

Kennesaw State University

Upcoming Music Events

Wednesday, October 7

Kennesaw State University Symphony Orchestra

Concerto Competition Winners

8:00 pm • Bailey Performance Center Performance Hall

Thursday, October 8

Kennesaw State University

Jazz Ensembles

8:00 pm • Bailey Performance Center Performance Hall

Tuesday, October 20

Kennesaw State University

Choral Ensembles

8:00 pm • Bailey Performance Center Performance Hall

Thursday, October 22

Kennesaw State University

Wind Ensemble and Concert Band

8:00 pm • Bailey Performance Center Performance Hall

Friday, October 23

Kennesaw State University Faculty Recital

Mary Akerman, classical guitar

8:00 pm • Bailey Performance Center Performance Hall

Tuesday, October 27

Kennesaw State University

Male Chorus Day Concert

7:30 pm • Bailey Performance Center Performance Hall

For the most current information, please visit
<http://www.kennesaw.edu/arts/events/>

We welcome all guests with special needs and offer the following services: accessible seating, easy access, companion restroom locations, assisted listening devices. Please contact an audience services representative to request services



School of Music

presents

KENNESAW STATE UNIVERSITY

Wind Ensemble

David Thomas Kehler, conductor

Thursday, September 17, 2009

8:00 pm

Dr. Bobbie Bailey & Family Performance Center
Performance Hall

Fourth Concert of the 2009-2010 season

Kennesaw State University
School of Music

Dr. Bobbie Bailey & Family Performance Center
Performance Hall

PROGRAM

<i>Festive Overture</i> , Op. 96 (1954)	Dmitri Shostakovich (1906-1975)
<i>Hold This Boy and Listen</i> (2008)	Carter Pann (b. 1972)
Suite in Eb , Op. 28a (1909)	Gustav Holst (1874-1934)
I. Chaconne II. Intermezzo III. March	

INTERMISSION

<i>Children's March</i> "Over the Hills and Far Away" (1919)	Percy Grainger (1882-1961)
<i>Give Us This Day</i> (Short Symphony for Wind Ensemble, 2005)	David Maslanka (b. 1943)
I. Moderately Slow II. Very Fast	

