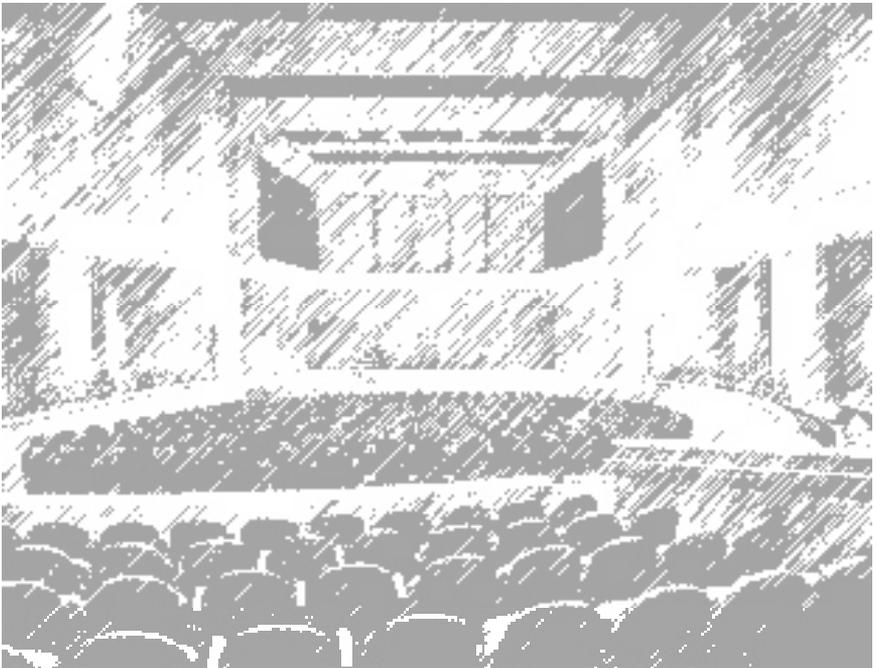


Kennesaw State University
College of the Arts
School of Music

presents

Wind Ensemble
"20th Century Winds"

David Thomas Kehler, conductor



Wednesday, April 23, 2014
8:00 p.m.

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

Program

GUSTAV HOLST (1874-1934)

Hammersmith: Prelude and Scherzo, Opus 52 (1930)

PERCY ALDRIDGE GRAINGER (1882-1961)

The Immovable Do (1939)

ERIC WHITACRE (b. 1970)

Cloudburst (1991/2001)

Intermission

KURT WEILL (1900-1950)

Little Three Penny Music (1928)

- I. Overture
- II. Moritat of Mack the Knife
- III. The Instead-Of Song
- IV. Ballad of the Easy Life
- V. Polly's Song and Tango Ballad
- VI. Cannon Song
- VII. Three Penny Finale

ALBERTO GINESTERA (1916-1983)

transcribed by David John

Danza Final (1940/1965)

Program Notes

Hammersmith (1930)

GUSTAV HOLST (1874-1934)

Nineteen long years passed between the composition of Holst's last two works for winds, the *Second Suite in F* and the masterful *Hammersmith*. Commissioned by the British Broadcasting Corporation (BBC) for its military band.

Hammersmith was Holst's first band work for professional musicians, the earlier suites having been composed for amateur bands. Holst was to have conducted the first performance at the third annual convention of the American Bandmasters Association, but he was forced to cancel his appearance due to illness. The premiere took place as scheduled on April 17, 1932 at Constitution Hall in Washington, D.C. by the United States Marine Band led by their director, Taylor Branson.

Hammersmith (in its original incarnation, Holst later re-wrote it for symphony orchestra) remained unpublished and did not receive another performance until nearly 22 years later. When that long-delayed second performance finally arrived, it was given by an American band (the Kiltie Band of the Carnegie Institute of Technology - now Carnegie Melon University - in Pittsburgh, PA on 14 April 1954, Robert Cantrick, conductor).

