

Kennesaw State University
College of the Arts
School of Music

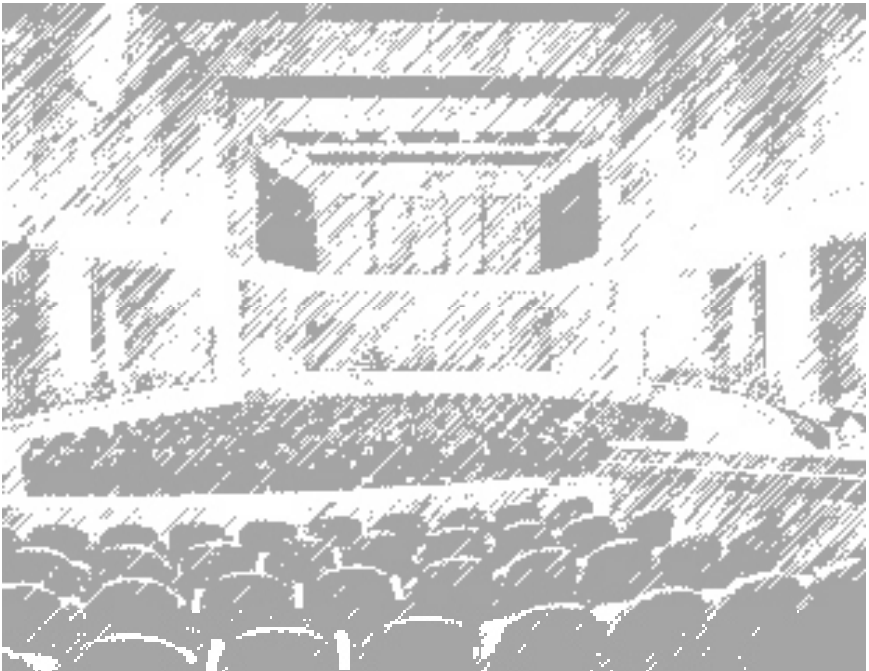
presents

KSU Wind Ensemble

Symphonic Winds

David Thomas Kehler, conductor

featuring Michael Alexander, guest conductor



Tuesday, November 12, 2013

8:00 p.m

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall

Thirty-eighth Concert of the 2013-14 Concert Season

Program

Symphonic Winds

David Thomas Kehler, conductor

featuring

Michael Alexander, guest conductor

PAUL DOOLEY (b. 1983)

Point Blank (2011)

RONALD LO PRESTI (1933-1985)

Elegy for a Young American (1964)

CHARLES GOUNOD (1818-1893)

Petite Symphonie (1885)

- I. Adagio, Allegro
- II Andante Cantabile
- III. Allegro: Scherzo Moderato
- IV. Finale: Alegretto

Michael Alexander, conductor

Intermission

PAUL HINDEMITH (1895-1965)

**Symphonic Metamorphosis
on Themes of Carl Maria von Weber** (1943/2013)

transcribed by Jaclyn Hartenberger

- I. Allegro
- II. Scherzo
- III. Andantino
- IV. Marsch

Program Notes

Point Blank
PAUL DOOLEY
(b. 1983)

Paul Dooley's music has been described as "impressive and beautiful" by American composer, Steve Reich. Mr. Dooley's path has embraced not only his Western Classical heritage, but also a cross-cultural range of contemporary music, dance, art, technology and the interactions between the human and natural worlds. Paul Dooley studied composition with Michael Daugherty, Bright Sheng and Evan Chambers and earned degrees in composition at the University of Southern California.

Paul Dooley received a wide range of prizes for his works, including the 2013 Jacob Druckman Award for orchestral composition, a 2010 BMI Composer Award for *Gradus* (2009) for solo cello, a 2008 ASCAP Morton Gould Young Composers Award for *Dani's Dance* (2007). In addition, he was awarded a fellowship at the Aspen Music Festival Composition Masterclass with Christopher Rouse, and a Regents fellowship to the University of Michigan.

