

COLLEGE OF THE ARTS

DR. BOBBIE BAILEY
SCHOOL of **MUSIC**



University Philharmonic Orchestra

Nancy Conley, Conductor

University Band

Daniel Lee, Conductor

November 16, 2022 | 7:30 p.m.

Morgan Concert Hall | Bailey Performance Center



**KENNESAW STATE
UNIVERSITY
COLLEGE OF THE ARTS**

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DR. BOBBIE BAILEY SCHOOL of MUSIC

**Welcome to the Bailey School of Music
at Kennesaw State University!**

Part of KSU's thriving College of the Arts, the Bailey School of Music is comprised of outstanding students, faculty and staff who are committed to creating a dynamic and diverse community of musicians and scholars.

The Bailey School of Music offers all the advantages of a large public university, the myriad arts and cultural opportunities and partnerships afforded by the metro Atlanta area, and an unparalleled commitment to student-centered, personalized instruction. We are an all-Steinway school, and our beautiful Dr. Bobbie Bailey and Family Performance Center is a regional hub for an incredible variety of musical performances and other arts events. Our ArtsKSU performance series brings the world to your doorstep, and our students enjoy opportunities for engagement with faculty and world-renowned guest artists at the highest level, both in the classroom and on the performance stage.

Together, we create passionate musicians, scholars, and educators who will continue to shape the cultural life of our community into the future. We invite you to join us on this exciting journey!

Julia K. Bullard, D. M. A.
Interim Director
Dr. Bobbie Bailey School of Music

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PROGRAM

ANTAMINA

Lauren Bernofsky (b. 1967)

APPALACHIAN FOLK FANTASY

Arr. Anne McGinty (b. 1945)

"FOR GOOD" from the musical *WICKED*

Stephen Schwartz (b. 1948), arr. James Kazik (b. 1974)

Camille Core and Sydnee Goode, vocals

ANCIENT RITUAL

Elliot Del Borgo (1938-2013)

University Philharmonic Orchestra

Nancy Conley, conductor

A LITTLE TANGO MUSIC

Adam Gorb (b. 1958)

DUM SPIRO SPERO

Chris Pilsner (b. 1986)

VARIATIONS ON A KOREAN FOLK SONG

John Barnes Chance (1932-1972)

A SCOTTISH PORTRAIT

James Swearingen (b. 1947)

I. Will Ye No Come Back Again?

II. Scotland The Brave

III. The Highlander's Farewell

AUTOBAHN

Ryan George (b. 1978)

University Band

Daniel Lee, conductor

PROGRAM NOTES

ANTAMINA

Lauren Bernofsky (b. 1967)

Hailed by Lukas Foss as “a master composer,” Lauren Bernofsky has written well over a hundred works, including solo, chamber, and choral music, as well as larger scale works for orchestra, film, musical, opera, and ballet. Her music has been performed across the United States as well as internationally in major venues from Carnegie Hall to Grieg Hall in Bergen, Norway.

Antamina (pronounced “on-tuh-MEE-nuh”) was commissioned by the Prelude Strings program of Orange County, California. Their executive director, Annette Brower, had built up a thriving string orchestra program from scratch, and she wanted to celebrate the 25th anniversary of the program by having them premiere a piece specially commissioned for the occasion. Being the silver anniversary, she requested a piece that followed the process of mining and then refining silver, a metaphor for the rehearsal process, where the “raw material” at a first rehearsal is gradually honed into a sparkling, refined performance.

Mrs. Brower requested that students in the orchestra give input into the making of the work. Musical ideas were then sent in the form of videos, descriptions, and notated music. The composer wanted to make sure that, while making use of ideas from such varied compositional “voices”, the piece would still sound like a cohesive whole, so she translated their ideas into her own compositional language, sometimes using just the rhythm or contour of an idea offered.