The score bears the dedication "To the Author of the Water Gypsies." This author is Alan P. Herbert, and his 1930 novel deals with a working-class girl from Hammersmith who shares her life with two very different types of men: an illiterate barge worker and an artist, a duality that obviously appealed to Holst.

Hammersmith is a *Prelude* and *Scherzo*, and its composition a result of Holst's long familiarity with the Hammersmith metropolitan borough of London, which sits on the Thames River. At the time, 125,000 inhabitants were packed into an area of 3.6 square miles. Holst's fascination with the duality of his surroundings is reflected in his composition. The *Prelude* (representing the inexorable, "unnoticed and unconcerned" river) is slow and unconcerned, reflecting a duality in its very key: E Major set against F minor. The *Scherzo* (representing the Cockney street markets and the laughing, bustling crowds) is boisterous, exuberant, and vulgar. The music and mood of the *Prelude* returns at the end of the composition, bringing us back to the great slow-moving river, passing relentlessly out to sea.

The Immovable Do (1939)

PERCY ALDRIDGE GRAINGER (1882-1961)

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 "beatless 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."

The composer writes:

The Immovable Do (composed 1933-1939) draws its title from one of the two kinds of Tonic Sol-fa notation, one with a "movable Do" corresponding to the key-note of whatever key the music is couched in, from moment to moment; so that the note designated by "Do" varies with modulation) and the other with an "immovable Do" (in which "Do" always stands for C). In my composition-which is not based on any folksong or popular tune-the "immovable Do" is a high drone on C which is sounded throughout the whole piece. From the very start (in 1933) I conceived the number for any or all of the following mediums, singly or combined: for organ (or reed organ), for mixed chorus, for wind band or wind groups, for full or small orchestra, for string orchestra or 8 single strings. It seems natural for me to plan it simultaneously for these different mediums, seeing that such music hinges upon intervallic appeal rather than upon effects of instrumentation.

Cloudburst (1991/2001)

ERIC WHITACRE (b 1970)

Eric Whitacre is one of the most widely-performed and popular composers of our time, a distinguished conductor, innovator, broadcaster and charismatic public speaker. His first album as both composer and conductor on Decca/Universal, *Light & Gold*, won a Grammy® in 2012, reaped unanimous five star reviews and became the no. 1 classical album in the US and UK charts within a week of release. His second album, *Water Night*, was released on Decca in April 2012 and debuted at no. 1 in the iTunes and Billboard classical chart on the day of release. The album features seven world premiere recordings and includes performances from his professional choir, the Eric Whitacre Singers, the London Symphony Orchestra, Julian Lloyd Webber and Hila Plitmann. In November 2013, he released his first EP on vinyl featuring his choral cover of Depeche Mode's "Enjoy the Silence". His compositions are heard on multiple other recordings performed by artists across the globe. Eric Whitacre is currently Composer in Residence at Cambridge University (Sidney Sussex College, UK).

The composer writes:

After a performance of *Go, Lovely Rose* in 1991, Dr. Jocelyn K. Jensen approached me about writing a piece for her High School Choir. She is an amazing conductor, legendary for doing crazy things on stage (choralography, light-

ing, costumes, you name it), and I wanted to write something for her that would really knock the audience out. I had recently been given an exquisite book of poems by Octavio Paz, and around the same time I witnessed an actual (breathtaking) desert cloudburst, and I guess it just all lined up. The finger snapping thing (all of the singers snap their fingers to simulate rain) is an old campfire game that I modified for the work, and the thunder sheets were giant pieces of tin we took from the side of the school.

The piece was originally about ten minutes long, but Dr. Jo-Michael Scheibe sagely convinced me to "tighten it up." I did, and the piece (now a lean eight and a half minutes) was finally published in 1995. This wind transcription was created by the composer in 2001.

