheed Lemon

TROMBONE

George Blevins
Michael DeSousa

Joseph Poole
Tony Wolcott
Travis Longenberger

EUPHONIUM

Anthony Pirulis
Stewart Yancey

TUBA

Kyle Loughman

STRING BASS

Matthew Richards
Nick Twarog

PIANO

Soyoun Sheehan
Jordan Sommer

HARP

Amanda Melton

PERCUSSION

Joshua Bouland
Joseph Donohue
Mary Madison Jones
Caty Mae Loomis
Levi Lyman
Michael Ollman
Brooks Payne
Eric Ramos
Selena Sanchez

VIOLIN 1

Micah David
Ryan Gregory
Sarah Hoefler
Grace Johnston
Terry Keeling
Danielle Moller
Brittany Thayer
Anneka Zee

VIOLIN 2

Adrienne Bythwood
Rachel Campbell
Kynan Clymore
Rachel LaRocca
Huijeong Lee
Justin Rawlings
Nathaniel Roberts
Jordan Sommer
Kevin Williams

VIOLA

Katie Baumgarten
Justin Brookins
Audine Crosse
Rachel Fishback
Perry Morris
Samantha Tang
Natalie Thompson

CELLO

Riley Duggan
Kathryn Encisco
Esme Mason
Anthony Newman
Michael Roberts
Dorian Silva
Michael Thomas

BASS

David Metrio
Matthew Richards
Nick Twarog

biographies

Artist-in-Residence in Trumpet

Douglas Lindsey began work as lecturer-in-music and artist-in-residence at Kennesaw State University in the fall of 2012, and joined the faculty at the Blue Lake Fine Arts Camp in the summer of 2014. Recently as a soloist, he has been a featured artist with the Kennesaw State Wind Ensemble, the Georgia Brass Band, the Blue Lake Wind Ensemble, at the Atlanta Trumpet Festival, and at the Trumpet Festival of the Southeast.

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 and spent two summers at the Aspen Music Festival and three summers at the Hot Springs Music Festival. As an educator, he maintains a vibrant studio of young trumpeters at KSU and at various high schools in the metro-Atlanta area. Most recently, the KSU trumpet ensemble garnered praise at the 2014 Trumpet Festival of the Southeast where they performed a world premiere by Michael Terry. Other studio accomplishments include numerous winners in the International Trumpet Guild scholarship contest and successful graduate school placements.

Dr. Lindsey's 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.doug-trumpeter.com.

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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 under the tutelage of John Aley, 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 Dr. Richard Rulli. Dr. Lindsey received his music performance and music education degrees magna cum laude from the University of Arkansas-Fayetteville.

Director Of Orchestral | Interim Director School Of Music

Michael Alexander is the Director of Orchestral Activities at Kennesaw State University and serves as the Music Director of the Georgia Symphony Orchestra.

Active as a guest conductor, he has conducted in Europe, Australia and at various places in the United States, including performances with the Central Wisconsin Symphony Orchestra, Illinois Valley Symphony Orchestra, the Maikop Symphony Orchestra and the Novgorod String Orchestra in Russia, the Bacau and Ploiesti Philharmonic in Romania, and the Catania Music Festival in Italy. In the summer of 2004 and 2009 he served

as Music Director for the Madison Savoyards Opera Company. He has also appeared as a guest conductor four times with the Summer Music Clinic Orchestra at the University of Wisconsin and with the 2003-2006 Maud-Powell Music Festival Orchestra in LaSalle, IL. In March 2010 he conducted the 11-12 Georgia All-State Orchestra and in the summer of 2011 was a guest conductor at the Highlands Music Festival.



Under his leadership, the Georgia Symphony has presented many critically acclaimed performances and has seen enormous growth. During his nine year tenure with the GSO, the group has added to its core of professional musicians, removed all of the massive debt it was under, expanded its budget, and created a comprehensive youth orchestra and chorus program with approximately 400 students from across the region.

