

Kennesaw State University Wind Ensemble

FLUTES

Aurelia Johnson, *
Carey Moore, *
Yoon Yung Seo *
Kim Lemmick, Piccolo*
Brynn Maddux
Tomoko Orui
Marcus Harrison
Candice Gaylor
Tunrade Adebayo

OBOES

Nancy Davis*
Melissa Zimmerman

CLARINETS

Genia Standridge*
Christy Hearn
Theresa Stephens, Eb
Shannon Hampton
Jonathan Peach, bass
Faye Besharat
Nicole Larsen, bass

BASSOONS

Tara Dooley*
Linda Rogers*

SAXOPHONES

Seth Bates *
Justin Lade
Taylor Hall, Tenor
Michael Miccoli, Baritone

TRUMPETS

Brian Reith *
Michael Hurt *
Jason Sneath
Katrina Palmer
Sam Yim
Matt Hankins
John Bicknell
Aaron Harkins
Ben Rice

HORNS

Anna Dodd*
Cole McDonald*
Katie Anderson

TROMBONES

Nicholas Alipaz *
Kirk Stroud *
Charlie Currie, bass
Robert Hays
Zachary Smith
Crystal Penland
David O' Rourke

EUPHONIUMS

Jimmy Poteat *
William Abbott

TUBAS

Scott Purcell *
Vince Jackson
Pharon Brown

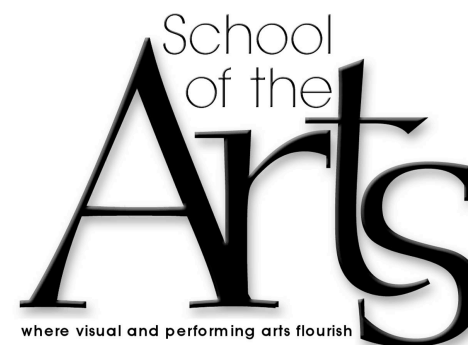
PERCUSSION

Jason Kunberger *
Brittany Cromer *
Greg Malejko

PIANO

Richard Harris

* = Principal/Co-Principal



Department of Music
Musical Arts Series
presents

Kennesaw State University Wind Ensemble, Chamber Singers and Chorale Peter Witte and Leslie Blackwell, Conductors

With Special Guests

Georgia Perimeter College Wind Ensemble G. Allen Barbee, Conductor

Thursday, October 16, 2003
8:00 p.m.
Stillwell Theater

4th concert of the 2003/2004 Musical Arts Series season

Program

Kennesaw State University Wind Ensemble**An Outdoor Overture****Aaron Copland**
(1900-1990)**Old American Songs**The Little Horses
Zion's Walls
At The River
Ching A Ring Chaw**Copland/Duffy****KSU Chorale and Chamber Singers****American Guernica****Aldolphus Hailstork**
(b. 1941)

Richard Harris, piano

Porgy and Bess Selections**George Gershwin/Bennett**
(1898-1937)

INTERMISSION

Georgia Perimeter College Wind Ensemble**Festive Overture, Opus 96****Dmitri Shostakovich/Hunsberger**
(1906-1975)**Nimrod from "Enigma Variations"****Edward Elgar/Bocook**
(1857-1934)**Bugler's Holiday****Leroy Anderson**
(1908-1975)

Jeffrey Maddox, Sally Stratton, Stephen Tusing, trumpets

Variations on a Shaker Melody**Aaron Copland****March from "Symphonic Metamorphosis"****Paul Hindemith/Wilson**
(1895-1963)**Combined Ensembles****Semper Fidelis****John Philip Sousa**
(1854-1932)**Georgia Perimeter College Wind Ensemble****FLUTE/PICCOLO**Frankie Cavanah
Nancy Wilson
Dani DeVous
Julia Torbert
Carolyn Byl
Melodee Smith
Laura Herbin
Eun Hye Grace Park**OBOE**Camie Young
Linda Schwartz (English horn)**BASSOON**

Philip A. Thomas

CLARINETDiane Hargreaves
Joel Barker
Miriam Bagully
Bill Csuka
Linda Fountain
Kirstin Berglund
Laurie Beggs
Terry Akridge
Jane Bridges
John Freeman**BASS CLARINET**

