



Wednesday, September 16, 2015 at 8:00 pm
Dr. Bobbie Bailey & Family Performance Center, Morgan Hall
Eighth Concert of the 2015-16 Concert Season

Kennesaw State University Wind Ensemble

"Opening Night!"

David T. Kehler, conductor

GORDON JACOB (1895-1984)

William Byrd Suite (1922)

- I. Earle of Oxford's March
- II. Pavana
- III. Jhon come kiss me now
- IV. Mayden's Song
- V. Wolsey's Wilde
- VI. The Bells

PAUL DOOLEY (b. 1983)

Coast of Dreams (2014) (*Georgia Premiere*)

- I. Flowers of our Lost Romance
Brandon Austin, trumpet
- II. Velocity Festivals

Intermission

JOAQUIN RODRIGO (1909-1999)

Adagio Para Orquesta de Instrumentos de Viento (1966)

RON NELSON (b. 1929)

Passacaglia (Homage to B-A-C-H) (1993)

program notes

William Byrd Suite | Gordon Jacob

Gordon Jacob was born in London on July 5th, 1895, and died on June 8th, 1984, shortly before his 89th birthday. After his initial schooling at Dulwich College, he became a student at the Royal College of Music in London, where his tutors included Sir Charles Villiers Stanford, Sir Hubert Parry and Herbert Howells. He taught briefly at Birkbeck and Morley Colleges, also in London before returning to the Royal College as a lecturer in 1926; he was to remain there until his retirement in 1966. His students there included Malcolm Arnold, Imogen Holst, Elizabeth Maconchy and Bernard Stevens.

Gordon Jacob is remembered for his achievement in a number of fields. His textbooks *Orchestral Technique* (1931), *The Composer and his Art* (1955) and *The Elements of Orchestration* (1962) are still widely read and respected. He arranged a number of works by other composers, producing orchestral versions of Vaughan Williams' *English Folk Song Suite* and Holst's *First and Second Suites* and *Moorside Suite*, all originally for wind or brass band, and orchestrating items from the *Fitzwilliam Virginal Book* as the *William Byrd Suite* (1922, rev. 1939); *Mam'zelle Angot* is a ballet suite arranged from Lécocq's opera of 1872.

William Byrd (1543-1623) was the leading English composer of his generation, and together with continental composers Giovanni Palestrina and Orlando de Lassus, one of the great masters of the late Renaissance. Raised in the Royal Chapel, Byrd most likely studied with composer and chapel organist Thomas Tallis. Although raised in Protestant surroundings, Byrd remained a devout Roman Catholic and yet maintained favor with the throne throughout his life.

Gordon Jacob considered *William Byrd Suite* "freely transcribed," as virginal players had no means of creating dynamic shading or timbral contrast on their instrument. Composers created dynamic intensity by adding voices above and/or below the melody. Similarly, composers created musical intensity by adding lines of increasing complexity, ornamenting the melody. Jacob remained mostly faithful to Byrd's original melody, harmony, form and figuration, but added his own orchestrational color and dynamic shading to intensify the aforementioned expressive qualities of the music.

Coast of Dreams | Paul Dooley

Paul Dooley's music has been described as "impressive and beautiful" by American composer Steve Reich. Mr. Dooley's path has embraced not only his Western Classical heritage, but also a cross-cultural range of contemporary music, dance, art, technology and the interactions between the human and natural worlds.

Dooley is a Lecturer in Performing Arts Technology at the University of Michigan. While at the University of Michigan, Dooley taught courses in electronic music, co-directed the 2009 Midwest Composers Symposium, and in 2010, was coordinator of the ONCE. MORE. Festival, a 50 year anniversary of the ONCE Festival of Contemporary Music. He studied composition primarily with composers Michael Daugherty, Bright Sheng, Evan Chambers, Frank Ticheli, Stephen Hartke and Frederick Lesemann.

The composer writes:

Coast of Dreams (2014) for wind ensemble was commissioned by a consortium of wind ensembles organized by the State University of New York at Fredonia; Paula Holcomb, conductor. This 15-minute work, in two movements, is a musical tribute to early Los Angeles. Inspiration came when I visited El Alisal, a rustic home built by Charles Lummis in the late 1800's, located in Arroyo Seco in Northeast Los Angeles. Lummis was a Los Angeles Times journalist, an Indian rights activist, a historian, photographer and all around Southern California guru. When at El Alisal, I discovered one of the first Southern California lifestyle magazines, *Land of Sunshine*, published by Lummis beginning in the late 19th century. I began to hear a composition in two movements as an emotional, cultural and musical exploration of this romantic vision of Southern California.

