

Kennesaw State University
College of the Arts
School of Music



presents

Junior Recital

Jordan Alfredson,
bassoon
&
John Thomas Burson,
trumpet

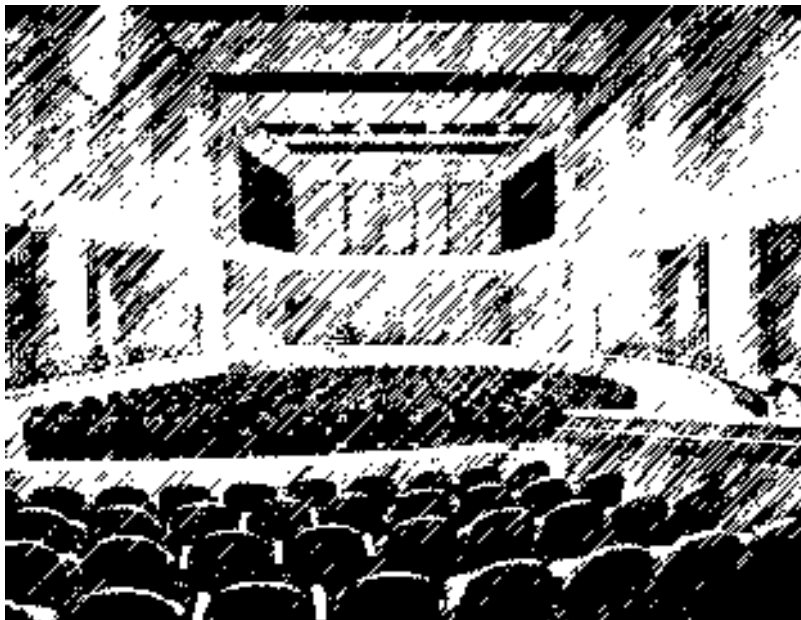
Saturday, April 13, 2013

2:00 p.m.

Dr. Bobbie Bailey & Family Performance Center

Brooker Rehearsal Hall

Ninety-ninth Concert of the 2012-2013 Season



Welcome to the Kennesaw State University 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. Welcome!

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www.kennesaw.edu/music

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Kennesaw State University
School of Music
Eric and Gwendolyn Brooker Rehearsal Hall
April 13, 2013

Berlin to Broadway

Jordan Alfredson, bassoon
and
John Thomas Burson, trumpet

Prelude from Te Deum (Leavitt)

Marc-Antoine Charpentier
(1643-1704)

Spectacle Brass

John Thomas Burson, trumpet
Justin Rowan, trumpet
David Anders, horn
Michael Lockwood, trombone
Melinda Mason, tuba

Sarabande et Cortège

Henri Dutilleux
(b. 1916)

Jordan Alfredson, bassoon
Judy Cole, piano

Animal Ditties II

- I. The Ostrich
- II. The Chipmunk
- III. The Canary
- IV. The Elk

Anthony Plog
(b. 1947)

John Thomas Burson, trumpet
Bill Burson, narrator
John Shaw, piano

Ciranda das Sete Notas

Heitor Villa-Lobos
(1887-1959)

Jordan Alfredson, bassoon
Judy Cole, piano

West Side Story

Leonard Bernstein
(1918-1990)
arr. Jack Gale

Spectacle Brass

John Thomas Burson, trumpet
Justin Rowan, trumpet
David Anders, horn
Michael Lockwood, trombone
Melinda Mason, tuba

Concerto for Trumpet & Bassoon

I. Allegro spiritoso
II. Molto Adagio
III. Vivace

Paul Hindemith
(1895-1963)

Jordan Alfredson, bassoon
John Thomas Burson, trumpet
John Shaw, piano

This recital is presented in partial fulfillment of requirements for the degrees
Bachelor of Music in Performance.

Mr. Alfredson studies bassoon with Laura Najarian.
Mr. Burson studies trumpet with Karin Bliznik.

Marc-Antoine Charpentier (Leavitt) - *Prelude from Te Deum*

Marc-Antoine Charpentier was, next to Lully, the most remarkable figure in late seventeenth-century French musical life, with a prolific output of sacred and secular music.

As a young man, he studied in Rome with Carissimi, acquiring valuable first-hand experience of opera and oratorio - both relatively new forms at that time. On returning to his native Paris, he put these skills to effective use, composing seventeen operas and a large quantity of church music, and bringing the dramatic oratorio to France for the first time, giving it a special French character.

