

KENNESAW STATE UNIVERSITY SCHOOL OF MUSIC

2017

Percussion Ensemble Spring Concert

John Lawless, Director



Monday, May 1, 2017 at 8 pm

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall
One-hundred Fortieth Concert of the 2016-17 Concert Season

program



MICHAEL MAKRIDES (b. 1997)

Unbounded

GILLIS / RAMOS / CREECH

Liar (English Horn Suite)

Savannah English, English horn

BLAKE TYSON (b. 1969)

Cloud Forest

Michael Ollman, solo marimba

ANDREW CREECH (b. 1997)

Paranoia

MICHAEL BURRITT (b. 1962)

Fandango 13

NATHAN DAUGHTREY (b. 1975)

Firefly

program notes

Unbounded | Michael Makrides

Composed in the winter of 2015, *Unbounded* was inspired by the works of Jim Casella. After performing Casella's *Cop Drama*, which appealed to me because of how catchy and "groovy" it was, I started writing this piece. Composed for sixteen players, *Unbounded* uses unconventional percussion ensemble instruments such as electric guitar and electric bass. These instruments combined with an upbeat rock feel present a style that differs from traditional percussion ensemble works. *Unbounded* originally received its name from the feeling of freedom that the chord progressions at the beginning and end portray. Additionally, the term "unbounded" represents a feeling of no limits. To actualize this idea, there are multiple solos as well as features throughout that allow the players to improvise.

- *Michael Makrides*

Liar (English horn suite) | Gillis / Ramos / Creech

Savannah English, a very talented oboe/English horn major, approached me at the end of last semester about the possibility of playing in the percussion ensemble. I told her that she was absolutely welcome to join us! Half way into this semester I had the privilege of hearing her play an amazing English horn solo with the KSU Wind Ensemble. This gave me an idea to add English horn to tonight's program. The fact that we are lucky enough to have three wonderful composers in the percussion ensemble made this idea come to life. Mitch Gillis, Eric Ramos, and Andrew Creech each stepped in to write a movement for English horn and percussion ensemble. These three movements showcase Savannah as well as our ensemble players. There will not be a break between movements. I would like to thank Mitch, Eric, and Andrew for this premier, and Savannah for sharing her wonderful talent with us this evening!

- *John Lawless*

Cloud Forest | Blake Tyson

Cloud Forest was inspired by my visits to Ecuador, my travels between Quito and Esmeraldas, and the Ecuadorian cloud forests. It begins with the spinning, uneven journey from the top of Ecuador to the Pacific Ocean and ends with the trip back to Quito.

When I arrived in Esmeraldas after my long journey from Quito, the marimba I had expected to perform on was not there. The only marimba available was

a small traditional instrument that had been built by a local musician. The piece I had planned to play would not fit on this marimba. Rather than give up, I took the two hours I had before the concert, came up with some ideas, and then improvised a work that I entitled *Journey to Esmeraldas*. The main themes in *Cloud Forest* were taken from this improvisation.

- Blake Tyson

Paranoia | Andrew Creech

Paranoia is written with the intention that the audience feels uncomfortable and somewhat confused at times. The mental condition of paranoia “involves intense anxious or fearful feelings and thoughts often related to persecution, threat, or conspiracy” according to Mental Health America. This piece replicates these feelings through the use of dissonance and percussion effects that sound eerie and mysterious to make the audience feel uneasy and haunted.

- Andrew Creech

Fandango 13 | Michael Burritt

The percussion sextet *Fandango 13* is a re-working of an earlier piece for keyboard percussion quartet and for a larger work commissioned by the West Point Academy titled *Four Points West*. I thought that expanding the instrumentation to include several additional keyboards, hand drums and tom-toms would make for a more dynamic piece that could stand alone outside the context of its original place within a three-movement work.

- Michael Burritt

Firefly | Nathan Daughtrey

Firefly centers on the belief that the two species of fireflies in Japan – Genji-hotaru and Heike-hotaru – are the ghosts of fallen warriors from the terrible struggle between two clans in the twelfth century. Once a year, on the night of the twentieth day of the fourth month, the fireflies re-enact the great battle on the Uji River. On that night, all caged fireflies should be set free so they may take part.

The piece follows the arc of the story "Tale of the Heike," which divides into three large sections, each centering on a different leader and their individual personality traits and leadership prowess. The opening passage from the tale introduces the Buddhist law of impermanence, especially as it relates to good fortune.

