



Monday, October 12, 2015 at 8:00 pm
Dr. Bobbie Bailey & Family Performance Center, Morgan Hall
Twenty-first Concert of the 2015-16 Concert Season

Kennesaw State University Wind Ensemble

David T. Kehler, conductor
Martin Cochran, euphonium

with special guests

Atlanta Youth Wind Symphony

Scott A. Stewart, conductor

ATLANTA YOUTH WIND SYMPHONY

JOHN WILLIAMS (b. 1932)
For the President's Own (2013)

FRANK TICHELI (b. 1958)
Dancing on Water (2015)

AARON PERRINE (b. 1979)
Only Light (2014)

JOHN ESTACIO (b. 1966)
Frenergy (1998)

Brief Intermission

KENNESAW STATE UNIVERSITY WIND ENSEMBLE

MALCOLM ARNOLD (1921-2006)

English Dances, Set 1, opus 27 (1950)

I. Andantino

II. Vivace

III. Mesto

IV. Allegro

DAVID GILLINGHAM (b. 1947)

Vintage (1990)

Martin Cochran, euphonium

JOHN MACKEY (b. 1973)

Aurora Awakes (2009)

Brief intermission

ATLANTA YOUTH WIND SYMPHONY AND KSU WIND ENSEMBLE

ALFRED REED (1921-2005)

Alleluia Laudamus Te (1973)

David T. Kehler, conductor

program notes

For the President's Own | John Williams

The composer writes:

Named by President Thomas Jefferson in 1801, "The President's Own" United States Marine Band, at over 200 years of age, is one of our country's most venerable musical organizations and recognized as one of the finest of its kind anywhere in the world.

As a former member of an Air Force Band myself, one can only imagine my delight and pride when I was invited to conduct the Marine Band in a concert of my music at the Kennedy Center in Washington, D.C. in 2003. Working with them on several other occasions over the ensuing years, I've come to think of the Band and its directors, Colonel Tim Foley, Colonel Mike Colburn and Lt. Colonel Jason Fettig, as colleagues and friends, and felt extremely privileged and honored when in 2013 I was asked to write a piece celebrating the ensemble's 215th anniversary.

In writing *For the President's Own*, I tried to create a worthy salute to the band and its players, whose breathtaking virtuosity is always on display whenever they perform. In equal measure, their service to our country is consistently combined with their dedicated service to music itself, and we are all greatly in their debt.

One of the most popular and successful American orchestral composers of the modern age, John Williams is the winner of five Academy Awards, seventeen Grammys, three Golden Globes, two Emmys and five BAFTA Awards from the British Academy of Film and Television Arts. Best known for his film scores and ceremonial music, Williams is also a noted composer of concert works and a renowned conductor.

Dancing on Water | Frank Ticheli

The composer writes:

Dancing on Water is a joyous tribute to my longtime friend and colleague, Richard Floyd. The work, partly inspired by Dick's love of sailing, begins as an exuberant dance expressing feelings of unabashed joy and suggesting images of the sea on a perfect morning. This dance gives way to a heartfelt song, sung broadly by the horns and euphoniums and supported by a playful background of crisp eighth notes derived from the opening dance.

This "song and dance" might have been sufficient as the work's material, but in the very center of the work appears something new — a kind of oasis, perhaps an island — a soulful interlude marked by mysterious solos and duos.

Then the work proceeds in reverse, suggesting an arch form, a return home by the same pathways, but with one final surprise.

A massively full-throated coda lifts the exuberance level to new heights, driving this water journey to a powerfully exalted finish. Dr. Ticheli attributes his inspiration for the opening dance to the dances of Stravinsky in its crispness, orchestration and particularly use of accents. The image of the center section is of a boat on a calm day when the sea is like glass and the boat glides through the water. Attractive as a smooth sea is, however, there is still a need for some wind in one's sails, expressed by the playful eighth note passages interjected intermittently, just enough to keep the boat and the piece moving.

Frank Ticheli is on the composition faculty at the University of Southern California.