Adagio Para Orquesta de Instrumentos de Viento | Joaquin Rodrigo

Joaquín Rodrigo lost his sight at an early age after contracting diphtheria. Despite his handicap, Rodrigo studied music with Francisco Antich in Valencia and with Paul Dukas in Paris. In 1925 he received the Spanish National Prize for Orchestra for his work *Cinco piezas infantiles* (Five Pieces for Children). Beginning in 1947, Rodrigo was a professor of music history at the University of Madrid, holding the Manuel de Falla Chair of Music.

In 1939 he composed the famous *Concierto de Aranjuez*, a concerto for solo classical guitar and orchestra. The tremendous success of the concerto catapulted Rodrigo to international fame, and led to commissions from many notable artists, including James Galway, Andres Segovia and Julian Lloyd-Webber.

In 1991 he was made nobility by King Juan Carlos, who gave him the title *Marqués de los Jardines de Aranjuez* (Marquis of the Gardens of Aranjuez), and in 1996 he received Spain's highest civilian honor, the prestigious Prince of Asturias Award.

Adagio for Wind Orchestra, a monumental work for winds by a master composer, was commissioned by Robert Boudreau and the American Wind Symphony. Far from confined to one affect or tempo, this work moves in and

out of expressive, tranquil adagio lines, fanfare figures, and exciting ostinati. The plaintive solo and duo woodwind melodies are supported by piquant brass harmonies. Fanfare figurations finally give way to a somber return of the opening material—this time, with a soulful, final chord and the resting heartbeat of the timpani.

Passacaglia (Homage to B-A-C-H) | Ron Nelson

Ron Nelson received his bachelor of music degree in 1952, the master's degree in 1953, and the doctor of musical arts degree in 1956, all from the Eastman School of Music at the University of Rochester. He also studied in France at the Ecole Normale de Musique and at the Paris Conservatory under a Fulbright Grant in 1955. Dr. Nelson joined the Brown University faculty the following year, and taught there until his retirement in 1993.

In 1991, Dr. Nelson was awarded the Acuff Chair of Excellence in the Creative Arts, the first musician to hold the chair. In 1993, his *Passacaglia (Homage on B-A-C-H)* made history by winning all three major wind band compositions – the National Association Prize, the American Bandmasters Association Ostwald Prize and the Sudler International Prize. He was awarded the Medal of Honor of the John Philip Sousa Foundation in Washington, DC in 1994. In 2006, he was awarded an honorary doctorate from Oklahoma City University.

The composer writes:

Passacaglia (Homage on B-A-C-H) is a set of continuous variations in moderately slow triple meter built on an eight-measure melody (basso ostinato) which is stated, in various registers, twenty-five times. It is a seamless series of tableaux which move from darkness to light.

Written in homage to J.S. Bach, it utilizes, as counterpoint throughout, the melodic motive represented by his name in German nomenclature, i.e. B-flat, A, C, and B natural. Bach introduced this motive in his unfinished *Art of the Fugue*, the textures of which are paraphrased (in an octatonic scale) in the fourth and fifth variations. The seventh variation incorporates Gustave Nottebohm's resolution (altered) of the unfinished final fugue of *The Art of Fugue*. The famous melody from Bach's *Passacaglia in C minor* appears once (also altered) in variation nineteen.

Passacaglia (Homage on B-A-C-H) was commissioned by the Eta-Omicron Chapter of Phi Mu Alpha Sinfonia, The United States Air Force Band and the University of Cincinnati College-Conservatory of Music, Wind Studies Department in celebration of the 125th Anniversary of the founding of The University of Cincinnati College-Conservatory of Music.

wind ensemble personnel

(listed alphabetically to emphasize importance of each part)

FLUTE (PICCOLO)

Madison Hall, Kennesaw
Sara Knapp, McDonough
Amanda Macon, Winnsboro
Brittany Pietsch, Marietta
Lee Spence, Dallas
Melissa Rolon, Lawrenceville
Catherine Rothery, Kennesaw
Corinne Veale, Augusta

OBOE (ENGLISH HORN)

Elise Conti, Fayetteville
Savannah English, Fayetteville
Rachel Rabeneck, Pittsburgh, PA

BASSOON (CONTRABASSOON)

Shelby Jones, Newnan
Andrew Niehoff, McDonough
Dustin Price, Senoia

CLARINET (Eb, Bb, BASS, CONTRA BASS)

