



Kennesaw State University School of Music

Wednesday, November 19, 2014 at 8:00 pm

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall

Fortieth Concert of the 2014-15 Concert Season

Wind Ensemble

David Kehler, conductor

featuring Charae Krueger, cello

GORDON JACOB (1989-1984)

An Original Suite (1928)

I. March

II. Intermezzo

III. Finale

MICHAEL SCHELLE (b. 1950)

Prayer (2004)

Charae Krueger, cello

Intermission

ROGER ZARE (b. 1985)

Mare Tranquillitatis (Sea of Tranquility) (2008/2012)

RYAN GEORGE (b. 1978)

Riff Raff (2012)

HENRY FILLMORE (1881-1956)

The Klaxon (1930/84)

ed. Frederick Fennell

program notes

An Original Suite | Gordon Jacob

The youngest of ten siblings, Gordon Jacob enlisted in the Field Artillery to serve in World War I when he was 19, and was taken POW in 1917, one of only 60 men in his battalion of 800 to survive. After being released he spent a year studying journalism, but left to study composition, theory, and conducting at the Royal College of Music, where he then taught from 1924 until his 1966 retirement, counting Malcolm Arnold, Ruth Gipps, Cyril Smith and Imogen Holst among his students. Following his retirement from the Royal College in 1966, he continued to support himself by composing, often on commission. He describes many of the works as "unpretentious little pieces," though some of his most works were published during this time, including his 1984 *Concerto for Timpani and Wind Band*.

An Original Suite was Jacob's first work for the band medium and was completed in 1928. It is assumed that the word "original" in the title was to distinguish it from transcriptions that made up the bulk of the band repertoire at the time or to alert listeners that the "folk song" themes were original.

Prayer | Michael Schelle

Raised in northern New Jersey, Michael Schelle has served for over thirty years as Composer in Residence and founder/director of the JCA Composers (new music ensemble) at Butler University in Indianapolis, Indiana. In addition, he has been nominated three times for the Pulitzer Prize in Music, a finalist for the International Humour in Poetry Competition (Paris), a published author (film music book), and restaurant critic. Professor Schelle's music has been commissioned and performed by over 300 orchestras, symphonic bands and professional chamber ensembles across the US and abroad including the Chicago Symphony, Minnesota Orchestra, Detroit Symphony, and more. In addition, he has received composition prizes, grants and awards from over 30 prestigious national arts organizations including the Rockefeller Foundation, the National Endowment for the Arts, American Symphony Orchestra League (NYC), American Pianists Association, National Band Association (2012 Revelli Composition Prize), the Welsh Arts Council (Cardiff), the New England Foundation for the Arts, the New York State Arts Council, Arts Midwest, the Great Lakes Arts Alliance and ArtsFest 2015.

The composer writes:

Prayer was commissioned by Dr. Robert Grechesky, former Director of Bands at Butler University in Indianapolis in memory of the composer's mom, Dorothy. There were no guidelines or specifics regarding the commission - but solo cello with a chamber wind group was an ensemble that kept occupying my mind as I set to work on the project. *Prayer* is a reflective, determined and proud piece, like Bob's mom. Without going into unnecessary analytical detail, the surface association is quite simple: the piece is casually centered on two pitch areas: D and G (for Dorothy and Grechesky), 4ths and 5ths are critical intervals, and there are a few, strategically evolved slow dotted rhythms (for her nickname, Dottie). Brief hints at Russian Orthodox Jewish folk music reflect her cultural roots and deep spiritual core. I knew Bob's Mom, and we all grew up in New Jersey, and the piece was for Bob and his Mom - but,

over time, *Prayer* has become a more personal and universal reaching out, as significant for each conductor / soloist / ensemble. As a matter of fact, the most recent performance of *Prayer* (late February 2014), actually happened one day before my own Mom (1917-2014) passed away ... wow.

Mare Tranquillitatis (Sea of Tranquility) | Roger Zare

Roger Zare has been praised for his “enviable grasp of orchestration” (New York Times) and for writing music with “formal clarity and an alluringly mercurial surface.” Born in Sarasota, FL, he has written for a wide variety of ensembles from solo instruments to full orchestra. His works have been performed across the United States by such ensembles as the American Composers Orchestra, the Minnesota Orchestra, the Sarasota Orchestra, the Omaha Chamber Symphony, the Aspen Music Festival Contemporary Ensemble, and the New York Youth Symphony. An award winning composer, Zare has received the ASCAP Nissim Prize, three BMI Student Composer Awards, an ASCAP Morton Gould award, a New York Youth Symphony First Music Commission, the 2008 American Composers Orchestra Underwood Commission, a 2010 Charles Ives Scholarship from the American Academy of Arts and Letters, and many other local and regional honors. Previously, he has been composer in residence at the Salt Bay Chamber Music Festival, the Chamber Music Festival of Lexington and the SONAR new music ensemble.