The composer writes:

Point Blank for wind ensemble is inspired by electronic music, in particular a style called Drum and Bass. I explore the interaction between computer generated musical material and the human performer. For the wind ensemble's percussion battery, I transcribe tightly interlocking electronic rhythmic material. The drum set, mallets and timpani whirl the ensemble through an array of electronically inspired orchestrations, while the winds and brass shriek for dear life!

Elegy for a Young American
RONALD LO PRESTI
(1933-1985)

Ronald Lo Presti is a graduate of the Eastman School of Music and a former Ford Foundation composer-in-residence. He taught at Texas Technical University, Indiana State College (Pennsylvania) and at Arizona State University.

Elegy for a Young American was written in 1964 and is dedicated to the memory of President John F. Kennedy. Except for a ten-measure allegro near the end, the tempo of the entire work is a slow adagio. A simple scalar motif in the opening clarinet develops throughout the elegy, giving the listener a full musical experience of pain, grief and loss. The ending chimes leave us with a sense of peace.

Petite Symphonie
CHARLES GOUNOD
(1818-1893)

The French composer, Charles-François Gounod, was the son of a pianist mother and a draftsman father. His mother was his first piano teacher. Under her tutelage Gounod first showed his musical talents. He entered the Paris Conservatoire

where he studied under Fromental Halévy. He won the Prix de Rome in 1839 for his cantata *Ferdinand*. He subsequently went to Italy where he studied the music of Giovanni Palestrina. He concentrated on religious music of the 16th century.

Charles Gounod eventually returned to Paris and composed the *Messe Solennelle*, also known as the *Saint Cecilia Mass*. This work was first performed in London during 1851 and began his reputation as a noteworthy composer.

Gounod wrote his first opera in 1851, but had no great success until *Faust* (1859), based on the play by Goethe. This remains his best known work, although the opera *Romeo and Juliet* based on the Shakespeare play, premiered in 1867, is also performed and recorded regularly.

Petite Symphonie, or the "Little Symphony for Winds," was composed in 1885. Gounod's friend and flute professor at the Paris Conservatoire, Paul Taffanel, commissioned him to write a chamber piece for winds. Its instrumentation of a wind octet, with an added flute part in honor of Taffanel, is modeled after Mozart's wind serenades.

This complete miniature symphony is elegant, delicate, and sweet. The first movement uses a slow introduction, like that of Haydn, and an Allegretto in sonata form. The second movement features the added flute part. The scherzo that follows is based on a hunting theme, with a lively finale in the fourth movement to end the symphony.

Like many French instrumental works of the late Romantic era, *Petite Symphonie* is anti-Wagnerian in its simplicity and its conservative form. In four movements, the work follows the form of a standard symphony. Themes are regular in structure, follow traditional harmonic expectations, and contrast in character. This work is playable by fine high school and collegiate musicians, although younger groups may opt to perform select movements. This is an excellent piece for teaching style and interpretation. As solos are passed around the group, players must listen across the ensemble to perform in a stylistically cohesive manner. This delightful piece could serve as a refreshing contribution to a standard band concert.

Symphonic Metamorphosis on Themes by Carl Maria von Weber

PAUL HINDEMITH
(1895-1965)

transcribed by Jaclyn Hartenberger

Born in Frankfurt, Germany, Hindemith studied conducting, composing, and violin with Arnold Mendelssohn and Bernhard Sekles at the Hoch Conservatory, supporting himself by playing in dance bands and musical-comedy troupes. From 1915 until 1923 he was the concertmaster of the Frankfurt Opera Orchestra, and in 1929 he founded the Amar Quartet, playing viola.

He was instrumental in organizing the Donaueschingen Festival, a new music festival that takes place every October in the small German town. The Donaueschingen Festival is the oldest festival for new music in the world. In the fifth year of the festival, Hindemith commissioned composers to write new works for winds, resulting in several ground-breaking compositions (amongst them Hindemith's own *Konzertmusik für Blasorchester, Opus 41*, Křenek's *Drei Lustige Märsche*, and Toch's *Spiel*).