Kennesaw State University

Upcoming Music Events

Monday, September 21

Kennesaw State University Faculty Recital

Thomas Hooten, trumpet

8:00 pm • Bailey Performance Center Performance Hall

Wednesday, September 23

Kennesaw State University Faculty Recital

Faculty Composers

8:00 pm • Bailey Performance Center Performance Hall

Friday, September 25

Kennesaw State University Faculty Recital

Faculty String Trio and Friends

8:00 pm • Bailey Performance Center Performance Hall

Saturday, September 26

Kennesaw State University Guest Recital

Lukasz Kuropaczewski, guitar

8:00 pm • Bailey Performance Center Performance Hall

Tuesday, September 29

Kennesaw State University Faculty Guest Recital

Kevin Hampton and Lyle Indergaard,

Four-hand piano

8:00 pm • Bailey Performance Center Performance Hall

Thursday, October 1

Kennesaw State University Faculty Guest Recital

Helen Bickers, soprano and

Russell Young, piano

8:00 pm • Bailey Performance Center Performance Hall

Tuesday, October 6

Kennesaw State University Faculty Recital

Sam Skelton, saxophone

8:00 pm • Bailey Performance Center Performance Hall

**Kennesaw State University
School of Music**

Dr. Harry E. Price, Director

Dr. Michael Alexander, KSU Orchestra

Dr. John Culvahouse, KSU Concert Band

Dr. David Kehler, KSU Wind Ensemble

Dr. Alison Mann, KSU Women's Chorus

Dr. Leslie Blackwell, KSU Chamber Singers and Chorale

Dr. Russell Young, KSU Opera and Musical Theater

Instrumental Wind and Percussion Faculty

Christina Smith, lute

Rob Cronin, Flute

Elizabeth Koch, Oboe

Jennifer Potochnic, Oboe

Ted Gurch, Clarinet

John Warren, Clarinet

Laura Najarian, Bassoon

Sam Skelton, Saxophone

Thomas Witte, Horn

Thomas Hooten, Trumpet

Jennifer Marotta, Trumpet

George Curran, Trombone

Tom Gibson, Trombone

Bernard Flythe, Tuba and Euphonium

Michael Moore, Tuba and Euphonium

John Lawless, Percussion

Kennesaw State University Wind Ensemble

Personnel listed alphabetically

Flute/Piccolo

Holly Botella, Peachtree City, GA
Chelsea Estes, Atlanta, GA
Megan Grauso, Alpharetta, GA
Anna Catherine Harris, Gainesville, GA
Emily Westbrook, Canton, GA

Oboe/English Horn

Harrison Benett, Suwanee, GA
Kerry Brunson, Nacogdoches, TX
Caitlin Eicholtz Dolenc, Hoschton, GA

Clarinet

Danielle Arnold, Woodstock, GA
Brandon Bell, Moultrie, GA
Katherine Cook, Loganville, GA
Amanda Daniel, Powder Springs, GA
Bora Moon, Seoul, Korea
Neil Newcomb, Flowery Branch, GA
Krystal Saenz, Roswell, GA

Bass Clarinet

Stephen Jones, Suwanee, GA

Bassoon

Jesse Carlson, Lilburn, GA

Saxophone

Zachary Evans, Lilburn, GA
Michael LaRose, Nicholson, GA
Noah Vece, Kennesaw, GA
Luke Weathington, Anniston, AL

Horn

Alex Depew, Kennesaw, GA
Megan Gribble, Marietta, GA
Alex Hansell, Roswell, GA
Melissa Harris, Gainesville, GA

Trumpet

Timothy Allen, Kennesaw, GA
Peter Hall, Conyers, GA
Jackson Harpe, Marietta, GA
Turner Milsaps, Peachtree City, GA
Justin Rowan, Woodstock, GA
Josh Spitler, Rocky Ford, GA

Trombone

Sam Aumann, Marietta, GA
Christopher Hinnant, Canton, GA
Lynda Jones, Powder Springs, GA
David Lennertz, Kennesaw, GA
Ryan Payne, Cartersville, GA

Euphonium

Staci Hatmaker, Lawrenceville, GA
Denis Johnson, Atlanta, GA

Tuba

Austin Baxley, Kennesaw, GA

Double Bass

Louise DuBois, Atlanta, GA

Percussion

*Pershaud Robert Bolt, Omaha, NE
*Robert Boone, Augusta, GA
Levi Cull, Richmond, VA
*Katelyn King, Kennesaw, GA
Katherine Lawrence, Marietta, GA
Jordan Lowery, Norfolk, VA
Zac Poore, Acworth, GA
James Shealy, Kennesaw, GA
Brandon Worley, Canton, GA
*Assisting on the Grainger

Piano

Brett Carson, Canton, GA

Program Notes

Dmitri Shostakovich (1906-1975)

Dmitri Dmitriyevich Shostakovich was a Russian composer who lived under the Soviet regime. Shostakovich had a complex and difficult relationship with the Soviet government, suffering two official denunciations of his music, in 1936 and 1948, and the periodic banning of his work. Shostakovich's response to official criticism and, more importantly, the question of whether he used music as a kind of abstract dissidence is a matter of dispute. It is clear that outwardly he conformed to government policies and positions, reading speeches and putting his name to articles expressing the government line. It is also generally agreed that he disliked the regime, a view confirmed by his family and his letters to Isaak Glikman.

Shostakovich prided himself on his orchestration, which is clear, economical, and well-projected. This aspect of Shostakovich's technique owes more to Gustav Mahler than Rimsky-Korsakov. His unique approach to tonality involved the use of modal scales and some astringent neo-classical harmonies à la Hindemith and Prokofiev. His music frequently includes sharp contrasts and elements of the grotesque.

Although *Festive Overture* music opens with the grandest of ceremonial fanfares, there are no solemn heroics in the piece, and of course it is not an overture to anything. It is simply a vivacious and thoroughly Russian celebratory gesture, in the bright key of A- major. The exultant mood is exhibited in passages alternately grandiose, lyrical and playful, with the pomposity of the opening gesture effectively submerged under waves of high spirits whenever it recurs.

