

# KENNESAW STATE UNIVERSITY SCHOOL OF MUSIC

## **Wind Ensemble**

David T. Kehler, Conductor

## **Symphony Orchestra Strings**

Nathaniel F. Parker, Conductor

featuring

Jonathan Steltzer, Soprano Saxophone Soloist  
and Winner of the 2018 KSU Concerto Competition



Monday, March 12, 2018 at 8 pm

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall

Ninety-first Concert of the 2017-18 Concert Season

# program



STEPHEN MONTAGUE (b. 1943)

***Intrada 1631* (2003)**

ANTON WEBERN (1883–1945)

trans. Gerard Schwartz (b. 1947)

**Slow Movement for Strings (1905)**

JOHN MACKEY (b. 1973)

**Concerto for Soprano Sax and Wind Ensemble (2007)**

I. Prelude

III. Metal

IV. Wood

V. Finale

Jonathan Steltzer, soprano saxophone

INTERMISSION

SIR EDWARD ELGAR (1857–1934)

**Serenade for String Orchestra, Op. 20 (1892)**

I. Allegro placevole

II. Larfghetto

III. Allegretto

MALCOLM ARNOLD (1921–2006)

trans. John P. Paynter (1928–1996)

**Four Scottish Dances (1957/1978)**

I. Pesante

II. Vivace

III. Allegretto (1892)

IV. Con brio

# program notes

***Intrada 1631*** (after Juan Perez Bocanegra) | Stephen Montague

After studying piano, conducting and composition at Florida State University, B.M. 1965 with Honors, M.M. 1967, Montague received a Doctor of Musical Arts in composition from Ohio State University in 1972. He did additional study in conducting at the Mozarteum, Salzburg, Austria, 1966, computer music at IRCAM, Paris, 1981, and at Stanford University, California, 1984. He was awarded a Fulbright Fellowship/Polish Cultural Grant to work at the Experimental Music Studio of Polish Radio, Warsaw, Poland, 1972-74. Since 1974, Montague has lived in London working as a freelance composer, pianist and conductor touring worldwide.

Major commissions include London Symphony Orchestra, BBC Proms, London's Southbank and Barbican Centres, Birmingham Royal Ballet, Warsaw Autumn Festival, Paris, Singapore, and Hong Kong festivals. Conducting work has included the London Sinfonietta, City of London Sinfonia, Danish Chamber Orchestra, Bournemouth Symphony and many others.

As a pianist, Dr. Montague has recorded for many European radio networks and has performed at Carnegie Hall in New York, the Queen Elizabeth Hall in London, and the Centre Georges Pompidou in Paris. In 1985, he formed a duo with pianist Philip Mead, the Montague/Mead Piano Plus, which toured internationally. His conducting specialty is 20th and 21st century music and has included work with the Bournemouth Symphony Orchestra, London Sinfonietta, and City of London Sinfonia amongst others. In addition, Montague has created multi-channel electroacoustic sound environments.

*Intrada 1631* was inspired by a concert of early South American liturgical music directed by Jeffery Skidmore at the Dartington International Summer Music School in the summer of 2001. One of the most moving and memorable works in the program was a *Hanacpachap cussicuinin*, a 17th century Catholic liturgical chant written in Quechua, the native language of the Incas. The music was composed by a Franciscan missionary priest called Juan Pérez Bocanegra who lived and worked in Cuzco (Peru), a small village east of Lima in the Jauja Valley, during the early 17th century.

*Intrada 1631* uses Bocanegra's 20-bar hymn as the basis for an expanded processional scored for the modern forces of a symphonic brass choir with field drums.

## Concerto for Soprano Sax and Wind Ensemble | John Mackey

John Mackey holds a Master of Music Degree from The Juilliard School and a Bachelor of Fine Arts Degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. Mr. Mackey particularly enjoys writing music for dance and for symphonic winds, and he has focused on those media for the past few years.

His works have been performed at the Sydney Opera House; the Brooklyn Academy of Music; Carnegie Hall; the Kennedy Center; Weill Recital Hall; Jacob's Pillow Dance Festival; Italy's Spoleto Festival; Alice Tully Hall; the Joyce Theater; Dance Theater Workshop; and throughout Italy, Chile, Japan, Colombia, Austria, Brazil, Germany, England, Australia, New Zealand, and the United States.