Thomas Gordon

ALTO SAXOPHONEBob Kemp
Joyce Sweeney**TENOR SAXOPHONE**

Bob Baker

TRUMPETJeffrey Maddox
Sally Stratton
Stephen Tusing
Betsy Sargent
Steve Clevenger
John Groeninger
Garry Bubbenheim
Mark Pavlovich
Patrick Peterson
Alton L. Bryant
Carson Dance**HORN**Karen Foerch
James McCarty
Tracie Ferguson
Diana Light**TROMBONE**Mike Wilson
Bob Schwartz
Scott Johnson**BASS TROMBONE**

Bruce Hall

EUPHONIUMPaul McKibben
Les Dance
Michael Sweeney
Raymond Castleberry**PERCUSSION**Scott Jones (timpani)
Jennifer Gregory
Beth Massengale
Dale Akridge

Kennesaw State University Chorale

Soprano

Jenny Allen	Christina Infusino
Keely Bray	Donna Lankford
Amanda Brue	Katie McCollum
Jennifer Cascioli	Elica Mori
Lindsey Cash	Joanna Palmer
Stacy Chambers	Michelle Patrick
Sara Coleman	Juliana Peterlini
Samantha Cook	Harriet Richards
Danielle Cousineau	Elizabeth Robinson
Nancelia Crider	Melissa Russell
Rachel Dalfonso	Karen Stalley
Kristin Doud	Lauren Villnow
Tatjana Flanagan	Jennifer Watts
Chelsea Fuller	Sarah Wellman
Rie Hosoi	Christi Yeagar

Alto

Megan Abernathy	Carol Meyhoefer
Erin Bell	Rachel Mirpour
Tara Demianyk	Azalea Moss
Katie Farrell	Allison Mullins
Amanda Glass	Megan Null
Kayce Grogan	Allyson Ponder
Heather Guerro	Valerie Pool
Katharina Henry	Emily Fox
Abigail Hicks	Suzanne Tran
Lynn Kunkel	Alicia Shelton
Cari Martin	Allison Varagona
Leah Maschke	

Tenor

Joshua Allen	Patrick Kelly
William Ashworth	Chris Nelson
Matt Baker	David Pledger
Brian Van Buskirk	Rob Schumann
Brian Chamberlain	James Walker

Bass

Mark Benson	William Mayo
Pat Cates	Brandon Petherick
Justin Collins	Warren Peterson
Mark Fiddie	Chad Silvers
Amore' Francis	Daniel Waddell
Hess "Doc" Hall	Nathan Whitehurst
JuHak Lee	

The Georgia Perimeter College Wind Ensemble was formed in the fall of 1967 with 8 members as the DeKalb College Band at DeKalb Community College. Dr. Thomas Anderson conducted their first performance at the dedication of the Fine Arts Building in April, 1968. In 1974, the name changed to the DeKalb Wind Ensemble at DeKalb College. The band was invited to many regional and national conventions throughout the southeast. Today, as community outreach vehicles of Georgia Perimeter College, the GPC Wind Ensemble and Concert Band are dedicated to the performance of standard as well as new works for the wind ensemble at GPC and surrounding venues. Its membership includes students from GPC and other area colleges and schools, as well as community and professional musicians from throughout the metropolitan Atlanta area.

G. Allen Barbee received his Master of Music degree from DePaul University in Chicago. While there he founded and directed the Belden Consort, a professional chamber music ensemble, and was Assistant Conductor of the Chicago Philharmonia. Allen received his Bachelor of Music degree from Furman University in Greenville, SC. He is on the faculties of Georgia Perimeter College, Metropolitan Youth Symphony Orchestra, and New School of Music where he is an owner, and he conducts, performs on all woodwind instruments, and adjudicates throughout the southeast. Allen is also the General Manager of NSM Foundation which houses the Gwinnett Orchestra and GO Winds!, both where he is principal oboe, and the Gwinnett Youth Orchestra. This is his second season as Director of the GPC Wind Ensemble.