Only Light | Aaron Perrine

The composer writes:

The melodic material for *Only Light* originally came from *Beneath a Canvas of Green*, a recently composed large-scale work of mine written for wind ensemble. At the time, I was not quite comfortable with how this music fit within a larger work (it passed by much too quickly), and I knew it was something I would eventually like to revisit.

During the next few years, I was moved by two friends' display of strength and courage through adversity. Through these experiences, I was reminded of how delicate life is and how things can change at a moment's notice. Reflecting upon these events inspired me to expand and ultimately finish this previously composed music. *Only Light* is meant to convey a sense of hope and healing.

Aaron Perrine is Assistant Professor of Music at Cornell College in Mount Vernon, Iowa, where he teaches courses in music theory, composition and education. We welcome Dr. Perrine to Atlanta for this performance!

Frenergy | John Estacio

Frenergy was commissioned by the Edmonton Symphony Orchestra in 1998. Composer John Estacio's combination of "frantic" and "energy" into the works title speaks as well to its nature and verve as any worded description could. Following the pounding opening of drums, the brief, brisk piece is comprised of four short melodic ideas that are tossed among the instruments. The first of these is a chromatic melody first heard in the woodwinds. It is then often complemented by a showy tune frequently presented by the brass. The third idea is first heard on flute and is perhaps the most substantial of any of the themes.

John Estacio is one of Canada's most frequently performed and broadcast composers. He has served as Composer-in-Residence for the Edmonton Symphony Orchestra, the Calgary Philharmonic and the Calgary Opera.

English Dances, Set 1 | Malcolm Arnold

Malcolm Arnold was born in Northampton, 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.

He was knighted in 1993 for his service to music. He received honorary doctorates from the University of Exeter (1969), University of Durham (1982), University of Leicester (1984), Miami University of Ohio (1989), University of Winchester (1983), and the University of Northampton (2006).

Malcolm Arnold's publisher, Bernard de Nevers, suggested that a suite of dances be composed to provide an English counterpart to Antonin Dvorak's *Slavonic Dances* or Bartok's *Romanian Folk Dances*. Arnold developed eight original melodies that seemed firmly rooted in traditional English dance and song. The melodies were divided into two sets of four. Written in 1950, *English Dances* was dedicated to de Nevers. The first movement, *Andantino*, opens quietly to 4-part chords played by the French horns and a melody introduced by the oboe. The melody is reminiscent of the gentle movement of a country breeze or the slowly flowing streams, sometimes becoming agitated when encountering obstacles. The second movement, *Vivace*, begins with bell tones that seem to signal the start of festivities in a village town. *Mesto*, the third movement, translates as sad or melancholy. The final movement, *Allegro risoluto*, is characterized by a driving and determined rhythm in the brass with ornamentation from the woodwinds.

Vintage | David Gillingham

David Gillingham earned Bachelor and Master Degrees in Instrumental Music Education from the University of Wisconsin-Oshkosh and the PhD in Music Theory/Composition from Michigan State University. His numerous awards include the 1981 DeMoulin Award for *Concerto for Bass Trombone and Wind Ensemble* and the 1990 International Barlow Competition (Brigham Young University) for *Heroes Lost and Fallen*. His works have been recorded by Klavier, Sony and Summit and Centaur. Currently Dr. Gillingham is a Professor of Music at Central Michigan University and the recipient of an Excellence in Teaching Award (1990), a

Summer Fellowship (1991), a Research Professorship (1995), and most recently, the President's Research Investment Fund grant for his co-authorship of a proposal to establish an International Center for New Music at Central Michigan University. He is a member of ASCAP and has been receiving the ASCAP Standard Award for Composers of Concert Music since 1996.

A standard solo and a mainstay for many competitions, Vintage combines Gillingham's intimate knowledge of how to write effectively for the instrument. This composition features wonderful soaring lines in the euphonium (ascending up to high C's) while at the same time mixing in a jaunty and highly rhythmic 5/4 section. All the technical aspects of the piece, while challenging, are well thought out and effective for performer and audience. This full wind band version of this features some lush instrumental textures and makes it a common choice for programming.

