



School of Music

presents

# Kennesaw State University

## **Wind Ensemble**

**Paul G. Davis, Music Director and Conductor**

## **Concert Band**

**John Culvahouse, Music Director and Conductor**

**Staci Hatmaker, Student Conductor**

**Ben Ereddia, Student Conductor**

Wednesday, November 19, 2008

8:00 pm

Dr. Bobbie Bailey & Family Performance Center  
Concert Hall

*Twenty-fifth Concert of the 2008-2009 season*

**Kennesaw State University  
School of Music**

**KSU Wind Ensemble  
Paul G. Davis, Music Director and Conductor**

**KSU Concert Band  
John Culvahouse, Music Director and Conductor  
Staci Hatmaker, Student Conductor  
Ben Ereddia, Student Conductor**

Wednesday, November 19, 2008  
8:00 pm  
Dr. Bobbie Bailey & Family Performance Center  
Performance Hall

**PROGRAM**

**Concord (1987)**

**Clare Grundman  
(1913-1996)**

**Carmen Suite (1874)**

**Georges Bizet  
(1838-1875)  
arr. Bullock**

**Kennesaw State University Concert Band**

**INTERMISSION**

**Rejouissance** (Fantasia on Ein Feste Burg) (1988) **James Curnow**  
(b. 1943)

**Lincolnshire Posy** (1939) **Percy Aldridge Grainger**  
(1882-1961)

1. "Lisbon" (Sailor's Song)
2. "Horkstow Grange" (The Miser and His Man: A Local Tragedy)
3. "Rufford Park Poachers" (Poaching Song)
4. "The Brisk Young Sailor" (who returned to wed his True Love)
5. "Lord Melbourne" (War Song)
6. "The Lost lady Found" (Dance Song)

**Serenade in E-flat Major,** **Wolfgang Amadeus Mozart**  
**KV 375** (1781) (1756-1791)

Finale: Allegro

**Southern Harmony** (1997) **Donald Grantham**  
(b. 1947)

Midnight Cry  
Wondrous Love  
Exhilaration  
Soldier's Return/Thorny Desert

**Sound the Bells!** (1994/2004) **John Williams**  
(b. 1932)  
arr. Lavender

**Kennesaw State University Wind Ensemble**

## PROGRAM NOTES

### CONCORD

*Concord* was commissioned by John Bourgeois and the United States Marine Band, and was first performed at the WASBE conference in Boston on July 21, 1987. The composition is based on three traditional New England tunes: “The White Cockade,” a fife-and-drum marching tune popular during the days of the American Revolution; “America,” written by William Billings, reflecting the independent spirit of the young nation; and “Yankee Doodle,” the obscure folk song which may have been first published between the battles of Lexington and Bunker Hill during the war.

### CHESTER

*Chester* is the third and final portion of Schuman’s *New England Triptych* and a brilliant climax to the set. The tune on which *Chester* is based was a famous American Revolutionary hymn and marching song of the same name. It was practically the unofficial national anthem during the war. Schuman developed and extended the orchestral version, making *Chester* into an overture for band, and it has become one of the great classics for band music in the United States. In the first section Schuman introduces the tune first in the woodwinds and then in the brass. In the next section the melody is given a more contemporary setting with mid-20th-century rhythmic and harmonic devices utilized to sustain interest. The closing section brings back the hymn-like treatment of the theme, and the work is brought to a dramatic close.

### CARMEN SUITE

Bizet’s opera “Carmen” is based on the 1845 novella of the same title authored by Prosper Mérimée. It was adapted as a libretto by Melihac and Halevy, and first performed at the Paris Opera-Comique in March of 1875. Typical Opera-Comique productions contained chastity and lightweight fare. This opera’s portrayal of sexual passion and jealousy, along with powerfully realistic drama scandalized the initial audiences by its “obscenity” and “immorality.” Bizet lived the final three months of his life disheartened by the apparent failure of his new work. The opera has since become one of the most popular and frequently performed operas in the repertoire.