Formed in 1996, the **Kennesaw State University Wind Ensemble** performs a diverse repertoire for winds and percussion encompassing chamber music, wind ensemble repertoire and works for large bands. Regularly the KSU Wind Ensemble is visited by leading composers, performers, and conductors. Recent guests include Quartetto Gelato, Saxophonist Tim McAllister, The Detroit Chamber Winds and Strings, composer Jennifer Higdon, and members of the orchestras in Boston and Atlanta. Members of the KSU Wind Ensemble come from distinguished high schools and honors ensembles including The Atlanta Youth Wind Symphony, The Metropolitan Youth Symphony Orchestra and The Atlanta Symphony Youth Orchestra. Since 1999 KSU Wind Ensemble musicians have won 56 positions in The National Wind Ensemble for performances in Carnegie Hall.

The Kennesaw State University Chamber Singers, the premiere choral ensemble at Kennesaw State University, is comprised of 44 mixed voices including both music majors and non-majors from across the campus. Invited to perform at the 2001-2002 GMEA State In-Service Convention, the Chamber Singers have performed major works such as John Rutter's Requiem, and Gloria with the Kennesaw State University Brass Ensemble. Other works include the Duruflé Requiem with guest organist Richard Morris, Handel's Messiah, and David Maslanka's A Litany for Courage and the Seasons. The KSU Chamber Singers regularly collaborate with the Cobb Symphony Orchestra in masterpieces including Carl Orff's Carmina Burana, and a program of operatic choruses entitled An Opera Spectacular.

The **Chorale** performs a diverse, eclectic and challenging repertoire that develops the total musician. Chorale is a non-auditioned choir open to all Kennesaw State University students. In the past the Chorale has performed works by Gabrieli, Handel, Martini, Mozart, Bruckner, Vaughan Williams, Rutter, Biebel, Britten, and Aguiar among others. Chorale performs for various academic ceremonies, numerous concerts, and regularly with the Cobb Symphony Orchestra. Past concerts with the CSO included Mozart's Requiem, Vaughan Williams' Serenade to Music, Borodin's Polevetsian Dances, Opera choruses from Puccini's Madama Butterfly and Johann Strauss' Die Fledermaus, and Carl Orff's Carmina Burana.

Leslie J. Blackwell is Director of Choral Activities and Assistant Professor of Music and Music Education at Kennesaw State University. She earned her BM in music education from West Georgia College, her MM from Georgia State University and her DMA at the University of Kentucky. Dr. Blackwell sang for many seasons with the Atlanta Symphony Orchestra under the direction of Robert Shaw, Ann Howard Jones, and Yoel Levi. In addition to her commitments at Kennesaw State University, Dr. Blackwell is active as a clinician and adjudicator in the southeast and is the Artistic Director for the Atlanta Gay Men's Chorus.

Peter Witte is Chair of the Department of Music and Director of Instrumental Studies at Kennesaw State University. Conductor of the KSU Wind Ensemble since 1997, he also serves as Music Director and Conductor of the Atlanta Wind Symphony and as Artistic Advisor to the Gwinnett Orchestra. Mr. Witte has conducted performances with bands and wind ensembles across the country. In 2003 he conducted performances in Carnegie Hall of the National High School Wind Ensemble and the National University Wind Ensemble. Mr. Witte earned a BM and MM in horn performance from The University of Michigan. As an orchestral performer, he has performed in musical capitals throughout Europe and North America. Recently he performed as horn soloist with the Spivey Hall Children's Choir in their ACA Digital recording "Homeland".

Kennesaw State University Chamber Singers

Soprano

Lara Carr
Lauren Copland
Marielle Engles
Lucy Monge
Tasha Posey
Erreka Reed
Stephanie Slaughter
Trishla Wooten
Lindsey Cash
Beth Keener
Jennifer Cassicoli
Amy Lewis
Samantha Stafford

Tenor

Nathan Aтры
Rusty Gunter
Josh Brown
Ricardo Aponte
Chaz Mason
Jason White
Stewart Estes
Kevin White
Cyril Kitchens
Matt McCaslin
Tommy McNulte

Alto

Kharis Belgrave
Brittani Goodwin
Katie Ferrell
Lauren Heidingsfelder
Jessica Wheelock
Christine Edwards
Jessica Russell
Amanda Reynolds
Cheryl Mosley
Rebecca Shertenlieb

Bass

Andrew Burgess
Mark Fiddie
Richard Harris
Huu Mai
Jason Meeks
Adam Vannest
Scott Walters
Brian Reith
Sam Yim

John Philip Sousa - Semper Fidelis

John Phillip Sousa was born in Washington D.C. in 1854. He was the third of ten children. When Sousa was 13, he decided to join the circus. His father, a member of the Marine Band, thought his son needed the training and discipline of the Corps and discussed this problem with the commandant, who agreed. John was enlisted as an apprentice and served with his father in the Marine Band until 1875, when he became civilian bandmaster. John Phillip Sousa became the fourteenth leader of the Marine Band five years later. Not wanting to appear too young, Sousa, who was now 26, grew a beard--a gesture that eventually became his trademark.