In the summer of 2003, Dr. Alexander completed his Doctor of Musical Arts Degree at the University of Wisconsin-Madison in orchestral conducting. Prior to his current appointments, he has served on the faculties at the University of Wisconsin-Milwaukee, the University of Wisconsin-Stevens Point, and Ripon College. Dr. Alexander began the orchestra program at Kennesaw State University and under his direction the KSU Orchestra has performed at the 2009 Georgia Music Educators Association Annual In-Service, hosted and performed at the 2010 College Orchestra Directors Association National Conference, and completed a three concert tour of Beijing and Xian, China in January of 2011. He has conducted several District Honor Orchestras and has also presented workshops and sessions for the American String Teachers Association, The Ohio State University String Teacher Workshop, and at the Georgia Music Educators Association Annual In-Service.

Associate Professor of Music | Director of Bands

David Kehler has served as Director of Bands and Associate Professor of Music at Kennesaw State University since 2009, where he oversees all aspects of the University's band program while serving as Music Director and Conductor of the KSU Wind Ensemble. During his short tenure, the KSU Wind Ensemble has been featured several times on 90.1 FM (WABE-Atlanta public radio), and has garnered praise from composers including Steven Bryant, Jennifer Higdon, Karel Husa, David Maslanka, Scott McAllister and Joel Puckett. Under professor Kehler's guidance, the KSU Wind Ensemble continues to lead in composer consortiums, which have included the creation of new works by Steven Bryant, Michael Markowski, Joel Puckett, James Stephenson, Christopher Theofanidis, and an upcoming commission by Pulitzer Prize winner, Joseph Schwantner. In 2012, Kennesaw State University



hosted the Southern Division College Band Directors National Association/ National Band Association Conference, and the KSU Wind Ensemble was a featured ensemble. Most recently, the KSU Wind Ensemble was awarded the 2013 American Prize for Best Wind Ensemble/Concert Band Performance in the United States.

Previous teaching appointments were at Southern Methodist University, The University of Rhode Island, and Bay City Western High School, in Bay City, Michigan. Dr. Kehler received his Bachelor and Master of Music degrees from Michigan State University and his Doctor of Musical Arts degree from The University of Texas at Austin. During his tenure in Texas, Dr. Kehler also served America's Premier Windband; The Dallas Wind Symphony as Associate Conductor. In addition, from 1999-2009, Dr. Kehler was Founder and Conductor of the GDYO Wind Symphony, an ensemble affiliated with the Greater Dallas Youth Orchestras, Inc. Serving as its music director for ten years, the GDYO Wind Symphony established itself as one of the premier youth wind ensembles in the United States. They were a featured ensemble at the Texas Bandmasters Association/National Band Association Convention in San Antonio, Texas, and were heard internationally on From the Top, a syndicated radio program featuring the finest young classical musicians in the country. In addition, the GDYO Wind Symphony participated in exchange concerts with the University of North Texas, The Atlanta Youth Wind Symphony and performed with Jeff Nelson, former horn of the Canadian Brass. In the summer of 2008, the GDYO Wind Symphony embarked on an extensive two-week tour of China, performing at the music conservatories of Shanghai, Xian, Beijing, and Hong Kong.

about the ensembles

KENNESAW STATE UNIVERSITY WIND ENSEMBLE

Formed in 1996, the Kennesaw State University Wind Ensemble performs a diverse repertoire encompassing large works for band, wind ensemble repertoire, and chamber music. The KSU Wind Ensemble continues to lead in supporting and creating consortiums for the development of new music, which have included the creation of new works by Steven Bryant, Michael Markowski, Joel Puckett, James Stephenson, Christopher Theofanidis, and an upcoming commission by Pulitzer Prize winner, Joseph Schwantner. In addition, leading composers including Chen Yi, and Pulitzer Prize winner David Lang have visited and worked directly with the Ensemble and its students.

Because of KSU's continued close relationship with the Atlanta Symphony Orchestra, Georgia Symphony Orchestra and Atlanta Opera Orchestra, collaborations and performances have resulted with many of those principal

players. The KSU Wind Ensemble continues to serve as an important musical voice in the Atlanta Metropolitan area, and has been featured frequently on 90.1 FM (WABE- Atlanta public radio), and has garnered praise from leading composers including Jennifer Higdon, Karel Husa, David Lang, David Maslanka, Scott McAllister, and others. In 2012, the KSU Wind Ensemble was a featured ensemble and hosted the Southern Division College Band Directors /National Band Association Conference. In 2013, the KSU Wind Ensemble was the Winner for the American Prize for best wind ensemble/concert band performance in the United States.