Zare holds a Doctorate of Musical Arts degree in 2012 from the University of Michigan, where he has studied with Michael Daugherty, Paul Schoenfield, Bright Sheng, and Kristin Kuster. He holds degrees from the Peabody Conservatory (MM '09) and the University of Southern California (BM '07), and his previous teachers include Christopher Theofanidis, Derek Bermel, David Smooke, Donald Crockett, Tamar Diesendruck, Fredrick Lesemann, and Morten Lauridsen.

Mare Tranquillitatis translates to “*Sea of Tranquility*,” and is the famous location on the moon where Apollo 11 landed and the first man set foot on the lunar surface. The music seeks to capture a dichotomy of emotions - tranquil beauty and restless isolation. All of the musical material is derived from only two ideas - the descending fourth heard in the opening bar, and the flowing and surging melody heard not long after. These two ideas trade back and forth within a contrapuntal texture, swelling and flowing as they interact with each other. The music recedes into a quieter realm and solo instruments emerge, juxtaposing the lush full textures with a delicate and intimate passage. After many peaks and dips, the emotional arc of the piece culminates in the long-awaited return of the second theme. It grows and transforms into a sweeping gesture, bringing closure to the pent-up tension from before. What follows is an epilogue, and the piece ends with one final tender moment with solo oboe.

Riff Raff | Ryan George

Ryan George currently resides in Austin, Texas, where he is active as an arranger and composer. His works, ranging from music for the stage to music for the football field, have been performed throughout the United States, Asia, and Europe. He completed his first concert commission in 2007 and since then his works have received performances at the American Bandmasters Association Convention, the Midwest Band and Orchestra Clinic in Chicago, the Music for All (Bands of America) Concert Band Festival, the MidEurope Festival in Schladming Austria,

Carnegie Hall, the National CBDNA Conference, the CBDNA/NBA Southern Division Conference, TMEA, and multiple state music educator conferences. His first work for advanced wind ensemble, *Firefly*, was recorded by the University of North Texas Wind Symphony under the direction of Eugene M. Corporon and is featured in the *Teaching Music Through Performance in Band* series, volume 8. Ryan's professional affiliations include ASCAP, the American Composer's Forum, and TMEA. His wife Sarah currently produces nationally recognized music festivals in Chicago and Austin. They are the proud parents of 3 wonderful children.

Riff Raff was born out of a recently renewed interest in post-war jazz and big band. The works of composers and arrangers like Kenton, Riddle, Graettinger, Ellington, and even the jazz-inspired sounds in some of Bernstein's symphonic music conjure up iconic images (in my mind anyway) of the "urban rebel" found within mid-century American pop culture. This idea of the brooding lone figure who forges though life on their own terms can be found in some of the fictional film characters played by James Dean and Marlon Brando or in the hard-boiled Private I's and heroes within pulp novels and film noir. What I find interesting about these characters is the double-persona that they usually possess. On one hand they exude an über-cool toughness and an "I don't care what the world thinks" bravado. Yet internally there is often a conflicted and troubled soul in need of redemption.

The Klaxon | Henry Fillmore

Henry Fillmore was a United States composer and publisher. Fillmore wrote over 250 tunes and arranged hundreds more. Fillmore also published a great number of tunes under various pseudonyms such as Harold Bennett, Ray Hall, Harry Hartley, Al Hayes, and the funniest, Henrietta Hall. The name that caused a conflict was Will Huff, because there was a Will Huff who did compose marches and lived and composed in his state and area. While best known for march music and screamers, he also wrote waltzes, foxtrots, hymns, novelty numbers, overtures and waltzes.

James Henry Fillmore Jr. was the eldest of five children. In his youth he mastered piano, guitar, violin, and flute - as well as the slide trombone, which at first he played in secret, as his conservative religious father believed it an uncouth and sinful instrument. Fillmore was also a singer for his church choir as a boy. He began composing at 18, with his first published march *Higham*, named after a line of brass instruments. Fillmore entered the Cincinnati Conservatory of Music in 1901. After this he traveled around the United States as a circus bandmaster with his wife, an exotic dancer named Mabel May Jones. They got married in St Louis. Fillmore gained fame as the Father of the Trombone Smear, writing a series of fifteen novelty tunes featuring trombone smears called "The Trombone Family", including Miss Trombone, Sally Trombone, Lassus Trombone and Shoutin' Liza Trombone. A number of these have a strong ragtime influence.