Aurora Awakes | John Mackey

*Aurora now had left her saffron bed,
And beams of early light the heav'ns o'erspread,
When, from a tow'r, the queen, with wakeful eyes,
Saw day point upward from the rosy skies.*
- Virgil, *The Aeneid*, Book IV, Lines 584-587

Aurora, the Roman goddess of the dawn, is a mythological figure frequently associated with beauty and light. Also known as Eos (her Greek analogue), Aurora would rise each morning and stream across the sky, heralding the coming of her brother Sol, the sun. Though she is herself among the lesser deities of Roman and Greek mythologies, her cultural influence has persevered, most notably in the naming of the vibrant flashes of light that occur in Arctic and Antarctic regions – the Aurora Borealis and Aurora Australis.

John Mackey's *Aurora Awakes* is, thus, a piece about the heralding of the coming of light. Built in two substantial sections, the piece moves over the course of eleven minutes from a place of remarkable stillness to an unbridled explosion of energy – from darkness to light, placid grey to startling rainbows of color. The work is almost entirely in the key of E-flat major (a choice made to create a unique effect at the work's conclusion, as mentioned below), although it journeys through G-flat and F as the work progresses. Despite the harmonic shifts, however, the piece always maintains a – pun intended – bright optimism.

Though Mackey is known to use stylistic imitation, it is less common for him to utilize outright quotation. As such, the presence of two more-or-less direct quotations of other musical compositions is particularly noteworthy in *Aurora Awakes*. The first, which appears at the beginning of the second section, is an ostinato based on the familiar guitar introduction to U2's "Where The Streets Have No Name." Though the strains of The Edge's guitar have been metamorphosed into the insistent repetitions of keyboard percussion, the aesthetic is similar – a

distant proclamation that grows steadily in fervor. The difference between U2's presentation and Mackey's, however, is that the guitar riff disappears for the majority of the song, while in *Aurora Awakes*, the motive persists for nearly the entirety of the remainder of the piece:

"When I heard that song on the radio last winter, I thought it was kind of a shame that he only uses that little motive almost as a throwaway bookend. That's my favorite part of the song, so why not try to write an entire piece that uses that little hint of minimalism as its basis?" The other quotation is a sly reference to Gustav Holst's *First Suite in E-flat for Military Band*. The brilliant E-flat chord that closes the Chaconne of that work is orchestrated (nearly) identically as the final sonority of *Aurora Awakes* – producing an unmistakably vibrant timbre that won't be missed by aficionados of the repertoire. This same effect was, somewhat ironically, suggested by Mackey for the ending of composer Jonathan Newman's *My Hands Are a City*. Mackey adds an even brighter element, however, by including instruments not in Holst's original:

"That has always been one of my favorite chords because it's just so damn bright. In a piece that's about the awaking of the goddess of dawn, you need a damn bright ending -- and there was no topping Holst. Well... except to add crotales."

- program note by Jake Wallace

Alleluia! Laudemus Te | Alfred Reed

Alfred Reed was a native New Yorker. In 1953, Mr. Reed became conductor of the Baylor Symphony Orchestra at Baylor University in Waco, Texas, at the same time completing his academic work. His Masters thesis was the *Rhapsody for Viola and Orchestra*, which later was to win the Luria Prize. It received its first performance in 1959, and was subsequently published in 1966. During his two years at Baylor, he also became interested in the problems of educational music at all levels, especially in the development of repertoire materials for school bands, orchestras and choruses. This led, in 1955, to his accepting the post of editor in a major publishing firm in New York.

In 1966 he left this post to join the faculty of the School of Music at the University of Miami, holding a joint appointment in the Theory-Composition and Music Education departments, and to develop the unique (at the time) Music Industry degree program at that institution of which he became director.

