

School of Music
College of the Arts

presents

Wind Ensemble

David Thomas Kehler, conductor

featuring

Michael Terry, euphonium

Peter Witte, guest conductor

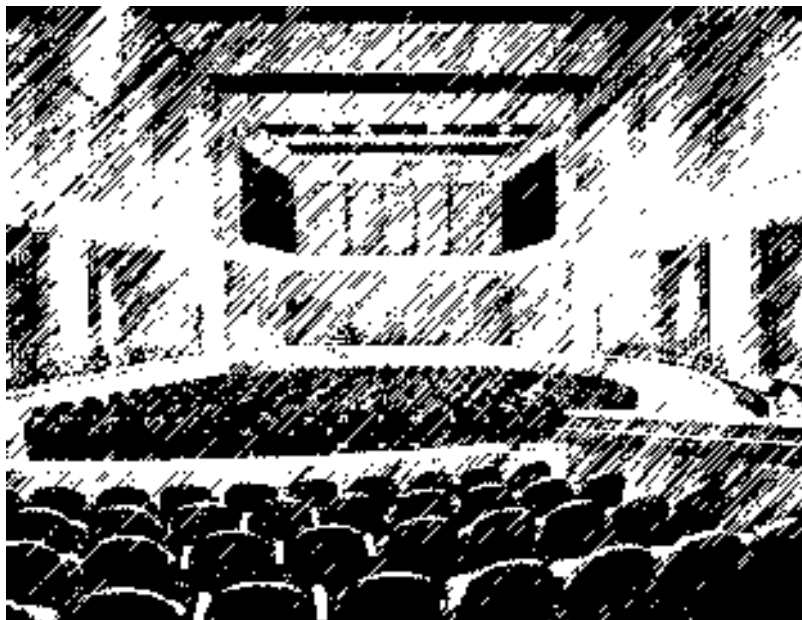
Tuesday, March 19, 2013

8:00 p.m.

Dr. Bobbie Bailey & Family Performance Center

Seventy-ninth Concert of the 2012-2013 Season





Welcome to the 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. Welcome!

For more information about the School of Music, please visit
www.kennesaw.edu/music

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Contact Holly Elrod at:

hse9199@kennesaw.edu or 770-423-6907

Kennesaw State University
School of Music
Audrey B. and Jack E. Morgan, Sr. Concert Hall
March 19, 2013

Wind Ensemble

David Thomas Kehler, conductor

featuring

KSU Concerto Winner

Michael Terry, euphonium

and special guest conductor,
Peter Witte

Lincolnshire Posy (1937)

I. Lisbon

II. Horkstow Grainge

III. Rufford Park Poachers

IV. The Brisk Young Sailor

V. Lord Melbourne

VI. The Lost Lady Found

Percy Aldridge Grainger
(1882-1961)

Haiku (2012)

KSU Composition Contest Winner

Michael Terry
(b. 1986)

Euphonium Concerto (2000)

I. allegro assai

KSU Concerto Winner
Michael Terry, euphonium

Vladimir Cosma
(b. 1940)

Intermission

Serenade in Eb, Opus 7 (1881)

Peter Witte, guest conductor

Richard Strauss
(1864-1949)

Jug Blues and Fat Pickin' (1986)

Peter Witte, guest conductor

Donald Freund
(b. 1947)

Starry Crown (2007)

Donald Grantham
(b. 1947)

Percy Aldridge Grainger - *Lincolnshire Posy*

George Percy Grainger was an Australian-born composer, pianist and champion of the saxophone and the concert band, who worked under the stage name of Percy Aldridge Grainger. Grainger was an innovative musician who anticipated many forms of twentieth century music well before they became established by other composers. As early as 1899 he was working with "beat-less music", using metric successions (including such sequences as 2/4, 2½/4, 3/4, 2 ½ /4).

In December 1929, Grainger developed a style of orchestration that he called "Elastic Scoring". He outlined this concept in an essay that he called, "To Conductors, and those forming, or in charge of, Amateur Orchestras, High School, College and Music School Orchestras and Chamber-Music Bodies".

In 1932, he became Dean of Music at New York University, and underscored his reputation as an experimenter by putting jazz on the syllabus and inviting Duke Ellington as a guest lecturer. Twice he was offered honorary doctorates of music, but turned them down, explaining, "I feel that my music must be regarded as a product of non education".

