

KSU School of Music

presents

Wind Ensemble

DAVID T. KEHLER
MUSIC DIRECTOR AND CONDUCTOR

featuring

Charae Krueger
CELLO



Monday, September 12, 2016 at 8 pm
Dr. Bobbie Bailey & Family Performance Center, Morgan Hall
Fifth Concert of the 2016-17 Concert Season



program

MICHAEL GANDOLFI (b. 1956)

Flourishes and Meditations on a Renaissance Theme (2010)

CARTER PANN (b. 1972)

The High Songs (2015) **Georgia Premiere*

- I. Nepenthe
- II. Moto Perpetuo
- III. Passacaglias
- V. Song for Heidi

Charae Krueger, amplified cello

intermission

MICHAEL MARKOWSKI (b. 1986)

Embers (2015) **Georgia Premiere*

VINCENT PERSICHETTI (1915-1987)

Symphony No. 6 for Band, opus 69 (1956)

- I. Adagio; Allegro
- II. Adagio, sostenuto
- III. Allegretto
- IV. Vivace

program notes

Flourishes and Meditations on a Renaissance Theme | Michael Gandolfi

Michael Gandolfi's earliest musical involvement was in rock and jazz improvisation beginning at age eight as a self-taught guitarist. As his improvisational skills developed he became increasingly interested in music composition and began formal study in his early teens. He received the B.M. and M.M. degrees in composition from the New England Conservatory of Music, as well as fellowships for study at the Yale Summer School of Music and Art, the Composers Conference, and the Tanglewood Music Center.

Mr. Gandolfi's music has been recorded on the Deutsche Grammophon, CRI, Innova and Klavier labels. He is a faculty member of the New England Conservatory of Music and the Tanglewood Music Center. He was a visiting lecturer on music at Harvard University in 2002, and held a similar position there from 1996-1999. He is listed in the Grove Dictionary of American Music.

The composer writes:

The work was commissioned by "The President's Own" United States Marine Band and is dedicated to them, their Director, Colonel Michael J. Colburn, and their Assistant Director, Major Jason K. Fettig. *Flourishes and Meditations on a Renaissance Theme* is a set of seven variations on an anonymous Renaissance melody that is simply titled *Spagnoletta*. It is derived from a popular melody titled *Españoleta* or 'Little Spanish Tune'. The titles of the different variations are as follows:

Variation I. (A Cubist Kaleidoscope)

Variation II. (Cantus in augmentation: speed demon)

Variation III. (Carnival)

Variation IV. (Tune's in the round)

Variation V. (Spike)

Variation VI. (Rewind/Fast Forward)

Variation VII. (Echoes: a surreal reprise)

I first knew this melody as quoted by Joachin Rodrigo in his *Fantasia para un gentilhombre* for guitar and orchestra. I also found this tune in the 1970s in a collection of Renaissance songs for classical guitar, and I have played it in that form countless times over the years. I was motivated to probe this elegant tune with which I have been acquainted for four decades, with the expectation that it would prompt a wealth of ideas

unique to such a longstanding relationship. The beauty and elegance of the original tune resides in its simplicity, so I chose to present it at the outset of the piece in a clear and streamlined orchestration.

The form of *Spagnoletta* is AA BB and Coda. The first part of *Flourishes and Meditations on a Renaissance Theme* consists of variations I and II. Each of these variations adheres strictly to the form of *Spagnoletta*. Additionally, Variation I has a kinship to cubist painting in which various features of the original are fragmented, framed and juxtaposed, resulting in a kaleidoscopic amplification of its details. Variation II uses the entire *Spagnoletta* melody as a cantus firmus while new melodies and lines are sounded over it; an ancient musical technique popular in medieval and renaissance times.

The second part is comprised of variations III, IV and V. These variations are the most wide-ranging of the set, but always maintain motivic connections to *Spagnoletta*. Variations III and V are each expressed in AA form and largely derived from the original. Variation IV uses the original motives in layered ostinato in canon.