The *Te Deum*, which dates from about 1692, was probably written for the great Jesuit church of St. Paul in Rue St. Antoine, when he was Maitre de Musique there. Its brilliance and powerful dramatic impact suggest that it must have been written in celebration of some special occasion, such as the recent French victory at Steinkerque on August 3rd, 1692.

Henri Dutilleux - *Sarabande et Cortège*

The baroque forms of Sarabande, latterly a stately dance in slow triple time, and Cortège, simply 'a procession', form the structural basis of this early work by Dutilleux.

It was composed in 1942, the year of his first major appointment, to become Director of singing at the Paris Opéra; its dedicatee, Gustave Dhérin, was Professeur at the Conservatoire National de Paris where Dutilleux had already studied for five years, and was to become professor himself in 1970.

There is a strong tradition of French wind writing, in which this piece deserves to enjoy distinction. It is beautifully written, both in its absolute musical content and in its exploitation of musical procedures naturally effective on the two instruments. Both sections are based on simple thematic material which undergoes free elaboration and variation, including two cadenza passages for the bassoon.

It is interesting to note that Dutilleux's adoption of the 'Sarabande' form had twentieth century French precedents, in Debussy and Satie, for example. The apparentness of such influences in his early output is partly the reason for Dutilleux's unfortunate condemnation of much of it, including this piece.

Anthony Plog - *Animal Ditties II*

Frequently featured by the American Brass Quintet, Anthony Plog combines his innovative compositional style with the lighthearted poetry of Ogden Nash in this exciting work for trumpet, piano, and narrator. Please note: no animals were harmed in the production of this piece.

I. The Ostrich

The ostrich roams the great Sahara.
Its mouth is wide, its neck is narra.
It has such long and lofty legs,
I'm glad it sits to lay its eggs.

II. The Chipmunk

My friends all know that I am shy,
But the chipmunk is twice as shy as I.
He moves with flickering indecision
Like stripes across the television.
He's like a shadow of a cloud
Or Emily Dickinson read aloud.

III. The Canary

The song of canaries never varies,
And when they're moulting
They're pretty revolting.

IV. The Elk

Moose makes me think of caribou,
And caribou, of moose,
With, even from their point of view, legitimate excuse.
Why then when I behold an elk,
Can I but think of Lawrence Welk?

Heitor Villa-Lobos - *Ciranda das Sete Notas*

The Brazilian composer Heitor Villa-Lobos was one of the most important 20th century figures in his homeland as a composer and promoter of the arts. Highly imaginative and original, he often combined the use of "simple" folk melodies and jazz rhythms with modern European compositional techniques as in *Ciranda das sete notas* ("Round of the Seven Notes"). The work, composed in 1933, is often referred to as a "Fantasy" based on a rhythmically distorted C major scale. Though highly technical, *Ciranda das sete notas* journeys through many different moods inspired by the beautiful, unpretentious folk melodies of Brazil.

Leonard Bernstein (Gale) - *West Side Story*

A smash both on Broadway and later on film, *West Side Story* is among the most successful updates of Shakespeare's *Romeo and Juliet* since the original play hit the Globe Theater 400 years ago. With its timely story of ethnic New York rivalries, juvenile delinquency and doomed love, it appealed deeply to Bernstein's humanitarianism and played to one of his

great musical strengths, his ability to absorb and make his own the musical gestures of jazz, rock, diverse national styles, Broadway and his thorough training as a classical musician.

Paul Hindemith - *Concerto for Trumpet & Bassoon*

The composition of the *Concerto for Trumpet, Bassoon, and Strings* represents a rare case in which the extraordinarily fluent Paul Hindemith nearly failed to meet a commission deadline. The composer received the commission as part of the festivities surrounding the 150th Anniversary of the Connecticut Academy of Arts and Sciences; the work was scheduled for performance in the autumn of 1949. Although he received the commission in June, 1948, Hindemith did not “finish” the work until September 30, 1949. Evidently finding it still incomplete, he also added a third movement in 1952.

The work was premiered, on time, at the Yale University Gallery of Art on November 4, 1949. Following its earliest performances in Europe, German commentators noted its Bachian elements, youthful spirit, and, for Hindemith, a newly romantic quality.