Lincolnshire Posy was commissioned by the American Bandmasters Association and premiered at their convention with the composer conducting. It is in six movements, all based on folk songs from Lincolnshire, England. Grainger's settings are not only true to the verse structure of the folk songs, but attempt to depict the singers from whom Grainger collected the songs. Since its premiere, it has been recognized as a cornerstone of the wind band repertoire.

Lincolnshire Posy, as a whole work, was conceived and scored by me direct for wind band early in 1937. Five, out of the six, movements of which it is made up existed in no other finished form, though most of these movements (as is the case with almost all my compositions and settings, for whatever medium) were indebted, more or less, to unfinished sketches for a variety of mediums covering many years (in this case, the sketches date from 1905 to 1937). These indebtednesses are stated in the score.

This bunch of "musical wildflowers" (hence the title) is based on folksongs collected in Lincolnshire, England (one notated by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905-1906, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody - a musical portrait of the singer's personality no less than of his habits of song - his regular or irregular wons of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone.

- Program Note by Percy Aldridge Grainger

Michael Terry - *Haiku*

The composer writes:

The inspiration for *Haiku* comes from an unlikely source - through my time as a student, there have been people in my life that have allowed me opportunities to grow as a musician through composition. At Kennesaw State University, that person was trombone professor Tom Gibson. He allowed me to write and arrange pieces for the KSU Trombone Choir, an opportunity for which I will be forever grateful. Dr. Gibson has a strong affinity for making his postings on a certain social networking site in the form of a Haiku, hence the inspiration for this piece. The initial statement in the Marimba is the Haiku in its simplest form, and the rest of the piece is built off that patten: 5-7-5. The general feel of *Haiku* evokes a sense of allure and mystery, with moments of absolute joy and abandon mixed in.

Vladmir Cosma - *Euphonium Concerto*

Vladimir Cosma is a Romanian-born composer living France who studied composition under Nadia Boulanger in 1963. A prolific film score composer, he has received numerous awards for his nearly three hundred compositions. His *Concerto for Euphonium and Band* was written for the 1997 World Euphonium Competition in Guebwiller, France and premiered by virtuoso soloist Steven Mead. Cosma's penchant for theatricality is ever present in this work, which has become one of the most popular and most challenging works in the euphonium repertoire. The piece is based on the Phrygian Dominant Scale, also known as the Spanish "Gypsy" Scale, which is commonly used in flamenco music.

Richard Strauss - *Serenade, Opus 7*

Richard Strauss was a German composer and son of Franz Strauss, a famed horn player and member of the Court Opera Orchestra in Munich. His early musical education came from his father, and in 1882 he enrolled at Munich University, but did not study music there. His residency in Munich lasted only one year, after which he moved to Berlin and studied there briefly before becoming assistant conductor to Hans von Bülow.

To look upon Richard Strauss in his adult years was to look upon a mirage, that of a conservative, well-mannered, well-heeled banker or lawyer, perhaps a doctor. Yet underneath his conservative exterior lay the mind of a musical genius whose music shocked the world, stirring controversy with iconoclastic tone poems, erotic operas that incited crowds to violence, and outspoken opinions. In 1889 he composed *Don Juan*, a tone poem that drew mixed reactions from its listeners, and in 1905 he composed *Salome*, an opera that cemented his reputation as the creator of the most scandalous stage production of his era. At the very peak of his "rebellion," Strauss abruptly changed direction with the composition of *Der Rosenkavalier*, a calm, melodic, "Mozartian effort." The violent, erotic, and sensational stage of his career was over. When the Third Reich came to power in Germany, Strauss found himself appointed "Reichsmusikkammer," in acknowledgement of his reputation as the most important

living German composer. Completely uninterested in politics, Strauss simply continued to compose to his own purposes, offending the Nazi authorities on many occasions. Eventually, Strauss and his family would move to Switzerland to live out the last years of the war. Strauss died peacefully in his sleep on 8 September 1949 after weeks of illness.

Serenade in E-flat echoes the style of a conventional Classical-era chamber piece. Players must be prepared to interpret styles and articulations that may not be notated. Audiences will find this work quite accessible, as the orchestration and melodic structures exhibit regularity and Classical predictability. Harmonic progressions faintly suggest the dissonant, chromatic style of [Strauss'] later works [he wrote the *Serenade* when he was 17]. While less experienced players may acquire a general understanding of chamber performance techniques from this piece, advanced musicians have multiple opportunities to embrace the nuances and intimate musical relationships of this fine work.