Hindemith immigrated to the United States from Germany in 1940 and held teaching positions at Harvard and Yale Universities, becoming an American citizen in 1946. After World War II Hindemith relocated to Europe, taking a position at the University of Zurich.

Symphonic Metamorphosis was premiered by the New York Philharmonic on January 20th, 1944, Artur Rodzinski conducting. It has since become one of Hindemith's more popular and enduring works. It was inspired in part by Choreographer and Dancer Léonide Massine, who suggested to Hindemith that he compose a ballet based on Weber's music. However, after watching one of Massine's ballets and discovering that Massine intended to use sets and costumes designed by Salvador Dali (an artist whom Hindemith disliked), Hindemith decided to part ways with Massine, and the project was dropped. A few years later, Hindemith decided to salvage the music and write a set of variations or metamorphoses instead.

The suite is in four movements:

I. Allegro

A confident and aggressive march with East European flavor. This movement is based on Weber's Huit Pièces pour le pianoforte à 4 mains (Op.60), No.4, composed in 1818.

II. Turandot, Scherzo

A whimsical and delicate movement with a distinct oriental flavor. The theme is based on the overture to Weber's Turandot (which is itself based on an original Chinese song). The middle section features the brass, woodwind, and percussion sections in turn.

III. Andantino

This slow movement is based on Weber's Six Pièces pour le pianoforte à quatre mains (Op.10), No 2, composed in 1809. The movement closes with an elaborate bit of counterpoint for the flute, which has been said to resemble bird song.

IV. Marsch

Possibly the best known movement, it opens with a set of fanfares. Like the first movement, this one is also based on Huit Pièces pour le pianoforte à 4 mains, this time focusing on No.7. The original theme was meant to be a funeral march; Hindemith doubles the tempo to give the previously morbid tune a jaunty, catchy feel.

Program notes compiled by David Kehler

Personnel

Kennesaw State University Wind Ensemble

(listed alphabetically to emphasize the importance of each part)

Flute/ Piccolo

Catherine Flinchum, Woodstock
Madison Hall, Kennesaw
Charis Hanson, Lilburn
Catherine Rothery, Kennesaw
Dirk Stanfield, Amarillo, TX

Oboe/English Horn

Andrew Connard, Cumming
Lisa Mason, Cloy
Alex Sifuentes, Lawrenceville

Clarinet/Bass Clarinet

Katherine Cook, Loganville
Jonathan Itkin, Marietta
Kadie Johnston, Buford
Alyssa Jones, Powder Springs
Chris Malloy, Canton
Tyler Moore, Acworth
Mudussir Quraishi, Acworth
Ryan Tang, Marietta
Gus Todd, Kennesaw
Bassoon/Contra Bassoon
Jordan Alfredson, Conyers
Sarah Fluker, Decatur
Shelby Jones, Newnan
Danika Mahon, Roswell
Dustin Price, Senoia

Saxophone

Nathan Hollis, Flowery Branch
Benjamin Humkey, Ringgold
Steven LaRose, Nicholson
Tommy Kieffer, Cumming
Michael Opitz, Kennesaw
Andrew Paller, Marietta
Kwame Paige, Fort Wayne, IN
Ali Van Slyke, Suwanee

Horn

David Anders, Kennesaw
Kristen Arvold, Cleveland
Sarah Jarrett, Monroe
Lauren Mayo, Snellville

Trumpet

Brandon Austin, Conyers
Jesse Baker, Dallas
John Thomas Burson, Acworth
Kristen Gravlee, Lilburn
Jessica Jarrett, Monroe
Stacey Novik, Kennesaw
Adam Reep, Snellville
Timothy Rucker, Charleston, SC
Andrew Stevens, Marietta

Trombone

Michael DeSousa, Milton
Mitchell Frey, Marietta
Michael Lockwood, Augusta
Joseph Poole, Marietta
Tony Wolcott, Marietta

