

## Kennesaw State University

### Upcoming Music Events

**Wednesday, April 22, 2009**

Kennesaw State University

*Symphony Orchestra*

8:00 pm • Bailey Performance Center Performance Hall

**Friday, April 24, 2009**

Kennesaw State University

*Choral Ensembles*

*Choirs in "3-D": The Music of  
Dawson, Debussy, and Duruflé*

8:00 pm • Mt. Bethel United Methodist Church

**Saturday, April 25, 2009**

Kennesaw State University

*Community and Alumni Choir*

8:00 pm • Bailey Performance Center Performance Hall

**Sunday, May 3, 2009**

Kennesaw State University

*Georgia Youth Symphony Orchestra*

7:00 pm • Bailey Performance Center Performance Hall

For the most current information, please visit

<http://www.kennesaw.edu/arts/events/>



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

Brandon McDaniel, Student Conductor

Monday, April 20, 2009

8:00 pm

Dr. Bobbie Bailey & Family Performance Center

Performance Hall

*Fifty-ninth Concert of the 2008-2009 season*

**Kennesaw State University  
School of Music**

**Kennesaw State University  
Concert Band and Wind Ensemble  
John Culvahouse, Music Director and Conductor  
Paul Davis, Music Director and Conductor**

**Staci Hatmaker, Student conductor  
Brandon McDaniel, Student Conuctor**

Monday, April 20, 2009  
8:00 pm

Dr. Bobbie Bailey & Family Performance Center  
Performance Hall

**PROGRAM**

- |  |                                       |
|--|---------------------------------------|
| English Folksong Suite (1924)              | Ralph Vaughan Williams<br>(1872-1958) |
| I. March: "Seventeen Come Sunday"          |                                       |
| II. Intermezzo: "My Bonnie Boy"            |                                       |
| III. March: "Folk Songs from Somerset"     |                                       |
| <br>                                       |                                       |
| Symphonic Dance No. 2 "The Maskers" (1965) | Clifton Williams<br>(1923-1976)       |
| <br>                                       |                                       |
| Serenade for Band (1961)                   | Vincent Persichetti<br>(1915-1987)    |
| I. Pastoral                                |                                       |
| II. Humoreske                              |                                       |
| III. Nocturne                              |                                       |
| IV. Intermezzo                             |                                       |
| V. Capriccio                               |                                       |
| <br>                                       |                                       |
| Fandango (1952)                            | Ralph Perkins<br>(1908-1988)          |

**Kennesaw State University Concert Band**



## **PROGRAM NOTES**

### **ENGLISH FOLKSONG SUITE**

British composer Ralph Vaughan Williams is one of the most eminent of 20th-century composers. He has been credited with establishing a "new nationalist style based on English folk traditions." He systematically rejected foreign Romantic influences and sought inspiration from native material, including Elizabethan and Jacobean music as well as English folk songs. He began collecting traditional folk songs from the counties of Somerset and Norfolk in 1902, and ultimately collected more than 800. Adapting their modal harmonies and striking rhythms, he created an entirely individual style.

This suite, written in 1923, blends Vaughan Williams' own ideas with well-known folk songs. The suite consists of three movements: March, Intermezzo and another March, all of which are subtitled with English folk song names. The first march is based upon Seventeen Come Sunday, the Intermezzo upon My Bonny Boy and the final movement on Folk Songs from Somerset. The piece has also been arranged for full orchestra and brass band by Vaughan Williams' student Gordon Jacob. Vaughan Williams also composed nine symphonies and four operas and was active with amateur music groups, conducting and composing for choirs, brass bands and film.

### **SYMPHONIC DANCE NO. 2, THE MASKERS**

Clifton Williams is widely acclaimed as a composer of serious music for the wind band. His compositions have become core to the repertoire for wind bands worldwide. "Symphonic Dance No. 2" is one of a group of five works originally commissioned by the Minnie Stevens Piper Foundation commemorating the twenty-fifth anniversary of the San Antonio Symphony Orchestra. In refashioning the dances for symphonic band, Williams achieves a new dimension of sound and color while adding fresh excitement to wind band literature.

"The Maskers" is programmatic only in that the listener's imagination may conjure visions of colorfully costumed dancers at a masked ball. Its first performance in its wind band form was conducted by Frederick Fennell in December 1967 at the University of Miami School of Music, where Williams was Chair of the Theory-Composition department.

