

COLLEGE OF THE ARTS

DR. BOBBIE BAILEY  
**SCHOOL** of **MUSIC**



KSU Wind Ensemble presents  
**MUSICAL LANDSCAPES**

with Tyler S. Grant, guest composer



KENNESAW STATE  
UNIVERSITY  
COLLEGE OF THE ARTS

September 26, 2022 | 7:30 p.m.  
Morgan Concert Hall | Bailey Performance Center

**MusicKSU.com**

# DR. BOBBIE BAILEY SCHOOL of MUSIC

**Welcome to the Bailey School of Music  
at Kennesaw State University!**

Part of KSU's thriving College of the Arts, the Bailey School of Music is comprised of outstanding students, faculty and staff who are committed to creating a dynamic and diverse community of musicians and scholars.

The Bailey School of Music offers all the advantages of a large public university, the myriad arts and cultural opportunities and partnerships afforded by the metro Atlanta area, and an unparalleled commitment to student-centered, personalized instruction. We are an all-Steinway school, and our beautiful Dr. Bobbie Bailey and Family Performance Center is a regional hub for an incredible variety of musical performances and other arts events. Our ArtsKSU performance series brings the world to your doorstep, and our students enjoy opportunities for engagement with faculty and world-renowned guest artists at the highest level, both in the classroom and on the performance stage.

Together, we create passionate musicians, scholars, and educators who will continue to shape the cultural life of our community into the future. We invite you to join us on this exciting journey!

Julia K. Bullard, D. M. A.  
Interim Director  
Dr. Bobbie Bailey School of Music

**where PASSION is** *heard*

# PROGRAM

***PROCESSION OF THE NOBLES (1870/1999)***

**Nikolai Rimsky-Korsakov (1844-1908)**

Arranged by Erik Leidzen

**Selections from *THE DANSERYE (2002)***

**Tielman Susato (1510-1570)**

Arranged by Patrick Dunnigan

I. La Morisque

II. Bergerette

III. Les quatre Branles

VI. Ronde and Salterelle

VII. Ronde and Aluid

VIII. Basse danse: Mon desir

IX. Pavanne: La Bataille

***CALIFORNIA (2016)***

**David Maslanka (1943-2017)**

INTERMISSION

***PANORAMIC LANDSCAPES (2015)***

**Tyler S. Grant (b. 1995)**

***THE SACRED SPHERES (2021)***

**Tyler S. Grant (b. 1995)**

I. "From Harmony, from heavenly harmony"

II. "Cries, hark the foe comes"

*Georgia premiere*

# PROGRAM NOTES

## **PROCESSION OF THE NOBLES (1870/1999)**

**Nikolai Rimsky-Korsakov (1844-1908)**

Arranged by Erik Leidzen

Nikolai Andreyevich Rimsky-Korsakov was a Russian composer, and a member of the group of composers known as “The Five.” He was a master of orchestration. His best-known orchestral compositions – *Capriccio Espagnol*, the *Russian Easter Overture*, and the symphonic suite *Scheherazade* – are staples of the classical music repertoire, along with suites and excerpts from some of his 15 operas. *Scheherazade* is an example of his frequent use of fairy tale and folk subjects.

For much of his life, Rimsky-Korsakov combined his composition and teaching with a career in the Russian military, at first as an officer in the Imperial Russian Navy, then as the civilian Inspector of Naval Bands. He wrote that he developed a passion for the ocean in childhood from reading books and hearing of his older brother's exploits in the navy. This love of the sea might have influenced him to write two of his best-known orchestral works, the musical tableau *Sadko* (not his later opera of the same name) and *Scheherazade*. Through his service as Inspector of Naval Bands, Rimsky-Korsakov expanded his knowledge of woodwind and brass playing, which enhanced his abilities in orchestration. He passed this knowledge to his students, and also posthumously through a textbook on orchestration that was completed by his son-in-law, Maximilian Steinberg.

*Procession of the Nobles* was composed between 1869-1870, as the director of the Imperial Theater in St. Petersburg, Russia conceived the idea of staging an elaborate opera ballet based on a subject from Slavic mythology. The project was never realized, however, and most of the music which the composers had written found its way into other of their works. Not until 20 years later did Rimsky-Korsakov decide to use the subject for an opera ballet of his own. His *Mlada* was begun in 1889 and produced at the Marinsky Theater in 1892 with this music, *Procession of the Nobles* as the cornerstone of the production.

