

FALL CONCERT

Percussion Ensemble

JOHN LAWLESS, Conductor

MARJA KERNEY, Guest Conductor

KAYLEEN JUSTUS, Solo Steel Pan



Monday, December 3, 2018 at 8 pm

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall

Forty-second Concert of the 2018-19 Concert Season



DAVID MASLANKA (1943–2017)

HOHNER

IVAN TREVINO (b. 1983)

thank you

BALJINDER SINGH SEKHON, II (b. 1980)

Passageways

Kayleen Justus, solo steel pan

Marja Kerney, guest conductor

NICHOLAS A. FELDER (b. 1997)

African Colors

1. A Somali Gathering and Prayer

2. An Ewe Spiritual Journey

3. An Ivorian Festival of Masks

MINORU MIKI (1930–2011)

Marimba Spiritual

Andrew Creech, solo marimba

BILLY BARBER, arr. Mark Ford (b. 1958)

Invention

Jonathan Steltzer, alto saxophone

Aldo Cardenas, bass

FRANSISCO PEREZ (b. 1990)

Citadel of the Stars

Program Notes

HOHNER

Bob Hohner was one of my closest friends and musical companions. He was one of the very few people I know who didn't want a recording of music that he was to perform. It was his joy to discover the musical sound. It was his insistent and persistent effort with *Arcadia II: Concerto for Marimba and Percussion Ensemble* that rescued this "failed" piece from oblivion, and started a long collaboration between us. I wrote *Montana Music: Three Dances for Percussion* for him, and then *In Lonely Fields for Percussion and Orchestra*. He recorded *Arcadia II*, *Montana Music*, and *Crown of Thorns*, and we were started on yet another composing project when he died. That project was to have been a "Symphony for Percussion."

I had a flash vision of a stage full of percussion, a large percussion orchestra—sections of marimbas and vibraphones—and lots of players, and I heard them playing a full-scale symphony. The project came to a halt with Bob's death, but I decided for his memorial piece that I would write at least one movement of this work, using all of the percussion forces available at the time at Central Michigan University. It is offered in memory of Bob, whose dedicated life as performer, teacher and friend touched, and continues to touch, many thousands of people.

– David Maslanka

thank you

thank you was written in honor of Alan Hunt, a music educator who resides in Cleveland, Tennessee. Alan has taught and inspired countless young musicians for over 35 years and it is the desire of all members of the commissioning consortium that Alan understand how much he is loved and appreciated for his commitment to the arts and to students everywhere. Simply put: *thank you*.

– Colby Burns, *Commissioning Consortium* (2014)

This piece is pure positivity. Alan Hunt has done such a service to his community and students, and this is really a "thank you" to him for everything he's done. The title sums up what the piece is in a very simple, pure way.

– Ivan Trevino (2014)

Passageways

Passageways is scored for solo steel pan and percussion ensemble. In this work, each section is a process-oriented progression of rhythm, pitch and timbre. The segments of this work can be heard as a string of transitions where each section leads to the next. In essence, this work is a collection of passageways that lead to seemingly static states of being that quickly develop a pattern and momentum that generates the next event.

Passageways was made possible by a consortium commission organized by Dave Gerhart. The world premiere of this work was presented on March 28, 2015, by the Chicago Youth Symphony Orchestra Percussion Ensemble and soloist Dave Gerhart at the Logan Center for the Arts in Chicago, IL.

– *Baljinder Singh Sekhon, II*

African Colors

In the Fall Semester 2017, I wrote a piece for two violins and viola based on Argentinian Tango. I loved the idea of exploring a different culture for a piece of music and decided to incorporate it into another work. For percussion ensemble, I thought to take a dive into African culture and research various peoples on how music played an integral role in their life. Unlike music in the Western styles, music in Africa is treated as a way of life. It plays off of a lot of spontaneity and encourages the idea that everyone has a part to play, whether musically trained or not. I tried to incorporate this into my work by using improvisation and avoiding formal plans.

