

Kennesaw State University
College of the Arts
School of Music

presents

Wind Ensemble

David Thomas Kehler, conductor

featuring

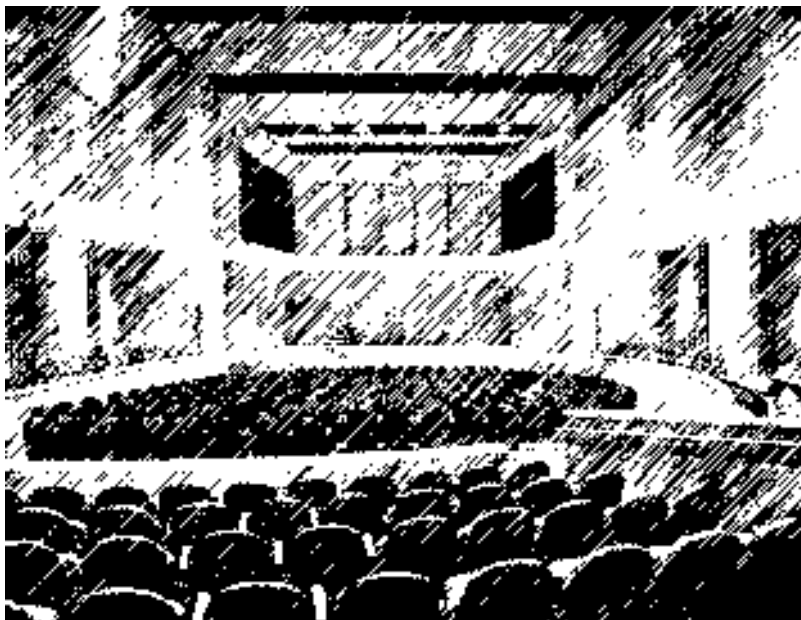
Judy Cole, piano

**&
John Warren, clarinet**

Tuesday, April 16, 2013

8:00 p.m.

Dr. Bobbie Bailey & Family Performance Center
One Hundred 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!

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Kennesaw State University
School of Music
Audrey B. and Jack E. Morgan, Sr. Concert Hall
April 16, 2013

Musical Masters
Leonard Bernstein and George Gershwin

featuring

Judy Cole, piano
John Warren, clarinet

Candide (1955) Leonard Bernstein
(1918-1990)
trans. Grundman

Second Prelude (1926) George Gershwin
(1898-1937)
trans. Krance

Rhapsody in Blue (1924) George Gershwin
trans. Donald Hunsberger
from the original
1924 Paul Whiteman version

Judy Cole, piano

Intermission

Prelude, Fugues and Riffs (1949) Leonard Bernstein
I. Prelude for the Brass: Fast and exact
II. II. Fugue for the Saxes: Exactly the same beat
III. III. Riffs for Everyone

Judy Cole, piano
and John Warren, clarinet

Westside Story Selection (1957) Leonard Bernstein
trans. Duthoit

Slava! (1977) Leonard Bernstein
trans. Grundman

Leonard Bernstein (1918-1990)

Leonard Bernstein was one of the most important musicians and artists of the twentieth century. He served as Music Director and Conductor of the New York Philharmonic, and conducted most of the world's major orchestras, recording hundreds of these performances. His books and the televised *Young People's Concerts* with the New York Philharmonic established him as a leading educator. His compositions include *Jeremiah*, *The Age of Anxiety*, *Kaddish*, *Serenade*, *Five Anniversaries*, *Mass*, *Chichester Psalms*, *Slava!*, *Songfest*, *Divertimento for Orchestra*, *Missa Brevis*, *Arias and Barcarolles*, *Concerto for Orchestra* and *A Quiet Place*. Bernstein composed for the Broadway musical stage, including *On the Town*, *Wonderful Town*, *Candide* and the immensely popular *West Side Story*. In addition to the *West Side Story* collaboration, Mr. Bernstein worked with choreographer Jerome Robbins on three major ballets, *Fancy Free*, *Facsimile* and *Dybbuk*. Mr. Bernstein was the recipient of many honors, including, the Antoinette Perry Tony Award for Distinguished Achievement in the Theater, eleven Emmy Awards, the Lifetime Achievement Grammy Award and the Kennedy Center Honors.

George Gershwin (1898-1937)

Gershwin's compositions spanned both popular and classical genres, and his most popular melodies are widely known. Among his best known works are the orchestral compositions *Rhapsody in Blue* and *An American in Paris*, as well as the opera *Porgy and Bess*.