Following the programmatic story, the music begins with a murky, lugubrious introduction (reflecting the dull material to be mined), from which the initial motive of the main melody evolves: the D - E in the cello harmonics is taken up by the first violins, where it then becomes the four-note ascending scale that begins the main melody. Wanting a bright, splendid-sounding tune, the composer raised the G of those four notes to a G#, thus transforming the more ordinary major scale into the brighter sound of the Lydian mode. The piece then takes off in a lively, celebratory vein, with percussion, for added sparkle. *Antamina* was premiered on May 11, 2019 by the Prelude Chamber Strings, conducted by the composer.

– Performance Notes, Carl Fischer Music

PROGRAM NOTES *(continued)*

APPALACHIAN FOLK FANTASY

Arranged by Anne McGinty (b. 1945)

Appalachian Folk Fantasy is based on the traditional folk song, "Poor Wayfaring Stranger." It is a hauntingly beautiful, yet simple, song that tells of taking comfort in one's faith, that the hardships of life are temporary and that a more pleasant eternity lies ahead. This arrangement is in A - B - A form, with the folk song as the A sections and an original tune, based on melodic elements of the folk song, as the B section.

Poor Wayfaring Stranger

*I am a poor wayfaring stranger,
While traveling through this world of woe.
Yet there's no sickness, toil, nor danger,
In that bright world to which I go.
I'm going there to see my Father;
I'm going there no more to roam.*

*I'm only going over Jordan,
I'm only going over home.*

– Queenwood/Kjos Music

"FOR GOOD" from the musical WICKED

Stephen Schwartz (b. 1948), arr. James Kazik (b. 1974)

James Kazik's arrangement of "For Good" from the popular Broadway musical *Wicked* allows for multiple performance options of the duet between the characters of Glinda and Elphaba, including string orchestra and percussion with vocal soloists. Tonight, the University Philharmonic performs with vocalists for the first time as we share the stage with senior choral music education majors Camille Core and Sydnee Goode.

GLINDA

I've heard it said
That people come into our lives for a reason
Bringing something we must learn
And we are led
To those who help us most to grow
If we let them
And we help them in return
Well, I don't know if I believe that's true
But I know I'm who I am today
Because I knew you...

PROGRAM NOTES *(continued)*

GLINDA (continued)

Like a comet pulled from orbit

As it passes a sun

Like a stream that meets a boulder

Halfway through the wood

Who can say if I've been changed for the better?

But because I knew you

I have been changed for good...

ELPHABA

It well may be

That we will never meet again

In this lifetime

So let me say before we part

So much of me

Is made of what I learned from you

You'll be with me

Like a handprint on my heart

And now whatever way our stories end

I know you have re-written mine

By being my friend...

Like a ship blown from its mooring

By a wind off the sea

Like a seed dropped by a skybird

In a distant wood

Who can say if I've been changed for the better?

But because I knew you...

GLINDA

Because I knew you...

BOTH

I have been changed for good...

ELPHABA

And just to clear the air

I ask forgiveness

For the things I've done you blame me for

GLINDA

But then, I guess we know

There's blame to share

PROGRAM NOTES *(continued)*

BOTH

And none of it seems to matter anymore

GLINDA

Like a comet pulled
From orbit as it
Passes a sun, like
A stream that meets
A boulder, half-way
Through the wood

ELPHABA

Like a ship blown
from its mooring
By a wind off the sea
Like a seed
dropped by a bird
In the wood

BOTH

Who can say if I've been changed for the better?
I do believe I have been changed for the better.

GLINDA

And because I knew you...

ELPHABA

Because I knew you...

BOTH

Because I knew you...
I have been changed for good.

ANCIENT RITUAL

Elliot Del Borgo (1938-2013)

Elliot Del Borgo is a prolific composer, having written hundreds of works, but is perhaps best known as the composer of the music for the 1980 Olympic Games in Lake Placid, New York. Like many of Del Borgo's compositions for string orchestra, *Ancient Ritual* contains dynamic rhythmic motives and modal tonalities. After the dramatic opening, a contrasting middle section showcases the cellos with a chant-like melody. The piece concludes with a return to the energetic theme and exciting conclusion, a mix of contemporary and ancient sounds.

