

Wind Ensemble

DAVID KEHLER, Conductor

ANDREW BOSS, Guest Composer

CHARAE KRUEGER, Cello



Andrew Boss, guest composer

Thursday, February 7, 2019 at 8 pm

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall

Forty-ninth Concert of the 2018-19 Concert Season



Kennesaw State University Wind Ensemble

David Kehler, Conductor

featuring

Guest Composer Andrew Boss with Cello Soloist, Charae Krueger

DMITRI SHOSTAKOVICH (1906–1975)

Festive Overture, trans. Hunsberger (1965)

ANDREW BOSS (b. 1988)

À La Machaut (2015)

ANDREW BOSS

Toward the Hour Arises First Light (2018) *Georgia premiere

Charae Krueger, cello

MICHAEL DAUGHERTY (b. 1954)

Bells for Stokowski (2002)

Program Notes

Festive Overture | Dmitri Shostakovich

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.

His most popular works are his 15 symphonies and 15 string quartets. His works for piano include 2 piano sonatas, an early set of preludes, and a later set of 24 preludes and fugues. Other works include two operas, six concertos, and a substantial quantity of film music.

In November 1954, Moscow's Bolshoi Theatre sent an urgent appeal to Dmitri Shostakovich. A concert marking the anniversary of the Russian Revolution was days away, and the theater needed a celebratory piece to open it. Could he create one quickly? Indeed, and almost overnight, Shostakovich composed his *Festive Overture*, perhaps the most exuberant work he ever composed.

À La Machaut | Andrew Boss

The composer writes:

Guillaume de Machaut lived from 1300–1377, and was a medieval French poet and composer. According to Daniel Leech-Wilkinson, Machaut was "the last great poet who was also a composer." Well into the 15th century, Machaut's poetry was greatly admired and imitated by other poets, including Geoffrey Chaucer.

À La Machaut integrates thematic material from three works of the great Medieval composer Guillaume de Machaut and adds a colorfully modern touch. The piece opens with a slow introduction using melodic and harmonic material from his polyphonic chanson *Puis qu'en oubli* (Since I am forgotten). The upbeat percussion transitions the piece to the main material, quoting the melody of his secular virelai [form of medieval French verse], *Douce jame jolie* (Sweet lovely lady). This piece also uses material from the *Kyrie* to Machaut's *Messe de Nostre Dame*. A reflective middle section brings back the slow material from the introduction while maintaining the upbeat rhythms introduced earlier in the percussion. A short recapitulation revisits the virelai in several contrasting textures, leading to a climactic variation with shimmering winds, blasting percussion and low brass. A final tutti variation harmonizes the virelai and closes the piece.

This piece contains strong pedagogical undertones; aside from introducing high-quality music from [nowadays] lesser-known composers to younger players, it allows numerous opportunities for brief discussions about aspects of Medieval music.

***Toward the Hour Arises First Light* | Andrew Boss**

The composer writes:

Toward the Hour Arises First Light was written to portray the images seen and feelings felt as a common bystander reflects on the colorful scenery depicted one hour before sunrise, commonly known as twilight. Consequently, this work is equally dependent on the lyrical and independent lines of the soloists as it is on the ambient mood evoked by the ensemble as a whole. The work features solo cello, whose rich teneroso tone adds to the colors depicted in the overall lush and reflective music.

The first section sets the mood of the early morning colors subtly painted by the sun's rays and continues into a lush section of rising chordal gestures. Following a reflective cadenza in the solo cello, the work increases momentum and transitions into a livelier section featuring dancelike rhythms and spritely ostinatos while retaining a sense of lyricism. This characterizes that dawn is now upon us, as the morning rays have fully engulfed the sky and the day's busyness begins. After a small climax, the work settles into another cello cadenza and transitions toward the recapitulation, this time more mellow and passionate, as if the day is coming to an end. A brief passage of night music embodies the somber coda. A very brief and illuminating restatement of B in the last few measures creates a sense of a never-ending cycle, as each day begins with the same evocative and

mesmerizing colors as the sun's first rays begin to lightly touch the early morning sky and restart the day.

This work was written for Mack Wood at Louisiana State University and the members of this Consortium, which include the KSU Wind Ensemble, with hopes of adding interest and excitement of collaboration between the university bands and string departments.

Bells for Stokowski | Michael Daugherty

Multiple GRAMMY Award-winning composer Michael Daugherty achieved international recognition as one of the ten most performed American composers of concert music, according to the League of American Orchestras. His orchestral music, recorded by Naxos over the last two decades, has received six GRAMMY Awards, including Best Contemporary Classical Composition in 2011 for *Deus ex Machina* for piano and orchestra and in 2017 for *Tales of Hemingway* for cello and orchestra.