KENNESAW STATE UNIVERSITY SYMPHONY ORCHESTRA

The Kennesaw State University Symphony Orchestra began in the Fall of 2004 and in 2010 expanded to include the KSU Philharmonic. The symphony orchestra performs a wide variety of repertoire from all time periods and styles. Students in the orchestra are made up of music majors and non-music majors with an interest in orchestral repertoire and come from distinguished high school programs and honor ensembles across the region.

In 2009 the KSU Orchestra was invited to perform at the Georgia Music Educators Association In-Service Conference and hosted and performed at the 2010 College Orchestra Directors Association National Conference. In January 2011, the KSU Orchestra completed a three-concert tour of Beijing and Xian, China.

Highlights of the 2011-2012 Season included a performance with KANSAS at the Cobb Energy Centre and residencies with Romanian conductor, Ovidiu Balan and cellist Jesús Castro Balbi. 2012-2013 included two world premieres, the first University Orchestra performance of Peter Gabriel's *New Blood*, and a guest appearance by Alan Baer, principal tuba of the New York Philharmonic.

The 2013-2014 season featured the Orchestra performing *Illuminations*, composed by KSU composer-in-residence, Laurence Sherr. In November, the Orchestra performed a concerto with MacArthur Fellow and pianist, Jeremy Denk. The Orchestra combined forces with the KSU Wind Ensemble in January 2014 and performed the music of The Who. Then, in February, the Orchestra performed in the Kennesaw State New Music Festival featuring world-renowned composer Chen Yi, who was commissioned to write a Violin Concertino celebrating the 10th Anniversary of Professor of Violin, Helen Kim, at KSU. In March, the Orchestra presented Brahms' *Symphony No. 4* featuring KSU artist-in-residence in viola, Catherine Lynn, and guest conductor David Becker.

Kennesaw State Festival of New Music

A Recital for Hypercello

THURSDAY, FEBRUARY 19, 2015 | 8 PM

Audrey B. and Jack E. Morgan, Sr. Concert Hall

Dr. Bobbie Bailey & Family Performance Center

Seventy-second Concert of the 2014-15 Concert Season

"Zadig: Voltaire Meets Kafka"

NICOLA BARONI

Kafka-trilogy for the Hypercello (2014)

from Kafka's three Short Novels

1. Vor ddm Gesetzt
2. The Wish to be a Red Indian
3. Odradek

MASSIMILAINO MESSIERI

Selection from **Zadig** (2000-2012)

21 Capriccios

from Voltaire's novel for solo cello and hypercello

1. Le Borgne
8. La Jealousie
9. La Femme Battue
10. L'Esclavage
11. Le Boucher
12. Le Souper
18. Le Basilisk
19. Le Combats
20. L'Ermite

program notes

The hypercello is an augmented Instrument invented and developed since the '90s by the composer Tod Machover at the MIT. It can be currently thought of as a broad paradigm interlacing classical cello practices with the creative potentials of new technologies. The interactive character of the hypercello derives from the sensing system upon which it is conceived. By means of motion tracking and live sound analysis the performer gains the resources to electronically transform or even create music compositions in real-time through his/her sound and performance gestures.

The system used today is specifically designed by Nicola Baroni for the two works proposed in the concert, and it is completely grounded on the timbre analysis of the cello. In this way the electronics implied in the score written by Messieri are directly shaped by the cello sound without the aid of any external controllers. On the other hand the work by Baroni proposes a self-organizing composition embedded in the software MAX/Msp and interactively structured in real-time by the performer. Both works are explicitly linked to narrative inspirations.