The Klaxon was premiered at the Cincinnati Automobile Show in reference to the name for a loud horn added as an accessory to 1920s automobiles. Fillmore introduced a new instrument called the "klaxophone," a brace of 12 of the noisy devices, car-battery powered and table mounted, tuned to play along with the band, possibly in the trio and break strains. The horn section is featured in the work, with the subdued and simple tune in the trio and the final strain.

David T. Kehler, Director of Bands, Conductor Wind Ensemble

Debra L. Traficante, Associate Director of Bands, Conductor Concert Band

J. David Collins, Interim Assistant Director of Bands, Director Basketball Band

wind ensemble personnel

(Listed alphabetically to emphasize the importance of each part.)

Flute / Piccolo

Madison Hall, Kennesaw

Brittany Pietsch, Marietta

Aly Soriano, Kennesaw

Ida Spence, Dallas

Corinne Veale, Augusta

Kyle Green, Cartersville

Jon Klausman, Marietta

Rasheed Lemon, Richmond, VA

Trombone

George Blevins, Marietta

Michael DeSousa, Milton

Joseph Poole, Marietta

Tony Wolcott, Marietta

Travis Longenberger, Rincon

Oboe / English Horn

Emma Goodwin, Newnan

Alex Sifuentes, Lawrenceville

Euphonium

Anthony Pirulis, Marietta

Stewart Yancey, Kennesaw

Clarinet / Bass Clarinet

Jonathan Itkin, Marietta

Alyssa Jones, Powder Springs

Mudussir Quraishi, Acworth

Crystal Maldonado, Kennesaw

Alana Rodgers, Marietta

Ryan Tang, Marietta

Tuba

Kadeem Chambers, Decatur

Kyle Loughman, Lilburn

Melinda Mason, Atlanta

Bassoon / Contra Bassoon

Shelby Jones, Newnan

Andrew Niehoff, McDonough

Dustin Price, Senoia

String Bass

Matthew Richards, Alpharetta

Saxophone

Nicolas Chambers, Breman

Jackson Swartzendruber, Cumming

Nathan Hollis, Flowery Branch

Muhsin Quraishi, Acworth

Mason Upshaw, Marietta

Piano

Soyoun Sheehan, Canton

Horn

David Anders, Kennesaw

Kristen Arvold, Cleveland

Nathan Bedgood, Kennesaw

Anna Rainwater, Williamson

Nicholas Watkins, Powder Springs

Harp

Tyler Hartley, Marietta

Percussion

Joshua Bouland, Marietta

Mitch Gillis, Phoenix, AZ

Mary Madison Jones, Powder Springs

Caty Mae Loomis, Marietta

Levi Lyman, Kennesaw

Michael Ollman, Woodstock

Brooks Payne, Powder Springs

Eric Ramos, Kennesaw

Trumpet

Brandon Austin, Conyers

Jesse Baker, Dallas

Kristen Gravlee, Lilburn

biographies

Artist-in-Residence in Cello

Charae Krueger 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. Ms. Krueger enjoys chamber music and solo recital work and plays throughout the Southeastern U.S. She is a regular featured artist at The Highlands-Cashiers Chamber Music Festival in North Carolina, the Grand Teton Music Festival in Wyoming and at the North Georgia Chamber Music Festival. Her solo and chamber music recitals have been featured on NPR's *Performance Today*, WABE Radio Atlanta and WGBH Radio Boston. She also plays frequently



with the Atlanta Symphony Orchestra. Ms. Krueger enjoys recording studio work and has played on albums of Bruce Springsteen, Faith Hill and Natalie Cole.

Recent concerts include performances with Cleveland Orchestra Concertmaster William Preucil and solo violinist Tim Fain at Highland-Cashiers Chamber Music Festival, performances at the North Georgia Chamber Music Festival, Emory Chamber Music Society of Atlanta with pianist William Ransom, performance with SO Percussion Ensemble, appearances with Sonic Generator, Atlanta Chamber Players, Fringe concert series, as well as solo appearances with the DeKalb Symphony, Atlanta Community Orchestra, and the KSU Orchestra. She has twice performed the entire Beethoven cycle of *Cello Sonatas* with pianist Robert Henry and is currently recording a Rachmaninoff and Beethoven CD with pianist Stanley Yerlow.

Ms. Krueger received her early cello training in Canada at the Regina Conservatory of Music. She went on to study at Brandon University and received her Bachelor of Music Performance degree from New England Conservatory in Boston. She also holds an Artist Diploma from the Longy School of Music in Cambridge MA.