Donald Freund - *Jug Blues and Fat Pickin'*

Don Freund studied at Duquesne University (BM '69), and earned his graduate degrees at the Eastman School of Music (MM '70, DMA '72). His composition teachers were Joseph Willcox Jenkins, Darius Milhaud, Charles Jones, Wayne Barlow, Warren Benson, and Samuel Adler. From 1972 to 1992 he was chairman of the Composition Department at Memphis State University. As founder and coordinator of Memphis State University's Annual New Music Festival, he programmed close to a thousand new American works; he has been conductor or pianist in the performance of some two hundred new pieces, usually in collaboration with the composer.

Freund has composed over 100 performed works, ranging from solo, chamber, and orchestral music to pieces involving live performance with electronic instruments, music for dance and large theatre works; he is also active as a pianist, conductor, and lecturer. Currently, Freund is Professor of Composition at the Indiana University School of Music, a post he has held since 1992.

The composer writes:

Jug Blues & Fat Pickin' was written in 1986 and revised in 1990. Originally commissioned for the celebration of Tennessee's "Homecoming '86," it is without peer in the wind band repertoire. Inspired by recording of the Memphis Jug Band, the most recorded and perhaps most popular of the jug bands to spring up on Memphis' Beale Street in the late 1920's, and bluegrass banjo pickin', Freund's composition is a unique musical offering that melds "blues elements" with minimalist technique.

The Blues should howl, whine, and wail like a harmonica solo, with the same freedom and indulgence one might hear in an unaccompanied blues improvisation. The entire Blues must have an unmetered cadenza-like quality. The Blues should never drag; the slowed-down sections must have great color and intensity of expression, whether sighing or wailing. The *Pickin'* doesn't need to be too fast, but has to have the kind of easy-going, self-gratifying, clear-headed virtuosity that characterized great pickers. The performer should communicate a spirit of good, clean, exuberant fun.

Donald Grantham - *Starry Crown*

Donald Grantham received a bachelor's degree from the University of Oklahoma, and a master's degree from the University of Southern California. Grantham went on to study at the American Conservatory in France with Nadia Boulanger.

Grantham is highly regarded as one of the most accomplished and influential composers for winds working today. Grantham is the recipient of numerous awards and prizes in composition, including the Prix Lili Boulanger, the Nissim/ASCAP Orchestral Composition Prize, First Prize in the Concordia Chamber Symphony's Awards to American Composers, a Guggenheim Fellowship, three grants from the National Endowment for the Arts, three First Prizes in the NBA/William Revelli Competition, two First Prizes in the ABA/Ostwald Competition, and First Prize in the National Opera Association's Biennial Composition Competition.

His music has been praised for its "elegance, sensitivity, lucidity of thought, clarity of expression and fine lyricism" in a Citation awarded by the American Academy and Institute of Arts and Letters. In recent years his works have been performed by the orchestras of Cleveland, Dallas, Atlanta and the American Composers Orchestra among many others, and he has fulfilled commissions in media from solo instruments to opera. His music is published by Piquant Press, Peer-Southern, E. C. Schirmer and Mark Foster, and a number of his works have been commercially recorded. The composer resides in Austin, Texas and is Professor of Composition at the University of Texas at Austin. Along with Kent Kennan he is co-author of *The Technique of Orchestration*, published by Prentice-Hall.

Donald Grantham is the Frank C. Erwin Centennial Professor in Music at the University of Texas at Austin Butler School of Music, where he teaches composition.

The composer writes:

Starry Crown is based on gospel music of the 1920's and 30s from the deep south- a style sometimes referred to as 'gutbucket' gospel because of its raw, earthy and primitive character. Three authentic tunes are used in the work: "Some of These Days", "Oh Rocks, Don't Fall on Me", and "When I Went Down in the Valley." These songs are used at the beginning and end of the work. The Middle of the piece recreates the atmosphere and shape of the call-and-response sermons typical of the period. The preacher (represented by three trombones, then the rest of the brass section) makes declamatory statements that the congregation (represented by the remainder of the ensemble) responds to. The exchanges become quicker and quicker until finally all join together in a very fast and exuberant chorus.

The title comes from the text of "When I Went Down in the Valley."