Variations VI and VII form the third and final part of the piece and function as the coda, recycling previously heard thematic material that leads to a final cadence. In this spirit, Variation VI points in two directions: it forecasts the main texture of Variation VII while briefly reflecting upon each variation already heard (in reverse order). Variation VII returns to the original *Spagnoletta* melodies but places them in a new "dream-like" environment featuring a series of pulsating patterns and textures interwoven with strands of each of the original melodies, all of which move the piece to a gentle close.

The High Songs | Carter Pann

Composer/pianist Carter Pann (2016 Pulitzer Prize Finalist in Music) has written for and worked with musicians around the world, garnering performances by ensembles such as the London Symphony and City of Birmingham Symphony, the Tchaikovsky Symphony in Moscow, many radio symphonies around Europe, the Seattle Symphony, National Repertory Orchestra, the youth orchestras of New York and Chicago, and countless wind ensembles.

He has written for Richard Stoltzman, the Antares Ensemble, the Capitol Saxophone Quartet, the West Coast Wind Quintet, the River Oaks Chamber Ensemble and many concert pianists. His *String Quartet No. 2* "Operas" was commissioned by the Takács Quartet to premiere in the 2015-16 season. Pann has been awarded a Charles Ives Fellowship, a Masterprize seat

in London and five ASCAP awards over the years. His numerous albums encompass solo, vocal, chamber, orchestral and wind music and have received two Grammy® nominations to date. He currently teaches at the University of Colorado in Boulder.

The composer writes:

The High Songs was a commission led by Brian Lamb for his colleague Tess Remy-Schumacher and the University of Central Oklahoma Wind Symphony, in addition to nine other universities around the country, including Kennesaw State University. Very soon after I began writing the work did I realize the higher tessitura of the cello would be featured throughout and that I was actually writing songs for the instrument. The movements vary in genre and it my hope to present a balanced progression to the end.

The first movement, *Nepenthe* opens the work on a minimalist plane, calling attention to the sedative nature of this calming elixir.

The second movement, *Moto Perpetuo* barrels forward with big-band style and rapid scherzando passages in the middle.

Movement III, *Passacaglias* gives the cello a bel canto role over an ensemble that presents three very slow patterns over time. These patterns in the ensemble are based on simple interval games, wherein the challenge for the composer is to find a harmonic progression that drapes naturally over the stubborn patterns.

The final Movement V. *Song for Heidi* (with piano 4-hands), is a simple song to close out the set. My fiance, Heidi Ames, and I will often sit at the piano together for long stretches of time and play through 4-hand music. It's difficult to find greater joy than right then in those private moments.

Embers | Michael Markowski

Michael Markowski graduated magna cum laude with a Bachelor of Arts degree in Film from Arizona State University. In 2006, his work for concert band, *Shadow Rituals*, was honored with first prize in the first Frank Ticheli Composition Contest, sponsored by Manhattan Beach Music. The work is now published by Manhattan Beach Music and is on several state lists including the Texas Prescribed Music List. He has received other commissions for new works from a number of organizations including CBDNA, The Consortium for the Advancement of Wind Band Literature, The Lesbian and Gay Band Association, Arrowhead Union High School, the University of Wisconsin-Milwaukee Youth Wind Ensembles, Kennesaw State University, and others. He is a member of ASCAP, the Society of Composers & Lyricists, and currently lives in Brooklyn, New York.

The composer writes:

Embers is a little difficult to put into words because it's partly about my dad's mental health, which has slowly been fading, and the grace that my mom has carried herself with even as her 29-year marriage also fades. My dad's condition didn't diminish overnight; unfortunately, it's been much more insidious than that, taking nearly ten years for anyone in our family to recognize (or admit) that something in him seems significantly different.

I don't want to share too much information here, because these issues are both incredibly personal and particularly complex, but I do want to say that it has been kind of interesting (for lack of a better word) to watch my mom and myself try to figure out the best way to try and help my dad. (I think it's important to note that he still doesn't recognize that his behaviors have changed, which makes professional diagnosis a challenge when therapy and counseling are generally only voluntary.)