Born in Brooklyn in 1898 to Jewish immigrant parents from Odessa, Ukraine (then part of the Russian Empire), Gershwin studied piano under Charles Hambitzer and composition with Rubin Goldmark and Henry Cowell. He began his career as a song plugger, but soon started composing Broadway theatre works with his brother Ira Gershwin and Buddy DeSylva. He moved to Paris to study with Nadia Boulanger, where he began to compose *An American in Paris*. After returning to New York City, he wrote *Porgy and Bess* with Ira and the author DuBose Heyward. Initially a commercial failure, *Porgy and Bess* is now considered one of the most important American operas of the twentieth century. Gershwin moved to Hollywood and composed numerous film scores until his death in 1937 from a brain tumor.

Gershwin's compositions have been used in numerous films and on television, and several became jazz standards recorded in many variations. Countless singers and musicians have recorded his songs.

Leonard Bernstein - Overture to Candide

Leonard Bernstein always said he wanted to write "the Great American Opera." He probably came closest with *Candide* (1956), which he labeled "a comic operetta." Based on Voltaire's satirical novel of 1759, it chronicles the misadventures of Candide, a naive, pure-hearted youth, and his much

more tough-minded sweetheart, Cungégonde. Although *Candide* has been taught by his tutor, Dr. Pangloss, (here Voltaire was taking a jab at the optimistic philosophy of his contemporary Gottfried Wilhelm Leibniz) that “all is for the best in this best of all possible worlds,” throughout the story he is assailed by legions of man-made and natural disasters that sorely test this theory. Finally, older, a little wiser, he and the equally battered Cunégonde are reunited, with much more modest aspirations for their life together. For Bernstein, collaborating with the admired playwright Lillian Hellman, this story had contemporary relevance for an artificially happy post-war America, recently bedeviled by the McCarthy witch-hunts.

Opening on Broadway on December 1, 1956, *Candide* was perhaps a bit too intellectually weighty for its first audiences and closed after just 73 performances. Bernstein was less concerned over the money lost than the failure of a work he cared about deeply. The critics had rightly noted a marvelous score, and Bernstein and others kept tinkering with the show over the years. With each revival, *Candide* won bigger audiences. In 1989, the already seriously ill Bernstein spent his last ounces of vital energy re-recording a new concert version of the work. “There’s more of me in that piece than anything else I’ve done,” he said.

George Gershwin - *Second Prelude*

From a group of *Three Preludes*, George Gershwin wrote several short piano pieces, which were first performed by the composer at the Roosevelt Hotel in New York in 1926. Each prelude is a well-known example of early-20th-century American classical music, as influenced by jazz. Gershwin originally planned to compose 24 preludes for this group of works. The number was reduced to seven in manuscript form, and then reduced to five in public performance, and further decreased to three when first published in 1926.

The Second Prelude, in C sharp minor, also has the distinct flavor of jazz. The piece begins with a subdued melody winding its way above a smooth, steady bass-line. The harmonies and melodies of this piece are built on thirds, emphasizing both the interval of the seventh and the major/minor duality of the blues scale. In the second section, the key, tempo, and thematic material all change; only the similarity of style binds the two sections together. The opening melody and bass return in the final section, more succinct but otherwise unchanged, and the piece ends with a slow ascent of the keyboard. Gershwin himself referred to the piece as “a sort of blues lullaby.”

Rhapsody in Blue

Rhapsody in Blue marked the 25-year-old Gershwin’s debut as a “serious” concert artist and composer. The occasion was a highly publicized concert on February 12, 1924 at New York’s Aeolian Hall devised by band director

Paul Whiteman and given the rather ominous title “Experiment in Modern Music.” Whiteman wanted to demonstrate to the New York musical establishment that American jazz had come of age and was worthy of the same respect as European art music. Although Whiteman had talked vaguely with Gershwin about writing a piano concerto for the occasion, Gershwin didn’t actually learn he was on the program until he read about it in *The New York Tribune* on January 3rd. Panicked, he called Whiteman who agreed there was not sufficient time to create a full-scale concerto and suggested a shorter free-form rhapsody instead. To help Gershwin meet his tight deadline, he offered the services of composer-arranger Ferde Grofé, who orchestrated the work as fast as it emerged from Gershwin’s pen. The title referred not just to the blue notes of jazz, but also to the composer’s love of the visual arts; having recently attended a Whistler exhibit with paintings such as “Nocturne in Black and Gold,” he chose “Rhapsody in Blue.”

On that snowy Sunday afternoon, Whiteman’s over-long concert seemed to be turning into a bust as the audience dribbled toward the exits. Then for the 22nd and penultimate number, Gershwin strode to the keyboard. With that famous clarinet glissando, he immediately riveted the audience’s attention, and his buoyant composition and high-energy playing proclaimed a fresh and very American new voice for the concert hall. Incidentally, the wailing blues-style of playing that clarinet opener was not in Gershwin’s original score. Fooling around in rehearsal, Whiteman’s clarinetist Ross Gorman improvised the jazzy slide, and a delighted Gershwin urged him to keep it and add as much wail as possible.