"When I went down in the valley to pray, studyin' about that good ol' way, and who will wear the starry crown, Good Lord, show me the way.

Program notes compiled by David Kehler

KSU Wind Ensemble Personnel (listed alphabetically)

Flute/Piccolo

Mia Athanas, Marietta
Johnny Bezama-Carvajal, Valdosta
Catherine Flinchum, Woodstock
Stephanie Fudge, Marietta
Catherine Rothery, Kennesaw
Dirk Stanfield, Amarillo, TX

Oboe/English Horn

Harrison Benett, Suwanee
Lisa Mason, Clio
Alejandro Sifuentes, Lawrenceville

Eb Clarinet

Alyssa Jones, Powder Springs

Clarinet

Katherine Cook, Loganville
Rachael Eister, Kennesaw
Victoria Hollers, Canton
Kadie Johnston, Buford
May Langhorne, Marietta
Tyler Moore, Acworth
Mudussir Quraishi, Acworth
Ryan Tang, Marietta
Jack Walker, Kennesaw

Bass and Contra Bass Clarinet

Kadie Johnston, Buford
May Langhorne, Marietta
Mudussir Quraishi, Marietta

Bassoon/Contra Bassoon

Jordan Alfredson, Conyers
Sarah Fluker, Decatur
Shelby Jones, Newnan

Soprano Saxophone

Chris Otts, Augusta

Alto Saxophone

Chris Otts, Augusta
Drew Paller, Marietta
Ben Miles, Griffin

Tenor Saxophone

Christopher Malloy, Canton

Baritone Saxophone

Kwame Paige, Fort Wayne, IN

Bass Saxophone

Tommy Kieffer, Cumming

Horn

David Anders, Kennesaw
Kristen Arvold, Cleveland
Megan Gribble, Marietta
Chloe Lincoln, Kennesaw
Connor Osburn, Marietta
Lauren Mayo, Snellville

Trumpet

Brandon Austin, Conyers
Jesse Baker, Dallas
John Thomas Burson, Acworth
Eric Donaldson, Carrollton
Tyler Elvidge, Kennesaw
Jackson Harpe, Marietta
Kristen Gravlee, Lilburn
Justin Rowan, Woodstock

Trombone

George Blevins, Marietta
Michael DeSousa, Milton
David Lennertz, Kenneaw
Michael Lockwood, Augusta

Bass Trombone

Joseph Poole, Cumming

Euphonium

Greg Hicks, Lawrenceville
Michael Terry, Woodstock
Stewart Yancey, Kennesaw

Tuba

Kadeem Chambers, Decatur
Dorian Mair, Sugar Hill
Melinda Mason, Atlanta

Double Bass

Jared Boles, Temple

Percussion

Cameron Austin, Hiram
Robert Boone, Augusta
Katelyn King, Kennesaw
Erik Kosman, Sturgis, MI
Katherine Lawrence, Marietta
Levi Lyman, Americus
Michael Standard, Atlanta
Harrison Ude, Marietta

Piano/Celeste

Angela Anzai, Suwanee

Harp

Tyler Hartley, Marietta

Michael Terry is a senior Music Education Major at Kennesaw State University where he studies euphonium with Bernard Flythe. Michael performs with the KSU Wind Ensemble under the direction of Dr. David Kehler and the KSU Trombone Ensemble under the direction of Dr. Tom Gibson. At KSU, Michael was recently announced a winner of the Concerto Competition and the Composition Contest (for his composition for Wind Ensemble titled *Haiku*). As an arranger/composer, Michael has written for high school marching bands across the country as well as college chamber ensembles. Previous to his time at KSU, Michael was the principal euphonium of the Columbus State University Wind Ensemble under the direction of Dr. Robert Rumbelow and played with the CSU Trombone Choir and Octet under the direction of Dr. Brad Palmer. Michael studied euphonium with Professor Andrew Miller during his time at CSU. Outside of college life, Michael performed as a member of the 10-time World Champion Cadets Drum and Bugle Corps, based in Allentown, PA from 2000-2007. During his time with The Cadets, he was a featured soloist and twice awarded the prestigious Cadet of the Year award (2005, 2007). Since 2010, Michael has been a part of the instructional brass staff for the Troopers Drum and Bugle Corps, based in Casper, WY most recently serving as Assistant Brass Caption Head. Michael is also a member of Phi Mu Alpha Sinfonia.

