

Kennesaw State University  
College of the Arts  
School of Music

presents

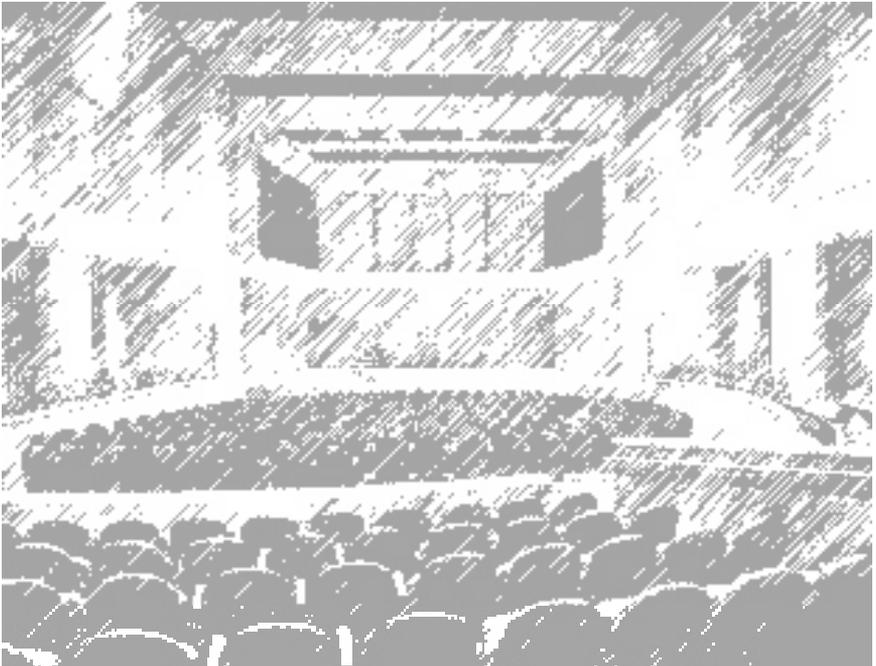
KSU Wind Ensemble

*"Wind rEVOLUTION!"*

featuring

Christina Smith, flute

David Thomas Kehler, conductor



Thursday, March 27, 2014

8:00 p.m.

Audrey B. and Jack E. Morgan, Sr. Concert Hall  
Dr. Bobbie Bailey & Family Performance Center  
*Ninetieth Concert of the 2013-14 Concert Season*

# Program

*"Wind rEVOLUTION!"*

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GIOVANNI GABRIELI (1554-1612)

**Canzon septimi toni No. 2** (1597)

GUSTAV HOLST (1874-1934)

**Suite in Eb**, Opus 28, No. 1 (1909)

- I. Chaconne
- II. Intermezzo
- III. March

WILLIAM SCHUMAN (1910-1992)

**George Washington Bridge** (1950)

Intermission

JOEL PUCKETT (b. 1977)

**Shadow of Sirius** (2010)

- I. The Nomad Flute
- II. The Eye of Shadow
- III. Into the Clouds

Christina Smith, flute

JOHN MACKEY (b. 1973)

**Kingfisher's Catch Fire** (2007)

- I. Following falls and falls of rain
- II. Kingfishers catch fire

# Program Notes

## **Canzon septimi toni No. 2**

GIOVANNI GABRIELI (1554-1612)

Giovanni Gabrieli composed his *Canzon septimi toni No. 2* for the majestic St. Mark's Cathedral in Venice, where he was organist and principal composer from 1585 until his death. Gabrieli came from a musical family - he succeeded his uncle Andrea as principal composer at St. Mark's and edited many of the latter's works for publication. After Gabrieli's father died in 1572, when Giovanni was a teenager (the year of his birth is unknown, but speculation places it between 1554 and 1557), uncle Andrea was likely his guardian and teacher.