Though we usually encounter *Rhapsody in Blue* in its later arrangement for full symphony orchestra, tonight we will hear it in the original jazz-orchestration arrangement made for the Paul Whiteman Band — exactly as it sounded at its first performance.

Leonard Bernstein - *Prelude, Fugue and Riffs*

Jazz in the 20th century has entered the mind and spirit of America,” Bernstein wrote while still an undergraduate at Harvard, “and if an American is a sensitive creator, jazz will have become part of his palette, whether or not he is aware of it.” In 1949, Woody Herman asked him to write a piece for his band. Stravinsky had written the *Ebony Concerto* for Herman in 1945. Bernstein responded with *Prelude, Fugue and Riffs* for clarinet and jazz ensemble, which he finished in November, 1949. By then, Herman’s orchestra had disbanded.

Bernstein tried to use the music in *Wonderful Town* in 1953, but it didn’t work with the choreography and was cut. Then Benny Goodman became a champion of the work and played the clarinet solo at the first performance on October 16, 1955. The occasion was an *Omnibus* TV program titled “What Is Jazz?”

Anthony Burton describes the piece: "There are three continuous sections: 'Prelude for the Brass,' which begins with nervous, Stravinsky-like changing meters, then suddenly starts to swing; 'Fugue for the Saxes,' with a main subject derived from the 'Prelude,' and a smooth, rather French-sounding contrasting idea; and the final 'Riffs for Everyone' (including, for the first time, the solo clarinet). Here the raucously unsophisticated nature of the technique of 'riffs' (short repeated phrases) is balanced by the formal sophistication of references back to ideas from the 'Prelude' and both subject of the 'Fugue'."

West Side Story Selection

West Side Story was one of the first musicals to explore a serious subject with wide social implications. More than just the story of the tragic lives of ordinary people in a small, grubby section of New York, it was concerned with urban violence, juvenile delinquency, clan hatred and young love. The show was criticized as harshly realistic by some who advocated an entirely escapist function for the musical, depicting things that were not appropriately shown on the Broadway stage. Most, however, recognized that it expanded the scope of the musical through references both to classical literature (*Romeo and Juliet*) and to the pressing problems of modern society. Brooks Atkinson, the distinguished critic of *The New York Times*, noted in his book *Broadway* that *West Side Story* was "a harsh ballad of the city, taut, nervous and flaring, the melodies choked apprehensively, the rhythms wild, swift and deadly." *West Side Story*, like a very few other musicals - *Show Boat*, *Oklahoma*, *Pal Joey*, *A Chorus Line*, *Sunday in the Park with George*, *Rent* - provides more than just an evening's pleasant diversion. It is a work that gave an entirely new vision and direction to the American musical theater.

Slava!

The first theme of *Slava!* is a vaudevillian razz-ma-tazz tune filled with side-slipping modulations and sliding trombones. The second theme is a canon, and after a brief development section, the two themes recur in reverse order. Near the end, they are combined with a quotation (proclaimed by the ubiquitous trombones) from the *Coronation Scene* of Mousorgsky's "Boris Goudonov", where the chorus sings the Russian word *slava!*, meaning, *glory!* In this way, the composer is paying homage to his friend Mstislav Rostropovich, called "Slava" by his friends and to whom the overture is fondly dedicated. The overture was written to celebrate Rostropovich's inauguration as music director of the National Symphony Orchestra in Washington, D.C., in 1977. Leonard Bernstein, the son of a Russian immigrant, was born near Boston, Mass., and studied composition at Harvard. Called "an authentic American hero, an arts hero," Bernstein had a distinguished career as composer and conductor.

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

E♭ 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

Saxophone

Ben Miles, Griffin
Chris Otts, Augusta
Drew Paller, Marietta
Christopher Malloy, Canton
Kwame Paige, Fort Wayne, IN
Jack Walker, Kennesaw

Horn

David Anders, Kennesaw
Kristen Arvold, Cleveland
Megan Gribble, Marietta
Chloe Lincoln, Kennesaw
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