Euphonium

Anthony Pirulis, Marietta
Stewart Yancey, Kennesaw

Tuba

Kadeem Chambers, Decatur
Melinda Mason, Atlanta

String Bass

Nick Tworag, Lawrenceville

Piano

Soyoun Sheehan, Incheon, South Korea

Harp

Tyler Hartley, Marietta

Percussion

Cameron Austin, Hiram
Jake Darnell, Emerson
Janna Graham, Kennesaw
Ian Kennel, Acworth
Erik Kosman, Sturgis, MI
Levi Lyman, Kennesaw
Kyle Pridgen, Snellville
Selena Sanchez, Powder Springs

Biographies

David Thomas Kehler, conductor

David Kehler, has served since 2009 as Director of Bands at Kennesaw State University where he oversees all aspects of the University's band program and 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, including Michael Markowski, Joel Puckett, James Stephenson, Christopher Theofenidis and an upcoming commission by Pulitzer Prize winner, Joseph Schwantner. 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, and Joel Puckett. In 2012, the KSU Wind Ensemble was a featured ensemble and hosted the Southern Division College Band Directors /National Band Association Conference and in 2013, was the winner of the 2013 American Prize for best Wind Ensemble/Concert Band performance. 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 Wind Symphony where he was the director of the Dallas Wind Symphony International Fanfare Project. In addition, Dr. Kehler conducted the Dallas Wind Symphony 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 university 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 musical organizations including CBDNA, NBA, NAFME, Phi Beta Mu, GMEA and others.

Michael Alexander, conductor

Michael Alexander is the Director of Orchestras and Interim Director of the School of Music at Kennesaw State University and serves as the Music Director of the Georgia Symphony Orchestra. Active as a guest conductor, he has conducted in Europe, Australia and at various places in the United States, including performances with the Central Wisconsin Symphony Orchestra, Illinois Valley Symphony Orchestra, the Maikop Symphony Orchestra and the Novgorod String Orchestra in Russia, the Bacau and Ploiesti Philharmonic in Romania, and the Catania Music Festival in Italy. In the summer of 2004 and 2009, he served as Music Director for the Madison Savoyards Opera Company. He has also appeared as a guest conductor four times with the Summer Music Clinic Orchestra at the University of Wisconsin and with the 2003-2006 Maud-Powell Music Festival Orchestra in LaSalle, IL. In March 2010, he conducted the 11-12 Georgia All-State Orchestra, and in the summer of 2011, was a guest conductor at the Highlands Music Festival.

Under his leadership, the Georgia Symphony has presented critically acclaimed performances and has seen enormous growth. During his eight year tenure, GYSO has added to its core of professional musicians, removed all debt it was under, expanded its budget, and created a comprehensive youth orchestra and chorus program with approximately 400 students from across the region.

In the summer of 2003, Dr. Alexander completed his Doctor of Musical Arts Degree at the University of Wisconsin-Madison in orchestral conducting. Prior to his current appointments, he has served on the faculties at the University of Wisconsin-Milwaukee, the University of Wisconsin-Stevens Point, and Ripon College. Dr. Alexander began the orchestra program at Kennesaw State University and under his direction the KSU Orchestra has performed at the 2009 Georgia Music Educators Association Annual In-Service, hosted and performed at the 2010 College Orchestra Directors Association National Conference, and completed a three concert tour of Beijing and Xian, China in January of 2011. He has conducted several District Honor Orchestras and has also presented workshops and sessions for The Ohio State University String Teacher Workshop and at the Georgia Music Educators Association Annual In-Service.

Jaclyn Hartenberger serves as the new Associate Director of Bands and Assistant Professor of Music at the University of Georgia. In addition to serving as the conductor for the Wind Symphony, she teaches undergraduate and graduate conducting. Dr. Hartenberger received a Master of Music and Doctor of Musical Arts in Conducting from The University of Texas at Austin, under the tutelage of Jerry F. Junkin. Prior to her graduate degree work she served as a middle school and high school band director in the Dallas/Fort Worth Metroplex for distinguished music programs. Dr. Hartenberger received her Bachelor of Music Education degree from the University of North Texas, where she performed and recorded with the prestigious UNT Wind Symphony.