- Nathan Daughtrey



percussion ensemble

Walter Aiken

Daniel Arenas

Josh Arrants

Micheal Berry

Josh Bouland

Christopher Bowers

Katie Craven

Andrew Creech

Brandon Delgado

Joe Donohue

Savannah English

Mitch Gillis

Mary Madison Jones

Caty Mae Loomis

Michael Makrides

Susan Miller

Malcolm Muhammad

Simon Needle

Michael Ollman

Brooks Payne

Eric Ramos

Lindsay Rohskopf

Zach Sigmon

Foster Simmons

Clay Wilderman

Andrew Yi

about the director

Director of Percussion Studies

John Lawless, Senior Lecturer, joined the music faculty of Kennesaw State University in 1998 and became the Director of Percussion Studies in 2004. Principal Timpanist of the Atlanta Opera orchestra since 1979, John held the same position with the Chattanooga Symphony for 21 years. Since 1978, Mr. Lawless has performed, toured and recorded with the Atlanta



Symphony Orchestra while maintaining a thriving freelance career as a studio and pit percussionist.

A founding member of the Atlanta Percussion Trio, Mr. Lawless performs hundreds of school concerts a year for thousands of children throughout the Southeastern United States. Along with Scott Douglas and Karen Hunt, the trio has been a performing group for 32 years, bringing educational programs to children of all ages.

As a soloist, Mr. Lawless played several concertos with the Chattanooga Symphony, including: *The Olympian for 8 Timpani and Orchestra* as well as *The Messenger for Multiple Percussion and Orchestra*, both written by James Oliverio. In 2009, Mr. Lawless performed Joseph Schwantner's *Concerto for Percussion* with the Cobb Symphony Orchestra. In 2014, he performed the Southeastern premier of Christopher Theofinidis' *Marimba Concerto* with the KSU Wind Ensemble for the Festival of New Music.

A graduate of Georgia State University, Mr. Lawless' teachers include Tom Float, Jack Bell, Cloyd Duff, Paul Yancich, Bill Wilder and Mark Yancich. Previous faculty appointments include those at Georgia State University, Clark Atlanta University and West Georgia State University.

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Cecilia Price, *Flute, Chamber Music*
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John Warren, *Clarinet, Chamber Music*
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Brass & Percussion

Doug Lindsey, *Trumpet, Chamber Music*
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Anna Dodd, *Horn*
Jason Eklund, *Horn*
Tom Gibson, *Trombone*
Nathan Zgonc, *Trombone*
Brian Hecht, *Bass Trombone*
Martin Cochran, *Euphonium*
Paul Dickinson, *Tuba / Euphonium*
Bernard Flythe, *Tuba / Euphonium*
John Lawless, *Percussion*

Strings

Helen Kim, *Violin*
Kenn Wagner, *Violin, Chamber Music*
Catherine Lynn, *Viola*
Paul Murphy, *Viola*
Charae Krueger, *Cello*
James Barket, *Double Bass*
Joseph McFadden, *Double Bass*
Elisabeth Remy Johnson, *Harp*
Mary Akerman, *Classical Guitar*

Voice

Stephanie Adrian	Leah Partridge
Jessica Jones	Valerie Walters
Eileen Moremen	Todd Wedge
Oral Moses	Jana Young

Piano

Judith Cole, *Collaborative Piano*
Julie Coucheron
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John Marsh, *Class Piano*
Soohyun Yun

Jazz

Justin Chesarek, *Jazz Percussion*
Wes Funderburk, *Jazz Trombone, Jazz Ensembles*
Tyrone Jackson, *Jazz Piano*
Marc Miller, *Jazz Bass*
Sam Skelton, *Jazz Ensembles*
Rob Opitz, *Jazz Trumpet*
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Georgia Youth Symphony Orchestra and Chorus
KSU Faculty Chamber Players
KSU Faculty String Trio
KSU Community and Alumni Choir

about the school of music



Welcome to the Bailey Performance Center. We are thrilled that you are here!

The School of Music at Kennesaw State University is an exciting place to live, work and learn. Housed in the College of the Arts, the School is infused with masterfully skilled and dedicated performing teachers who care deeply about their profession, our programs, our community, and every student involved in music and the arts. This Performance Center is the jewel in our crown! We are so excited about the musical and

artistic events that happen here, and we are excited that you are here with us to enjoy them! The School of Music is busy preparing our students to be productive artists. We want them to be accomplished and creative leaders of the arts world of tomorrow, professionals who are diversely trained and well-practiced. Diverse in their backgrounds, our students hail from many of the leading musical arts and honors organizations from across the Southeast, and as a School of Music, we are dedicated to the purpose of furthering the arts and cultural offerings to our region and beyond.


Please take a look through our program book and notice those who advertise with us. They support us financially and help make this performance possible. I know that they will appreciate your patronage and support! Also, please note our *Name a Seat Campaign* listed within this program book. In preparation of our tenth anniversary, we have established a goal of naming 100 seats. Perhaps there is someone you would like to see honored in this way!


I look forward to a long and rewarding relationship with you. With your continued support of music and the arts, there is nothing that we cannot accomplish together!





Stephen W. Plate, DMA
Director, KSU School of Music

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