

**Kennesaw State University
School of Music Faculty**

Woodwinds

Christina Smith, flute
Robert Cronin, flute
Elizabeth Koch, oboe
Ted Gurch, clarinet
John Warren, clarinet
Laura Najarian, bassoon
Sam Skelton, saxophone

Brass & Percussion

Thomas Hooten, trumpet
Jennifer Marotta, trumpet
Thomas Witte, horn
George Curran, trombone
Tom Gibson, trombone
Richard Brady, trombone
Michael Moore, tuba/euphonium
Bernard Flythe, tuba/euphonium
John Lawless, percussion

Strings

Helen Kim, violin
Catherine Lynn, viola
Allyson Fleck, viola
Charae Krueger, cello
Douglas Sommer, double bass
Elisabeth Remy Johnson, harp
Mary Akerman, classical guitar
Trey Wright, jazz guitar

Ensembles & Conductors

Leslie J. Blackwell, choral activities
Alison Mann, choral activities
Russell Young, opera & musical theatre
Eileen Moremen, opera & musical theatre
Michael Alexander, orchestra
John Culvahouse, wind ensembles
Paul G. Davis, wind ensembles
Wes Funderburk, jazz ensembles
Sam Skelton, jazz ensembles
Trey Wright, jazz combos

Voice

Adam Kirkpatrick
Eileen Moremen
Oral Moses
Valerie Walters
Jana Young
Russell Young, vocal coach

Piano

Robert Henry
Joseph Meeks
David Watkins
Susan White

Music History & Appreciation

Michael Alexander
Judith Cole
Drew Dolan
Edward Eanes
Allyson Fleck
Tamara Livingston

Music Education

Leslie J. Blackwell
Janet Boner
Kathleen Creasy
John Culvahouse
Margaret Grayburn
Barbara Hammond
Alison Mann
Angela McKee
Richard McKee
Brian Miller

**Music Theory, Composition,
& Technology**

Judith Cole
Drew Dolan
Allyson Fleck
Tom Gibson
Jennifer Mitchell
Laurence Sherr

Chamber Music

Helen Kim
David Watkins

Ensembles in Residence

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



School of Music

presents

*Kennesaw State University
Symphony Orchestra*

Michael Alexander, conductor

Helen Kim, violin

Adam Kirkpatrick, tenor

John Culvahouse, guest conductor

2009 Georgia Music Educators Association In-Service

Savannah International Trade and Convention Center

Friday, January 30, 2009

8:45 pm

**Kennesaw State University
School of Music**

Kennesaw State University Symphony Orchestra

Michael Alexander, conductor
Helen Kim, violin
Adam Kirkpatrick, tenor
John Culvahouse, guest conductor

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PROGRAM

Light	Jennifer Higdon (b. 1962)
La donna è mobile from <i>Rigoletto</i>	Giuseppe Verdi (1813-1901)
Adam Kirkpatrick, tenor John Culvahouse, guest conductor	
Symphony #7 in A Major, Op. 92	Ludwig van Beethoven (1770-1827)
Allegretto	
Carmen Fantasy	Pablo Sarasate (1844-1908)
Helen Kim, violin	
Romeo and Juliet	Sergei Prokofiev (1891-1953)
Montagues and Capulets Death of Tybalt Romeo and Juliet's Grave	

Music Educators National Conference, East Tennessee School Band and Orchestra Association, Phi Mu Alpha Sinfonia (Epsilon Lambda Chapter Advisor), Phi Beta Mu (Tennessee Chapter Past-President and South Carolina Chapter Past-Vice-President), and the National Band Association where he has served on the Board of Directors on three occasions. Dr. Culvahouse serves on the Board of Directors of the John Philip Sousa Foundation currently as Chair of the National Sousa Senior Honors Band. He is a Sudler Flag of Honor and Sudler Trophy Laureate. Most recently, he has served as President of the Southeastern Conference Band Directors Association and is Chair of that organization's Commission Project Committee. The National Band Association on six occasions has presented him the Citation of Excellence.