*The composer writes:*

"To me, the saxophone is a kind of hybrid instrument; it's essentially a brass instrument with a woodwind reed on it. Instead of valves like a brass instrument has, the sax has keys like a woodwind. (Many sax players even switch effortlessly from sax to a woodwind like a clarinet, and back again in the same concert.) So, I had an instrument made of three materials: felt (the pads of the keys), metal (the body), and wood (the reed). In fact, every instrument in the band can be placed into one (or more) of those "categories." The brass section is made of metal, the harp is made of metal and wood, the wind section has keys, and so on. This realization gave me the central idea for the piece: a multi-movement work with the inner movements called *Felt*, *Metal*, and *Wood*, and with instrumentation chosen to essentially match those materials for each movement. The outer movements would be scored for the entire ensemble.

The piece starts with *Prelude*, a very brief overture to the concerto, with material that foreshadows each of the movements to come. If you hear something you like in the *Prelude*, you'll probably hear it more developed in the following movements. (Conversely, if you hear absolutely nothing you like in the *Prelude*, you may be in for a long night.)

Movement three, *Metal*, answers that same question with, "the sax can play high and pretty." This movement, scored primarily for metal percussion and brass, is a calm, lyrical contrast to the weirdness that preceded it.

It seemed silly to write a sax concerto and not deal with the fact that the sax is often heard simply playing a song in an intimate setting -- say, at

a jazz club. Movement four, *Wood*, is really just that: a simple song. The scoring here is, as you'd expect, woodwinds (including flutes, which aren't technically made of wood anymore), double bass, harp, piano, marimba, and -- as in every movement -- the sax section. The piece of mine that led to the commission of the sax concerto was a piece called *Redline Tango*, and specifically, the soprano sax solo that anchors that work. To acknowledge that, this movement, yes, is a tango.

Finally we reach the *Finale* which starts with a nearly direct quote of John Corigliano's Clarinet Concerto. In order to make it as meta as possible, my quote is in fact a quote of a quote. After my little tribute to my teacher, the solo part takes off for roughly four minutes of non-stop virtuosity. Here my answer to the question "what does a sax do?" was simply, "well, the sax can play some monster-difficult stuff."

#### **Four Scottish Dances** | Sir Malcolm Arnold / John Paynter

Malcolm Arnold was the youngest of five children from a prosperous Northampton family of shoemakers. As a rebellious teenager, he was attracted to the creative freedom of jazz. After seeing Louis Armstrong play in Bournemouth, he took up the trumpet at the age of 12, and 5 years later won a scholarship to the Royal College of Music (RCM). At the RCM he studied composition with Gordon Jacob and the trumpet with Ernest Hall. In 1941, he joined the London Philharmonic Orchestra as second trumpet and became principal trumpet in 1943.

In 1944, he volunteered for military service, but after he found out the army wanted to put him in a military band, he shot himself in the foot to get back to civilian life. After a season as principal trumpet with the BBC Symphony Orchestra, he returned to the London Philharmonic in 1946 where he remained until 1948 to become a full-time composer.

Malcolm Arnold began his career playing trumpet professionally, and by age thirty his life was devoted to composition. He was bracketed with Britten and Walton as one of the most sought-after composers in Britain. His natural melodic gift earned him a reputation as a composer of light music in works such as his sets of Welsh, English, Scottish, Irish and Cornish Dances, and his scores to the *St Trinian's* films and *Hobson's Choice*. Arnold was a relatively conservative composer of tonal works, but a prolific and popular one. He acknowledged Hector Berlioz as an influence, and several commentators have drawn a comparison with Jean Sibelius.

The composer writes:

"These dances were composed early in 1957, and are dedicated to the BBC Light Music Festival. They are all based on original melodies but one, the melody of which is composed by Robert Burns.

The first dance is in the style of a slow strathspey -- a slow Scottish dance in 4/4 meter -- with many dotted notes, frequently in the inverted arrangement of the "Scottish snap." The name was derived from the strath valley of Spey.

The second, a lively reel, begins in the key of E-flat and rises a semi-tone each time it is played until the bassoon plays it, at a greatly reduced speed, in the key of G. The final statement of the dance is at the original speed in the home key of E-flat.