Jonathan Itkin, Marietta
Kristen Jackson, Dallas
Alyssa Jones, Marietta
Crystal Maldonado, Kennesaw
Sajal Patel, Acworth
Mudussir Quraishi, Acworth
Sarah Seippel, Roswell
Edie Sinclair, Leesburg
Ryan Tang, Marietta
Josh Wallin, Ringgold

SAXOPHONE (SOPRANO, ALTO, TENOR, BARITONE)

Nicolas Chambers, Brennan
Nathan Hollis, Acworth
Josh Inglis, Marietta
Brittany Jarrard, Dudley
Mason Upshaw, Marietta

HORN

David Anders, Kennesaw
Kristen Arvold, Cleveland
Nate Bedgood, Suwanee
Hannah Evans, Alpharetta
Dennis Korwek, Powder Springs
Will Sewell, Albany
Will Worthan, Acworth

TRUMPET

Brandon Austin, Conyers
Jesse Baker, Dallas
Mark Fucito, Kennesaw
Jacob Greifinger, Marietta
Jon Klausman, Marietta
RaSheed Lemon, Richmond
Jeremy Perkins, Bainbridge
Ben Schiele, Fairfield, OH
Will Woods, Marietta

TROMBONE (TENOR, BASS)

George Blevins, Marietta
Sam Boeger, Acworth
Michael DeSousa, Milton
Travis Longenberger, Rincon
Andrew Pendelton, Barbourville
Devin Witt, Douglasville

EUPHONIUM

Tyler Hicks, Cave Spring
Connor Sullivan, Adairsville

TUBA

Kadeem Chambers, Decatur
Kyle Loughman, Lilburn

PERCUSSION

Michael Berry, Cumming
Josh Bouland, Marietta
Joe Donohue, Cumming
Mitch Gillis, Kennesaw
Lane Hunter, Marietta
Caty Mae Loomis, Marietta
Michael Ollman, Woodstock
Mary Madison Jones, Marietta
Selena Sanchez, Marietta
Eric Ramos, Kennesaw
Cooper Sewell, Marietta

STRING BASS

Daniel Kim, Duluth
David Metrio, Suwanee

PIANO

Stephanie Ng, Smyrna
Soy Sheehan, Canton

HARP

Amanda Melton, Kennesaw

ksu bands

Dr. David Kehler, Director of Bands and Professor of Music

Dr. Debra Traficante, Associate Director of Bands/Director of Athletic Bands/
Assistant Professor of Music

Mr. Cory Meals, Assistant Director of Bands/Assistant Professor of Music
Education

Mrs. Kimberly Beckham, Coordinator of Band Operations and Outreach

Founded in 1996 as a small community concert band, the KSU Band Program continues to see rapid growth and expansion. Now encompassing four major ensembles with over 450 participating students, the KSU Bands have become one of the largest programs in the Southeastern United States. Our ensembles are comprised of the finest music majors in the School of Music, as well as students representing every college and degree program from both Kennesaw and Marietta campuses. These ensembles include the KSU Wind Ensemble, KSU Concert Band, KSU Basketball Band, and "The Marching Owls."

ksu wind ensemble

The Kennesaw State University Wind Ensemble performs a diverse repertoire encompassing large works for band, wind ensemble repertoire, and chamber music. The KSU Wind Ensemble continues to lead in supporting and creating consortiums for the development of new music, which have included new works by Steven Bryant, Paul Dooley, Michael Markowski, Joel Puckett, James Stephenson, Christopher Theofanidis and Pulitzer Prize winner, Joseph Schwantner. In addition, leading composers including Kamran Ince, Chen Yi, and Pulitzer Prize winners David Lang and Joseph Schwantner have visited and worked directly with the KSU Wind Ensemble and its students.

In 2012, the KSU Wind Ensemble hosted and was featured at the Southern Division College Band Directors /National Band Association Conference, and in 2016, will again be featured at the CBDNA Conference at the beautifully remodeled Gaillard Concert Hall in Charleston, South Carolina. In 2013, the KSU Wind Ensemble was the Winner of the *American Prize* for best wind ensemble/ concert band performance in the United States, and in 2015, will be releasing its first professional recording on the Centaur label featuring the music of Chen Yi.