Sousa wrote more than 100 marches during his lifetime, and he was called the March King. *Semper Fidelis* was written in response to a request by President Chester Arthur, and it was Sousa's personal favorite of all his marches. Sousa originally hoped that *Semper Fidelis* would replace *Hail to the Chief* as the President's theme music. When it did not, he dedicated it to the marines. According to Sousa, *Semper Fidelis* is one of the five most effective street marches. The others are: *The Thunderer*, *National Emblem*, *Washington Post*, and *High School Cadets*.

The march takes its title from the motto of the United States Marine Corps, *Semper Fidelis*, which means always faithful. It was dedicated to those who inspired it, the officers and men in the United States Marine Corps. As Sousa said, "I wrote *Semper Fidelis* one night while in tears, after my comrades of the Marine Corps had sung their famous hymn at Quantico."

**Program Notes by Brynn Maddux,
KSU Flautist and Honors Program Student**

Program Notes

Aaron Copland - An Outdoor Overture and Old American Songs

Aaron Copland was a teacher, composer, and founder of organizations helping to publicize young American composers. He is often referred to as the "Dean of American Music." Copland sought to write music that would connect the audience with the composer. In explaining his music Copland stated, "It seemed to me that we composers were in danger of working in a vacuum. Moreover, an entirely new public for music had grown up around the radio and phonograph. It made no sense to ignore them and to continue writing as if they did not exist. I felt it was worth the effort to see if I couldn't say what I had to say in the simplest possible terms."

Copland was born in Brooklyn, New York. His parents were Russian-Jewish immigrants. Copland saved his father's allowance as well as the money that he earned from summer jobs to finance his own education abroad. He spent three years in Paris during the 1920s, where he studied with Nadia Boulanger. The techniques that Copland acquired in Paris were mostly applied to American jazz in ways which were shocking to concert audiences. Copland is best known for works that he wrote during the Depression years in the mid-1930s, when he put forth a conscious effort to write music that was direct. He began to focus more on music that was close to the heart of his audience.

An Outdoor Overture was written for the students at Manhattan High School of Music and Art. Copland himself did not regard the *Outdoor Overture* as a very significant work; however, other musicians had a much higher regard for the piece. Elliot Carter was a respected composer of the 1950s who worked toward a more complex atonal musical style while avoiding musical systems. Carter wrote in 1939 that *An Outdoor Overture* "contains some of his finest and most personal music. Its opening is as lofty and beautiful as any passage that has been written by a contemporary composer. It is Copland in his 'prophetic' vein which runs through all his works."

Based on popular melodies from various sources, Copland's second set of *Old American Songs* were originally written for voice and piano. The song titles include: *The Little Horses*, *Zion's Walls*, *At the River*, and *Ching-A-Ring Chaw*. These songs were also set by Charles Ives, whose sense of humor was much more devious than Copland's. Ives, for example, goes off into the "wrong key" and dislocates the rhythm of the songs. Copland, on the other hand, was always open and direct. He treats the hymn, *At the River*, with dignity, and his only change is at the end of the verses where he takes the melody up rather than down. Copland's *Old American Songs* are a simple but meaningful representation of American heritage.

Aldolphus Hailstork - American Guernica

Aldolphus Cunningham Hailstork III was born on April 17, 1941. He spent most of his childhood in Albany, New York, where his studies included the violin, piano, organ, and singing. Hailstork began to conduct a boys' choral group and compose music while he was attending Albany High School. In 1963, he received a bachelor's degree from Howard University and proceeded to study abroad with Nadia Boulanger during the next summer. Afterwards, Hailstork received a second bachelor's degree and a master's degree in composition. He earned his doctorate degree in composition from Michigan State University.