Peter Witte was appointed Dean of the Conservatory of Music and Dance and Professor of Conducting at the University of Missouri-Kansas City in 2008. Since then, the Conservatory has partnered with (le) poisson rouge, WQXR's Q2, the Kansas City Symphony, the Kauffman Center for the Performing Arts, The Nelson-Atkins Museum of Art, the Friends of Chamber Music, the Kansas City Ballet, and the American Jazz Museum in connecting students and communities.

From 1997-2008, Mr. Witte served as conductor of the Kennesaw State University Wind Ensemble. Beginning in 1999, he also served as chair of KSU's Department of Music. During his tenure, Mr. Witte helped plan and open the Bailey Performance Center, hailed as "a beaut" by the *Atlanta Journal-Constitution* and as a "Georgia Jewel" by conductor Donald Runnicles. Additionally, Mr. Witte recruited more than thirty faculty and staff to KSU, many from the Atlanta Symphony Orchestra and the Atlanta Opera Orchestra, helped plan and open the Wilson Annex, and served on the presidential search committee culminating in President Papp's tenure at KSU.

As a conductor, Mr. Witte joined KSU faculty colleagues in performances of works by Mozart, Golijov, Schoenberg, Stravinsky, Turnage, and Volans, and facilitated residencies at KSU with eighth blackbird, Alex Ross, and Jennifer Higdon among others. His time together with the KSU Wind

Ensemble included two performances at GMEA In-Services and frequent joint performances with area schools and universities.

Committed to music education and music in communities, Mr. Witte has led performances in Carnegie Hall with the National Wind Ensemble and with the Atlanta Wind Symphony, with whom he served as Music Director for seven years. Prior to his conducting and administrative careers, he performed as an orchestral horn player with ensembles including the Atlanta Opera, the Toledo Symphony, the Windsor Symphony, and in summer festivals in Grand Tetons, and in Graz, Austria.

Presently, Mr. Witte serves on the Mayor's Task Force for the Arts in Kansas City, and sits on the Commission on Accreditation for the National Association of Schools of Music. Additionally, he is resident of the board of the Youth Symphony of Kansas City, president of the Missouri Association of Departments and Schools of Music, and chair of the Board of Governors for the Alumni Society of the School of Music, Theatre and Dance at the University of Michigan.

While earning degrees at the University Michigan, Mr. Witte studied horn with Louis Stout, Lowell Greer, Bryan Kennedy, musicianship with Marianne Ploger, and conducting with H. Robert Reynolds, who remains a particularly close mentor.

Raised in Atlanta, Mr. Witte and his wife, oboist Robin Johnson, have two children, Isaac (14), and Rose (10), both born during the family's cherished years at Kennesaw.

David Kehler has served as Director of Bands at Kennesaw State University since 2009, 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. In addition to his ensemble responsibilities, Dr. Kehler teaches courses in advanced instrumental conducting, and wind literature.

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 serving as Director of the Mustang Band and Conductor of the Symphony Band at Southern Methodist University, Associate Director of Bands at the University of Rhode Island, and as Director of Bands at 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, GMEA and honorary memberships in Phi Beta Mu, Kappa Kappa Psi and Tau Beta Sigma.

**Kennesaw State University
School of Music**

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

UPCOMING EVENTS

Wednesday, March 20, 2013
Jazz Ensemble I

Monday, March 25, 2013
Orchestra

Wednesday, March 27, 2013
Guest Artist Recital: Duo Spiritoso

Thursday, March 28, 2013
Faculty Recital: Jazz Parliament

Tuesday, April 2, 2013
Student Composers Concert

UPCOMING SCHOLARSHIP SERIES

Monday, April 29, 2013
Percussion Ensemble

UPCOMING PREMIERE SERIES

Thursday, April 11, 2013
Jennifer Koh & Shai Wosner

For the most current information, please visit
<http://calendar.kennesaw.edu>

Ladies and Gentlemen, welcome to Morgan Hall at the Bailey Performance Center. As a reminder, please silence or power off all mobile phones, audio/video recording devices, and other similar electronic devices. The performers and your fellow audience members, will greatly appreciate it. Thank you, and enjoy the performance!

We welcome all guests with special needs and offer the following services: easy access, companion seating locations, accessible restrooms, and assisted listening devices. Please contact an audience services representative to request services.