As a young man, Daugherty studied composition with many of the preeminent composers of the 20th century including Pierre Boulez at IRCAM in Paris and Betsy Jolas at the Paris Conservatory of Music (1979), Jacob Druckman, Earle Brown, Bernard Rands and Roger Reynolds at Yale (1980-82), and György Ligeti in Hamburg (1982-84). Daugherty was also an assistant to jazz arranger Gil Evans in New York from 1980-82. After teaching from 1986-1991 at the Oberlin Conservatory of Music, Daugherty joined the University of Michigan School of Music, Theatre and Dance in 1991 as Professor of Composition, where he is a mentor to many of today's most talented young composers. He is also a frequent guest of professional orchestras, festivals, universities and conservatories around the world.

Daugherty has been the composer-in-residence with the Louisville Symphony Orchestra (2000), Detroit Symphony Orchestra (1999-2003), Colorado Symphony Orchestra (2001-02), Cabrillo Festival of Contemporary Music (2001-04, 2006-11), Westshore Symphony Orchestra (2005-06), Eugene Symphony (2006), the Henry Mancini Summer Institute (2006), the Music from Angel Fire Chamber Music Festival (2006), Pacific Symphony (2010-11), Chattanooga Symphony Orchestra (2012) and New Century Orchestra (2013).

Daugherty has received numerous awards, distinctions, and fellowships for his music. These include: a Fulbright Fellowship (1977), the Kennedy Center Friedheim Award (1989) for his compositions *Snap!* and *Blue Like an Orange*, the Goddard Lieberson Fellowship from the American Academy

of Arts and Letters (1991), fellowships from the National Endowment for the Arts (1992) and the Guggenheim Foundation (1996), and the Stoeger Prize from the Chamber Music Society of Lincoln Center (2000). In 2005, Daugherty received the Lancaster Symphony Orchestra Composer's Award, and in 2007, the Delaware Symphony Orchestra selected Daugherty as the winner of the A. I. DuPont Award. Also in 2007, Daugherty was named "Outstanding Classical Composer" at the Detroit Music Awards and received the American Bandmasters Association Ostwald Award for his composition *Raise the Roof* for timpani and symphonic band.

The composer writes:

Bells for Stokowski is a tribute to one of the most influential and controversial conductors of the 20th century. Born in London, Leopold Stokowski (1882-1977) began his career as an organist. Moving to America, Stokowski was fired from his organ post at St. Bartholomew's Church in New York in 1908, after he concluded a service with *Stars and Stripes Forever*. As maestro of the Philadelphia Orchestra (1912-36), he became known for his brilliant interpretations of classical music, his enthusiasm for new concert music, and for taking risks by constantly pushing the envelope of what was acceptable in the concert hall.

In *Bells for Stokowski*, I imagine Stokowski in Philadelphia visiting the Liberty Bell at sunrise, and listening to all the bells of the city resonate. To create various bell effects, I frame the ensemble with two percussionists positioned stereophonically on the stage performing on identical ringing percussion instruments such as tubular bells, crotales, bell trees, and various non-pitched metals. I also echo Stokowski's musical vision and legacy in order to look to the past and the future of American orchestral concert music. To represent the past I've composed an original theme in the style of Bach. Midway in the composition, there is also brief fantasy where we hear a Daugherty orchestral transcription of a portion of Bach's C Major Prelude from *The Well Tempered Klavier* introduced by two stereophonic harps. To represent the future I take my original theme composed in the style of Bach and process it through my own musical language in a series of tonal and atonal variations. During the variations I employ complex musical canons, polyrhythms, counterpoints, and move at will between various musical idioms, resonating Stokowski's enthusiasm for music of all styles and cultures. In the last chords of *Bells for Stokowski* we hear the final echoes of a long legacy of great orchestral performances in Philadelphia at the Academy of Music.