The third dance is in the style of a Hebridean song and attempts to give an impression of the sea and mountain scenery on a calm summer's day in the Hebrides.

The last dance is a lively fling, which makes a great deal of use of the open string pitches of the violin (saxophones in the band edition)."

## personnel

### **KENNESAW STATE UNIVERSITY WIND ENSEMBLE**

David T. Kehler, Music Director and Conductor

*Listed alphabetically to emphasize the importance of each part.*

#### **FLUTE/PICCOLO**

Ruth Bearden, Woodstock  
Lorin Green, Augusta  
Brittany Pietsch, Roswell  
Jessica Shaw, Effingham  
Corinne Veale, Augusta

#### **OBOE/ENGLISH HORN**

Savannah English, Fayetteville  
Amelia Lee, Marietta  
Christina Pacetti, Newnan

#### **BASSOON/CONTRA BSN**

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

#### **CLARINET**

##### **(Eb, Bb, BCL, CBCL)**

Brenden Ayestaran, Gainesville  
Jessica Bell, Atlanta  
Matthew Hodgetts, Marietta  
Faith Kirkpatrick, Powder Springs  
Natalie Klein, Jasper  
Pearce Kramer, Peachtree City  
Edie Sinclair, Leesburg

#### **SAXOPHONE**

##### **(Sop, Alto, Tenor, Bari, Bass)**

Nick Leon, Pembroke Pines, FL  
Andrew Shaw, Nashville  
Mason Upshaw, Marietta  
Kevin Worley, Marietta

**HORN**

Virginia Hyde, Kennesaw  
 Janet Johnson, Folkston  
 Hayden McAfee, Acworth  
 Will Worthan, Acworth

**TRUMPET**

Miles Bonaker, Cumming  
 Michael Brown, Macon  
 Riley Carson, Marietta  
 Jake Gearrin, Dallas  
 Jacob Greifinger, Marietta  
 Ra Sheed Lemon, Kennesaw  
 Jordan Mader, Dalton  
 Andrew Olsen, Jasper  
 Jeremy Perkins, Bainbridge

**TROMBONE (Tenor, Bass)**

Sam Boeger, Acworth  
 Trevor Hassell, Marietta  
 Victoria Schrote, Milton  
 Matt Scott, Kennesaw  
 Kirill Wood, Augusta

**EUPHONIUM**

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

*\*KSU Faculty*

**TUBA**

Nick Collins, Milton  
 Kobe Greene, Canton

**STRING BASS**

Daniel Kim, Duluth

**PIANO**

\*Judy Cole

**ORGAN**

Jordan Sommer, Buford

**HARP**

Laurel Buchanan, Roswell  
 Teresa Sheppard, Marietta

**PERCUSSION**

Christopher Bowers, Lilburn  
 Andrew Creech, Cumming  
 Joe Donohue, Cumming  
 Michael Makrides, Alpharetta  
 Michael Ollman, Woodstock  
 Andrew Yi, Alpharetta

**ENSEMBLE ASSISTANTS**

Brittany Pietsch  
 Mason Upshaw

**KENNESAW STATE UNIVERSITY SYMPHONY ORCHESTRA STRINGS**

Nathaniel F. Parker, Music Director and Conductor

**VIOLIN**

Zoë Cesar  
 Mary Catherine Davis  
 Jeavanie Desarmes  
 Nassar Edwards, *associate principal*  
 Nicholas Felder  
 Ryan Finlayson, *principal*  
 Jenna Flohr  
 Hannah Goodwin  
 Lauren Greene

**VIOLIN (cont.)**

Mary Katharine Guthrie, *concertmaster*  
 Milan Haddad  
 Bethany Johnston  
 Jung Hyun Lim  
 Matthew Marcacci  
 Charles Page  
 Michael Parrish  
 Nathaniel Roberts, *associate  
 concertmaster*

## **VIOLA**

Rachel Fishback, *associate principal*  
Elijah Mastinu  
Brianna Spottsville  
Jachai Wilmont, *principal*

## **CELLO**

Colin Gregoire, *principal*  
Joseph Grunkemeyer  
Lacee Link  
Esme Mason  
Cora Meador  
Gabriella Paul, *associate principal*  
Nino Pogorelova  
Carolina Sifuentes  
Dorian Silva