Our performance today is made possible through the support and assistance of:

Dr. Daniel S. Papp, President, Kennesaw State University
Dr. Lendley C. Black, Provost and Vice President for Academic Affairs
Joseph Meeks, Dean, College of the Arts
Samuel Grant Robinson, Assistant Dean for Admissions and Enrollment Management
Dr. Charles F. Schwartz, Interim Director, School of Music
Peter Witte, Former Chair, School of Music
Susan M. Grant Robinson, Associate Director for Administration, School of Music
Dr. Paul G. Davis, School of Music
Mary Bice, Administrative Associate, School of Music
Steve Burton, Manager, Performing Arts Library
Faculty and Staff of the School of Music and College of the Arts

We thank the Georgia Music Educators Association for the invitation to perform today and for working daily to ensure that Georgia's children study and make music.

Symphony, Newton Symphony (MA), Tallahassee Symphony (FL), McDonough Symphony (GA) and more.

Dr. Kirkpatrick was recently seen as: Don Basilio and Don Curzio in *Le nozze di Figaro* and Prince Ramiro in *La Cenerentola* with the Atlanta Opera; Tonio in *La fille du régiment* and Nemorino in *L'elisir d'amore* with Tri-Cities Opera; Conte Almaviva in *Il barbiere di Siviglia* with the Newton Symphony and Tri-Cities Opera; and the Tenor Soloist in *Carmina Burana* with the Knoxville Symphony, *Messiah* with the Lake Charles Symphony, and *The Creation* with the Northwest Florida Symphony.

Dr. Kirkpatrick represented the USA in the Seoul International Voice Competition (South Korea, 2007). He also competed and won prizes in the Opera Birmingham Voice Competition (2007 and 2008) and the South-East and Mid-South regional Metropolitan Opera National Council Auditions (2006 and 2007). Dr. Kirkpatrick was also honored as a recipient of the NATS Young Leaders Award in 2006.

In addition to teaching voice and performing regularly, Dr. Kirkpatrick has written several articles related to vocal pedagogy: "How to Sing Coloratura," *Journal of Singing* (Jan/Feb 2008); "Correcting Problematic Vibratos: Using Sustained Dynamic Exercises to Discover and Foster Healthy Vibrato," *Journal of Singing* (May/June 2008); and "Chiaroscuro and The Quest for Optimal Resonance," *Journal of Singing* (print date TBD).

John Culvahouse *guest conductor*

John N. Culvahouse is professor of instrumental music education at Kennesaw State University. From 1991 until 2007, he served on the faculty at the University of Georgia, where he was a tenured associate professor of music and member of the graduate faculty. Prior to his appointment at UGA in 1991, Dr. Culvahouse taught in the public schools in South Carolina and Tennessee for 17 years. He received the bachelor and master of music education degrees from The University of Tennessee and the doctor of musical arts in conducting from the University of South Carolina.

Dr. Culvahouse has served as a conductor and adjudicator and clinician in several states, Canada, and Western Europe. Professional affiliations include the College Band Directors National Association (past Georgia State Chair), Georgia Music Educators Association,

PROGRAM NOTES

Light by Jennifer Higdon

Jennifer Higdon is the most performed living American composer working today. She is the recipient of several awards, including a Pew Fellowship, a Guggenheim Fellowship, and two awards from the American Academy of Arts & Letters. The Telarc release of Higdon: Concerto for Orchestra / City Scape won a Grammy award in 2005. Her work *blue cathedral* has been performed by 150 orchestras since its 2000 premiere. Some of her recent commissions include works for The Philadelphia Orchestra, Atlanta Symphony, Pittsburgh Symphony, Chicago Symphony, St. Paul Chamber Orchestra, eighth blackbird, Tokyo String Quartet, and Ying Quartet. Upcoming projects include a new violin concerto for Hilary Hahn. A solo disc of her chamber music was recently released by Naxos. She is on the composition faculty at The Curtis Institute of Music in Philadelphia, where she holds the Milton L. Rock Chair in Compositional Studies.

Light was commissioned by the Green Bay Symphony Orchestra in 2006 and was dedicated to their Music Director, Bridget Michaela Reischl. The music is inspired by a poem of the same name by Wisconsin poet-laureate, Ellen Kort.

La donna è mobile from *Rigoletto* by Giuseppe Verdi

Translation:
Woman is flighty
Like a feather in the wind,
She changes her voice — and her mind.
Always sweet,
Pretty face,
In tears or in laughter, — she is always lying.
Always miserable
Is he who trusts her,
He who confides in her — his unwary heart!
Yet one never feels
Fully happy
Who on that bosom — does not drink love!