The *Canzon* comes from a collection of music for brass that Gabrieli composed for church use and published in 1597 under the title *Sacrae symphoniae*. This was the first collection devoted exclusively to Gabrieli's works, and it reflects his experience as a church musician. The pieces in the collection are for various combinations of trumpets and trombones, whose players would have been placed antiphonally inside St. Mark's to take advantage of the church's acoustics and to clarify the dialogic musical structure of works such as the *Canzon*.

## **First Suite in E-flat**

GUSTAV HOLST (1874-1934)

Gustav Holst, of Scandinavian ancestry on his father's side, was born in the English spa town of Cheltenham in 1874 and studied music at the Royal College in London. A formidable trombonist, he spent time performing with the Scottish Symphony and various seaside bands. He later became director of music at St. Paul's Girls' School, retaining this connection until the end of his life. Holst wrote a number of works for the theatre, their subjects reflecting his varied interests, from Hindu mythology to Shakespeare and the medieval world of the Wandering Scholar. He also composed a considerable amount of choral music, accompanied and unaccompanied, including arrangements of folk songs, and a smaller number of solo songs. His most famous instrumental work is *The Planets*, but he is also fondly remembered for his *St. Paul's Suite* for string orchestra, the two suites for military band, and *Hammersmith*, based on the district of London bearing the works name.

*The First Suite in E-flat* by Gustav Holst is now considered one of the masterworks and cornerstones of the band literature. Although completed in 1909, the Suite didn't receive its official premiere until 11 years later on June 23rd, 1920, by an ensemble of 165 musicians at the Royal Military School of Music at Kneller Hall. There are three movements in the suite: *Chaconne*, *Intermezzo*, and *March*. Holst writes, "As each movement is founded on the same phrase, it is requested that the suite be played right through without a break." Indeed, the first three notes of

the *Chaconne* are Eb, F and C, and the first three notes of the melody when it first appears in the *Intermezzo* are Eb, F, and C. In the third movement, *March*, Holst inverts the motive: The first note heard in the brilliant opening brass medley is an Eb, but instead of rising, it descends to a D, and then a G; the exact opposite of the first two movements.

The *Chaconne* begins with a ground bass reminiscent of those written by Henry Purcell or William Byrd. It is performed by tuba, euphonium and string bass and is repeated throughout the ensemble sixteen full times as varying instrumental textures and variations of the theme are layered within it. Following a delicately scored chamber setting of the theme, the music steadily builds to a brilliant Eb Major chord that concludes the movement.

The *Intermezzo* is light and brisk and features soloistic passages for the cornet, oboe and clarinet. Holst prominently displays the agility and sensitivity of the wind band through transparent textures and passages where the melody and accompaniment are woven into a variety of instrumental settings.

The *March* begins suddenly. It consists of two themes, the first of which, performed by brass choir and percussion, is a march light in character. The second theme is dominated by the woodwinds and is composed of a long, lyrical line reminiscent of the original *Chaconne* melody. The movement concludes with both themes intertwining as the band crescendos to a climax.

### **George Washington Bridge**

WILLIAM SCHUMAN (1910-1992)

Born in New York on 4 August 1910, William Schuman began composing in high school, forming a jazz ensemble in which he played violin and banjo. He earned bachelor's and master's degrees from Columbia University Teachers College, and he studied at Juilliard with Roy Harris, who exercised a strong influence on the young composer and brought him to the attention of Serge Koussevitzky, who championed many early works.

Schuman wrote a plethora of works in virtually every musical genre, each mirroring his strong personality in their sharply defined sense of structure, line, and dynamism. He incorporated American jazz and folk traditions into works, which ranged from a harmonically conservative early style to later excursions into dissonance and polytonality. The secular cantata *A Free Song* received the first Pulitzer Prize in music in 1943.

In the course of his career Schuman was Director of the Koussevitzky Music Foundation, the Walter W. Naumburg Foundation, the Chamber Music Society of Lincoln Center, National Educational Television, and the Film Society of Lincoln Center. In addition to his election to both the American Academy of Arts and Sciences

and the Royal Academy of Music, Schuman received the National Medal of Arts in 1987 and, in 1989, was honored by the Kennedy Center in Washington.