Little Threepenny Music (1928)
KURT WEILL (1900-1950)

Kurt Weill began his career in the early 1920's, after a musical childhood and several years of study in Berlin. By the time his first opera, *The Protagonist* (Georg Kaiser), was performed in April 1926, he was an established young German composer. But he had already decided to devote himself to the musical theater, and his works with Bertolt Brecht soon made him famous all over Europe. He fled the new Nazi leadership in March 1933 and continued his indefatigable efforts, first in Paris (1933-35), then in the U.S. until his death. Certain common threads tie together his career: a concern for social justice, an aggressive pursuit of highly-regarded playwrights and lyricists as collaborators, and the ability to adapt to audience tastes no matter where he found himself. His most important works: the *Violin Concerto* (1925), *The Threepenny Opera* (Bertolt Brecht, 1928), *Rise and Fall of the City of Mahagonny* (Brecht, 1930), *The Pledge* (Caspar Neher, 1932), *The Seven Deadly Sins* (Brecht, 1933), *Lady in the Dark* (Moss Hart and Ira Gershwin, 1941), *Street Scene* (Elmer Rice and Langston Hughes, 1947), *Lost in the Stars* (Maxwell Anderson, 1949). He died of heart failure in 1950, shortly after he and Anderson began work on a musical adaptation of *Huckleberry Finn*, leaving behind a large catalogue of works and a reputation that continues to grow as more of his music is performed.

Weill was raised in a religious Jewish family in Dessau, Germany. Although he was not observant, he composed a number of "Jewish" works, from a vast score to *The Eternal Road* (1937, Franz Werfel) to a setting of the Kiddush. He married actress Lotte Lenya in 1926; they maintained a close relationship throughout his life despite their divorce in 1933 (they remarried in 1937).

First performed on August 31, 1928, *Die Dreigroschenoper* (*The Threepenny Opera*) was a "play with music" adapted by Brecht from John Gay's eighteenth-century *The Beggar's Opera*. Eventually banned by the Nazi government, *The Threepenny Opera* paints a not-too-flattering portrait of 1920s German society, Brecht revealing the dregs of humanity (and casting a very wide net in the process) through an inspired political satire. Although the work was not expected to succeed, it proved to be the biggest theatrical success of the Weimar Republic, running for more

than 350 performances over the next two years. In fact, the Dreigroschen fever that gripped Germany from 1928-30 soon spread to other countries, including the United States, where in the mid-1950s 2611 consecutive performances were given in New York, making *The Threepenny Opera* the longest-running musical show at the time.

Commissioned by the famous German conductor Otto Klemperer, the suite *Kleine Dreigroschenmusik* (*Little Threepenny Music*) was first performed four months after the opera's premiere at the Berlin Opera Ball. The convention of basing serenade-like suites for wind orchestra on the scores of successful operas and songspiels was common in Mozart's day; in fact, the "popular music" in the courts during the Classical period tended to be wind octet versions of operas. As the original cast of this "play with music" consisted principally of actors, not trained singers, it would seem likely that Weill added the music into this Suite for musical, not commercial, reasons - the art of his music could now be heard under conditions not possible in the theater.

Danza Final from *Estancia* (1940/1965)
ALBERTO GINASTERA (1916-1983)

Alberto Ginastera was the leading Argentinian composer of the twentieth century. He was born in Buenos Aires in 1916 and studied musical privately as a child, later enrolling at the National Conservatoire of Music in his home city.

In 1946-47 Ginastera spent a year in the United States on a Guggenheim fellowship, joining the teaching staff of the National Conservatory upon his return home; he was later the Dean of the Faculty of Musical Arts and Sciences at the Catholic University. His first opera, *Don Rodrigo*, was premiered to immediate acclaim in 1966 and was soon followed by two others, *Bomarzo* (1967) and *Beatrix Cenci* (1971). In 1969, finding himself out of sympathy with the prevailing political climate in Argentina, Ginastera left the country, settling in Geneva.