# PROGRAM NOTES *(continued)*

## Selections from *THE DANSERYE (2002)*

### Tielman Susato (1510-1570)

Arranged by Patrick Dunnigan

Tielman Susato (1510-1570) was a Renaissance composer, instrumentalist, and publisher of music in Antwerp. Not much is known about his early life, but he begins appearing in various Antwerp archives around 1530, working as a calligrapher as well as an instrumentalist: trumpet, flute and tenor pipe are listed as instruments that he owned.

In 1543, he founded the first music publishing house using movable music type in the Netherlands. He could be found in Antwerp "At the Sign of the Crumhorn." Until Susato set up his press in Antwerp, music printing had been done mainly in Italy, France and Germany.

Patrick Dunnigan writes:

*The Danserye* is a set of instrumental dances based on popular tunes of the time, arranged by Susato and published in 1551 as *Het derdemusyckboexken*. With more than 50 individual dances in a variety of forms, the collection is notable for its simple textures and strict homophony. Specific instrumentation is not indicated, thus suggesting that the tunes were performed by whatever combination of winds and strings was available.

Selections from *The Danserye* is a new setting for wind band consisting of nine dances fashioned into an extended symphonic suite. The arrangement utilizes the full resources of the modern wind band, featuring various sections (or consorts of instruments) in alternation with powerful tutti passages. While the wind parts remain faithful to the original material, the dances are energized with a healthy dose of contemporary percussion effects and a significant part for acoustic guitar. This blend of sound generates a new but familiar element, thus making something very modern out of music that is more than 450 years old.

The arrangement was created for the Florida State University Symphonic Band and was premiered on April 17, 2002. The professional premiere by the Dallas Wind Symphony, Jerry Junkin conducting, was on November 19, 2002, at the Meyerson Symphony Center in Dallas, Texas.

# PROGRAM NOTES (*continued*)

## **CALIFORNIA (2016)**

### **David Maslanka (1943-2017)**

Dr. Maslanka 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. David Maslanka served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough College of the City University of New York. He was a member of ASCAP.

Over the past four decades, David Maslanka became one of America's most original and celebrated musical voices. He has published dozens of works for wind ensemble, orchestra, choir, percussion ensembles, chamber ensembles, solo instrument, and solo voice. However, he is especially well-known for his wind ensemble works. Of his nine symphonies, seven are written for wind ensemble.

The composer writes:

Music is wonderful. It lets us tell ourselves things we can't speak out in words. It opens the dream space and lets us dream together. It lets us imagine the world as it really is, a place of vitality, power and possibility. We live in fear of destruction, from climate change, nuclear bombs, increasing population, vanishing resources, continuous war. When the troubles are listed like this it is hard to know what we think we are doing with our seemingly simple and innocent music making.

California has always been a place of big dreams. The music of *California* celebrates the California dream space. There is tremendous beauty here – the forests, deserts, mountains and valleys, the ocean – and also the strength within the people and in the earth to meet the times that are upon us. Music lets us dream, and in that dream is the possibility of a new world, one in which humans live in harmony, within themselves, with all other people, with all other species, with the planet. Is this dream impossible? Are circumstances too complex? Will human nature never change? My answer to these questions is no. The dream starts somewhere. Let our music making be one such place.

# PROGRAM NOTES *(continued)*

## **PANORAMIC LANDSCAPES (2015)**

**Tyler S. Grant (b. 1995)**

The composer writes:

Since my early childhood, nature has been a major part of my life. Whether it be hiking in the woods, camping in the mountains, or sitting by a lake, I have always found that “the great outdoors” provides me with a tremendous amount of inspiration. *Panoramic Landscapes* is a musical depiction of the awe-inspiring scenery that I find myself surrounded by on a regular basis. Originally scored for brass and percussion, this work was performed by members of the Dallas Wind Symphony and the Greater Dallas Youth Orchestra as a winning composition in the DWS’s “Call for Fanfares” competition. While remaining true to the original, I have expanded the thematic material in a way that exhibits greater harmonic color and stunning panoramic imagery.