Alleluia! Laudemus Te is a hymn of praise without words, with the band serving as a single massive choir and, at times, broken down into individual sections, each performing as a separate choir. The music is based on three main themes, the first being a massive chorale in the brass, the second a long flowing line in the horns and woodwinds, and the third a quasi-fanfare figure first heard in the trumpets and then spreading throughout the other sections of the orchestra as it is developed.

personnel

ATLANTA YOUTH WIND SYMPHONY

FLUTE

Sean Chua (South Forsyth)
Emma Tsaur (Northview)
Amanda Zhang (Northview)
Amy Jiang (Northview)
Rebecca Xu (Johns Creeks)
Vicky Lu (Norcross)
Rachel Anders (McIntosh)
Jonah Negusse (Fayette County)

OBOE

Kesem Shaier (Pope)
Nathaniel Wolff (Decatur)
Daniel Geisler (Westminster)
Saffy Bashey (Holy Innocents)

BASSOON

Anthony Weaver (Fayette County)
Hank Morris (Oconee County)
Catherine Willingham (Chamblee)
Grayson Saylor (Flowery Branch)

CLARINET

Tylor Lee (Greater Atlanta Christian)
Matthew Hodgetts (Pope)
Alisha Zamore (McIntosh)
Adam Liang (Westminster)
Zain Bashey (Holy Innocents)
John Harden (Newton College and Career AC)
Daniel Park (Collins Hill)
Faith Cho (Westminster)
Michael Tang (Alpharetta)
Jacob Noh (Mill Creek)
Haley Strassburger (Lakeside)
Pearce Kramer (McIntosh)
Simola Nyack (Lakeside)

BASS CLARINET

Shelby Johnson (Parkview)
Kevin Tao (Lambert)
Nick Tewell (Pope)
Jesse Norton (East Jackson)

CONTRAALTO CLARINET

Leslie Sullivan (Whitewater)

ALTO SAXOPHONE

Benjamin Conte (South Forsyth)
Robert Landlord (Westminster)
Jaser Doja (South Forsyth)
Michael Kralik (Chattahoochee)
Benjamin Chin (South Forsyth)
Ivan Ruiz-Hernandez (Lassiter)

TENOR SAXOPHONE

Cyrus Faruque (Westminster)
Noah Miller (South Forsyth)

BARITONE SAXOPHONE

Tito Tomei (Mill Creek)
Zachary Seymour (Morgan County)

HORN

Elyza Wylder (Woodward)
Sean Turner (Lambert)
Akhil Vaidya (Johns Creek)
Nathaniel McGrath (Kennesaw Mountain)
Cole Vandiver (Lambert)
Joshua Vollbracht (Kennesaw Mountain)
Molly Shannon (West Forsyth)
Michele Taylor (Woodward)

TRUMPET

Jacob Germany (Milton)
Andrew Michael (Milton)
Joshua Cooper (Pope)
Alan Adams (Decatur)
Junwoo Park (Northview)
Kiko Tomei (Mill Creek)
James Stanley (Alexander)
Matt Lindsey (Chamblee)
Zachary Price (Milton)
Andrew VanderLugt (Milton)
Thomas Berar (Collins Hill)
Evann Brantley (Parkview)

TROMBONE

Grace Pulliam (George Walton)
Jarrad Dickey (Lambert)
Evan Roussey (North Gwinnett)
Hans Kang (Parkview)
Will Talley (Fayette County)
Wesley Shores (Woodland)
Vincent Tapia (George Walton)

BASS TROMBONE

Assata Bellegarde (Stephenson)
Drew Thomas (Pope)

EUPHONIUM

Max Grand (South Forsyth)
Kevin Flanagan (South Forsyth)
Jared Graham (West Forsyth)
Blake Hyman (Cambridge)
Andrew Berry (Johns Creek)

TUBA

Austin Kim (South Forsyth)
Halle Holland, Memorial Principal Tuba
Chair
Errol Rhoden III (Fayette County)
Glen Johnson (Kennesaw Mountain)
Kolyo Vanchev (Collins Hill)

PERCUSSION

Drew Hooper* (Brookwood/KSU)
Larry Sykora, Jr., Principal Percussion
Chair
Kyle Favors (North Atlanta)
Jim Graber (Mill Creek)
Evan Lamberson (Lakeside)
Christopher Bowers (Parkview)
Luke Bentley (Lassiter)
Michael Michaels (Lakeside)
Celeste Banks (Rockdale County)