Mitchell Frey, Marietta
Michael DeSousa, Milton
David Lennertz, Kennewaw

Bass Trombone

Joseph Poole, Cumming

Euphonium

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

Banjo

Luke Johnson

Artist-in-Residence in Collaborative Piano

Judy Cole is considered by local area colleagues to be one of the most versatile pianists and accompanists in the Atlanta commercial music scene. She earned her Bachelor of Music degree in Piano Performance from the University of North Carolina at Chapel Hill, studying with Marvin Blickenstaff. After taking a year off from school, during which she toured the United States playing in a show band, she was invited to attend the University of Cincinnati College-Conservatory of Music, where she earned her Master of Music degree in Accompanying, with a concentration in Musical Theatre and Chamber Music. Her teachers included Olga Radosavlovich at the Cleveland Institute of Music, and Dr. Robert Evans, Babbette Effron and Dr. Kelly Hale at CCM. Here at KSU, Mrs. Cole teaches academic classes in music theory, coaches Opera and Musical Theatre, musically directs for the Theatre and Performance Studies division of COTA, and accompanies both faculty and student recitals. As often as scheduling allows, she plays in the pit orchestra for Broadway touring shows playing at the Fox Theatre. She has also been selected by the Educational Testing Service to serve as an Aural Skills Reader for the national Advanced Placement Music Theory exams for several years.

Mrs. Cole has worked professionally and made a successful career over the last 30 years as a free-lance pianist and commercial musician playing in a variety of settings. To quote J. Lynn Thompson, founding Artistic Director of the Atlanta Lyric Opera, "Judy Cole is one of those rare artists who can move effortlessly between styles ranging from opera to Broadway, jazz to rock and roll. She is a conductor's and singer's dream of a pianist." Mrs. Cole has been featured on numerous recordings both as an accompanist and as a soloist, including her own CD "*By Request*," and has several solo recordings in process at this time.

In addition to local performances, Mrs. Cole travels routinely to accompany classical, instrumental, vocal, and religious Jewish music concerts throughout the US where she is known for her ability to arrive, rehearse and perform demanding concert material all within a span of several hours. She has collaborated with many of the top Cantors and musicians in the Jewish music world, including Hazzan Naftali Herstik, Cantor Asher Hainovitz, Simon Sargon, Bonia Shur, Michael Isaacson, and Debbie Friedman. Recently Judy became a member of the Board of Directors for the Guild of Temple Musicians, the national organization of Jewish musicians and composers. She is the staff accompanist for both The Temple in Atlanta and Temple Beth Tikvah in Roswell, and is still an active commercial musician, playing both as a soloist and as a keyboardist/vocalist with the Alan Knieter Entertainment Group. She is a mom to daughters Katy and Rebekah, and now son-in-law Richard, and is very happily married to Cantor Herb Cole.

Assistant Professor of Clarinet

John Warren joined the Kennesaw State University faculty in 2006. After a national search, he was selected as the Professor of Clarinet in 2011. His previous University affiliations include Armstrong Atlantic State University in Savannah, Georgia, and The University of Nebraska at Omaha. He was for fifteen years the principal clarinetist of the Savannah Symphony Orchestra and prior to that position, the principal clarinetist of the Omaha Symphony. He served as principal clarinetist of the Des Moines Metro Opera for many summers prior to arriving in Atlanta. At KSU, Mr. Warren teaches studio clarinet, wind chamber music, and Woodwind Techniques.

Mr. Warren is a member of the Atlanta Opera Orchestra, the IRIS Orchestra of Memphis, TN, as well as performing frequently and recording with the Atlanta Symphony. His playing can be heard on the Telarc, Naxos, Albany, and New World labels.

He has performed as soloist with the Philadelphia Orchestra, the IRIS Orchestra, the Curtis Institute Orchestra, and the Symphonies of Savannah, Omaha, Hilton Head, and Beaufort, SC.

As a recitalist and chamber musician, Mr. Warren has appeared at the Aspen Music Festival, the Evian Festival and the Highlands Chamber Music Festival. He performed the American premiere of selections from Kurt Weill's opera *Der Protagonist* in Carnegie Recital Hall. He was a featured recitalist at the International Clarinet Association's 2005 conference.

Originally, from Shreveport, Louisiana, Mr. Warren holds degrees from the University of Cincinnati College/Conservatory of Music and The Curtis Institute of Music in Philadelphia. His most influential teachers include Donald Montanaro, L. Thomas LeGrand, and Richard Waller.

Associate Professor of Music, Director of Bands

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, Steven Bryant, 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 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 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 others.

**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, April 17, 2013
Gospel Choir

Thursday, April 18, 2013
Philharmonic & Concert Band

Saturday, April 20, 2013
Mixed Chamber Ensembles
2:00 • 4:30 • 7:00 pm

Monday, April 22, 2013
Orchestra

Tuesday, April 23, 2013
Faculty Recital: Robert Henry, piano

Wednesday, April 24, 2013
Jazz Ensembles

Thursday, April 25, 2013
Choral Ensembles

Saturday, May 4, 2013
Community and Alumni Choir

UPCOMING SCHOLARSHIP SERIES

Monday, April 29, 2013
Percussion Ensemble

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

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.