## **THE SACRED SPHERES (2021)**

**Tyler S. Grant (b. 1995)**

The composer writes:

In over a decade of composing, never have I been asked to write a large-scale work for the wind band repertoire. When I was approached by the Alabama Winds about writing such a piece in honor of their founder and conductor (and my former teacher) Randall Coleman, it felt like the perfect opportunity to stretch my creativity in a project that would celebrate the career of someone who means so much to so many people.

In preparing to write a large-scale work, I found Professor Coleman’s interest in John Dryden’s poem, “A Song for St. Cecilia’s Day,” to be a great starting point. As a vocalist in college, Professor Coleman recounts singing Norman Dello Joio’s to *St. Cecilia* (adapted from the text by Dryden) as one of the most profound musical experiences of his life. Personally, I found the text to be rich with musical opportunities that would lend itself to two contrasting movements. Unlike the original text and the many musical representations that focus on *St. Cecilia*, I wanted my work to focus on the musical and celestial forces being abstractly represented through music.

*(continued on next page)*

## PROGRAM NOTES (*continued*)

The title of the first movement, "From Harmony, from heav'nly harmony...," comes directly from the first line of Dryden's poem. The first few notes musically depict the beginning of the "universal framework" described in the text through delicate textures and orchestrations that develop as the movement progresses. One interesting observation I found in Dryden's poem is the juxtaposition between the sacred ideas of creation and the secular ideas of "jarring atoms" that find their harmony with other elements within the young universe.

The second stanza of the poem highlights the capacity for the musical elements to inspire passion which is represented at the climax of the first movement. The second movement, "Cries, hark the foe comes," picks up the poem from the third stanza which highlights the spectrum of emotions that can be summoned by various instruments. The beginning of the movement highlights the "trumpet's loud clangor" along with drums that inspire war and conflict. The movement transitions to a section of mourning through the sound of a "warbling" flute. The ending of the movement combines the final stanzas along with the Grand Chorus to recapitulate earlier material and create a celebratory and impactful finale.

*The Sacred Spheres* was commissioned by the friends, family, and former students of Professor Randall O. Coleman in dedication to his 30+ year career in music education. I personally dedicate this work to him and am thankful for his impact on me as a composer, conductor, and educator.



# PERSONNEL

## **STUDENT ASSISTANTS**

Kathryn Mullinax  
Emma Wood

## **FLUTE**

Veronica Del Castillo  
Marina Pichs  
Camille Grew  
Emily Parker

## **OBOE**

Patrick Daw  
Naomi Israel

## **BASSOON**

Bailey Matherne  
Erin Clark  
Emily Atkeison

## **CLARINET**

Bethany Petri  
Kathryn Mullinax  
Joel Del Valle  
Ethan Fournier  
Michael Ardhito  
Destiny Smith  
Joseph Moore  
Renaë Sheldon

## **SAXOPHONE**

Tyler Smith  
Nico LLamazales  
Alex Barasoain  
Giana Kleber  
Malcolm Lowe

## **HORN**

Adam Stillwagon  
Ben Farrow  
Olivia Hullender  
Charles Bye  
Natalie Letalien

## **TRUMPET**

Jalen Dobson  
Sommer Lemcoe  
Brandon Hall  
Candice Simmons  
Billy Sands  
Riley Welch  
Ben Failor  
Austin DeRosa  
Matthew Garren

## **TROMBONE**

Nate Lawson  
Natalie Hylton  
Cade Sexton  
Miguel Silvestre  
Chris Lackey

## **EUPHONIUM**

Emma Wood  
Noah Minch  
RJ Schaber  
Simone Van Pletzen

## **TUBA**

John Mazurek  
Ian Whitley

## **DOUBLE BASS**

Madeline Summers

## **PIANO**

Jake Daron

## **PERCUSSION**

Christian Kilgore  
Samuel Brooke  
Matt Pate  
Nicholas Bryant  
Olivia Reeves  
Anna Gugel  
Benjamin Bursen  
Brandon Portalatin  
Veta Sukai

# BIOGRAPHIES

## TYLER S. GRANT

Mr. Grant is an Atlanta-based composer of music for concert bands, orchestras, and chamber groups; many of which have been performed around the world and by musicians of all levels. His works for wind band have been found on Editor's Choice lists from various international music distributors in addition to being performed by many region and statewide honor bands. His work *Panoramic Fanfare* was named a winner in the 2014 "Call for Fanfares" Competition hosted by the Dallas Wind Symphony. The fanfare has since been performed by collegiate and professional ensembles in the United States, Canada, and United Kingdom.