The composer writes:

*There are a few days in the year when I do not see George Washington Bridge. I pass it on my way to work as I drive along the Henry Hudson Parkway on the New York shore. Ever since my student days when I watched the progress of its construction, this bridge has had for me an almost human personality, and this personality is astonishingly varied, assuming different moods depending on the time of day or night, the weather, the traffic and, of course, my own mood as I pass by.*

*I have walked across it late at night when it was shrouded in fog, and during the brilliant sunshine hours of midday. I have driven over it countless times and passed under it on boats. Coming to New York City by air, sometimes I have been lucky enough to fly right over it. It is difficult to imagine a more gracious welcome or dramatic entry to the great metropolis.*

### **Shadow of Sirius**

JOEL PUCKETT (b. 1977)

Named as one of National Public Radio's listeners' favorite composers under the age of 40, Joel Puckett is a composer who is dedicated to the belief that music can bring consolation, hope and joy to all who need it. The Washington Post has hailed him as both "visionary" and "gifted" and the Baltimore Sun proclaimed his work for the Washington Chorus and Orchestra, *This Mourning*, as "being of comparable expressive weight" to John Adams' Pulitzer Prize winning work.

Puckett's flute concerto, *The Shadow of Sirius*, has been performed all over the world and commercially recorded multiple times. Of the recent recording released on the Equilibrium label, *Audiophile Audition* wrote, "The music ... contains a density within a clarity, polyphony within the simple and – most importantly – is a beautiful and seemingly spiritual work."

Puckett is currently on the full-time faculty of the Peabody Conservatory of Music of Johns Hopkins University where he teaches courses in music theory, co-teaches the composition seminar and recently finished a term as the composer-in-residence for the Chicago Youth Symphony Orchestras. He holds advanced degrees from the University of Michigan where he studied with Pulitzer-Prize winner William Bolcom, MacArthur Foundation Fellow Bright Sheng and Grammy Award winner Michael Daugherty.

The composer writes:

*I have always found comfort in poetry. While in school, I was the guy with a collection of Bukowski under one arm and a collection of Yeats under the other. I have always enjoyed the rhythm of other people's thoughts and feelings. In the*

winter of 2009, my wife and I experienced a heartbreak that left me unsure of how to even breathe, let alone grieve.

On March 1st, 2009, I found a copy of W.S. Merwin's, *The Shadow of Sirius*, and I began to feel myself heal. I have almost no idea what most of this poetry means. But I know that it fills me with a profound sadness that is, at the same time, brimming with hope.

I recently heard Mr. Merwin discussing the origin of the title of his collection. He related that scientists have discovered that the star known as Sirius is actually a star system. What looks to our eye like a single object is actually many. Merwin found himself wondering what is on the other side of Sirius, lying in its shadow.

A friend once said to me, "many concerti explore a virtuosity of technique but not many explore a virtuosity of expression." It was with that thought in mind that I began work on my, *The Shadow of Sirius*, for solo flute and wind orchestra.

Each movement offers my reflection on a single Merwin poem from the collection. Although the work is played without pause, the soloist plays unaccompanied solos to separates the individual movements.