Each movement focuses on a different set of people. The first movement is about the Somali people and highlights clapping music, which arises often as a form of dance as well as music in their gatherings. The second movement turns to the Ewe people in Ghana and depicts a funeral ritual. Typically, funerals in Ghana are happy as they celebrate the joy of the person moving onto their spiritual life, but I chose to start the movement at a quiet dynamic with a minor key sound and gradually build up to the bright texture characteristic to the event. The third movement focuses on the Ivorian people, or people from the Ivory Coast. It plays more off of improvisation and interweaving lines in the drums as I wanted it to sound like an upbeat, impromptu gathering of music.

– *Nicholas A. Felder*

Marimba Spiritual

This piece was composed from 1983 to the beginning of 1984, keeping in mind the acute period of starvation and famine in Africa which was occurring at that time. The piece is composed in an organic fashion, with the first half of the piece as a static requiem and the last part a lively resurrection. The title is an expression of the total process.

Marimba Spiritual was commissioned by NHK (Japan Broadcasting Corporation), but marimba player Keiko Abe requested the particular arrangement for a number percussion players. The premier was on March 18, 1984, in Amsterdam with Ms. Abe and the Nieuwe Slagwek Groep Amsterdam (Amsterdam New Percussion Group). The rhythm patterns in the percussion accompaniment are taken from the festival drumming of the Chichibu area Northwest of Tokyo.

– Minoru Miki

Invention

Flim & the BB's consisted of Jimmy Johnson, nicknamed Flim, on Alembic 5-string bass and the two BBs, Bill Berg on percussion and Billy Barber on piano, keyboard, and synthesizer. Woodwind-player Dick Oatts was a featured guest on their first album before becoming a full member of the band.

The band was a side project, as they worked as studio musicians for a living. Their early days in the late 1970s included studio work in Minneapolis and playing as a band at the Longhorn Bar. They became acquainted with Tom Jung, chief engineer at Sound 80 Studios in Minneapolis. It was around this time that Minneapolis-based 3M began experimenting with digital recording, and Flim & the BB's were hired to provide music to test this new equipment at Jung's studio. *Invention* can be heard on their 1990 album, *New Pants*.

– Wikipedia



Players

Audrey Allen
Matt Andrews
Christopher Bowers
Jared Cook
Andrew Creech
Jason Frey
Anna Gugel
Jordan Hill
Mia Jordan
Tessa Jordan
Elizabeth Lawrence
Michael Makrides
Bryan Mayo
Sammy Mishkin
Matt Pate
Devin Prather
Alex Sotka
Elizaveta Sukhai
Jonathan Swan
Andrew Yi



Biographies



Kayleen Justice, solo steel pan is a Part-time Assistant Professor of Ethnomusicology and World Music at Kennesaw State University. As a scholar, her primary research interests center on the role of music in memory and personhood, Trinidadian steel band in the Caribbean and beyond, and American music history. Dr. Justice has presented her academic work at various international and regional conferences, including the Society for Ethnomusicology, the Percussive Arts Society International Convention, the American Anthropological Association, and the Eastern Caribbean Islands Cultures Conference. Her work has recently

been published in the *SAGE International Encyclopedia of Music and Culture* (2019), the *Society for American Musicology Bulletin* (Spring 2018), *Pan Magazine* (2016), and *The World of Music Journal* (2014). Kayleen earned a PhD in Musicology (2014) and an MM in Ethnomusicology (2008) from Florida State University.

Dr. Justus performs and records as a pan player throughout the United States and the Caribbean. She has performed concerts with notable musicians, including the calypsonian Willard “Lord Relator” Harris, Bollywood composer A. R. Rahman, jazz pianist Andy Narell, Trinidadian arranger Ray Holman, drummer Stephen Perkins of Jane’s Addiction, drummer Mike Portnoy of Dream Theater, and bassist Billy Sheehan of Mr. Big. She has recorded several world music albums, including *Sasa Nifanye Nini* (2012), which featured members of the Tanzanian group Mlimani Park Orchestra, and two albums by the Miami University Steel Band – *One More Soca* (2003) and *Burnin’* (2001). Dr. Justus has also been featured on two recent Pan Rocks! album and documentary projects: *Pan Rocks! Project L. A.* (2017) and *Pan Rocks! RUSH* (2018).