Carter Pann (b. 1972)

Carter Pann studied composition and piano at the Eastman School of Music and the University of Michigan, Ann Arbor, where he earned a Doctor of Musical Arts degree. His teachers include Samuel Adler, William Albright, Warren Benson, William Bolcom, David Liptak, Joseph Schwantner, and Bright Sheng, and piano with Barry Snyder.

Carter Pann is one of the most versatile talents among composers of his generation. His music has been performed around the world by ensembles and soloists including the London Symphony, City of

and Hong Kong. In addition, exchange concerts were conducted with the Shanghai Little Star Orchestra and with the Hong Kong Youth Wind Philharmonia.

Previously, David Thomas Kehler served as Director of the Mustang Band and Conductor of the Symphony Band at Southern Methodist University (1995-2005), Associate Director of Bands at the University of Rhode Island (1992-1995), and as Director of Bands at Bay City Western High School, in Bay City, Michigan (1987-1990). Dr. Kehler has memberships in many musical organizations including GMEA, MENC, CBDNA, NBA, WASBE, and others, and is a frequent conductor and clinician throughout the United States.

David Thomas Kehler

conductor

DMA The University of Texas at Austin (2009)
MM Michigan State University (1992)
BM Michigan State University (1987)

David Thomas Kehler serves as Director of Bands and Associate Professor of Music at Kennesaw State University. Here, he oversees all aspects of the University's band program and teaches courses in advanced instrumental conducting and literature. Dr. Kehler most recently served The University of Texas at Austin as a Graduate Conducting Associate while completing his Doctor of Musical Arts degree in wind conducting. His dissertation was on the wind music of Pulitzer Prize winning composer Michael Colgrass.

Previously, Dr. Kehler served *America's Premier Windband*; The Dallas Wind Symphony as Associate Conductor where he was coordinator and conductor of the DWS International Fanfare Project. Under his direction they received hundreds of fanfares from all over the world for its annual call for fanfares competition. In addition, Dr. Kehler conducted the Dallas Wind Symphony at various community and civic events throughout Texas. Included in these events were holiday concerts, various Chautauqua Festivals, the annual Dallas Arboretum Labor Day Concert, and a formal gala presented by the United States Armed Forces with all of the Joint Chiefs of Staff in attendance.

Dr. Kehler was also Founder and Conductor of the GDYO Wind Symphony, an ensemble affiliated with the Greater Dallas Youth Orchestras, Inc. Serving as its music director for ten years, 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. In addition, the GDYO Wind Symphony participated in exchange concerts with the Atlanta Youth Wind Symphony and performed with Jeff Nelson, former horn of the Canadian Brass. In the summer of 2008, the GDYO Wind Symphony embarked on an extensive two-week tour of China, performing at the music conservatories of Shanghai, Xian, Beijing,

Birmingham Symphony, Seattle Symph., Budapest Symph., Irish National Symph., New York and Chicago Youth Symphonies; the Radio Symphonies of Berlin, Stockholm, and Finland; the National Repertory Orchestra; Richard Stoltzman, the Ying Quartet, pianists Barry Snyder and Winston Choi, and the Antares Ensemble. Honors include the K. Serocki Competition for his Piano Concerto (premiered by the Polish Radio Symphony in Lutoslawski Hall, Warsaw 1998), a Charles Ives Scholarship from the Academy of Arts and Letters, and five ASCAP awards including the Leo Kaplan award. In 2000 his Piano Concerto was nominated for a Grammy Award. Carter is currently on faculty at the University of Colorado in Boulder. *Hold this Boy and Listen* is an unusually soft and subdued work for band written for Carter's third nephew, David Paulus, jr. The sentiment is at times innocent or wistful and at other times haunted and serene.