## Kennesaw State University

### Upcoming Music Events

**Thursday, November 20**

Kennesaw State University

***Gospel Choir***

8:00 pm • Bailey Performance Center Performance Hall

**Saturday, November 22**

Kennesaw State University

***Opera Gala***

8:00 pm • Bailey Performance Center Performance Hall

**Monday, November 24**

Kennesaw State University

***Percussion Ensemble***

8:00 pm • Bailey Performance Center Performance Hall

**Tuesday, December 2**

Kennesaw State University

***Choral Ensemble Holiday Concert***

8:00 pm • Bailey Performance Center Performance Hall

**Tuesday, January 13, 2009**

Kennesaw State University Faculty Artist Recital

***Helen Kim, violin***

***with Robert Henry, piano***

8:00 pm • Bailey Performance Center Performance Hall

**Friday, January 16**

Kennesaw State University Faculty Artist Recital

***David Watkins, piano***

8:00 pm • Bailey Performance Center Performance Hall

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

**Kennesaw State University  
School of Music**

Dr. Charles Schwartz, Interim Director

**Conducting Faculty**

Dr. Michael Alexander, KSU Orchestras

Dr. John Culvahouse, KSU Concert Band

Dr. Paul G. Davis, KSU Wind Ensemble

Dr. Alison Mann, KSU Women's Chorus

Dr. Leslie Blackwell, KSU Chorale and Chamber Singers

Dr. Russell Young, KSU Opera

**Instrumental Wind and Percussion Faculty**

Christina Smith, Flute

Rob Cronin, Flute

Elizabeth Koch, Oboe

Ted Gurch, Clarinet

John Warren, Clarinet

Linda Najarian, Bassoon

Thomas Witte, Horn

Thomas Hooten, Trumpet

Jennifer Marotta, Trumpet

Richard Brady, Trombone

George Curran, Trombone

Tom Gibson, Trombone

Bernard Flythe, Tuba and Euphonium

Michael Moore, Tuba and Euhonium

John Lawless, Percussion

**REJOUISSANCE**

“Rejouissance” is a French word meaning enjoyment, or make happy. Its English counterpart is “rejoicing.” In music of the 17<sup>th</sup> and 18<sup>th</sup> centuries, the term was used to denote a short composition of a lively or playful nature, which brings enjoyment to the listener.

This work is a composition in which “free flight of fancy” prevails over contemporary conventions of form or style. The work builds its free style from motives found in Martin Luther’s Chorale, “Ein Feste Burg” (A Mighty Fortress Is Our God). The motives continue to intertwine various musical characters, finally arriving at a brilliant and complete presentation of the famous chorale.

**LINCOLNSHIRE POSY**

The *Lincolnshire Posy* is a group of English Folksongs “gathered in Lincolnshire (England) by Lucy E. Broadwood and Percy Aldridge Grainger and set for Wind Band by Percy Aldridge Grainger.”

Grainger writes, “*Lincolnshire Posy*, as a whole work, was conceived and scored by me direct for wind band early in 1937. Five, out of the six movements of which it is made up, existed in no other finished form, though most of these movements (as is the case with almost all my compositions and settings, for whatever medium) were indebted, more or less, to unfinished sketches for a variety of mediums covering many years (in this case the sketches date from 1905 to 1937). These indebtednesses are stated in the scores.”

He continues to write, “This bunch of ‘musical wildflowers’ (hence the title ‘Lincolnshire Posy’) is based on folksongs collected in Lincolnshire, England (one noted by Miss Lucy E. Broadwood; the other five noted by me, mainly in the yeas 1905-06, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody – a musical portrait of the singer’s personality no less than of his habits of song – his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesque delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone.”