Because of KSU's continued partnerships with the Atlanta Symphony Orchestra, Georgia Symphony Orchestra and Atlanta Opera Orchestra, collaborations and performances have resulted with many of those principal players. The KSU Wind Ensemble continues to serve as an important musical voice in the Atlanta Metropolitan area, and has been featured frequently on 90.1 FM (*WABE*- Atlanta public radio).

biography

Director of Bands and Professor of Music

David Kehler serves as Director of Bands and Professor of Music at Kennesaw State University. Here, he oversees all aspects of the University's quickly expanding band program while serving as Music Director and Conductor of the KSU Wind Ensemble. An advocate of new music, Professor Kehler has commissioned leading composers to write new works for wind ensemble. In addition, the KSU Wind Ensemble has been featured on 90.1 FM (WABE- Atlanta public radio), and continues to garner praise from composers including Steven Bryant, Karel Husa, David Lang, David Maslanka, Scott McAllister, Joel Puckett and others. Dr. Kehler's ensembles have performed at the CBDNA Southern Division conferences in 2012 and 2016, and won the *American Prize* for best university wind ensemble/concert band recording in 2013. In 2015, the KSU Wind Ensemble releases its first professional recording under the Centaur recording label. In addition to ensemble responsibilities, Dr. Kehler teaches instrumental conducting, wind literature and symphonic repertoire.



Previously, David Kehler served The University of Texas at Austin as a Graduate Conducting Associate receiving a Doctor of Musical Arts degree. From 2001-2009, he served as Associate Conductor of America's Premier Windband; The Dallas Winds where he was the director of the Dallas Winds International Fanfare Project.

While in Texas, Dr. Kehler was also Founder and Conductor of the GDYO Wind Symphony, an ensemble affiliated with the Greater Dallas Youth Orchestras, Inc. During his ten years of service, the GDYO Wind Symphony established itself as one of the premier youth wind ensembles in the United States. They were a featured ensemble at the Texas Bandmasters Association/National Band Association Convention in San Antonio, Texas, and were heard internationally on "From the Top", a syndicated radio program featuring the finest young classical musicians in the country.

Previous academic appointments were at Southern Methodist University, the University of Rhode Island and Bay City Western High School, in Bay City, Michigan. Growing up in Michigan, Dr. Kehler received his Bachelor of Music and Master of Music degrees from Michigan State University. Professor Kehler is an active conductor and clinician throughout the United States, and has memberships in many musical organizations including CBDNA, NBA, NAFME, Phi Beta Mu, GMEA and others.

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Christina Smith, Flute
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Laura Najarian, Bassoon
Sam Skelton, Saxophone

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Mike Tiscione, Trumpet
Jason Eklund, Horn
Tom Gibson, Trombone
Brian Hecht, Bass Trombone
Martin Cochran, Euphonium
Bernard Flythe, Tuba/Euphonium
John Lawless, Percussion

Strings

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Kenn Wagner, Violin
Justin Bruns, Chamber Music
Catherine Lynn, Viola
Paul Murphy, Viola
Charae Krueger, Cello
James Barket, Double Bass
Elisabeth Remy Johnson, Harp
Mary Akerman, Classical Guitar

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Oral Moses
Leah Partridge
Valerie Walters
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Soohyun Yun

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Marc Miller, Jazz Bass
Sam Skelton, Jazz Ensembles
Lester Walker, Jazz Trumpet
Trey Wright, Jazz Guitar, Jazz Combos

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Alison Mann, Choral Activities
Cory Meals, Concert Band, Marching Band
Oral Moses, Gospel Choir
Eileen Moremen, Opera
Nathaniel Parker, Symphony Orchestra
Charles Laux, Philharmonic Orchestra
Debra Traficante, Concert Band, Marching
Band
David Kehler, Wind Ensemble

School of Music Staff

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Kimberly Beckham, Coordinator of Band
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David Daly, Director of Programming and
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Susan M. Grant Robinson, Associate
Director for Administration
Joseph Greenway, Technical Director
Dan Hesketh, Digital Media Specialist
June Mauser, Administrative Associate II
Andrew Solomonson, Facility Operations
Manager

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Atlanta Percussion Trio
KSU Faculty Jazz Parliament
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 our campus! The School of Music is an exciting place to live, learn and work. 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. Our facilities are aesthetically functional and well equipped, our professional staff first-class, and our motivation perfect; to prepare students to be accomplished, creative arts leaders - diversely trained, acutely challenged and well-practiced to ensure employability and empowerment to take the 21st-century music world by storm.


Our students come to us from 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 of our region and beyond.


Please take the time to meet our faculty, students and staff. Interact with them, talk shop with them - their enthusiasm is contagious whether on or off the stage. I look forward to a long and rewarding relationship, and with your involvement as an audience member and patron, there are no limits to what we can become. If we can be of assistance to you, simply ask.





Stephen W. Plate, DMA
Director, School of Music
Kennesaw State University

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