Kafka-trilogy for the Hypercello (2014) | Nicola Baroni
from Franz Kafka's three Short Novels

1. Before the Law

Before the law sits a gatekeeper. To this gatekeeper comes a man from the country who asks to gain entry into the law. But the gatekeeper says that he cannot grant him entry at the moment. The man thinks about it and then asks if he will be allowed to come in sometime later on. "It is possible," says the gatekeeper, "but not now." The gate to the law stands open, as always, and the gatekeeper walks to the side, so the man bends over in order to see through the gate into the inside. When the gatekeeper notices that, he laughs and says: "If it tempts you so much, try going inside in spite of my prohibition. But take note. I am powerful. And I am only the most lowly gatekeeper. But from room to room stand gatekeepers, each more powerful than the other. I cannot endure even one glimpse of the third." The man from the country has not expected such difficulties: the law should always be accessible for everyone, he thinks, but as he now looks more closely at the gatekeeper in his fur coat, at his large pointed nose and his long, thin, black Tartar's beard, he decides that it would be better to wait until he gets permission to go inside. The gatekeeper gives him a stool and allows him to sit down at the side in front of the gate. There he sits for days and years. He makes many attempts to be let

in, and he wears the gatekeeper out with his requests. The gatekeeper often interrogates him briefly, questioning him about his homeland and many other things, but they are indifferent questions, the kind great men put, and at the end he always tells him once more that he cannot let him inside yet.

The man, who has equipped himself with many things for his journey, spends everything, no matter how valuable, to win over the gatekeeper. The latter takes it all but, as he does so, says, "I am taking this only so that you do not think you have failed to do anything."

During the many years the man observes the gatekeeper almost continuously. He forgets the other gatekeepers, and this first one seems to him the only obstacle for entry into the law. He curses the unlucky circumstance, in the first years thoughtlessly and out loud; later, as he grows old, he only mumbles to himself. He becomes childish and, since in the long years studying the gatekeeper he has also come to know the fleas in his fur collar, he even asks the fleas to help him persuade the gatekeeper. Finally his eyesight grows weak, and he does not know whether things are really darker around him or whether his eyes are merely deceiving him. But he recognizes now in the darkness an illumination which breaks inextinguishably out of the gateway to the law. Now he no longer has much time to live.

Before his death he gathers in his head all his experiences of the entire time up into one question which he has not yet put to the gatekeeper. He waves to him, since he can no longer lift up his stiffening body. The gatekeeper has to bend way down to him, for the great difference has changed things considerably to the disadvantage of the man. "What do you still want to know now?" asks the gatekeeper. "You are insatiable."

"Everyone strives after the law," says the man, "so how is it that in these many years no one except me has requested entry?" The gatekeeper sees that the man is already dying and, in order to reach his diminishing sense of hearing, he shouts at him, "Here no one else can gain entry, since this entrance was assigned only to you. I'm going now to close it."

- translated by Ian Johnston

2. The Wish to be a Red Indian

If one were only an Indian, instantly alert, and on a racing horse, leaning against the wind, kept on quivering jerkily over the quivering ground, until one shed one's spurs, for there needed no spurs, threw away the reins, for there needed no reins, and hardly saw that the land before one was smoothly shorn heath when horse's neck and head would be already gone.

- translated by Willa and Edwin Muir

3. The Cares of a Family Man

Some say the word "Odradek" is of Slavonic origin, and try to account for it on that basis. Others again believe it to be of German origin, only influenced by Slavonic. The uncertainty of both interpretations allows one to assume with justice that neither is accurate, especially as neither of them provides an intelligent meaning of the word. No one, of course, would occupy himself with such studies if there were not a creature called Odradek. At first glance it looks like a flat star-shaped spool for thread, and indeed it does seem to have thread wound upon it; to be sure, they are only old, broken-off bits of thread, knotted and tangled together, of the most varied sorts and colors. But it is not only a spool, for a small wooden crossbar sticks out of the middle of the star, and another small rod is joined to that at a right angle. By means of this latter rod on one side and one of the points of the star on the other, the whole thing can stand upright as if on two legs.

One is tempted to believe that the creature once had some sort of intelligible shape and is now only a broken-down remnant. Yet this does not seem to be the case; at least there is no sign of it; nowhere is there an unfinished or unbroken surface to suggest anything of the kind; the whole thing looks senseless enough, but in its own way perfectly finished. In any case, closer scrutiny is impossible, since Odradek is extraordinarily nimble and can never be laid hold of. He lurks by turns in the garret, the stairway, the lobbies, the entrance hall. Often for months on end he is not to be seen; then he has presumably moved into other houses; but he always comes faithfully back to our house again.