## SERENADE IN E-FLAT MAJOR, KV 375

In middle-eighteenth-century Europe, societies of noblemen found they wanted a musical accompaniment to their meals, and musical entertainment for their parties and other social events, indoors and outdoors. The wind octet consisting of pairs of oboes, clarinets, horns, and bassoons -- given its own German name, Harmonie -- proved the ideal medium, and many aristocrats established their own private octets; even public taverns and other gathering-spots would engage the services of a professional wind band.

Mozart wrote in a letter to his father on November 3, 1781: "I wrote this music on St. Theresa's Day -- for the ... sister-in-law of Herr von Hickl, the court painter, at whose house it was performed for the first time. ... The chief reason why I wrote it was in order to let Herr von Strack, who goes there every day, hear something of my composition. And so I wrote it rather carefully. I was applauded by all, too. On St. Theresa's night it was performed in three different places." Strack was the Emperor's valet-de-chamber, and it's clear that Mozart was hoping to win a position in the court of Joseph II, who eventually set up a wind band but didn't hire Mozart and relegated the band to playing transcriptions of operas and ballets. Nonetheless, Mozart's "careful" writing produced a masterpiece of the wind repertoire in five movements -- all in the home key of E-flat Major to accommodate the valveless horn of the period -- that evokes the masterful symmetry and playfulness typical of his serenades and divertimenti.

## SOUTHERN HARMONY

In 1835, William "Singin' Billy" Walker's songbook SOUTHERN HARMONY was first published. This remarkable collection contains, according to its title page, "a choice collection of tunes, hymns, psalms, odes and anthems; selected from the most eminent authors in the United States." In fact, few of the numbers in the book are identified as the work of a particular composer. Many are folksongs (provided with religious texts), others are traditional sacred tunes, while some are revival songs that were widely known and sung throughout the south. The book was immensely popular, selling an amazing 600,000 copies before the Civil War, and was commonly stocked "along with groceries and tobacco" in general stores across the American frontier. From 1884 until World War II, an annual all-

## Kennesaw State University Wind Ensemble

Performers are listed alphabetically.  
All performers are considered principal players.

### FLUTE/PICCOLO

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

### OBOE/ENGLISH HORN

Kerry Brunson, Nacogdoches, TX  
Caitlin Eicholtz Dolenc, Hoschton, GA  
Emily Marie Patterson, Kennesaw, GA

### CLARINET

Tabitha Abernathy, Hiram, GA  
Brandon Bell, Buford, GA  
Bora Moon, Seoul, Korea  
Neil Newcomb, Flowery Branch, GA  
Emily Palmer, Kokomo, IN  
Theresa Stephens, Kennesaw, GA

### BASS CLARINET

Connor Schmeckpeper, Acworth, GA  
Eric Stomackin, Covington, GA

### ALTO SAXOPHONE

Chris Cassino, Powder Springs, GA  
Logan Dugger, Kingston, GA  
Kenneth Watson, Augusta, GA

### TENOR SAXOPHONE

Noah Vece, Kennesaw, GA

### BARITONE SAXOPHONE

John Pollard, Rome, GA

### BASSOON

Ben Ereddia, Kennesaw, GA  
Linda Rogers, Douglasville, GA

### PIANO

Brett Carson, Roswell, GA

### TRUMPET

Turner Milsaps, Peachtree City, GA  
Alex Oberkofler, Marietta, GA  
Lee Rutledge, Dallas, TX  
Julie Simpson, Austell, GA  
Peter Gustav Westin, II, Acworth, GA  
Daniel White, Atlanta, GA

### HORN

Andrew Creamer, Marietta, GA  
Alex Depew, Kennesaw, GA  
Megan Gribble, Marietta, GA  
Alex Hansell, Roswell, GA  
Melissa Harris, Gainesville, GA  
Luke Rabun, Atlanta, GA

### TROMBONE

Sam Aumann, Canton, GA (Bass)  
Christopher Hinnant, Woodstock, GA  
Daniel New, Marietta, GA  
Ryan Payne, Emerson, GA  
Ben Ray, Acworth, GA  
Jordan Sellers, Marietta, GA