## **BASS**

Daniel Kim, *principal*  
Jarod Boles

## **SYMPHONY ASSISTANTS**

Jeavanie Desarmes  
Nassar Edwards  
Gabriella Paul

# biographies

## *Soprano Saxophone Soloist & 2018 KSU Concerto Winner*

**J**onathan Steltzer is a sophomore at Kennesaw State University currently pursuing a Bachelor's degree in Music Education under the study of Sam Skelton. Jonathan performs with several Atlanta based ensembles including the Atlanta Wind Symphony, KSU Wind Ensemble, KSU Jazz Ensemble, and Recorder Quartet. Jonathan is the Winner of the 2018 KSU Concerto Competition, Alternate for the National Intercollegiate Band,

and will compete this spring at the 2018 International Woodwind Duo Symposium held at Sam Houston State University. In addition, Jonathan will be presenting a lecture recital on the music of Simon Steen-Andersen at the 2018 National Conference for Undergraduate Research at the University of Central Oklahoma.

Jonathan Steltzer keeps an active studio in the metro Atlanta area and collaborates with local schools performing both classical and jazz music. He is an advocate of new and world music and has commissioned





new works for saxophone as well as performing North American premieres by composers including Satoshi Yagisawa and Junichi Murata. Jonathan actively performs with chamber ensembles including the Hodgetts-Steltzer Duo (clarinet and saxophone) and the Lawless Duo (percussion and saxophone). Jonathan Steltzer is member of the North American Saxophone Alliance, Phi Mu Alpha Sinfonia, and The Collegiate National Association for Music Educators.

*Director of Bands and Professor of Music*

**D**avid Kehler, since 2009, has served as Director of Bands and Professor of Music at Kennesaw State University where he oversees all aspects of the University's quickly expanding band program while serving as Music Director and Conductor of the KSU Wind Ensemble. In addition, Dr. Kehler teaches courses in instrumental conducting, symphonic repertoire, and 20th century music. Along with his university responsibilities,



professor Kehler currently serves as Music Director and Conductor of the Atlanta Wind Symphony, and as Vice-President for the College Band Directors National Association-Southern Division.

An advocate of new music, Professor Kehler has helped commission nearly two-dozen leading composers to write new compositions for wind ensemble, and in 2016, released its first professional recording under the Centaur label featuring the music of Chen Yi. Other leading composers, including Steven Bryant, Paul Dooley, Karel Husa,

David Lang, David Maslanka, Scott McAllister, Joel Puckett, and Joseph Schwantner, continue to praise the ensemble for recent performances of their works. The KSU Wind Ensemble also continues performing beyond the KSU campus and have been featured at the College Band Directors National Conference-Southern Division in 2012 and 2016, and in 2017, was the featured at the Georgia Music Educators Association Conference in Athens, Georgia. Additionally, in 2013, the KSU Wind Ensemble won the *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, and were a featured ensemble at the Texas Bandmasters Association/National Band Association Convention in San Antonio, Texas, and were heard internationally broadcast on *From the Top*. In 2008, they 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. Dr. Kehler continues to have memberships in many musical organizations including CBDNA, NAFME, Phi Beta Mu, GMEA, Conductor's Guild and others.

*Director of Orchestral Studies*

**N**athaniel F. Parker, a talented and versatile musician, has conducted orchestras in the United States, Peru, Russia, Poland, England, and the Czech Republic. Equally at home working with professionals and training future generations of musicians, Dr. Parker is Director of Orchestral Studies at the Kennesaw State University School of Music—serving as Music Director and Conductor of the Kennesaw State University Symphony Orchestra and Conductor of the Kennesaw State University Opera Program—and Associate Conductor of the Georgia Symphony Orchestra. His recent guest conducting engagements include appearances with the Jackson Symphony Orchestra (Michigan), the Connecticut Music Educators Association (CMEA) All-State Orchestra, the Fulton County High School Honor Orchestra (Georgia), and the Georgia Music Educators Association (GMEA) District 9 High School Honor Orchestra. Dr. Parker is the recipient

of numerous honors, awards, and scholarships. He was named a finalist for a Conducting Fellowship with the New World Symphony, a semi-finalist for a Conducting Fellowship at Tanglewood, and a Candidate for the Respighi



Prize in Conducting; he also received a Citation of Excellence in Teaching from the Pennsylvania Music Educators Association. An active scholar, Dr. Parker's writings have been published by the Conductors Guild and the College Orchestra Directors Association (CODA). He has presented research at the College Orchestra Directors Association's national and international conferences and is Editor of the *Journal of the Conductors Guild*.