Since 2010, he has regularly accepted commissions for new works and produced new publications for bands and chamber groups each year. While he has never formally studied composition, he credits his mentors Brian Balmages and Randall Coleman as being pivotal to his success as a composer and a conductor. Notable performance venues of his work include The Midwest Clinic, Carnegie Hall, Meyerson Symphony Center (Dallas), The Macy's Thanksgiving Day Parade, and numerous state-wide, national, and international music conventions.

In addition to his writing, Tyler enjoys conducting and clinic engagements with ensembles throughout the United States. He has served as a conductor and clinician of university, district, and state level honor bands in Alabama, Georgia, North Carolina, Pennsylvania, Maryland, Louisiana, South Dakota, and West Virginia. Tyler was recently a contributing author in Alfred Music Publishing Company's *Sound Innovations: Ensemble Development* series and has contributed interviews to numerous podcasts and articles including *School Band & Orchestra Magazine* and *The Instrumentalist*.

Tyler is a graduate of the University of Alabama where he earned a degree in instrumental music education. He serves as the director of bands at Holy Innocents' Episcopal School in Atlanta, Georgia and maintains an active composing and conducting schedule. His more than 30 published works are available through The FJH Music Company, Inc. and Tyler S. Grant Music Works, LLC.

# BIOGRAPHIES *(continued)*

## DAVID KEHLER

David Kehler serves as director of bands and professor of music at the Bobbie Bailey School of Music at Kennesaw State University where he is music director and conductor of the KSU Wind Ensemble. In addition, Dr. Kehler teaches courses in instrumental conducting, and twentieth century music. Professor Kehler is also the recipient of several awards including the Kennesaw State University College of Arts 2020 Teaching Award, and the 2021 Research and Creative Activity Award. An advocate of new music, Dr. Kehler has commissioned more than two-dozen 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 Southern Division Convention (two times), and 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.

In addition to his university responsibilities, David Kehler serves as music director and conductor of the Atlanta Wind Symphony. Recent performances under his leadership have included the 2020 Georgia Music Educators Association Conference in Athens, Georgia, and at the 2021 Midwest International Band and Orchestra Clinic in Chicago, Illinois. Professor Kehler also serves on the Board of Directors for the College Band Directors National Association, and serves as the CBDNA Southern Division President.

Previously, David 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 Doctor of Musical Arts degree in instrumental conducting from the University of Texas at Austin.

# KSU 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 continue to come to KSU in composer residencies and work directly with the Ensemble and its students.

Because of KSU's continued close relationships 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 won 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.

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# UPCOMING PERFORMANCES

## **COTA Interchange**

September 27, 2022, 7:30 pm

*Zuckerman Museum of Art*

## **University Band & Philharmonic Orchestra**

September 28, 2022, 7:30 pm

*Morgan Concert Hall, Bailey Performance Center*

## **Jazz Ensemble I**

September 29, 2022, 7:30 pm

*Morgan Concert Hall, Bailey Performance Center*

## **ArtsKSU and the Atlanta Opera present: Bluebeard's Castle**

October 7-8, 2022, 8:00 pm

October 9, 2022, 3:00 pm

*Morgan Concert Hall, Bailey Performance Center*

## **Wind Symphony**

October 12, 2022, 7:30 pm

*Morgan Concert Hall, Bailey Performance Center*

## **Faculty Recital: Justin Chesarek, Jazz Percussion**

October 17, 2022, 7:30 pm

*Morgan Concert Hall, Bailey Performance Center*

DR. BOBBIE BAILEY

# SCHOOL of MUSIC

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Your contribution of \$1,000 per seat will immediately impact the programs of the Bailey School of Music and help to sustain the exceptional quality of music and live performances at KSU for years to come.

To make a donation  
or for more information, contact:

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