### EUPHONIUM

Schai Daniel, Winder, GA  
Staci Hatmaker, Lawrenceville, GA

### TUBA

Austin Baxley, Kennesaw, GA

### BASS

Sam Cauthorn, Powder Springs, GA

### PERCUSSION

Pershaud Robert Bolt, Omaha, NE  
Jefferson Doyle, Canton, GA  
Jordan Lowery, Norfolk, VA  
Joshua Madison, Marietta, GA  
Zac Poore, Acworth, GA  
Kristen Riddick, Kennesaw, GA

## Kennesaw State University Concert Band

Performers are listed alphabetically.  
All performers are considered principal performers

### FLUTE

Stephanie Aiken, Bolingbroke, GA  
Kaitlyn Burnett, Dawsonville, GA  
Courtney Hamilton, Kennesaw, GA  
Justin Murray, Acworth, GA  
Stephanie Ross, Fayetteville, GA  
Calah C. Smith, Stone Mountain, GA  
Angelica Zeller, Greenwood Lake, NY

### OBOE

Daniel Rhiner, Rome, GA

### CLARINET

Rachel Becker, Ellijay, GA  
Katherine Cook, Loganville, GA  
Amanda Daniel, Powder Springs, GA  
Rae King, Rome, GA  
Erin Lehnert, Woodstock, GA

### ALTO SAXOPHONE

James Logan, Ellijay, GA  
Kate Phillips, Kennesaw, GA  
Clinton Hinckley, Acworth, GA  
Stephen Ward, Rome, GA

### TENOR SAXOPHONE

Nick Carilli, Kennesaw, GA

### BARITONE SAXOPHONE

Benjamin Miles, Griffin, GA

### TRUMPET

Staci Hatmaker, Lawrenceville, GA  
Julie Simpson, Austell, GA  
Graham Watt, Stone Mountain, GA

### HORN

Schai Daniel, Winder, GA  
Kimberly Zientarski, Pittsburg, PA

### TROMBONE

Matthew Dempsey, Grantville, GA  
Daniel Laukka, Ellijay, GA  
Breon Reynolds, Lawrenceville, GA (bass)

### EUPHONIUM

Justin Nicholas Williams, Hiram, GA  
Stephanie Seay, Fort Oglethorpe, GA

### TIMPANI

Luke Rabun, Atlanta, GA

### PERCUSSION

Danny Bermel, San Antonio, TX  
Pershaud Bolt, Omaha, NE  
Jordan Lowery, Norfolk, VA  
Joshua Madison, Marietta, GA  
Zac Poore, Acworth, GA

day mass performance of selections from SOUTHERN HARMONY, called the ‘Benton Big Singing’ was held on the Benton, Kentucky courthouse lawn. The event drew participants from Kentucky, Tennessee, Missouri and Illinois.

The music of SOUTHERN HARMONY has a somewhat exotic sound to modern audiences. The tunes often use modal or pentatonic rather than major or minor scales. The harmony is even more out of the ordinary, employing chord positions, voice leading and progressions that are far removed from the European music that dominated concert halls at the time. These harmonizations were dismissed as crude and primitive when they first appeared. Now they are regarded as inventive, unique, and powerfully representative of the American character.

In his use of several tunes from SOUTHERN HARMONY, Donald Grantham has attempted to preserve the flavor of the original vocal works in a setting that fully realizes the potential of the wind ensemble and the individual characteristics of each song.

## SOUND THE BELLS!

The composer, John Williams, writes:

In 1993, I led the Boston Pops Orchestra on a tour of Japan where the orchestra has played many times for wonderfully friendly and enthusiastic audiences. That particular tour was nearly contemporaneous with the wedding of Crown Prince Naruhito and Masako Owada, and I thought our concerts would present a good opportunity to celebrate the event by offering a fanfare written especially for these concerts.