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, Michael Markowski, Joel Puckett, James Stephenson, Christopher Theofanidis, and an upcoming commission by Pulitzer Prize winner, Joseph Schwantner. In addition, leading composers including Chen Yi, and Pulitzer Prize winner David Lang have 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), and has garnered praise from leading composers including Jennifer Higdon, Karel Husa, David Lang, David Maslanka, Scott McAllister, and others. In 2012, the KSU Wind Ensemble was a featured ensemble and hosted the Southern Division College Band Directors /National Band Association Conference. In 2013, the KSU Wind Ensemble was the winner for *The American Prize* for best wind ensemble/concert band performance in the United States.

Associate Professor of Music | Director of Bands

David Kehler, since 2009, has served as Director of Bands and Associate Professor of Music at Kennesaw State University where he oversees all aspects of the University's band program while serving as Music Director and Conductor of the KSU Wind Ensemble. During his short tenure, the KSU Wind Ensemble has been featured several times on 90.1 FM (WABE-Atlanta public radio), and has garnered praise from composers including Steven Bryant, Jennifer Higdon, Karel Husa, David Maslanka, Scott McAllister and Joel Puckett. Under professor Kehler's guidance, the KSU Wind Ensemble



continues to lead in composer consortiums, which have included the creation of new works by Steven Bryant, Michael Markowski, Joel Puckett, James Stephenson, Christopher Theofanidis, and an upcoming commission by Pulitzer Prize winner, Joseph Schwantner. In 2012, Kennesaw State University hosted the Southern Division College Band Directors National Association/National Band Association Conference, and the KSU Wind Ensemble was a featured ensemble. Most recently, the KSU Wind Ensemble was awarded *The 2013 American Prize* for Best Wind Ensemble/Concert Band Performance in the United States.

Previous teaching appointments were at Southern Methodist University, The University of Rhode Island, and Bay City Western High School, in Bay City, Michigan. Dr. Kehler received his Bachelor and Master of Music degrees from Michigan State University and his Doctor of Musical Arts degree from The University of Texas at Austin. During his tenure in Texas, Dr. Kehler also served America's Premier Windband; The Dallas Wind Symphony as Associate Conductor. In addition, from 1999-2009, Dr. Kehler was Founder and Conductor of the GDYO Wind Symphony, an ensemble affiliated with the Greater Dallas Youth Orchestras, Inc. Serving as its music director for ten years, 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 University of North Texas, 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 the music conservatories of Shanghai, Xian, Beijing, and Hong Kong.

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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
Thomas Witte, Horn
Tom Gibson, Trombone
Brian Hecht, Bass Trombone
Bernard Flythe, Tuba/Euphonium
John Lawless, Percussion

Strings

Helen Kim, Violin
Kenn Wagner, Violin
Catherine Lynn, Viola
Allyson Fleck, Viola, Chamber Music
Charae Krueger, Cello
James Barket, Double Bass
Joseph McFadden, Double Bass
Elisabeth Remy Johnson, Harp
Mary Akerman, Classical Guitar

Voice

Jessica Jones
Adam Kirkpatrick
Eileen Moremen
Oral Moses
Leah Partridge
Valerie Walters
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
Oral Moses, Gospel Choir
Eileen Moremen, Opera
Michael Alexander, Orchestras
Charles Laux, Orchestras
Debra Traficante, Concert Band
David T. Kehler, Wind Ensemble

School of Music Staff

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Ensembles in Residence

Atlanta Percussion Trio
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

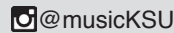
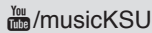
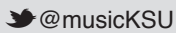
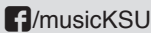
The School of Music at KSU has dedicated, vibrant, and talented faculty and staff that are completely devoted to teaching, performing, scholarship, and serving our community. It is an incredibly exciting place to study, boasting state-of-the-art facilities with opportunities to produce and explore music in a dynamic place that is ahead of the curve for what it means to be a musician in the 21st century. Our students come from the leading musical honor organizations across the region and are poised to lead the cultural offerings and musical education in our area and beyond for years to come.

We welcome you to attend a concert, meet our faculty and staff, and feel the energy and excitement that our students exude. We are fully committed to our purpose as educators, performers, and scholars. We hope that you will find as much enjoyment in our product as we do in producing it.



Michael Alexander
Interim Director, KSU School of Music

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upcoming events

Unless otherwise noted, all events are held in Morgan Concert Hall and begin at 8 p.m.

Thursday, November 20
Philharmonic and Concert Band

Monday, December 8
Percussion Ensemble

Tuesday, December 2
Faculty Jazz Parliament

Thursday, January 8
Von Grey with KSU Orchestra

Thursday, December 4
Choral Holiday Concert

Monday, January 12
**Helen Kim, violin
with Sakiko Ohashi, piano**

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