And so we've loved and supported him as best we can, but I've recently realized that after all this time, my mom and I have spent a lot of time waiting — waiting in sort of a hopelessly romantic way. We share the thought that maybe someday my dad will have a moment of self-realization where he says to himself, "you know, something doesn't feel quite right. Maybe I should get myself checked out."

But unfortunately, it's not usually that easy. My mom seems to keep saying, "we'll see what tomorrow brings," but waiting for new symptoms to arise in order to seek any kind of medical or psychological treatment feels a bit like purgatory. So now I figure that if I don't know how to help my dad, if I'm stuck somewhere between simply loving him and strong-arming him into counseling, maybe I can at least attempt to help myself and help my mom make some emotional sense of our situation by taking all these complicated feelings and expressing them in a piece of music.

Symphony No. 6 for Band | Vincent Persichetti

Vincent Persichetti began his musical life at a young age, first studying the piano, then the organ, double bass, tuba, theory, and composition. By the age of 11 he was paying for his own musical education and helping by performing professionally as an accompanist, radio staff pianist, church organist, and orchestra performer. At the age of 16 he was appointed choir director for the Arch Street Presbyterian Church in Philadelphia, a post he would hold for the next 20 years. During all of this, Persichetti was a student in the Philadelphia public schools and received a thorough musical education at the Combs College of Music, where he earned a degree in 1935 under Russel King Miller, his principal composition teacher. Starting at

the age of 20, he was simultaneously head of the theory and composition departments at the Combs College, a conducting major with Fritz Reiner at the Curtis Institute, and a piano major with Olga Samaroff at the Philadelphia Conservatory. He received a Diplom a in Conducting from the Curtis Institute and graduate degrees from the Philadelphia Conservatory. In 1941 Persichetti married Dorothea Flanagan, a pianist he met while a graduate student, who bore him a son and a daughter. In 1947 he joined the faculty of the Juilliard School of Music, and became the chairman of the Composition Department in 1963.

The *Symphony No. 6* (for Band) was commissioned and premiered by Clark Mitze and the Washington University Band at the MENC Convention in St. Louis on April 16, 1956. The four movements (*Adagio allegro*, *Adagio sostenuto*, *Allegretto*, and *Vivace*) have forms with traditional implications. The opening horn call and a following scale-wise passage in the slow introduction become the two principal themes (in reverse order) in the subsequent *Allegro*. The standard exposition, development, and recapitulation of sonata form are the *Allegro*, although the traditional key relationships are not completely retained. The slow second movement is based on "Round Me Falls the Night," from the composer's Hymns and Responses for the Church Year. The third movement, in trio form, serves as the traditional dance movement and is followed by a finale in free rondo form, which draws the thematic material from the preceding movements and concludes with a chord containing all 12 tones of the scale.



wind ensemble personnel

Listed alphabetically to emphasize the importance of each part.

FLUTE / PICCOLO

Lorin Green, Augusta
Amanda Macon, Winnsboro
Brittany Peitsch, Roswell
Melissa Rolon, Lawrenceville
Corinne Veale, Augusta
Courtney Zhorela, Sharpsburg

OBOE / ENGLISH HORN

Savannah English, Fayetteville
Amelia Lee, Marietta
Rachel Rabenek, Pittsburgh, PA

BASSOON / CONTRA BASSOON

Briana Curtis, Dallas
Dustin Price, Senoia
Grayson Saylor, Flowery Branch

CLARINET (Eb, Bb, Bcl, CBcl)

Brenden Ayestaran, Gainesville
Taylor Carstons, Marietta
Matthew Hodgetts, Marietta
Jonathan Itkin, Urbana, IL
Kristen Jackson, Dallas
Michael Korwek, Powder Springs
Pearce Kramer, Glenn, MI
Sarah Seippel, Roswell
Eddie Sinclair, Leesburg
Ryan Tang, Marietta