Dr. Hartenberger has served as a visiting conductor in concert with the West Point Band in New York; the University of Missouri Wind Ensemble in St. Louis, Missouri; and most recently traveled to Brazil serving as visiting professor and wind band conductor for the Festival Internacional de Inverno da USFM.

School of Music Faculty and Staff

Interim Director

Michael Alexander

Woodwinds

Cecilia Price, Flute

Todd Skitch, Flute

Christina Smith, Flute

Elizabeth Koch Tiscione, Oboe

Dane Philipsen, Oboe

John Warren, Clarinet

Laura Najarian, Bassoon

Sam Skelton, Saxophone

Brass and Percussion

Doug Lindsey, Trumpet

Lester Walker, Jazz Trumpet

Jason Eklund, Horn

Thomas Witte, Horn

Tom Gibson, Trombone

Brian Hecht, Bass Trombone

Bernard Flythe, Tuba/Euphonium

Michael Moore, Tuba

Justin Chesarek, Jazz Percussion

John Lawless, Percussion

Strings

Helen Kim, Violin

Kenn Wagner, Violin

Catherine Lynn, Viola

Allyson Fleck, Viola

Charae Krueger, Cello

Douglas Sommer, Double Bass

Joseph McFadden, Double Bass

Elisabeth Remy Johnson, Harp

Mary Akerman, Classical Guitar

Trey Wright, Jazz Guitar

Marc Miller, Jazz Bass

Ensembles & Conductors

Leslie J. Blackwell, Choral Activities

Alison Mann, Choral Activities

Oral Moses, Gospel Choir

Russell Young, Opera & Musical Theatre

Eileen Moremen, Opera

Michael Alexander, Orchestras

Charles Laux, Orchestras

John Culvahouse, Wind Ensembles

David T. Kehler, Wind Ensembles

Wes Funderburk, Jazz Ensembles

Sam Skelton, Jazz Ensembles

Justin Chesarek, Jazz Combos

Marc Miller, Jazz Combos

Trey Wright, Jazz Combos

Voice

Carolyn Dorff

Adam Kirkpatrick

Eileen Moremen

Oral Moses

Leah Partridge

Valerie Walters

Jana Young

Russell Young, Vocal Coach

Piano

Judith Cole, Collaborative Piano

Robert Henry

Tyrone Jackson, Jazz Piano

John Marsh, Class Piano

David Watkins

Susan White, Class Piano

Soohyun Yun

Music History & Appreciation

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Doug Lindsey

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Katherine Morehouse

Harry Price

Trey Wright

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Jennifer Mitchell

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Jeff Yunek

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Allyson Fleck

Bernard Flythe

Charae Krueger

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Joseph McFadden

Harry Price

Kenn Wagner

John Warren

Soohyun Yun

Ensembles in Residence

Atlanta Percussion Trio

Faculty Jazz Parliament

Georgia Youth Symphony Orchestra & Chorus

KSU Faculty Chamber Players

KSU Faculty String Trio

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Dan Hesketh

June Mauser

Kennesaw State University 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.

Connect with the School of Music

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Upcoming Events

Unless otherwise noted, all events will take place at 8:00 pm in Morgan Concert Hall.

Thursday, November 14
Civil War Piano Performance, 7 pm

Friday, November 15 and
Saturday, November 16
Opera: *The Magic Flute*

Saturday, November 16
Mixed Chamber Ensembles
10 am • 2 pm • 4:30 pm

Wednesday, November 20
**Symphony Orchestra with Jeremy Denk,
piano**

Thursday, November 21
Phillharmonic & Concert Band

Tuesday, November 26
Jazz Ensembles

Monday, December 2
Percussion Ensemble

Tuesday, December 3
Choral Ensembles

Wednesday, December 4
Georgia Brass Band

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