Gustav Holst (1874-1934)

Gustav Holst was a British composer and educator. He learned piano at an early age, but was stricken with a nerve condition that affected the movement of his right hand, forcing him to give up the piano for the trombone. He received his degrees from The Royal College of Music in London, where he met fellow composer (and lifelong friend) Ralph Vaughan Williams and became interested in Hindu mysticism and spirituality, interests that would later shape the course of his compositional output. Before Holst became a well-known composer, he relied on income from playing the trombone in the Carl Rosa Opera Company and in the White Viennese Band, a popular orchestra specializing in "light music." In 1905, Holst became Director of Music at the St Paul's Girls' School in Hammersmith, London, and in 1907, he also became director of music at Morley College, retaining both positions until his death in 1934. Holst's compositions for wind band, although only a small portion of his total output, have made him a cornerstone of the genre.

In 1909, Holst composed the First Suite in E-flat, a revolutionary piece in that it was written exclusively for wind band. At that time, concert wind band repertoire consisted of reductions of pieces originally scored for orchestras, essentially program music. Holst wanted to make the concert band a serious concert medium, and this piece is seen as the first step in that direction. Holst's style differs from other composers, who generally wrote for the concert band as they would for an orchestra without strings. The piece starts off with

the Chaconne, a melody of 16 notes that starts in the baritone makes its way throughout the entire band, and in the middle of the piece, the trombone plays the inversion of this progression. Building ever so slowly, the finale of this first movement is marked by a strong fortissimo in all instruments and a sustained chord by the upper winds as the lower brass drops out. The remaining two movements are actually based on a segment of this of this Chaconne theme. The Intermezzo is marked vivace and through the vibrant tempo we are shown the Holst's mastery in writing for woodwind instruments. The piece ends with a March in the form ABA, yet what makes the march interesting is the combination of the two melodies in the finale with a sophisticated counterpoint.

Percy Aldridge Grainger (1882-1961)

George Percy Grainger was an Australian-born composer, pianist and champion of the saxophone and the concert band, who worked under the stage name of Percy Aldridge Grainger. Grainger was an innovative musician who anticipated many forms of twentieth century music well before other composers established them. In 1932, he became Dean of Music at New York University, and underscored his reputation as an experimenter by putting jazz on the syllabus and inviting Duke Ellington as a guest lecturer. Twice he was offered honorary doctorates of music, but turned them down, explaining, "I feel that my music must be regarded as a product of non education".

Children's March "Over the hills and far way" is one of the earliest works written for piano and wind band and the first of many such works by Percy Grainger. Written while Grainger was serving in the American Army as a bandsman, it was intended to make full use of all the instrumental resources available at Fort Hamilton where he was stationed. The First World War ended in November 1918 before Grainger had the chance to perform the work as originally planned. Its first performance did not take place until June 1919 at Columbia University, featuring the Goldman Band conducted by the composer with Ralph Leopold playing the piano part. It was subsequently published in an edition, which allowed it to be used by the wind section of the symphony orchestra with the piano part being cued into the wind parts. With the dedication "for my playmate beyond the hills," she is believed to be a Scandinavian beauty with which the composer corresponded for eight years but did not marry because of his mother's jealousy.

David Maslanka (b. 1943)

David Maslanka born in New Bedford, Massachusetts, is an American composer. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood, and spent a year at the Mozarteum in Salzburg, Austria. He also did graduate work in composition at Michigan State University with H. Owen Reed. Maslanka's works for winds and percussion have become especially well known. They include among others, "A Child's Garden of Dreams" for Symphonic Wind Ensemble, "Concerto for Piano, Winds and Percussion," his numerous symphonies, "Mass" for soloists, chorus, boys chorus, wind orchestra and organ, and the two Wind Quintets. In addition, he has written a wide variety of chamber, orchestral, and choral pieces.

The composer writes:

The words "give us this day" are, of course, from the Lord's Prayer, but the inspiration of this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hanh entitled *For a future to be Possible*. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves and deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for all of us, in my estimation it is the issue for world peace. I chose the subtitle *Short Symphony for Wind Ensemble* because the music really isn't programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower movement is deeply searching, while that of the highly energized second movement is at time both joyful and sternly sober. The piece ends with a modal setting of the chorale melody Vater Unser in Himmelreich (Our Father in Heaven), #110 from the *371 Four-Part Chorales* of J.S. Bach.