SAXOPHONE (Soprano, Alto, Tenor, Bari)

Josh Inglis, Marietta
Kenneth Pack, Orlando, FL
Jonathan Steltzer, Marietta
Mason Upshaw, Marietta

HORN

Nate Bedgood, Suwanee
Virginia Hyde, Kennesaw
Dennis Korwek, Powder Springs
Hayden McAfee, Acworth
Will Worthan, Acworth

TRUMPET

Emily Barbour, Dallas
Miles Bonaker, Cumming
Jake Gearrin, Dallas
Jacob Greifinger, Marietta
Jon Klausman, Marietta
Ra Sheed Lemon, Richmond, VA
Jeremy Perkins, Bainbridge
Will Woods, Marietta

TROMBONE (Tenor, Bass)

Sam Boeger, Acworth
Wesley Dale, Marietta
Ethan David, Alpharetta
Gage Fisher, Gainesville
Trevor Hassell, Roswell
Travis Longenberger, Rincon
Devin Witt, Douglasville

EUPHONIUM

Andrew Berry, Johns Creek
Mike Long, Dallas
Connor Sullivan, Adairsville

TUBA

Kyle Loughman, Lilburn
Andrew Pellom, Dalton

DOUBLE BASS

Daniel Kim, Duluth
David Metrio, Suwanee

PIANO / CELESTE

Stephanie Ng, Smyrna
Jordan Sommer, Buford

PERCUSSION

Michael Berry, Cumming
Josh Bouland, Marietta
Joe Donohue, Cumming
Lane Hunter, Marietta
Mary Madison Jones, Powder Springs
Michael Ollman, Woodstock
Lindsay Roskopf, Roswell
Selena Sanchez, Powder Springs

kennesaw state university bands

David T. Kehler, *Director of Bands*

Debra Traficante, *Associate Director of Bands, Director of Athletic Bands*

Cory Meals, *Assistant Director of Bands*

Richard Peluso, *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 five major ensembles with over 450 participating students, the KSU Bands have become one of the largest programs in Georgia. Our ensembles are comprised of the finest music majors in the School of Music, as well as students that represent every college and degree program from both the Kennesaw and Marietta campuses, and include the KSU Wind Ensemble, KSU Wind Symphony, KSU University Band, KSU Basketball Band and “The Marching Owls.”

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 the creation of new works by Steven Bryant, Paul Dooley, Geoffrey Gordon, Michael Markowski, Carter Pann, 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 recently visited and worked directly with the ensemble and its students.

Because of KSU’s continued close relationship 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)*.

In 2012 and 2016 the KSU Wind Ensemble was a featured ensemble at the Southern Division College Band Directors National Association Conference, and in 2013, was the Winner of the *American Prize* for best wind ensemble/concert band performance in the United States. This past summer, the KSU

Wind Ensemble recently released its first professional recording under the Centaur recording label featuring the music of Chen Yi. In January of 2017, the KSU Wind Ensemble will be a featured ensemble at the Georgia Music Educators Conference in Athens, Georgia.



CHARAE KRUEGER, *Artist-in-Residence in Cello*

Charae Krueger is Principal Cellist for the Atlanta Opera Orchestra and the Atlanta Ballet Orchestra. She has been the Cello Artist-In-Residence at Kennesaw State University since 2005. Ms. Krueger is an avid chamber musician and is a member of the Summit Piano Trio, the Peachtree String Quartet, the Leaptrott Piano Trio and KSU Faculty String Trio. She is a regular featured artist at the Highlands-Cashiers Chamber Music Festival in North Carolina, the Grand Teton Music Festival in Wyoming and at the North Georgia Chamber Music Festival. Her solo and chamber music recitals have been featured on NPR's *Performance Today*, WABE Radio Atlanta

and *WGBH* Radio Boston. She plays frequently with the Atlanta Symphony Orchestra and the Charleston Symphony. Ms. Krueger also enjoys recording studio work and has played on albums of Bruce Springsteen, Faith Hill and Natalie Cole.