KSU Wind Ensemble Personnel David Kehler, Music Director

(listed alphabetically to emphasize the importance of each part)

FLUTE/PICCOLO

Ruth Bearden, Woodstock
Lorin Green, Augusta
Madison Hart, Cumming
Rachel Reaves, Lawrenceville

OBOE/ENGLISH HORN

Savannah English, Fayetteville
Christina Pacetti, Newnan

BASSOON/CONTRA BSN

Grayson Saylor, Flowery Branch
Meghan O'Harra, Lawrenceville

CLARINET

(EB, BB, BCL, CBCL)

Brenden Ayestaran, Gainesville
Jessica Bell, Atlanta
Simon Cheek, Kennesaw
Matthew Hodgetts, Marietta
Oliva Kesler, Martin
Faith Kirkpatrick, Powder Springs
Natalie Klein, Jasper
Grace Liebl, Guyton
Emily O'Connor, Dallas

SAXOPHONE

(SOP, ALTO, TENOR, BARI)

Raphael De Jesus, Cumming
Jacob Martinez, Roswell
Noah Pirkle, Dallas
Jonathan Steltzer, Marietta
Jonathan Swann, Covington

HORN

Virginia Hyde, Kennesaw
Heather Leach-Trickel, Omaha, NE
Hayden McAfee, Acworth
Johnny Stewart, Ringold
Will Worthan, Acworth

TRUMPET

Michael Brown, Macon
Kameron Clarke, Canton
Jacob Lack, Alpharetta

TRUMPET (cont.)

Jeremy Perkins, Bainbridge
Eli Rickles, Alpharetta
Cierra Weldin, Dallas

TROMBONE

Wesley Dale, Marietta
Victoria Schrote, Milton
Matt Scott, Kennesaw
Kirill Wood, Augusta

BASS TROMBONE

Peter Sullivan, Richmond Hill

EUPHONIUM

Andrew Berry, Johns Creek
Zachary Leinberger, Fayetteville

TUBA

Nick Collins, Milton
Kobe Greene, Canton
Lorenz Oriando, Kennesaw

STRING BASS

Daniel Barket, Alpharetta

PIANO / ORGAN

Josh Anderson, Woodstock
Jesse Cook, Acworth

HARP

Laurel Buchanan, Roswell
Teresa Sheppard, Marietta

PERCUSSION

Christopher Bowers, Lilburn
Jared Cook, Alpharetta
Andrew Creech, Cumming
Jason Frey, Warner Robbins
Michael Makrides, Milton
Veta Sukhai, Kennesaw
Andrew Yi, Johns Creek

ENSEMBLE ASSISTANTS

Andrew Berry, Johns Creek
Jonathan Steltzer, Marietta

Biographies



Andrew Boss, guest composer received his Master of Music degree in composition in 2013 under the tutelage of Dr. Kevin Puts at the Peabody Institute of The Johns Hopkins University. Currently residing in Austin, Texas, Dr. Boss received his Doctorate of Musical Arts in composition at the University of Texas at Austin as a Recruitment Fellow under the tutelage of Dan Welcher and Donald Grantham in 2017.

Recipient of the 2013 Otto Ortmann composition award, composer Andrew Boss continues to be recognized in expressing his creative voice. His works have been well-received throughout the country, offering captivated listeners “something that has never been heard before.” (FMTA)

Mr. Boss has been the recipient of many awards in his academic career as a composer, including the Virginia Carty Delillo Composition Award for the finale movement of his Symphony for Quintet, the Florida Young Artist Award from the Florida State Music Teachers Association (FSMTA), and The Johns Hopkins career development grant. He was a national finalist of the Young Artist competition southern division for the Music Teachers National Association. He also received the Gayler Music Award (2011), the Presser Award (2010), and the Young Composers Award (2009).

He has been a part of several notable festivals, including the 2013 Norfolk and Bowdoin Music Festivals. He was the program director of the New Music Conflagration (NMC) for their first concert series in 2013-14. He has worked with many musicians and composers such as Martin Bresnick, Derek Bermel, Joseph Kreines, Daniel Crozier, Dmitry Volkov, Jordan Smith, Yury Shadrin, and Tian Lu, among others. He recently collaborated with Jerry Junkin and the University of Texas Wind Ensemble for the world premiere of his symphony, *Tetelestai*.

In addition to composing, Dr. Boss is active as a pianist, conductor, and chorus singer. As a pianist, Mr. Boss performs regularly both as a soloist and an accompanist. In November 2012, he was invited to perform a piano recital of classical works and original compositions for the FSMTA 2012 Conference in Boca Raton. As a conductor, and as the selected winning composer, he

has directed his own composition, *Aftershock*, with the Peabody Preparatory Wind Orchestra on May 12, 2013. As a baritone, he was a member of the 2011-2012 Peabody Singers, who performed Honegger's *Joan of Arc* under the direction of Marin Alsop and the Baltimore Symphony Orchestra at Carnegie Hall (2011); He was also a member of the 2012-2013 Handel Choir under the direction of Melinda O'Neal. He is currently spending much of his time performing new works by young composers, including participating as the pianist for the University of Texas New Music Ensemble.