Symphony #7 in A Major, Op. 92 by Ludwig van Beethoven

Written in 1812, Beethoven's Symphony #7 was premiered the following year at a benefit concert for Austrian soldiers wounded at the Battle of Hanau. It was an immediate success and prompted Wagner to call it the "Apotheosis of the Dance," and the critic Ernest Newman to describe it as "the upsurge of a powerful dionysiac impulse, a divine intoxication of the spirit." Beethoven described the work this way, "I am Bacchus incarnate, to give humanity wine to drown its sorrow...one who divines the secret of my music is delivered from the misery that haunts the world."

The second movement is based on a baroque Pavanne Dance and received an immediate encore at the premiere. It has an incredibly complex form and mixes a theme and five variations and a fughetta within a broader song and trio or rondo form. Beethoven's use of motive as opposed to melody is very apparent here as the melodic line only has three notes that are repeated several times. The opening chord in the winds is repeated at the end of the movement to bring the music full circle.

Carmen Fantasy by Pablo de Sarasate

Georges Bizet's *Carmen* may well have been a failure at its premiere in 1875 (accounts of the opera's early reception differ only in the degree of animosity critics directed at the work, and none describes it as anything approaching successful), but by the early 1880s its fame was already such that the famous violinist Pablo de Sarasate felt justified in adding the opera to the list of famous ones – *Don Giovanni*, *Der Freischütz*, *La forza del destino*, among others – that he had already chosen to craft into concert fantasies for violin and orchestra or piano.

The *Concert Fantasy* on themes from Bizet's *Carmen*, op. 25, universally known as the *Carmen Fantasy*, is the only one of these operatic adaptations that still finds its way to the world's concert halls. Sarasate's appreciation of Bizet is total, and one cannot accuse him of defacing Bizet's remarkable music. Somehow, even in its most elaborately ornamented and virtuosically oriented passages, the *Carmen Fantasy* upholds the opera's dignity – something said of only a few operatic fantasies, indeed.

age of six, and has gone on to become a respected and sought-after artist. She appeared as a soloist with the Boston Pops at Boston's Symphony Hall, as well as with the Milwaukee and Atlanta Symphony Orchestras. Ms. Kim earned her Master's Degree from the Juilliard School, where her teachers included Cho-Liang Lin and Dorothy DeLay. While at Juilliard, she was concertmaster of the Juilliard Orchestra, with which she also appeared as a soloist.

She is the recipient of more than one hundred national and international awards. In 1992, she won the prestigious Artists International Competition in New York and, as a result, gave debut recitals at Carnegie Weill Hall and the Aspen Summer Music Festival. Ms. Kim has appeared with many leading orchestras in Canada, the United States, the United Kingdom, Germany and Poland.

A dedicated recitalist and chamber music performer, Ms. Kim has toured extensively throughout Canada and the United States. She has performed with Cho-Liang Lin, Gary Hoffman, Andre Previn, Hilary Hahn, and the Orion String Quartet. A featured performer during the 1988 Olympics Arts Festival, she has given command performances for the Governor General and Prime Ministers of Canada.

Ms. Kim has been profiled on national and international television and has appeared on CBC, PBS and CBS networks. Her performances have been aired on NPR and CBC radio networks. Ms. Kim served as assistant and associate concertmaster for the Atlanta Symphony for three seasons. She is currently the assistant concertmaster of the Atlanta Opera Orchestra.

Adam Kirkpatrick

tenor

Dr. Adam Kirkpatrick, lyric tenor, joined the faculty at the Kennesaw State University School of Music in 2008. He previously taught at Georgia State University. Dr. Kirkpatrick received his BM and MM in voice performance from the Cincinnati College-Conservatory of Music and earned his DM in voice performance from Florida State University. Dr. Kirkpatrick has sung operatic roles and concerts professionally in many theaters throughout the United States, singing with the Cincinnati Opera, Atlanta Opera, Santa Fe Opera, Tri-Cities Opera (NY), Dayton Opera, Florida State Opera, Knoxville

Michael Alexander

conductor

Michael Alexander is in his fifth year as the Music Director of the Cobb Symphony Orchestra and Georgia Youth Symphony Orchestra in addition to his duties as Orchestra Director at Kennesaw State University. Dr. Alexander has also served as Music Director of the Green Bay Youth Symphony Orchestras and as the Orchestra Director at Ripon College.