*Movement 1: The Nomad Flute*

You that sang to me once sing to me now  
let me hear your long lifted note  
survive with me  
the star is fading  
I can think farther than that but I forget  
do you hear me

do you still hear me  
does your air  
remember you  
oh breath of morning  
night song morning song  
I have with me  
all that I do not know  
I have lost none of it

but I know better now  
than to ask you  
where you learned that music  
where any of it came from  
once there were lions in China

I will listen until the flute stops  
and the light is old again

*Movement 2: Eye of Shadow*

Sentry of the other side  
it may have watched the beginning  
without being noticed in all  
that blossoming radiance  
the beggar in dark rags  
down on the threshold  
a shadow waiting

in its own fair time  
all in its rags it rises  
revealing its prime claim  
upon the latter day  
that fades around it  
while the sky is turning  
with the whole prophecy

o lengthening dark vision  
reaching across the faces  
across colors and mountains  
and all that is known  
herald without a sound  
leave-taking without a word  
guide beyond time and knowledge  
o patience  
beyond patience

I touch the day  
I taste the light  
I remember

### *Movement 3: Into the Clouds*

What do you have with you  
now my small traveler  
suddenly on the way  
and all at once so far

on legs that never were  
up to the life that you  
led them and breathing with  
the shortness breath comes to

my endless company  
when you could stay close to me  
until the day was done

o closest to my breath  
if you are able to  
please wait a while longer  
on that side of the cloud

## Wind Ensemble Personnel

### **CONDUCTOR**

David Thomas Kehler

### **FLUTE / PICCOLO**

Catherine Flinchum

Madison Hall

Amanda Macon

Catherine Rothery

Dirk Stanfield

Courtney Zhorela

### **OBOE**

Andrew Connard

Alex Sifuentes

### **CLARINET / BASS CLARINET**

Katherine Cook

Jonathan Itkin

Kadie Johnston

Alyssa Jones

Chris Malloy

Mudussir Quraishi

Ryan Tang

Gus Todd

### **BASSOON / CONTRA BASSOON**

Sarah Fluker

Shelby Jones

Danika Mahon

Dustin Price

### **SAXOPHONE**

Nathan Hollis

Benjamin Humkey

Steven LaRose

Tommy Kieffer

Michael Opitz

Kwame Paige

### **HORN**

David Anders

Kristen Arvold

Nathan Bedgood

Sarah Jarrett

### **TRUMPET**

Brandon Austin

Jesse Baker

John Thomas Burson

Tyler Elvidge  
Kristen Gravlee  
Jessica Jarrett  
Stacey Novik  
Adam Reep

**TROMBONE**

Michael DeSousa  
Mitchell Frey  
Michael Lockwood  
Joseph Poole  
Tony Wolcott  
George Blevins

**EUPHONIUM**

Anthony Pirulis  
Stewart Yancey

**TUBA**

Kadeem Chambers  
Melinda Mason

**DOUBLE BASS**

Nick Tworag

**PIANO**

Soyoun Sheehan

**HARP**

Tyler Hartley

**PERCUSSION**

Cameron Austin  
Jake Darnell  
Erik Kosman  
Levi Lyman  
Kyle Pridgen  
Selena Sanchez

**Kingfishers Catch Fire**

JOHN MACKEY (b. 1973)

John Mackey, born in New Philadelphia, Ohio, holds a Master of Music degree from The Juilliard School and a Bachelor of Fine Arts degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. Mr. Mackey particularly enjoys writing music for dance and for symphonic winds, and he has focused on those mediums for the past few years.

His works have been performed at the Sydney Opera House; the Brooklyn Academy of Music; Carnegie Hall; the Kennedy Center; Weill Recital Hall; Jacob's Pillow Dance Festival; Italy's Spoleto Festival; Alice Tully Hall; the Joyce Theater; Dance Theater Workshop; and throughout Italy, Chile, Japan, China, Norway, Spain, Colombia, Austria, Brazil, Germany, England, Australia, New Zealand, and the United States.

John has received numerous commissions from the Parsons Dance Company, as well as commissions from the Cleveland Orchestra Youth Orchestra, New York City Ballet's Choreographic Institute, the Dallas Theater Center, the Alvin Ailey Dance Company, the New York Youth Symphony, Ailey 2, Concert Artists Guild, Peridance Ensemble, and Jeanne Ruddy Dance, among many others. Recent commissions include works for the American Bandmasters Association, the Dallas Wind Symphony, and a concerto for New York Philharmonic Principal Trombonist Joseph Alessi.