## 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

### CLARINET

Tabitha Abernathy, Hiram, GA  
Bora Moon, Seoul, Korea  
Neil Newcomb, Flowery Branch, GA  
Theresa Stephens, Kennesaw, GA

### BASS CLARINET

Rae King, Rome, GA

### ALTO SAXOPHONE

Brandon Bell, Buford, GA  
John Pollard, Rome, GA

### TENOR SAXOPHONE

Kenneth Watson, Atlanta, GA

### BARITONE SAXOPHONE

Noah Vece, Kennesaw, GA

### BASSOON (SAXOPHONE)

Benjamin Miles, Griffin, GA  
Nick Carilli, Atlanta, GA

### PIANO

Sungyong Ahn Lee, Marietta, GA

### TRUMPET

Jeremy Cope, Kennesaw, GA  
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

Alex Depew, Kennesaw, GA  
Megan Gribble, Marietta, GA  
Alex Hansell, Roswell, GA  
Melissa Harris, Gainesville, GA  
Beth Wofford, Jasper, GA

### TROMBONE

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

### EUPHONIUM

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

### TUBA

Austin Baxley, Kennesaw, GA  
Stephen Turner, Kennesaw, GA

### PERCUSSION

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

## SERENADE NO. 11

There have been few more universally admired twentieth-century American composers than Vincent Persichetti. His contributions have enriched the entire musical literature and his influence as performer and teacher is immeasurable.

More than any other major American composer, Persichetti poured his talents into the literature for wind band. From the Serenade for Ten Wind Instruments, Op. 1 to the Parable for Band, Op. 121, he provided performers and audiences with a body of music of unparalleled excellence. Of his 14 band works, four are of major proportions: Masquerade, Parable, A Lincoln Address and Symphony for Band. Of lesser compositional importance, the Divertimento is nevertheless one of the most widely performed works in the entire repertoire.

The Serenade No. 11 was commissioned by Frank Battisti and the Ithaca (NY) High School Band. It is the eleventh of Persichetti's fourteen serenades, which are composed for various instrumental combinations.

## FANDANGO

Originally published in 1952 as a piano solo, Fandango lends itself well to the wind band medium. The fandango is a Spanish dance in  $\frac{3}{4}$  time, originally danced by a couple to the accompaniment of guitar and castanets. It first appeared in Spain in the early eighteenth century. Perkins' Fandango has much of the descriptive feeling of the Spanish dance. Fire, spirit and excitement pervade the beginning and ending. A midsection offers quiet contrast to the excitement of the remainder of the work.

## PRELUDE

The Preludes of Sergey Rachmaninov (1873-1943) are well loved and known for their evocation of mood, imagination, and texture. The composer was only 19 years old when he created the magnificent Prelude in C# Minor, Op.3 No.2. Even after more than a hundred years, his compositions are still some of the most powerful and demanding ever composed for the piano.

## Kennesaw State University Concert Band

Performers are listed alphabetically.

This transcription for Brass and Percussion is by Peter Gustav Westin II, who is an undergraduate music student at KSU and is the 2009 winner of the KSU composition competition. Peter's winning work is entitled Suite in G. The third movement, which is a rhapsody on Danish and Norwegian themes, will be performed in fall of 2009 by the KSU Orchestra.

### AMERICAN OVERTURE

This overture was written for the U.S. Army Field Band and dedicated to Chester E. Whiting. The piece is in neomodern style, flavored strongly with Lydian and Mixolydian modes. Its musical architecture is a very free adaptation of sonata form. The musical material borders on the folk tune idiom although there are no direct quotes from any folk tunes. The work calls for near-virtuoso playing by several sections, especially the horns. It remains his most successful work and in his words, he is "hard pressed to duplicate its success."

### FAIREST OF THE FAIR

John Philip Sousa was a prolific composer of marches, as well as other music in forms not necessarily associated with his legendary name. The year 1908 was the leanest he had ever known in this medium, which had made his name so familiar to music listeners the world over.

Part of the summer in 1908 was spent writing The Fairest of the Fair at the then very popular and exclusive Adirondack resort at Saranac Lake, New York. Sousa was probably resting for the coming fall season, which opened at Willow Grove Park, a popular and very fashionable amusement center outside of Philadelphia. Prior to this, he had visited with his eighty-two year old mother who died during the Willow Grove engagement. In this work, Sousa may have been quietly saying his personal farewell to his mother.