PROGRAM NOTES *(continued)*

A LITTLE TANGO MUSIC

Adam Gorb (b. 1958)

A Little Tango Music (2007) is a short sequence of melodies inspired by the curvaceous, melancholic and dangerous dance from Argentina that is the tango. I have always been greatly inspired by the tango in all its guises, ranging from the “Habanera” in Bizet’s *Carmen*, through its more mysterious deployment in the music of Debussy and Ravel, and a more satirical approach adopted by Stravinsky and Kurt Weill, and perhaps most vividly conveyed in the seductively violent music of Astor Piazzolla. This miniature suite of three movements attempts to show in a trio of snapshots the varied moods and colors of the tango.

– Program note by the composer

DUM SPIRO SPERO

Chris Pilsner (b. 1986)

Dum Spiro Spero takes its title from a Latin phrase meaning “While I breathe, I hope.” When I read that phrase for the first time, I was taken aback by the incredible amount of power it held and immediately knew it would be the basis for a new piece.

When I started writing, my goal was to write something as deeply emotional and human as the title was. The result was a series of simple melodies supported by some of the most colorful orchestration and harmonies I’ve ever written. From the lush opening, the gentle singing, and ultimately the triumphal climax, the human quality to the music is what I think gives *Dum Spiro Spero* a powerful sense of grace and splendor.

It is dedicated to Casey Cropp, the man who has served as a mentor and friend for much of my musical career.

Dum Spiro Spero was commissioned by director Casey Cropp and the Rocky Mountain High School Winds Ensemble in 2009. The piece premiered on January 28th, 2010, at the Colorado Music Educators’ Association Conference in Colorado Springs, CO, with the composer conducting.

– Program note by the composer

PROGRAM NOTES (*continued*)

VARIATIONS ON A KOREAN FOLK SONG

John Barnes Chance (1932-1972)

Variations on a Korean Folk Song is based on the tune “Arirang” which the composer heard while based in Korea. Tempos of the five variations are Vivace, Larghetto, Allegro Con Brio, Sostenuto and Con Islancio (“with dash”). The theme is based upon a pentatonic scale (five pitches per octave). Although the twelve-pitch-per-octave chromatic scale and its diatonic subsets are the foundation of European musical tradition, pentatonic scales are common throughout the world, including in jazz and popular music, e.g. “Ol’ Man River.”

John Barnes Chance (1932-1972) was educated at the University of Texas. He played percussion, conducted and arranged music in a U.S. Army Band in Korea. He taught in North Carolina and composed several important pieces for band, including *Incantation and Dance*. His brief career was ended abruptly when he was accidentally electrocuted in the backyard of his home at the age of 40.

– Program note by Palatine Concert Band

A SCOTTISH PORTRAIT

James Swearingen (b. 1947)

Will Ye No Come Back Again?

After the defeat of Bonnie Prince Charlie at Culloden and his daring escape back to France, there were still many who hoped that he would some day return. This endearing song, written by Lady Nairne in the first half of the 19th century, expresses this very sentiment.

Scotland The Brave

Many a Scot will long debate that this patriotic song should be the unofficial national anthem of their beloved country. Its popularity came in existence around the turn of the 20th century and in 2006, it was adopted as the regimental quick march of the Royal Regiment of Scotland.

The Highlander’s Farewell

This delightful folk tune dates all the way back to the end of the 18th century. Its popularity as a source of international pride and celebration has caused many a person with Scottish ties to frequent their favorite pub and join other patrons in a rousing rendition of this song, often repeated into the wee long hours of the morn.