Active as a guest conductor, he has conducted in Europe, Australia and at various places in the United States, including a subscription performance with the Central Wisconsin Symphony Orchestra in 2002, the Maikop Symphony Orchestra and the Novgorod String Orchestra in Russia, the Bacau Philharmonic in Romania and the Catania Music Festival in Italy in 2003. In the summer of 2004 he served as Music Director for the Madison Savoyards Opera Company and in 2007 as guest conductor of the Illinois Valley Symphony Orchestra. He has also appeared as a guest conductor with the 2001, 2003, and 2005 Summer Music Clinic Orchestra at the University of Wisconsin and with the 2003-2006 Maud-Powell Music Festival Orchestra in LaSalle, IL.

In the summer of 2003 he completed his Doctor of Musical Arts Degree at the University of Wisconsin-Madison in orchestral conducting. While at UW, he studied with David E. Becker and served as an Assistant Conductor with the Symphony and Chamber Orchestras and UW Opera. Previously he has served on the faculties at the University of Wisconsin-Milwaukee and the University of Wisconsin-Stevens Point.

Dedicated to music education, for two years, Dr. Alexander also conducted the Orchestra at Verona Area High School outside of Madison, Wisconsin; served on the artistic staff of the Wisconsin Youth Symphony Orchestra; and has contributed articles to the *Teaching Music Through Performance* book series. In 2006 he was the conductor for the Cobb County Honors Orchestra.

Helen Kim

violin

Helen Kim joined the music faculty of Kennesaw State University in 2005, with a stellar performance background. A native of Canada, she made her orchestral debut with the Calgary Philharmonic at the

Sarasate's Fantasy is in four movements, with a prelude that in essence amounts to another movement. The prelude is an adaptation of the Entr'acte to Act Four of the opera (the Aragonaise), and the first movement adapts the famous Habanera sung by Carmen in Act One (L'amour est un oiseau rebelle) – here, the little grace notes that Sarasate adds to the chromatic tune are perfect.

Sarasate expertly crafted the gentle second movement to foil the active music all around it, while the F sharp/D major juxtaposition of the third movement shines every bit as brightly as [it] does in its original guise (the Séguidilla aria of Act One).

Sarasate makes a direct link between the third movement and the frenetic Bohemian Dance (from Act Two) that is the fourth. Here, raw virtuosity takes over, providing the violinist an athletic workout not at all unlike the one that Bizet's original version provides for the dancers and orchestra.- Notes by Blair Johnston

Romeo and Juliet by Sergei Prokofiev

This ballet was the first work Prokofiev wrote upon returning to the Soviet Union in 1934. The music was not immediately received well and prompted the dancers to claim that they could not dance to it. By 1936 Prokofiev completed the ballet and made two suites for concert performance. The music is melodic, full of lush harmonies, and is incredibly descriptive of the Shakespeare drama.



KSU Symphony Orchestra Personnel

Kennesaw State University Symphony Orchestra

The Kennesaw State University Symphony Orchestra began in the fall of 2004. The 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 including the Atlanta Symphony Youth Orchestra, Georgia Youth Symphony Orchestra, Emory Youth Symphony Orchestra, Atlanta Youth Wind Symphony, and Metropolitan Youth Symphony Orchestra.

In its brief time, the KSU Orchestra has already collaborated with several groups and artists. Guest soloists have included Charles Neidich, Clarinet Professor at the Juilliard School; David Watkins, Robert Henry, and Alpin Hong, piano; Helen Kim, violin; Cathy Lynn and Allyson Fleck, violas; Jana Young, soprano; Charae Krueger, cello; and Doug Sommer, bass. In addition, each year the orchestra accompanies the winners of the KSU Concerto Competition. Guest conductors in the past have been Bridget Reischl, Director of Orchestral Activities at Oberlin College and Music Director of the Green Bay Symphony; Laura Jackson, Conducting Fellow with the Atlanta Symphony Orchestra and Kevin McMahon, Music Director of the Wheaton Symphony. Other collaborations have included performances of Haydn's *Lord Nelson Mass* and Mozart's *Requiem* with the KSU Choruses and productions of *The Yeomen of the Guard* by Gilbert and Sullivan, *The Elixir of Love* by Donizetti, *Gianni Schicchi* by Puccini and Menotti's *The Old Man and The Thief* with the KSU Opera.