Recent concerts include performances at Charleston's Piccolo Spoleto Festival, concerts with Cleveland Orchestra Concertmaster William Preucil and solo violinist Andres Cardenes at Highland-Cashiers Chamber Music Festival, solo recitals at the Blue Ridge Chamber Music Festival and All-Saints Church concert series in Atlanta, concerto performances with DeKalb Symphony Orchestra and the Atlanta Community Orchestra, chamber music performances at the Grand Teton Music Festival and the Emory Chamber Music Society of Atlanta. She has twice performed the entire Beethoven cycle of Cello Sonatas with pianist Robert Henry and has done a recital tour and accompanying live CD of the Southeastern US with pianist Stanley Yerlow.

Ms. Krueger received her early cello training in Canada at the Regina Conservatory of Music. She went on to study at Brandon University and received her Bachelor of Music Performance degree from New England Conservatory in Boston. She also holds an Artist Diploma from the Longy School of Music in Cambridge, MA. She continued her training during the summers at the Banff Centre in Canada and did quartet training with the Juilliard Quartet at the summer program at the Juilliard School. Ms. Krueger was also a participant in the New York String Orchestra Seminar under the direction of Alexander Schneider with concerts at Carnegie Hall. After graduating, she was a founding member of the award-winning Arden String Quartet, with national and international appearances at Merkin Hall in NYC, Brown and Hofstra Universities as well as radio programs throughout the US east coast.



DAVID T. KEHLER, *Director of Bands and Professor of Music*

David Kehler, since 2009, has served 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 2013 *American Prize* for best university wind ensemble/concert band recording in the United States.

From 2001-2009, Dr. Kehler served as Associate Conductor of America's Premier Windband; The Dallas Winds where he was the director of the Dallas Winds International Fanfare Project. In addition, Dr. Kehler conducted the Dallas Winds throughout Texas, including the annual Labor Day Concert at the Dallas Arboretum, various Chautauqua festivals, holiday concerts, and a formal gala presented by the United States Armed Forces with all of the Joint Chiefs of Staff in attendance.

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. 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 all of the major music conservatories throughout China and Hong Kong.

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 Education and Master of Music in Conducting degrees from Michigan State University, followed by his Doctorate of Musical Arts degree in instrumental conducting from the University of Texas at Austin. Professor Kehler currently serves as Vice-President for the College Band Directors National Association-Southern Division, and has memberships in many musical organizations including CBDNA, NAFME, Phi Beta Mu, GMEA, Conductor's Guild and others. David Kehler continues to be active as a guest conductor and clinician for high school ensembles, all-region bands and university sponsored honor bands throughout the United States, including recent engagements at Florida State University, McNeese State University, University of Georgia, University of Missouri, and the University of Rhode Island.

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Todd Skitch, *Flute*
Christina Smith, *Flute*
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John Warren, *Clarinet, Chamber Music*
Andrew Brady, *Bassoon*
Sam Skelton, *Saxophone*
Luke Weathington, *Saxophone*

Brass & Percussion

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

Strings

Helen Kim, *Violin*
Kenn Wagner, *Violin*
Justin Bruns, *Chamber Music*
Catherine Lynn, *Viola*
Paul Murphy, *Viola*
Charae Krueger, *Cello*
James Barkef, *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
Robert Henry
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*
Trey Wright, *Jazz Guitar, Jazz Combos*

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Alison Mann, *Choral Activities*
Cory Meals, *Wind Symphony, Marching Band*
Oral Moses, *Gospel Choir*
Eileen Moremen, *Opera*
Nathaniel Parker, *Symphony Orchestra*
Christopher Thibdeau, *Philharmonic Orchestra*
Debra Traficante, *Wind Symphony, Marching Band*
David T. Kehler, *Wind Ensemble*

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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 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.


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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!


A handwritten signature in black ink that reads "Stephen W. Plate". The signature is fluid and cursive.


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

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