– Program note by the composer

PROGRAM NOTES *(continued)*

AUTOBAHN

Ryan George (b. 1978)

Snaking through central Europe is a unique highway system called the "Autobahn." What makes this highway special is the absence of speed limits. Your only hindrance is the performance ability of the vehicle you are driving. In writing this piece, I wanted to focus less on the idea of speed and more on the freedom and exhilaration that one feels while driving on a road with no limitations. In the beginning of the work, fast cars whiz by (as imitated by the slide-gliss in the trombones) as the "driver" begins to accelerate onto the highway. Driving fast is a real thrill until they run into traffic. Honking horns and police sirens add to the frustration. The traffic eventually clears, though, and the driver puts the pedal to the metal and cruises off into the European countryside. The work is dedicated to the students of the Glenn C. Jones Middle School Honor Band and their director, Dr. Tonya Millsap, whose ideas were the driving force behind this piece. A special thanks also goes to Jake Marbury who gave us the title for the work.

– Program note by the composer

PERSONNEL

University Philharmonic Orchestra

Nancy Conley, Conductor

Musicians are listed alphabetically to emphasize the importance of every member of the ensemble.

VIOLIN

Kadi Doumbia, Biology with Minor in French

Vikram Garton, Undeclared

Hannah Goodwin, Birth to Kindergarten Education with Minor in Music

*Alma Ortiz Herrera, Civil Engineering with Minor in Construction Management

Madeline Higgins, Management

Brooke Johnson, Psychology with Minor in Biology

*Elizabeth King, Undeclared with Minor in Spanish

Tyler D. Lovelace, Music Performance with Certification in Music and
Entertainment Business

Tiffany Njoroge, Undeclared

Chidimma Onyirimba, Nursing

Sebastian Peraltilla, Electrical Engineering

*Arianna Rodriguez, Biology (Pre-M.D.) with Minor in Music

Anahla Sparks, Psychology

Rayna Stallings, English with Minor in Professional Writing and Spanish

Natalie Tipsword, Biology with Minor in History

Claire Waters, Graphic Communications

VIOLA

Melody Bearden, Music Performance

*Forrest Carson, Secondary Education

Erica Crews, Psychology

Rhea D'Souza, Criminal Justice

Christian Galoppe, Undeclared

Tatum Havard, Biochemistry

Tori Jackson, Sports Management

William Merritt, Music Performance

PERSONNEL *(continued)*

CELLO

Kayla Brown, Digital Animation

Karinnhe Candelario, Marketing

Hope Collier, Nursing

*Hannah Pinnock, Physics and Minor in Spanish

Danielle Ramey, Psychology with Minor in Music

Adrian Mendoza Trejo, Theater and Performance Studies

Anaiya Tucker, Computer Game Design and Development

Marley Whitfield, Undeclared-Art

DOUBLE BASS

Jasmine AVECILLA, Music Education (Band)

*Michael Collier, Psychology and Music Education (Orchestra)

PERCUSSION

Dylan Johnson

Tyrell Smith

*Principal

PERSONNEL *(continued)*

University Band

Daniel Lee, Conductor

Musicians are listed alphabetically to emphasize the importance of every member of the ensemble.

FLUTE

Jacob Alford, Electrical Engineering
Carolyn Black, Nursing-Interest
Kristin Brown, Music Educ-Interest
Elena Ellis, English
Logan Hall, Biology
Claire Kinsinger, Information Systems-Interest
Jared Stewart, Environmental Science
Stef Stubbs, Criminal Justice
Hina Watts, Criminal Justice

OBOE

Charles Hubbard, Music Educ-Interest
Jhoseline Rios, Environmental Engineering

CLARINET

Dani Barranger, Psychology
Alex Boswell, Electrical Engineering
Aidan Flores, Cybersecurity Interest
Donte Jones, Management-Interest
Journey Lark, Biology
June Paisner, Undeclared - Arts
Katie Taylor, Media & Entertainment-Interest
Madison Vann, Undeclared - Sci, Comp & Tech
Matthew Welch, Political Science
Jayda Williams, Environmental Science
Ashley Yelverton, Undeclared - Business & Mgt

BASS CLARINET

Macy Johnson, History Education-Interest

ALTO SAXOPHONE

Alan Belman-Meraz, Accounting-Interest
Marek Eldridge, Electrical Engineering
Em Ensworth, Undeclared - Arts
Malcolm Lowe, Music
Nicole Molinari, Biology