About the Performers

Jordan Alfredson, bassoon, is a junior at Kennesaw State University majoring in Music Performance. He has served as principal bassoon and contrabassoonist of the Orchestra and Wind Ensemble, and participates in small ensemble performances. As a member of the KSU Orchestra, Jordan has performed alongside the band Kansas, and has traveled to China and performed at the Central Conservatory in Beijing.

As a bassoon student of Laura Najarian of the Atlanta Symphony Orchestra, he has taken masterclasses with Carl Nitchie, also of the ASO, Peter Kolkay of Vanderbilt University, and Jeff Lyman of the University of Michigan. Jordan was selected as a winner of the 2012-2013 KSU Concerto Competition, performing the first movement of John Williams' "The Five Sacred Trees".

Jordan studies conducting with Dr. Michael Alexander, Director of Orchestral Studies at Kennesaw State, and has participated in a masterclass with Prof. David Becker, Orchestral Director at Lawrence University in Wisconsin. Jordan is currently the conductor of the Atlanta Guitar Guild Guitar Orchestra based out of Atlanta, GA.

jordanalfredson.com

John Thomas Burson, trumpet, attends the Kennesaw State University School of Music, where he has studied with Thomas Hooten of the Los Angeles Philharmonic and more recently Karin Bliznik of the Atlanta Symphony. Burson has performed in masterclasses with the renowned Chicago Symphony Brass, Boston Brass, and St. Louis Brass. With an interest in all musical outlets, he has served in numerous Georgia ensembles and stage productions, from concerts with the Georgia Symphony Orchestra to a recent live taping at the Gwinnett Performing Arts Center.

He was recently selected as Principal Trumpet in the 2013 Georgia Music Educator's Association All-College Band. This year, Mr. Burson participated in a production of Peter Gabriel's *New Blood* as a member of the Kennesaw State University Symphony Orchestra and Wind Ensemble. As a member of KSU's own Spectacle Brass, he will compete in the Calvin Smith National Brass Quintet Competition and participate in a Colorado-based clinic with the Boston Brass. In recent years, he has been selected to attend the Bar Harbor Brass Week, the YMF Balmat National Orchestra Camp, and most recently the Sewanee Summer Music Festival.

Burson gained recognition in 2011 as a Finalist in the National Brass Symposium Orchestral Excerpt Competition and as a Semifinalist in the National Trumpet Competition in Washington, D.C. A native of Cobb County, Georgia, John Thomas earned many opportunities as a young trumpet student, including positions in the nationally showcased Atlanta Sympho-

ny Youth Orchestra and the Georgia Youth Symphony Orchestra. Devoted to teaching and giving back to his community, he teaches students from age 10 to 60 and is a bugler for the volunteer organization "Bugles Across America," which provides the live performance of "Taps" for veterans nationwide.

johnthomasburson.com

The Spectacle Brass, founded in 2012, has performed extensively at Kennesaw State University and throughout the Atlanta area. The quintet has participated in masterclasses with the Boston Brass and the Chicago Symphony Orchestra Brass Quintet, and presented two world premiere performances at the 2013 Kennesaw Festival of New Music. In 2013, Spectacle Brass will compete in the Calvin Smith National Brass Quintet Competition in Knoxville, Tennessee, in addition to traveling to Gunnison, Colorado to receive a week of extensive coaching and performing with the Boston Brass. To learn more about the Spectacle Brass, visit spectaclebrass.com.

Judith Cole, piano, is considered by local area colleagues to be one of the most versatile pianists and accompanists in the Atlanta commercial music scene. She earned her Bachelor of Music degree in Piano Performance from the University of North Carolina at Chapel Hill, studying with Marvin Blickenstaff. After taking a year off from school, during which she toured the United States playing in a show band, she was invited to attend the University of Cincinnati College-Conservatory of Music, where she earned her Master of Music degree in Accompanying, with a concentration in Musical Theatre and Chamber Music. Her teachers included Olga Radosavlovich at the Cleveland Institute of Music, and Dr. Robert Evans, Babbette Efron and Dr. Kelly Hale at CCM.

Mrs. Cole has worked professionally and made a successful career over the last 30 years as a free-lance pianist and commercial musician playing in a variety of settings. To quote J. Lynn Thompson, founding Artistic Director of the Atlanta Lyric Opera, "Judy Cole is one of those rare artists who can move effortlessly between styles ranging from opera to Broadway, jazz to rock and roll. She is a conductor's and singer's dream of a pianist." Mrs. Cole has been featured on numerous recordings both as an accompanist and as a soloist, including her own CD "By Request," and has several solo recordings in process at this time.