Nicholas Felder, composer began composing music at the age of sixteen. Premiered at his graduation ceremony at the Verizon Wireless Amphitheater, Felder wrote “A War for Peace,” his first work for large orchestra. He has won numerous competitions including 3rd place in the 2014 Georgia PTA Reflections Contest, 1st place in the 2016 Kennesaw State University Music Composition Contest, and was a finalist for the 2017 ASCAP Morton Gould Award. Felder was also a top ten finalist for the 2018 Juventas New Music Ensemble Call for Scores and a winner of the 2018 GMEA Composition Contest. Felder enjoys exploring new genres and styles to write for – more recently experimenting with musical theatre, Argentinian Tango, and African tribal music.

Felder is currently fulfilling a Bachelor of the Arts Degree in music composition at Kennesaw State University. He studies with Composer-in-Residence, Dr. Laurence Sherr.

For more information, visit: <https://www.nicholasfeldermusic.com>



Marja Kerney, guest conductor is Artist-in-Residence and Part-time Assistant Professor of Percussion Performance at Kennesaw State University. Prior to her appointment at KSU, she was the percussion professor at the Stetson University School of Music. A native of Michigan, Kerney earned her BM from Michigan State University and MM and DMA from the University of Missouri-Kansas City. An avid chamber music performer, she cofounded the piano/percussion

quartet P4 as well as the clarinet/percussion duo 421. As a new music collaborator, Kerney has worked with a wide range of composers including Chen Yi, Sydney Hodkinson, Zack Browning, Baljinder Sekhon, and Chad Rehmann. In addition to her extensive contemporary chamber experience, Kerney has performed as a percussionist/timpanist with orchestras including the Kansas City Symphony, Florida Orchestra, and Jacksonville Symphony, and has served as a pit percussionist for musicals including *A Chorus Line*, *La Cage Aux Folles*, *9 to 5*, and *Spamalot*.

Aside from her appointments at Kennesaw State and Stetson, she has served on the faculties at Bethune-Cookman University and Seminole State College. Kerney is a longtime member of the Percussive Arts Society, currently serving on the University Pedagogy Committee and the Leadership Steering Committee, and formerly as Secretary/Treasurer of the Florida chapter of PAS. In addition to percussion-related education, she has taught courses in music history, aural skills, and protest music, and she remains active as a free-lance percussionist and timpanist in the Atlanta area.



John Lawless, conductor 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.



SCHOOL OF MUSIC FACULTY AND STAFF

Stephen W. Plate, *Director*

Music Education

Judith Beale	Angela McKee
Janet Boner	Richard McKee
Nancy Conley	Terri Talley
Kathleen Creasy	Paula Thomas-Lee
McKenzi Fenn	Charles Tighe
Kimberly Inks	Amber Weldon-
Charles Jackson	Stephens
Alison Mann	

Music History & Appreciation

Drew Dolan	Kayleen Justus
Edward Eanes	Harry Price
Heather Hart	Sean Thrower

Music Theory, Composition, Technology

Judith Cole	Matt Still
Steve Dancz	Benjamin
Kelly Francis	Wadsworth
Jennifer Mitchell	Jeff Yunek
Laurence Sherr	

Woodwinds

Kelly Bryant, *Flute, Chamber Music*
Robert Cronin, *Flute*
Todd Skitch, *Flute*
Christina Smith, *Flute*
Cecilia Price, *Flute, Chamber Music*
Barbara Cook, *Oboe*
Elizabeth Koch Tiscione, *Oboe*
John Warren, *Clarinet, Chamber Music*
Andrew Brady, *Bassoon*
Anthony Georgeson, *Bassoon*
Sam Skelton, *Saxophone*
Luke Weathington, *Saxophone*

Brass & Percussion

Doug Lindsey, *Trumpet, Chamber Music*
Ryan Moser, *Trumpet*
Mike Tiscione, *Trumpet*
Jason Eklund, *Horn*
Richard Williams, *Horn*
Tom Gibson, *Trombone*
Hollie Pritchard, *Trombone*
Brian Hecht, *Bass Trombone*
Jason Casanova, *Tuba / Euphonium*
Paul Dickinson, *Tuba / Euphonium*
Marja Kerney, *Percussion*
John Lawless, *Percussion*