BASS

Kevin Alford (Mill Creek)

PIANO

Laura Street (Westminster)

ksu bands

Dr. David T. Kehler, Director of Bands and Professor of Music

Dr. Debra Traficante, Associate Director of Bands, Director of Athletic Bands, Assistant Professor of Music

Mr. Cory Meals, Assistant Director of Bands, Assistant Professor of Music Education

Mrs. Kimberly Beckham, 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 four major ensembles with over 450 participating students, the KSU Bands have become one of the largest programs in the Southeastern United States. 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. These ensembles include the KSU Wind Ensemble, KSU Concert Band, KSU Basketball Band and "The Marching Owls."

personnel

KENNESAW STATE UNIVERSITY WIND ENSEMBLE

FLUTE (Piccolo)

Madison Hall, Kennesaw

Sara Knapp, McDonough

Amanda Macon, Winnsboro

Brittany Pietsch, Marietta

Lee Spence, Dallas

Melissa Rolon, Lawrenceville

Catherine Rothery, Kennesaw

Corinne Veale, Augusta

OBOE (English Horn)

Elise Conti, Fayetteville

Savannah English, Fayetteville

Rachel Rabeneck, Pittsburgh, PA

BASSOON (Contrabassoon)

Shelby Jones, Newnan

Andrew Niehoff, McDonough

Dustin Price, Senoia

CLARINET (Eb, Bb, Bass and Contra Bass)

Jonathan Itkin, Marietta

Kristen Jackson, Dallas

Alyssa Jones, Marietta

Crystal Maldonado, Kennesaw

Sajal Patel, Acworth

Mudussir Quraishi, Acworth

Sarah Seippel, Roswell

Edie Sinclair, Leesburg

Ryan Tang, Marietta

Josh Wallin, Ringgold

SAXOPHONE (Soprano, Alto, Tenor, Baritone)

Nicolas Chambers, Brennan

Nathan Hollis, Acworth

Josh Inglis, Marietta

Brittany Jarrard, Dudley

Mason Upshaw, Marietta

HORN

David Anders, Kennesaw
Kristen Arvold, Cleveland
Nate Bedgood, Suwanee
Hannah Evans, Alpharetta
Dennis Korwek, Powder Springs
Will Sewell, Albany
Will Worthan, Acworth

TRUMPET

Brandon Austin, Conyers
Jesse Baker, Dallas
Mark Fucito, Kennesaw
Jacob Greifinger, Marietta
Jon Klausman, Marietta
RaSheed Lemon, Richmond
Jeremy Perkins, Bainbridge
Ben Schiele, Fairfield, OH
Will Woods, Marietta

TROMBONE (Tenor, Bass)

George Blevins, Marietta
Sam Boeger, Acworth
Michael DeSousa, Milton
Travis Longenberger, Rincon
Andrew Pendleton, Barboursville
Devin Witt, Douglasville

EUPHONIUM

Tyler Hicks, Cave Spring
Connor Sullivan, Adairsville

TUBA

Kadeem Chambers, Decatur
Kyle Loughman, Lilburn

PERCUSSION

Michael Berry, Cumming
Josh Bouland, Marietta
Joe Donohue, Cumming
Mitch Gillis, Kennesaw
Lane Hunter, Marietta
Caty Mae Loomis, Marietta
Michael Ollman, Woodstock
Mary Madison Jones, Marietta
Selena Sanchez, Marietta
Eric Ramos, Kennesaw
Cooper Sewell, Marietta

STRING BASS

Daniel Kim, Duluth
David Metrio, Suwanee

PIANO

Stephanie Ng, Smyrna
Soy Sheehan, Canton

HARP

Amanda Melton, Kennesaw

(Listed alphabetically to emphasize importance of each part.)

atlanta youth wind symphony

The Atlanta Youth Wind Symphony (AYWS) was founded in 1988 as the premier honor wind band/ensemble for high school youth for the Atlanta metropolitan area. Its purpose is to provide a positive musical experience in an artistic environment for advanced instrumentalists in wind and percussion performance. The ensemble rehearses and performs grade five and six (collegiate and professional level) original wind band literature composed over a wide span of stylistic compositional periods. As an ensemble, it is one of the most visible ambassadors of culture and youth performance for the city of Atlanta and state of Georgia.