Many a time when you go out of the door and he happens just to be leaning directly beneath you against the banisters you feel inclined to speak to him. Of course, you put no difficult questions to him, you treat him - he is so diminutive that you cannot help it - rather like a child. "Well, what's your name?" you ask him. "Odradek," he says. "And where do you live?" "No fixed abode," he says and laughs; but it is only the kind of laughter that has no lungs behind it. It sounds rather like the rustling of fallen leaves. And that is usually the end of the conversation. Even these answers are not always forthcoming; often he stays mute for a long time, as wooden as his appearance. I ask myself, to no purpose, what is likely to happen to him? Can he possibly die? Anything that dies has had some kind of aim in life, some kind of activity, which has worn out; but that does not apply to Odradek. Am I to suppose, then, that he will always be rolling down the stairs, with ends of thread trailing after him, right before the feet of my children, and my children's children? He does no harm to anyone that one can see; but the idea that he is likely to survive me I find almost painful.

- translated by Willa and Edwin Muir

Voltaire, Zadig (plot summary)

Zadig, a good-hearted, handsome young man from Babylonia is in love with Sémire and they are to marry. Sémire, however, has another suitor: Orcan wants her for himself. Zadig tries to defend his love from Orcan's threat, but his eye is injured in the process. Sémire abhors this injury, causing her to depart with his enemy. Shortly after, Zadig makes a full recovery and falls into the arms of another woman - Azora - with whom he is married, but who promptly betrays him.

Disillusioned with women, Zadig turns to science but his knowledge lands him in prison, the first of several injustices to befall him. Indeed, the conte derives its pace and rhythm from the protagonist's ever-changing fortunes which see him rise to great heights and fall to great lows. Upon his release from prison, Zadig rises in favour with the king and queen of Babylonia and is eventually appointed prime minister; in this role he proves himself to be a very honest man, looked upon favourably by the king, as he passes fair judgements on his citizens unlike the other ministers who base their judgements on the people's wealth. He is forced to flee the kingdom, though, when his relationship with king Maobdar is compromised: Zadig's reciprocated love for queen Astarté is discovered and he worries that the king's desire for revenge might drive him to kill the queen.

Having reached Egypt Zadig kills an Egyptian man while valiantly saving a woman from his attack on her. Under the law of the land, this crime means that he must become a slave. His new master, Sétoc, is soon impressed by Zadig's wisdom and they become friends. In one incident, Zadig manages to reverse an ancient custom of certain tribes in which women felt obliged to burn themselves alive with their husbands on the death of the latter. After attempting to resolve other religious disputes, Zadig enrages local clerics who attempt to have him killed. Fortunately for him, though, a woman that he saved (Almona) from being burned intervenes so that he avoids death. Almona marries Sétoc, who in turn gives Zadig his freedom and then he begins his journey back to Babylonia in order to discover what has become of Astarté.

En route, he is taken captive by a group of Arabs, from whom he learns that king Moabdar has been killed, but he does not learn anything of what has become of Astarté. Arbogad, the leader of the group of Arabs, sets him free and he heads for Babylonia once more, equipped with the knowledge that a rebellion has taken place to oust the king. On this journey he meets an unhappy fisherman who is about to commit suicide as he has no money, but Zadig gives him some money to ease his woes, telling us that source of his own unhappiness is in his heart, whereas the fisherman's are only financial concerns. Zadig prevents him from committing suicide and he continues on his way.

Zadig then stumbles upon a meadow in which women are searching for a basilisk for their lord who is ill, ordered by his doctor to find one of these rare animals to cure his sickness. The lord has promised to marry the woman who finds the basilisk. While there, Zadig sees a woman writing "ZADIG" in the ground, and he identifies her as Astarté. His former lover recounts what happened to her since Zadig fled Babylonia: she lived inside a statue when he left, but one day, she spoke while her husband was praying before the statue. The king's country was invaded and both Astarté and his new wife were taken prisoner by the same group, and the king's wife agrees to formulate a plan along with Astarté to help her escape so that she would not have a rival for the king. Astarté ends up with Arbogad, the very same robber that Zadig encountered, who then sold her to Lord Ogul, her current master. In order to secure Astarté's release from Ogul, Zadig pretends to be a physician. He offers Lord Ogul to bring him a basilisk if he grants Astarté her freedom; instead of providing the basilisk, the lord is tricked into taking some exercise, which is what he really needs to cure him from his illness.