Strings

Helen Kim, *Violin*
Kenn Wagner, *Violin, Chamber Music*
David Coucheron, *Orchestral Studies*
Catherine Lynn, *Viola*
Paul Murphy, *Viola*
Charae Krueger, *Cello*
James Barket, *Double Bass*
Joseph McFadden, *Double Bass*
Elisabeth Remy Johnson, *Harp*
Sean Thrower, *Classical Guitar*

Voice

Eileen Moremen	Todd Wedge
Oral Moses	Heather Witt
Nathan Munson	Jana Young
Valerie Walters	

Piano

Judith Cole,	Julie Coucheron
<i>Collaborative Piano</i>	Robert Henry
Eric Jenkins,	Huu Mai
<i>Collaborative Piano</i>	John Marsh
Erika Tazawa,	
<i>Collaborative Piano</i>	

Jazz

Justin Chesarek, *Jazz Percussion*
Wes Funderburk, *Jazz Trombone, Jazz Ensembles*
Karia Harris, *Vocal Jazz*
Tyrone Jackson, *Jazz Piano*
Marc Miller, *Jazz Bass*
Sam Skelton, *Jazz Ensembles*
Rob Opitz, *Jazz Trumpet*
Trey Wright, *Jazz Guitar, Jazz Combos*

Ensembles & Conductors

Leslie J. Blackwell, *Choral Activities*
Nancy Conley, *Philharmonic Orchestra*
Trey Harris, *University Band, Marching Band*
Alison Mann, *Choral Activities*
Oral Moses, *Gospel Choir*
Eileen Moremen, *Opera*
Nathaniel F. Parker, *Symphony Orchestra*
Debra Traficante, *Wind Symphony, Marching Band*
David Kehler, *Wind Ensemble*

School of Music Staff

Julia Becker, *Administrative Associate*
Susan M. Grant Robinson, *Associate Director for Administration*
Joseph Greenway, *Assistant Director for Production & Technology*
Dan Hesketh, *Assistant Director for Marketing and Outreach*
June Mouser, *Administrative Associate*
Daniel Pattillo, *Technical Manager*
Richard Peluso, *Coordinator of Band Operations and Outreach*
Shawn Rieschl Johnson, *Associate Director for Operations & Programming*

Ensembles in Residence

KSU Faculty Jazz Parliament
Georgia Youth Symphony Orchestra and Chorus
KSU Faculty Chamber Players
Summit Piano Trio
KSU Community and Alumni Choir



Welcome to the Bailey Performance Center! Thank you for making time in your busy schedules to support the performances of the Kennesaw State University School of Music. We are excited that you are here and we appreciate your love of music and support of our faculty and students and musical guests!

The School of Music at Kennesaw State University continues to be an exciting place! This year's *Signature Series* features four wonderful performances that we know will be memorable and well worth your investment. The 27-time Grammy Award winning Atlanta

Symphony is with us again. We so value our professional relationship with this orchestra and we love having them here on our Morgan Stage.


Having just completed our 10th Anniversary Season, the Dr. Bobbie Bailey & Family Performance Center is poised to begin the next decade of bringing you outstanding musical performances and artists from around the world! The Bailey Center continues to be transformational in the life of our School and for you, our patrons!


We are continuing our *Name a Seat* campaign this year. If you have a friend, loved one, child, student, teacher, or significant other that you would like to honor or memorialize, we welcome your support. Your \$1,000 gift to the *Name a Seat* endowment helps us to ensure that we can continue to bring you amazing musical performances well into the future.


I look forward to a long and rewarding relationship with you. With your continued support of music and the arts, I look forward to all we accomplish together!


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

Connect with Us

 /musicKSU

 @musicKSU

 /musicKSU

 @musicKSU

musicKSU.com

Visit the Live Streaming page on musicKSU.com to watch live broadcasts of many of our concerts and to view the full schedule of upcoming live streamed events.

Please consider a gift to the Kennesaw State University School of Music.

<http://community.kennesaw.edu/GiveToMusic>