The Atlanta Youth Wind Symphony (AYWS) performs annually in and around Atlanta. Additionally, the AYWS has participated in commissioned compositions, premieres, professional music conferences, and tours. Guest composers, conductors, and soloists of national renown are regularly invited to perform with the students. The AYWS has appeared on Public Radio International's acclaimed radio program "From the Top" and has performed at Walt Disney Concert Hall in Los Angeles, Carnegie Hall and Alice Tully Hall in New York City, the Midwest Clinic in Chicago, the Georgia Music Educators Association state in-conference in Savannah, the CBDNA/NBA Regional Conference in Atlanta, the MENC National Convention in Milwaukee, the North Carolina Music Educators Association state convention in Winston-Salem, and in exchange concerts with the Greater Dallas Youth Orchestra Wind Symphony and Milwaukee Youth Wind Ensemble.

The AYWS is composed of approximately 90 students who share a commitment to excellence in musical performance in wind band/ensembles.

Membership since 1988 has been drawn from approximately sixty different high schools in Cobb, Gwinnett, DeKalb, Fulton, Cherokee, Coweta, Henry, Clayton, Rockdale, Pickens, Oconee, Houston, Fayette, and Forsyth counties. In addition, students have recently traveled as far as Athens, Augusta, Rome, and Birmingham to participate. Membership is competitive by auditions, and students are required to be enrolled in their own school music programs in order to participate. The AYWS proudly welcomes students and families with a diversity of age, gender, race/ethnicity, sexual orientation, religious affiliation, and socioeconomic status.

ATLANTA YOUTH WIND SYMPHONY STAFF

Kim Lorch Perrins, Executive Administrator	Hunter McGee, Percussion Coordinator
Joseph Clark, Manager	Mark Yancich, Percussion Faculty
Kay Fairchild, Brass Coordinator	

ayws foundation

The Atlanta Youth Wind Symphony (AYWS) Foundation was established in 2009 to serve as the fundraising vehicle for AYWS, providing for both current needs and cultivating an endowment in perpetuity. Through the founding leadership of Larry Sykora, the Foundation is engaged in development work through family and corporate sponsors, grants and private donors. The AYWS Foundation has provided music commission funding, supplies, reception goods, instruments, personnel fees, printing and publishing, and student scholarships in its existence.

- *ayws.org*

ayws conductor

Scott Stewart is on the Instrumental Music Faculty at The Westminster Schools in Atlanta, where he teaches and conducts both Upper School Winds and Percussion and Orchestra. He served as the Director of Wind Studies at Emory University from 1999-2013, where he conducted the Emory Wind Ensemble and taught courses in conducting, wind band literature and history, and film music. He currently is the Music Director and Conductor of the Atlanta Youth Wind Symphony, which has made recent appearances at Carnegie Hall, Alice Tully Hall at Lincoln Center and Walt Disney Concert Hall in Los Angeles. Stewart holds a Bachelor of Music Education and Doctor of Music in Conducting from the Jacobs School of Music at Indiana University, and a Master of Music from the Butler School of Music at the University of Texas at Austin. He is an active guest conductor, teacher, clinician, author, speaker and saxophonist. He is the on-air host of 90.1 WABE's *Summer Winds* radio program, and a passionate advocate for the arts in education.

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 new works by Steven Bryant, Paul Dooley, Michael Markowski, 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 visited and worked directly with the KSU Wind Ensemble and its students.

In 2012, the KSU Wind Ensemble hosted and was featured at the Southern Division College Band Directors / National Band Association Conference, and in 2016 will again be featured at the CBDNA Conference at the beautifully remodeled Gaillard Concert Hall in Charleston, South Carolina. In 2013, the KSU Wind Ensemble was the Winner of the American Prize for best wind ensemble/concert band performance in the United States, and in 2015, will be releasing its first professional recording on the Centaur label featuring the music of Chen Yi.