The Fairest of the Fair came to be so-called according to the following story, which is recounted by Paul E. Bierley in his book, John Philip Sousa, a Descriptive Catalog of His Works:

The Boston Food Fair was an annual exposition and music jubilee held by the Boston Retail Grocers Association. In fairs before 1908,

#### FLUTE

Stephanie Aiken, Bolingbroke, GA  
Kaitlyn Burtnett, Dawsonville, GA  
Tessa Diederich, Jasper, GA  
Courtney Hamilton, Kennesaw, GA  
Justin Murray, Acworth, GA  
Darcy Parker, Woodstock, GA  
Stephanie Ross, Fayetteville, GA  
Calah C. Smith, Stone Mountain, GA  
Angelica Zeller, Greenwood Lake, NY

#### OBOE

Emily Patterson, Kennesaw, GA  
Daniel Rhiner, Rome, GA

#### CLARINET

Jessica Christo, Tucson, AZ  
Katherine Cook, Loganville, GA  
Amanda Daniel, Powder Springs, GA  
Rae King, Rome, GA  
Blake Wright, Marietta, GA

#### BASS CLARINET

Ben Ray, Acworth, GA

#### BASSOON

John Loch, Marietta, GA

#### ALTO SAXOPHONE

James Logan, Ellijay, GA  
Kate Phillips, Kennesaw, GA  
Clinton Hinckley, Acworth, GA  
Nick Rotondo, Acworth, GA  
Michael Rowland, Hartwell, GA  
Stephen Ward, Rome, GA

#### TENOR SAXOPHONE

Justin Nicholas Williams, Hiram, GA

#### BARITONE SAXOPHONE

Benjamin Miles, Griffin, GA

#### TRUMPET

Jeremy Cope, Cartersville, GA  
Megan Gribble, Marietta, GA  
Sera Turgut, Marietta, GA

#### HORN

Jessica Richmond, Kennesaw, GA

#### TROMBONE

Lynda Jones, Powder Springs, GA  
Breon Reynolds, Lawrenceville, GA (bass)

#### EUPHONIUM

Staci Hatmaker, Lawrenceville, GA

#### TUBA

Carl Jones, Powder Springs, GA  
Joshua Tidwell, Kennesaw, GA

#### TIMPANI

James Shealy, Powder Springs, GA

#### PERCUSSION

Danny Bermel, San Antonio, TX  
Brandon McDaniel, Power Springs, GA  
Adrian Tong, Marietta, GA

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.

Sousa had been impressed by the beauty and charm of one particular young lady who was the center of attention of the displays in which she was employed. He made a mental note that he would some day transfer his impressions of her into music. When the invitation came for the Sousa Band to play a twenty-day engagement in 1908, he wrote this march. Remembering the comely girl, he entitled the new march "The Fairest of the Fair."

### **SYMPHONY OF THEMES OF JOHN PHILIP SOUSA**

The composer writes, "Stirred and fascinated by the music of John Philip Sousa since childhood, I still get a chill upon hearing the piccolo obbligato in the trio of "The Stars and Stripes Forever." While the thought of transforming popular march music into a legitimate piece for concert stage had a lot of intellectual appeal, I figured that any attempt I made to pay homage to Sousa would be misunderstood. But artistic challenge won out and I started working on what to become the second movement of the symphony in the winter of 1990-91.

I began to envision the work as a four-movement symphony classically constructed. It would have a first movement written in sonata allegro form, a slow movement, a scherzo and a finale. Each of the four sections would be based on a different Sousa march.

Sousa's melodies are all strong and of a wide variety of architectural styles. They range from the complexity of "Hands Across the Sea" to the simplicity of "Washington Post." All are stirring, intense, and above all, really fun to listen to. This is what makes Sousa's music "classic." I hope listeners have as much of an adventure listening to his as I did putting it together.

### **FROM "AN ALABAMA SONGBOOK"**

Alabama has a rich, varied and wide-ranging musical tradition that is celebrated in Byron Arnold's An Alabama Songbook, edited with an introduction by Robert Halli, Jr. From this excellent collection, Donald Grantham selected seven highly contrasting and representative songs and presented them in the five movement work, From "An Alabama Songbook

Each movement represents various aspects of Alabama life. The first movement is based on children's songs of party games and dancing.

The second is a beautiful and simple lullaby. The third movement incorporates two work songs associated with laying track for the railroad. The straw boss set the rhythm and indicated the pace at which the workers were to maneuver the one-ton rails. These workers took their name from the Gandy Manufacturing Company of Chicago, who manufactured the tools used for the process. The fourth movement is based on the most famous spiritual in the South, and the final movement is a lively banjo tune, typical of minstrel shows of the early twentieth century.

### **SYMPHONIC DANCES FROM “WEST SIDE STORY”**

“West Side Story” was Bernstein’s greatest popular success. Characterized as an American “Romeo and Juliet,” the work is noted for its extraordinary dance sequences, melodic characterization, musical continuity, cohesive plot construction, and excellent orchestration. With a romantic setting against a background of social, racial and ethnic strife, Bernstein’s music reflects the countless emotions which permeate Stephen Sondheim’s lyrics. From a basic mood of studied nonchalance and defiance by the juvenile set, the music at times becomes devout and tender, then suddenly dynamic in intensity.

### **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,