PERSONNEL *(continued)*

TENOR SAXOPHONE

Deidrick Scandrett, Undeclared - Arts
Luke Story, Electrical Engineering

BARI SAXOPHONE

JacyRae Cagle, Music Education

TRUMPET

Jayden Aquino, Computer Engineering
Evan Atwell, Computer Science
Gabe Ezeta, Music
Neel Jahan, Mechatronics Engineering
Kyra Maldonado, Mechanical Engineering
Alyssa Nicholson, Nursing-Interest
Caitlin Rogers, Physics BS
Shannon Ross, Psychology
Matt Taylor, Architecture
Zach Williams, Computer Science

HORN

Toby Gonzalez, CER1 in Acd Inclusive Adult Ed
Caleb Mack, Media & Entertainment-Interest
Marley Mahon, Broadcast Journalism
Adam Tucker, Computer Game Design & Dev

TROMBONE

Blair Dilbeck, Information Systems
Tanner Peters, Computer Game Design & Dev
Hunter Schleis, Music Education
Miguel Silvestre, Music Educ-Interest

EUPHONIUM

Za'Kiya Brown, Music Education
Brenden Limon, Computer Science

TUBA

Chaz Dooley, Computer Engineering

PERCUSSION

John Chapman, Industrial and Systems Engineering
Hayden Davenport, Nursing
Kaylee Funk, Professional Chemistry
John Perry, Political Science
Arsalaan Sayani, Psychology

BIOGRAPHIES

NANCY CONLEY

Nancy Conley is assistant professor of music education at Kennesaw State University, where she teaches coursework in string technique, pedagogy, and literature. In addition, Dr. Conley coordinates the music education program, supervises student teachers, and conducts the KSU Philharmonic Orchestra. She also serves as the faculty advisor to the KSU chapter of the American String Teachers Association. Dr. Conley received the Ph.D. in music education from Michigan State University, the M.M. in performance from Binghamton University, and the B.M. in music education and performance from Ithaca College. Before pursuing her doctoral degree, Dr. Conley was a public school music educator in central New York, where she taught elementary, middle, and high school instrumental music for 17 years. Dr. Conley has conducted honor orchestras in Georgia and New York state, has served as a clinician at a variety of school music festivals, and is a frequent clinician in Atlanta-area schools.

DANIEL LEE

Dr. Daniel Lee is privileged to serve as the interim assistant director of bands at Kennesaw State University. Prior to joining the KSU Bands, Dr. Lee served as a graduate part-time instructor at Texas Tech University, teaching and assisting with all aspects of the concert and athletic band programs as well as the undergraduate conducting courses. Dr. Lee has over a decade of experience teaching band and orchestra at the middle and high school levels, and has conducted both opera and musical theatre (including two shows in collaboration with the TTU School of Theatre and Dance) throughout his career. Originally from the Denver area, Dr. Lee has taught in Colorado, Washington, Oregon, and Texas. He holds memberships in Kappa Kappa Psi, Pi Kappa Lambda, Phi Kappa Phi, and was recently made an honorary member of Phi Mu Alpha.

UPCOMING PERFORMANCES

Symphony Orchestra

November 17, 2022, 7:30 pm

Morgan Concert Hall, Bailey Performance Center

Opera Theater

November 18, 2022, 8:00 pm

Morgan Concert Hall, Bailey Performance Center

Gospel Choir

November 19, 2022, 8:00 p.m.

Morgan Concert Hall, Bailey Performance Center

Faculty Recital: Robert Henry, piano

November 28, 2022, 7:30 p.m.

Morgan Concert Hall, Bailey Performance Center

Jazz Ensemble I & II

November 29, 2022, 8:00 p.m.

Morgan Concert Hall, Bailey Performance Center

Wind Symphony

November 30, 2022, 7:30 p.m.

Morgan Concert Hall, Bailey Performance Center

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Audition Dates

Friday, November 11

Friday, January 20

Friday, February 3

Saturday, February 25

Saturday, March 18

Friday, April 14



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