The KSU Orchestra has also been fortunate to benefit from some exciting residencies including the Pro Arte Quartet, the Miami String Quartet, the American Horn Quartet; Alan Baer, Principal Tuba with the New York Philharmonic; violinists Joseph Lin and Peter Zazofsky; Albert Laszlo, Professor of Bass at Juilliard and Cincinnati Conservatory; and several members of the Atlanta Symphony Orchestra. The orchestra has also collaborated with several area schools including performances at Harrison High School and Kennesaw Mountain High School. The group has also performed at Brenau University's Pearce Auditorium. In 2010, the KSU Orchestra will host and perform at the College Orchestra Directors Association National Conference.

Flute

Holly Botella, Peachtree City, GA
Chelsea Estes, Atlanta, GA
Megan Grauso, Alpharetta, GA
Chelsea Wells, Kennesaw, GA

Piccolo

Chelsea Estes, Atlanta, GA

Oboe

Kerry Brunson, Nacogdoches, TX
Caitlin Dolenc, Hoschton, GA

English Horn

Caitlin Dolenc, Hoschton, GA

Clarinet

Tabitha Abernathy, Hiram, GA
Bora Moon, Seoul, South Korea
Theresa Stephens, Kennesaw, GA

Bass Clarinet

Theresa Stephens, Kennesaw, GA

Bassoon

Linda Rogers, Douglasville, GA

Tenor Saxophone

Max Watson, Lawrenceville, GA

Horn

Alex Depew, Kennesaw, GA
Alex Hansell, Roswell, GA
Melissa Harris, Gainesville, GA
Luke Rabun, Atlanta, GA
Elizabeth Wofford, Jasper, GA

Trumpet

Turner Millsaps, Peachtree City, GA
Lee Rutledge, Dallas, TX
Daniel White, Atlanta, GA

Trombone

Ryan Payne, Emerson, GA
Jordan Sellers, Marietta, GA

Bass Trombone

Sam Aumann, Canton, GA

Tuba

Austin Baxley, Austell, GA

Timpani

Mesia Austin, Atlanta, GA
Josh Madison, Marietta, GA

Piano

Brett Carson, Canton, GA

Violin 1

Tyler Mitchell, Co-Concertmaster
Powder Springs, GA
Adam von Housen, Co-Concertmaster
Woodstock, GA
Suzanne Bergs, Lawrenceville, GA
Daniel Bermel, San Antonio, TX
Brian Fredricks, Kennesaw, GA
Domenico Hueso, San Diego, CA
Keely McGreevy, Kennesaw, GA
William Myers, Kennesaw, GA

Violin 2

Christina Volz, Principal
Decatur, GA
Sam Bonilla, Acworth, GA
Erica Gordon, Marietta, GA
Jessica Hicks, Powder Springs, GA
Sean Kurkjian, Powder Springs, GA
Steven Melin, Lawrenceville, GA
Natalie Riney, Austell, GA
Vanessa Rodriguez, Kennesaw, GA

Viola

Blake Wright, Co-Principal
Marietta, GA
Kristi McKnight, Co-Principal
Lawrenceville, GA
Steven Bicknell, Acworth, GA
Emily Ferrari, Danvers, MA
Krystal Grau, Lawrenceville, GA
Evin Hanke, Alpharetta, GA
Alan Jaffe, Marietta, GA
Courtney Varner, Marietta, GA

Cello

Stefanie Tessler, Principal
North Plainfield, NJ
Jordan Jones-Cleaver, Dallas, TX
Ruth Anne Stuckey, Little Rock, AR
J Wolfson, Marietta, GA

Double Bass

Brandon McDaniel, Principal
Powder Springs, GA
Luis Catalan, Atlanta, GA
Sam Cauthorn, Marietta, GA
Louise DuBois, Atlanta, GA
Jordan Thomas, Marietta, GA

Percussion

Mesia Austin, Atlanta, GA
Pershaud Bolt, Omaha, NE
Zac Poore, Acworth, GA