John Shaw, piano, is the Senior Organist at Johnson Ferry Baptist Church in Marietta, Georgia. Mr. Shaw is a graduate of Wichita State University in Wichita, Kansas, where he studied Piano Performance. John Thomas and Mr. Shaw first played together in 2006, presenting a Mozart transcription for a local solo festival.

Our Faculty

Director

Michael Alexander, Interim Director

Woodwinds

Robert Cronin, Flute
Cecilia Price, Flute
Christina Smith, Flute
Elizabeth Koch Tiscione, Oboe
Dane Philipsen, Oboe
John Warren, Clarinet
Laura Najarian, Bassoon
Sam Skelton, Saxophone

Brass and Percussion

Karin Bliznik, Trumpet
Doug Lindsey, Trumpet
Jason Eklund, Horn
Thomas Witte, Horn
George Curran, Trombone
Tom Gibson, Trombone
Bernard Flythe, Tuba / Euphonium
Michael Moore, Tuba
Justin Chesarek, Jazz Percussion
John Lawless, Percussion

Strings

Helen Kim, Violin
Catherine Lynn, Viola
Allyson Fleck, Viola
Charae Krueger, Cello
Douglas Sommer, Double Bass
Joseph McFadden, Double Bass
Elisabeth Remy Johnson, Harp
Mary Akerman, Classical Guitar
Trey Wright, Jazz Guitar
Marc Miller, Jazz Bass

Ensembles & Conductors

Leslie J. Blackwell, Choral Activities
Alison Mann, Choral Activities
Russell Young, Opera and Musical Theatre
Eileen Moremen, Opera
Michael Alexander, Orchestras
John Culvahouse, Wind Ensembles
David T. Kehler, Wind Ensembles
Charles Laux, Orchestras
Oral Moses, Gospel Choir
Wes Funderburk, Jazz Ensembles
Sam Skelton, Jazz Ensembles
Marc Miller, Jazz Combos
Justin Chesarek, Jazz Combos

Voice

Carolyn Dorff
Adam Kirkpatrick
Eileen Moremen
Oral Moses
Valerie Walters
Jana Young
Russell Young, Vocal Coach

Piano

Judith Cole
Robert Henry
Tyrone Jackson, Jazz Piano
John Marsh
David Watkins
Susan White
Soohyun Yun

Music History & Appreciation

Judith Cole
Drew Dolan
Edward Eanes
David T. Kehler
Alison Mann
Katherine Morehouse
Harry Price
Trey Wright

Music Education

Janet Boner
Kathleen Creasy
John Culvahouse
Margaret Grayburn
Barbara Hammond
Charles Laux
Hollie Lawing
Alison Mann
Angela McKee
Richard McKee
Harry Price
Terri Talley
Amber Weldon-Stephens

Music Theory, Composition & Technology

Judith Cole
Allyson Fleck
Kelly Francis
Jennifer Mitchell
Laurence Sherr
Benjamin Wadsworth

Chamber Music

Allyson Fleck
Charae Krueger
Catherine Lynn
Joseph McFadden
Harry Price
John Warren
Soohyun Yun

Ensembles in Residence

KSU Faculty String Trio
KSU Faculty Chamber Players
Atlanta Symphony Brass Quintet
Atlanta Percussion Trio
Georgia Youth Symphony Orchestra & Chorus

**Kennesaw State University
School of Music**

*Unless otherwise noted, all events will take place at 8:00 pm
in Morgan Concert Hall.*

UPCOMING EVENTS

Monday, April 15, 2013
Jazz Guitar Ensemble & Jazz Combos

Tuesday, April 16, 2013
Wind Ensemble

Wednesday, April 17, 2013
Gospel Choir

Thursday, April 18, 2013
Philharmonic & Concert Band

Saturday, April 20, 2013
Mixed Chamber Ensembles
2:00 • 4:30 • 7:00 pm

Monday, April 22, 2013
Orchestra

Tuesday, April 23, 2013
Faculty Recital: Robert Henry, piano

Wednesday, April 24, 2013
Jazz Ensembles

UPCOMING SCHOLARSHIP SERIES

Monday, April 29, 2013
Percussion Ensemble

For the most current information, please visit
<http://calendar.kennesaw.edu>

We welcome all guests with special needs and offer the following services: easy access, companion seating locations, accessible restrooms, and assisted listening devices. Please contact an audience services representative to request services.