Charae Krueger, cello is principal cellist for the Atlanta Opera Orchestra and the Atlanta Ballet Orchestra. She is the cello artist-in-residence at Kennesaw State University and performs with the Summit Piano Trio and KSU Faculty String Trio as well as the Peachtree String Quartet. Ms. Krueger enjoys chamber music and solo recital work and plays throughout the Southeastern US. She is a regular featured artist at The Highlands-Cashiers Chamber Music Festival in North Carolina, the Grand

Teton Music Festival in Wyoming, and the North Georgia Chamber Music Festival. Her solo and chamber music recitals have often been featured on *WABE* radio Atlanta. 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.



David Kehler, conductor has served as Music Director and Conductor of the KSU Wind Ensemble since 2009. In addition, Dr. Kehler teaches courses in instrumental conducting, symphonic repertoire, and twentieth century music. Along with his university responsibilities, professor Kehler currently serves as Music Director and Conductor of the Atlanta Wind Symphony, and as President-Elect for the College Band Directors National Association-Southern Division.

An advocate of new music, Professor Kehler has commissioned nearly two-dozen leading composers, including several Pulitzer Prize winners to

write new compositions for wind ensemble. Performing music beyond the KSU campus, the KSU Wind Ensemble can also be heard frequently on 90.1, Atlanta Public Radio, along with being featured at the College Band Director's National Association Convention (two times), and most recently at the 2016 GMEA State Conference, in Athens, Georgia. In 2013, the KSU Wind Ensemble won the *American Prize* for best university wind ensemble/concert band recording in the United States.

Previously, Dr. Kehler served as Associate Conductor of America's Premiere Windband; The Dallas Winds and served as Founder and Conductor of the Greater Dallas Youth Orchestra Wind Symphony. 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.

Kennesaw State University Wind Ensemble

Formed in 1996, 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, Zhou Long, David Maslanka, Michael Markowski, Carter Pann, Joel Puckett, James Stephenson, Christopher Theofanidis, and Pulitzer Prize winner, Joseph Schwantner. In addition, leading composers 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 selected and featured ensemble at the Southern Division College Band Directors National Association Conferences, and in 2017, was featured at Georgia Music Educators Association Conference in Athens, Georgia. In addition, the KSU Wind Ensemble was the Winner of the 2013 *American Prize* for best wind

ensemble/concert band performance in the United States, and in 2016, released its first professional recording under the Centaur recording label featuring the music of Chen Yi.

Kennesaw State University Bands

David Kehler, Director of Bands

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

Trey Harris, 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 Wind Ensemble, Wind Symphony, University Band, “The Hoo” (Basketball Band) and “The Marching Owls” (Marching Band).



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Anthony Georgeson, *Bassoon*
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Brass & Percussion

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Hollie Pritchard, *Trombone*
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<i>Collaborative Piano</i>	Robert Henry
Eric Jenkins,	Huu Mai
<i>Collaborative Piano</i>	John Marsh
Erika Tazawa,	
<i>Collaborative Piano</i>	

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Tyronne Jackson, *Jazz Piano*
Marc Miller, *Jazz Bass*
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Rob Opitz, *Jazz Trumpet*
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KSU Faculty Jazz Parliament
Georgia Youth Symphony Orchestra and Chorus
KSU Faculty Chamber Players
Summit Piano Trio
KSU Community and Alumni Choir



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Thank you for making time in your busy schedules to support the performances of the Kennesaw State University School of Music. We are excited that you are here and we appreciate your love of music and support of our faculty and students and musical guests!

The School of Music at Kennesaw State University continues to be an exciting place! This year's *Signature Series* features four wonderful performances that we know will be memorable and well worth your investment. The 27-time Grammy Award winning Atlanta

Symphony is with us again. We so value our professional relationship with this orchestra and we love having them here on our Morgan Stage.


Having just completed our 10th Anniversary Season, the Dr. Bobbie Bailey & Family Performance Center is poised to begin the next decade of bringing you outstanding musical performances and artists from around the world! The Bailey Center continues to be transformational in the life of our School and for you, our patrons!


We are continuing our *Name a Seat* campaign this year. If you have a friend, loved one, child, student, teacher, or significant other that you would like to honor or memorialize, we welcome your support. Your \$1,000 gift to the *Name a Seat* endowment helps us to ensure that we can continue to bring you amazing musical performances well into the future.


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 we accomplish together!


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

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