Astarté returns to Babylonia where she is pronounced queen before a competition begins to find her a new king. Zadig triumphs in the contest which takes place between four anonymous knights, but one of the losing competitors steals Zadig's armour before the winner is revealed, and falsely claims victory. Zadig bemoans his fate, thinking that he will never be happy.

While wandering on the banks of the Euphrates Zadig encounters a hermit reading "the book of destinies," and he agrees to stay with him for a few days. The hermit claims that he will teach Zadig lessons in life: in one such incident, the pair go to an opulent castle and are treated well, but the hermit steals a gold sink; afterwards, they visit the house of a miser and are pushed to leave, but the hermit gives the miser the gold sink. The aim, he tells Zadig, is that the hospitable man at the castle will learn not to be as ostentatious and vain, and the miser will learn how to treat guests. In another, the hermit throws a fourteen year-old boy into a river, drowning him, as he claims that Providence tells that he would have killed his aunt within a year, and Zadig within two. The hermit then reveals his true identity as the angel Jesrad, and opines that Zadig, out of all men, deserves to be best informed about Fate. Jesrad states that wickedness is necessary to maintain the order of the world and to ensure that good survives. Nothing happens by chance, according to the angel: Zadig happened upon the fisherman to save his life, for example. Zadig should be submissive to Fate, he continues, and should return to Babylonia, advice which he follows. Surprisingly regarding Voltaire's hostility towards religions, this passage is based on one of the suras of the Quran Sura The Cave (Al-Kahf), S. 18; V. 60-82, when Moses follows a mysterious character endowed with great knowledge, through his journey.

On his return, the final part of the challenge to be king is taking place: the Enigmas. Having solved the Enigmas with consummate ease, Zadig proves that it was he that won the first contest. Zadig marries Astarté, is crowned king, and rules over a prosperous kingdom.

- *Wikipedia*

biographies

Nicola Baroni, cello

Nicola Baroni gained conservatory diplomas in Cello Performance and in Electronic Music, as well as a degree in Musical Aesthetics at the University of Bologna (final dissertation on Alvin Lucier). He participated in post-graduate courses in cello and chamber music with Franco Rossi, Alain Meunier, Anner Bijlsma, Siegfried Palm at the Accademia Chigiana in Siena, the Città di Castello Music Academy, the Hochschule Franz Liszt in Weimar, the Festival Casals in Prades.

He has followed stages on musical softwares and Live Electronics at AGON-Audiofficine in Mailand and at IRCAM in Paris. Cello teacher at the "Monteverdi" Conservatory in Bolzano, in addition to Improvisation Techniques in the departments of New Technologies and Didactics, he is developing a doctoral project on Hyper-Cello at the University of Edinburgh. After previous collaborations with different symphony orchestras he has been undertaken an intense chamber and solo music activity. His interest in historical performance practice has led him to specialize in baroque cello as well, and to edit late 17th century music for Ut Orpheus Editions.

His performance and research collaborations in 20th Century music have involved the following contemporary ensembles: Octandre, Icarus, Siddharta, Musica Attuale, Musica/Realtà, Interensemble, Antisonic-Elektronika, FontanaMix, Cardew Ensemble. He has directly worked with composers like Sylvano Bussotti, Paolo Castaldi, Franco Donatoni, Ivo Malec, Igor Linz Maues, Alvin Curran, Lawrence Casserley, Mauro Graziani.

He is now involved in electro-acoustic music and composition, and principally in live electronics performance with the Hyper-Cello and realtime Software, involving new compositions and graphic-scores interpretation and rendering. Discography contains music by Monteverdi, Torelli, Liszt, Malipiero, Villa Lobos, Scelsi, Gentilucci, for labels including Tactus, Bongiovanni, La Bottega Discantica, Luna, Rivo Alto. He has recently published the anthological Solo Cello CD "Violoncello Italiano.XXI Secolo" with Bottega Discantica label.