I’ve always been fascinated by the huge Japanese temple bells, and while I made no attempt to emulate these, they were a kind of inspiration for the prominent use of percussion. *Sound the Bells!* was originally written for brass and percussion only, and I later orchestrated it for full orchestra for use on our Boston Pops concerts.

**JOHN N. CULVAHOUSE****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 where he directed high school, middle school, and elementary school bands. 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. Mentors and major professors include Stanley Barnes, WJ Julian, William J. Moody, and James Copenhaver.

Dr. Culvahouse has served as a conductor, 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, Music Educators National Conference, East Tennessee School Band and Orchestra Association, Phi Mu Alpha Sinfonia (Former Epsilon Lambda Chapter Advisor), Phi Beta Mu (Tennessee Chapter Past-President and South Carolina Chapter Past-Vice-President), Pi Kappa Lambda, Kappa Kappa Psi (Honorary), and the National Band Association where he has served on the Board of Directors on four occasions. As a long time NBA member, he conducted bands at the 1980, 1988, and 1994 conventions, including a 1988 performance by the Sumter, SC High School Symphonic Band. His NBA service began as Tennessee State Chair in the late 1970s, continued as an elected High School Representative, elected Representative At-Large, Southern Division Chair, and he was recently elected First Vice-President/President Elect for the 2008-2012 Biennia.

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 served as President of the Southeastern Conference Band Directors Association and served as Chair of that organization's Commission Project Committee. He was presented the coveted Orpheus Award by Phi Mu Alpha Sinfonia Fraternity in 2006 and The National Band Association on six occasions has presented him the Citation of Excellence.

**PAUL G. DAVIS****CONDUCTOR**

**Paul G. Davis** comes to the podium with an extensive professional background that spans both the classical and jazz idioms in conducting, performance and teaching. In constant demand as a conductor and clinician, his musical activities have taken him throughout the United States, Canada and Europe, including numerous Regional and All-State concerts and a highly acclaimed concert with the Grand Orchestre d'Harmonie des Guides of Brussels, Belgium.

Dr. Davis holds the Doctor of Musical Arts degree in Conducting from The University of Texas at Austin. As Assistant Professor of Music at Kennesaw State University, he conducts the KSU Wind Ensemble and the KSU Faculty Chamber Players, and teaches Conducting.

Prior to his appointment KSU, Dr. Davis served as a member of the conducting faculties at the University of Alabama School of Music, the Petrie School of Music at Converse College in South Carolina and at Rhodes College in Memphis, Tennessee. He has conducted celebrated performances of the Alabama Wind Ensemble, the Alabama Chamber Winds, the Huxford Symphony Orchestra and OperAlaBama as well as being Founder and Music Director of the Rhodes Chamber Players in Memphis. As a supporter of new music, he led a commissioning project to produce Donald Grantham's "From 'An Alabama Songbook,'" and recently collaborated with Ballet Memphis in a full stage production of Michael Whalen's "Shadows of October."

Dr. Davis is a guest conductor for the St. Cloud Symphony Orchestra for the 2008-09 season, and served two seasons as Music Director for the Spartanburg Philharmonic Orchestra. He is also the founder and Music Director of the Carolina Jazz Orchestra, and served five seasons as Music Director of the Spokane Jazz Orchestra in Washington.

His diverse experience as a performer ranges from appearances with the Memphis Symphony to the Amy Grant NBC Christmas telecast and includes the Spokane Symphony Orchestra and the Montana Summer Symphony. In his capacity as conductor and performer, he has worked with such artists as Kevin Mahogany, Bob Mintzer of the Yellowjackets, Doc Severinsen, Maynard Ferguson, and Ernie Watts. Other conducting activities include work with Fred Mills of the Canadian Brass, the Dallas Wind Symphony, the Empire Brass and the Monarch Brass.