Hailstork began teaching at Ohio's Youngstown State University. He later became professor of music and Composer-in-Residence at Norfolk State University in Virginia for more than twenty years. Hailstork has written numerous works for chorus, solo voice, various chamber ensembles, band, and orchestra, and many of his pieces have received awards. The Virginia College Band Directors sponsored a national contest in 1983 in which Hailstork's **American Guernica** was awarded first prize.

The title of the work alludes to events of 1937 and 1963. In 1937, Pablo Picasso painted a 12 ft. by 25 ft. black and white painting entitled *Guernica* in response to the clinical massacre of 2,500 civilians living in Guernica, Spain. More than forty of Germany's best-equipped bombers and fighters dumped 100,000 pounds of explosives on the village of Guernica in broad daylight. *Guernica* served as a testing ground for new Nazi military tactics, and this mass execution had been ordered on Spanish General Franco's behalf to break the resistance of Nationalist forces.

Twenty-six years later, on September 15, 1963, the Sixteenth Street Baptist Church in Birmingham, Alabama was the target of a racially motivated bombing. In composing his **American Guernica**, Hailstork associates the church bombing with the bombing in Spain. The 1963 bombing was the result of increased tensions in the city after a federal court ordered the city schools to become integrated, and it took place just three weeks after Martin Luther King Jr.'s famous speech during the march on Washington for civil rights. The church bombing killed four little girls who were preparing for Sunday school in the church basement. In explanation of the piece, Hailstork stated, "The bombings of innocent people, especially children, are never small-scale events. All are tragic. This is what the piece is about." The composition includes aleatoric sections which emphasize the bombing and reverent gospel piano solos that are representative of the children's spirits.

George Gershwin - Porgy and Bess Selections

George Gershwin, like Copland, was born in Brooklyn, New York into a Russian-Jewish family. When he was 12 years old, Gershwin began to teach himself to play the piano. At 16, he quit school to work in Tin Pan Alley, New York's famous song-writing district. He gained recognition as a Broadway composer and loved celebrity. In spite of his success, Gershwin was well aware of his limitations as a self-taught musician, and he sought formal training to bridge the gap between popular and classical genres. Still, his early "serious" works, like *Blue Monday*, were unsuccessful. Gershwin's career continued to be divided among popular and classical styles, and he is perhaps best known for his popular music.

Gershwin described *Porgy and Bess* as a "folk opera" in response to critics, who objected to his use of songs instead of arias and questioned the authenticity of the story's origin. The idea for *Porgy and Bess* came from Dubose Heyward's novel, *Porgy*, a book written by a white novelist about Southern blacks. The score was completed in September of 1935, and it was intended for performance on the Broadway stage. Both Gershwin and Heyward agreed that *Porgy and Bess* would be a serious work with an all black cast, a stipulation that is upheld even today. This was a significant statement, because at the time, African-American singers were excluded from the operatic stage. In *Porgy and Bess*, Gershwin is successful in fusing classical operatic music with popular folk songs.

Porgy and Bess illustrates life on Catfish Row, a black ghetto in Charleston, South Carolina. The opera opens with a mother's lullaby, *Summertime*, which is followed by the husband's sarcastic response, *A Woman is a Sometime Thing*. The central focus of the work is on an unlikely romance between Porgy, a crippled beggar, and Bess, a beautiful but self-indulgent woman. Porgy's moral goodness and simplicity is shown in his solo, *I Got Plenty o' Nuttin.* Bess falls in love with Porgy, who takes her in when her lover, Crown, must hide after killing a man in a drunken fight. *Bess, You is My Woman Now* is a love duet shared by Porgy and Bess. Later, at a church picnic, the community is led in singing various spirituals. Sportin' Life, the local pimp and cocaine pusher, follows with, *It Ain't Necessarily So*, his mockery of their beliefs. After a series of unfortunate events, including a disastrous hurricane and the arrest of Porgy as a witness to Crown's murder, Bess is persuaded by Sportin' Life to go with him to New York. Porgy is released a week later and returns to Catfish Row only to find that Bess is gone. The opera ends with Porgy's resolution to head north in his goat cart to rescue Bess, singing *Lawd I'm on My Way*.