The composer writes:

*A "kingfisher" is a bird with beautiful, brilliantly colored feathers that look in sunlight as if they are on fire. Kingfishers are extremely shy birds and are rarely seen, but when they are seen, they are undeniably beautiful.*

*The first movement, "Following falls and falls of rain," is suspended in tone, but with hope, depicting the kingfisher slowly emerging from its nest in the early morning stillness, just after a heavy rain storm. The second movement, "Kingfishers catch fire," imagines the bird flying out into the sunlight. You may also catch the reference to Stravinsky's Firebird at the end of the piece.*

## About 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.

## Biographies

### **Christina Smith, flute**

**C**hristina Smith is one of the most sought-after flutists in the country as an orchestral player, soloist, chamber musician, and teacher. The 2013-14 season is Ms. Smith's twenty-third season as principal flutist of the Atlanta Symphony Orchestra, where she holds the Jill Hertz Principal Flute chair, endowed in perpe-

tuity. Ms. Smith's flute solos can be heard on 37 ASO recordings. She has also appeared with the orchestra numerous times as concerto soloist, in works of Mozart, Vivaldi, Ibert, Rodrigo, Nielsen, John Corigliano, and Christopher Rouse. Most recently, Ms. Smith performed the southeastern U.S. premiere of Finnish composer Kaija Saariaho's "L'aile du songe," with Robert Spano conducting.

A native of Sonoma County, California, Ms. Smith began studying flute at age seven. She appeared as soloist with many orchestras in Northern California—including the San Francisco Symphony at age 15—before attending Interlochen Arts Academy, where she received the Young Artist Medal (the Academy's highest honor) in 1989. Immediately after graduation, Ms. Smith began her studies at the Curtis Institute of Music as a pupil of the legendary Julius Baker. After just two years in Mr. Baker's studio, she won the principal flute chair in the ASO at age 20. Ms. Smith has also studied with Tim Day, and has collaborated extensively with master teacher and clinician Keith Underwood.

Throughout her career, Ms. Smith has continued to perform at the nation's most prestigious summer festivals, including Marlboro, Highlands, and Music in the Vineyards in Napa, CA. She has performed with the Bellingham (WA) Festival of Music chamber orchestra since 1994, and was the concerto soloist on the festival's opening gala concert in 2010. In addition, Ms. Smith is regularly invited to teach some of the world's most promising young orchestral musicians at the Bowdoin Music Festival in Maine as well as the National Orchestral Institute in College Park, MD.

Ms. Smith has recently appeared as guest principal flutist with orchestras such as the Baltimore Symphony, the St. Paul Chamber Orchestra, the LA Phil, and the Pittsburgh Symphony. She earned critical acclaim while performing on the latter ensemble's 2010 European Tour.

Equally passionate about teaching, Ms. Smith is proud to serve on the faculty at Kennesaw State University and maintains a busy private studio. She remains highly in demand to teach masterclasses across the country.

Ms. Smith plays a vintage solid platinum flute, handmade in 1938 by Verne Q. Powell. The flute was once owned by renowned flutist Joseph Mariano, and has a rare one-piece body. Ms. Smith lives in Atlanta with her two daughters.

#### **David Thomas Kehler, conductor**

**D**avid 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.

## 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.

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## Upcoming Events

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

Monday, April 7  
**Jazz Combos**

Monday, April 14  
**Summit Piano Trio**

Tuesday, April 8  
**Student Composers Concert**

Tuesday, April 15  
**Jazz Guitar Ensemble & Jazz Combos**

Wednesday, April 9  
**Gospel Choir**

Wednesday, April 16  
**Classical Guitar Ensemble**

Thursday, April 10  
**Trumpet Ensemble**

Thursday, April 17  
**Philharmonic and Concert Band**

Friday, April 11  
**Opera Gala**

Monday, April 21  
**Symphony Orchestra**

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