In the early 1950s the nationalist element in his music gradually lost its dominance, and more explicitly modernist characteristics began to make their presence felt in what Ginastera called his 'neo-expressionistic period'. He actively adopted the twelve-tone technique and his works also incorporated microtones and polytonality. By the time of his death, on 25 June 1983, his modernism had softened, and he began to look again at the tonality and folk-music inflexions of his early output.

Danza Final is the final movement of Ginastera's four-movement orchestral suite *Estancia*. The dance is cast in the form of a malambo, a dance specific to Argentina with roots dating to the 1600s. Only males are allowed to participate in this dance, and it is often used by gauchos (cowboys) to prove their manhood. The clapping of hands and a use of the feet akin to tap dancing are the hallmark of this style. The composer's *Malambo, Op. 7*, for piano, composed in 1940, preceded the orchestrated version of 1941. The version for band was arranged by David John in 1965.

Wind Ensemble Personnel

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

FLUTE/ PICCOLO

Catherine Flinchum, Woodstock
Madison Hall, Kennesaw
Catherine Rothery, Kennesaw

OBOE/ENGLISH HORN

Andrew Connard, Cumming
Alex Sifuentes, Lawrenceville

CLARINET/BASS CLARINET

Katherine Cook, Loganville
Jonathan Itkin, Marietta
Kadie Johnston, Buford
Alyssa Jones, Powder Springs
Chris Malloy, Canton
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
Kwame Paige, Fort Wayne, IN

HORN

David Anders, Kennesaw
Kristen Arvold, Cleveland
Nathan Bedgood, Kennesaw
Sarah Jarrett, Monroe

TRUMPET

Brandon Austin, Conyers
Jesse Baker, Dallas
John Thomas Burson, Acworth
Tyler Elvidge, Kennesaw
Kristen Gravlee, Lilburn

Jessica Jarrett, Monroe
Stacey Novik, Kennesaw
Adam Reep, Snellville

TROMBONE

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

GUITAR

Jared Leach, Atlanta

BANJO

Luke Johnson, Dallas

ACCORDION

Ray Drobiasko, Atlanta

PERCUSSION

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

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.

Biography

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.

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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

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Doug Lindsey, Trumpet

Lester Walker, Jazz Trumpet

Jason Eklund, Horn

Thomas Witte, Horn

Tom Gibson, Trombone

Wes Funderburk, Jazz Trombone

Brian Hecht, Bass Trombone

Bernard Flythe, Tuba/Euphonium

Michael Moore, Tuba

Justin Chesarek, Jazz Percussion

John Lawless, Percussion

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Helen Kim, Violin

Kenn Wagner, Violin

Catherine Lynn, Viola

Allyson Fleck, Viola

Charae Krueger, Cello

Joseph McFadden, Double Bass

Elisabeth Remy Johnson, Harp

Mary Akerman, Classical Guitar

Trey Wright, Jazz Guitar

Marc Miller, Jazz Bass

Ensembles & Conductors

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Alison Mann, Choral Activities

Oral Moses, Gospel Choir

Eileen Moremen, Opera

Michael Alexander, Orchestras

Charles Laux, Orchestras

John Culvahouse, Concert Band

David T. Kehler, Wind Ensemble

Wes Funderburk, Jazz Ensembles

Sam Skelton, Jazz Ensembles

Justin Chesarek, Jazz Combos

Marc Miller, Jazz Combos

Trey Wright, Jazz Combos

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Eileen Moremen

Oral Moses

Leah Partridge

Valerie Walters

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Tyrone Jackson, Jazz Piano

John Marsh, Class Piano

David Watkins

Soohyun Yun

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Edward Eanes

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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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For more information about the School of Music, connect with us online at the websites below. Tweet at us during tonight's concert from Morgan Hall's Tweet Seats to connect with fellow concertgoers during the performance.

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Upcoming Events

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

Thursday, April 24
Choral Ensembles

Monday, April 28
Percussion Ensemble

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 a patron services representative at 770-423-6650 to request services.