Dr. Parker has served as Music Director and Conductor of the Concert Orchestra and faculty

at New England Music Camp (Maine), and Interim Music Director and Conductor of the Georgia Youth Symphony Orchestra's (GYSO) Symphony and Camerata orchestras. Before relocating to Georgia, he was Director of Orchestral Activities and Assistant Professor of Music at Marywood University (Pennsylvania) where he was Music Director and Conductor of the Marywood University Orchestra and taught courses in conducting, instrumental methods, musicology, and analytical techniques. Other previous positions include Associate Conductor and Production Manager of the Jackson Symphony Orchestra (Michigan), Music Director and Conductor of the Jackson Youth Symphony Orchestra, Director of the Jackson Symphony Orchestra Community Music School, Graduate Conducting Intern at Michigan State University, Music Director and Conductor of the Mason Orchestral Society's Community Orchestra and Youth Symphony (Michigan), Assistant Director of Music at Xaverian High School (New York), Conductor of the New Music Festival of Sandusky Orchestra (Ohio), and Graduate Assistant Conductor and Teaching Assistant at Bowling Green State University (Ohio).

Parker earned a Doctor of Musical Arts in Orchestral Conducting from Michigan State University, where his primary instructors were Leon

Gregorian and Raphael Jiménez. During his time at MSU he regularly appeared with all the university orchestras and focused his doctoral research on Leonard Bernstein, specifically the composer's Symphony No. 2, "The Age of Anxiety." He earned a Master of Music in Orchestral Conducting from Bowling Green State University, where he studied with Emily Freeman Brown. His other conducting mentors include Stephen Osmond, Gary W. Hill, and Timothy Russell. In addition to his training in academia, Dr. Parker participated in numerous conducting master classes and workshops, conducting orchestras under the tutelage of nationally and internationally renowned conductors and conducting pedagogues including Christoph Eschenbach, George Hurst, Arthur Fagen, Markand Thakar, Mark Gibson, David Itkin, and Paul Vermel. Parker began his collegiate education at Arizona State University, where he studied bassoon with Jeffrey G. Lyman and graduated *magna cum laude* with a Bachelor of Music in Bassoon Performance.

Nat resides in Kennesaw with his wife, Melody, and their son, Jacob. For more information, please visit [www.nathanielparker.com](http://www.nathanielparker.com).

## special thanks

### **Symphony Sectional Coaches**

Stephen Majeske, *Artist-in-Residence in Orchestral Studies*

Kenn Wagner, *Artist-in-Residence in Violin*

Paul Murphy, *Artist-in-Residence in Viola*

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Julie Coucheron  
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Richard Peluso, *Coordinator of Band Operations and Outreach*  
Shawn Rieschl Johnson, *Associate Director for Operations & Programming*

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

# about the school of music



Welcome to the Bailey Performance Center!

The School of Music at Kennesaw State University is an exciting place! We have a wonderful slate of performances planned for this year's *Signature Series*, and if you have not yet purchased your season tickets, I encourage you to do so as soon as possible. The Atlanta Symphony returns again this year as well as a wonderful slate of other performances.

The Dr. Bobbie Bailey & Family Performance Center is celebrating its 10th Anniversary Season this year. When this building opened in October of 2007, it was transformational for the School of Music and for KSU! It continues to be a jewel in our crown and musicians from around the world love to perform here because of the wonderful acoustic properties of Morgan Hall.


The weekend of October 7th–8th, we had an alumni recital on the 7th and a grand celebration Sunday afternoon October 8th, with full choir and orchestra to celebrate all this Center has meant to us these past 10 years! In honor of the Bailey 10th Anniversary, we officially launched our *Name a Seat Campaign* during our celebration in October. What a wonderful way to honor a loved one or to provide for future programming for Morgan Hall.


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 that we will 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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