For many years he has been active in the international concert scene playing contemporary, romantic, and baroque repertoire. Principal chamber, ensemble and solo concerts were held at "Teatro Comunale di Bologna", "La Fenice di Venezia", "Teatro Regio di Torino", "Teatro Politeama di Palermo", "Piccolo Teatro di Milano", "Cantiere d'Arte di Montepulciano", "Accademia Chigiana di Siena", "Università La Sapienza di Roma", "Accademia Filarmonica di Trento", "Sala Michelangeli di Bolzano", "Sala Filarmonica di Verona". He played at different festivals like Angelica in Bologna, GAMO in Florence, REC in Reggio Emilia, RavennaFestival, Spazionovecento in Cremona, MilanoMusica, SpazioMusica in Cagliari, Piccadilly Festival in London, Gaudeamus in Amsterdam, Music Factory in Bergen, Neue Music in Freiburg, Reykyavik Festival, Lucero Festival in Paris, Kiev Music Fest, Snyggton in Berlin, Festival Donatoni in Mexico City. He has held conferences and workshops at the Universities of Wien, Berlin, Gothembourg, Hannover, Montevideo, Santa Fè, Stanford.

Massimiliano Messieri, composer

Massimiliano Messieri was born in Bologna in 1964. He is interested in all contemporary arts and has focused his music research in particular on the interaction with these arts. This is the reason behind the ballets with the Chorea Dance Company: *Espressione I* (Bologna, 1994), *Quintetto* (Bergamo, 1994), *Tarkiz* (Bologna, 1995) and *Cabaret selvaggio* (Milan, 1999) with the Pierpaolo Koss Dance Company.

In 1997, the International Festival Italian Mozart Association in Rovereto commissioned him, under the aegis of the Internationale Stiftung Mozarteum Salzburg, the work *Don Giovanni*, the redeemed rake (1998). In 2004, he was commissioned the opera *Gretchens Traum*, performed at the Ettersburg Castle (Weimar).

He founds in 2004, with the saxophonist M. Selva, the Duo Messieri/Selva (saxophone and live electronics) in order to promote contemporary learning like S.Bussotti, J.Cage, T.Riley, J.C. Risset, G.Scelsi, etc. He recorded with Duo Messieri/Selva two audio cd "Noises X" (Drycastle Records, 2007) and "MA\$KEN" (Drycastle Records, 2009).

Since 2009 he has been the music director of the MASKFEST (International Festival of New Music) and the San Marino Ensemble. Massimiliano Messieri lives in San Marino, where he has been Professor at the Istituto Musicale Sammarinese since 2002.

about the school of music

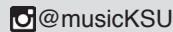
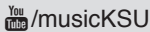
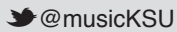
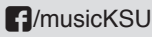
The School of Music at KSU has dedicated, vibrant, and talented faculty and staff that are completely devoted to teaching, performing, scholarship, and serving our community. It is an incredibly exciting place to study, boasting state-of-the-art facilities with opportunities to produce and explore music in a dynamic place that is ahead of the curve for what it means to be a musician in the 21st century. Our students come from the leading musical honor organizations across the region and are poised to lead the cultural offerings and musical education in our area and beyond for years to come.

We welcome you to attend a concert, meet our faculty and staff, and feel the energy and excitement that our students exude. We are fully committed to our purpose as educators, performers, and scholars. We hope that you will find as much enjoyment in our product as we do in producing it.



Michael Alexander
Interim Director, KSU School of Music

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upcoming events

Unless otherwise noted, all events are held in Morgan Concert Hall and begin at 8 p.m.

Tuesday, February 24

KSU Faculty Jazz Quartet: "A Tribute to Jim Hall"

Thursday, February 26

Philharmonic and Concert Band

Monday, March 2

Summit Piano Trio

Wednesday, March 4

Faculty Recital: Judy Cole, piano

Monday, March 9

Atlanta Chamber Players

Wednesday, March 11

Symphony Orchestra

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