Because of KSU's continued partnerships 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).

wind ensemble conductor

David T. Kehler has served as Director of Bands and Professor of Music at Kennesaw State University since 2009. At KSU, 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 American Prize for best university wind ensemble/concert band recording in 2013. In 2015, the KSU Wind Ensemble releases its first professional recording under

the Centaur recoding label. In addition to his ensemble responsibilities, Dr . Kehler teaches courses in instrumental conducting, wind literature and symphonic repertoire.

Previously, David Kehler served The University of Texas at Austin as a Graduate Conducting Associate receiving a Doctor of Musical Arts degree. 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 and Master of Music degrees from Michigan State University. Professor Kehler is an active conductor and clinician throughout the United States, and has memberships in many musical organizations including CBDNA, NBA, NAFME, Phi Beta Mu, GMEA and others.

School of Music Faculty and Staff

Director

Stephen W. Plate

Music Education

Judith Beale
Janet Boner
Kathleen Creasy
John Culvahouse
Charles Jackson
Charles Laux
Alison Mann
Angela McKee
Richard McKee
Cory Meals
Harry Price
Terri Talley
Amber Weldon-Stephens

Music History & Appreciation

Drew Dolan
Edward Eanes
Heather Hart
Kayleen Justus

Music Theory, Composition & Technology

Judith Cole
Kelly Francis
Jennifer Mitchell
Laurence Sherr
Benjamin Wadsworth
Jeff Yunek

Woodwinds

Robert Cronin, Flute
Todd Skitch, Flute
Christina Smith, Flute
Elizabeth Koch Tiscione, Oboe
John Warren, Clarinet, Chamber Music
Laura Najarian, Bassoon
Sam Skelton, Saxophone

Brass and Percussion

Doug Lindsey, Trumpet, Chamber Music
Mike Tiscione, Trumpet
Jason Eklund, Horn
Tom Gibson, 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 Barket, Double Bass
Elisabeth Remy Johnson, Harp
Mary Akerman, Classical Guitar

Voice

Jessica Jones
Eileen Moremen
Oral Moses
Leah Partridge
Valerie Walters
Todd Wedge
Jana Young

Piano

Judith Cole, Collaborative Piano & Musical Theatre
Julie Coucheron
Robert Henry
John Marsh, Class Piano
David Watkins
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
Lester Walker, Jazz Trumpet
Trey Wright, Jazz Guitar, Jazz Combos

Ensembles & Conductors

Leslie J. Blackwell, Choral Activities
Alison Mann, Choral Activities
Cory Meals, Concert Band, Marching Band
Oral Moses, Gospel Choir
Eileen Moremen, Opera
Nathaniel Parker, Symphony Orchestra
Charles Laux, Philharmonic Orchestra
Debra Traficante, Concert Band, Marching Band
David Kehler, Wind Ensemble

School of Music Staff

Julia Becker, Administrative Specialist III
Kimberly Beckham, Coordinator of Band Operations and Outreach
David Daly, Director of Programming and Facilities
Susan M. Grant Robinson, Associate Director for Administration
Joseph Greenway, Technical Director
Dan Hesketh, Digital Media Specialist
June Mauer, Administrative Associate II
Andrew Solomonson, Facility Operations Manager

Ensembles in Residence

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 our campus! The School of Music is an exciting place to live, learn and work. 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. Our facilities are aesthetically functional and well equipped, our professional staff first-class, and our motivation perfect; to prepare students to be accomplished, creative arts leaders - diversely trained, acutely challenged and well-practiced to ensure employability and empowerment to take the 21st-century music world by storm.

Our students come to us from 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 of our region and beyond.

Please take the time to meet our faculty, students and staff. Interact with them, talk shop with them - their enthusiasm is contagious whether on or off the stage. I look forward to a long and rewarding relationship, and with your involvement as an audience member and patron, there are no limits to what we can become. If we can be of assistance to you, simply ask.



Stephen W. Plate, DMA
Director, School of Music
Kennesaw State University

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Please consider a gift to the Kennesaw State University School of Music.

<http://community.kennesaw.edu/GiveToMusic>