



College of the Arts

School of Music

presents

KSU WIND ENSEMBLE

David Thomas Kehler, conductor

Jason Eklund, horn

Monday, October 15, 2012
8:00 p.m.

Dr. Bobbie Bailey & Family Performance Center

Eighteenth Concert of the 2012 -2013 Season

**Kennesaw State University
School of Music
Audrey B. and Jack E. Morgan, Sr. Concert Hall
October 15, 2012**

*Something Old, Something New,
Something Borrowed, Something Blue
Featuring Jason Eklund, horn*

Fanfare to La Peri (1912) Paul Dukas
(1865-1935)

Chester (1956) William Schuman
(1910-1992)

**Concerto for Horn
and Symphonic Band** (2007) David Guillingham
I. Fanfares (b. 1947)
II. Supplication
III. Dance Refrains

Jason Eklund, horn

Intermission

**Flourishes and Meditations
on a Renaissance Theme** (2010) Michael Gandolfi
(b. 1956)

Blues for a Killed Kat (1960) Jack End/Fennell

Procession of the Nobles Nikolai Rimsky-Korsakov
from "*Mlada*" (1889) (1844-1908)

Paul Dukas - Fanfare from "La Péri"

Dukas studied at the Paris Conservatory and, after winning a second Grand Prix de Rome with his cantata "Velléda" (1888), established his position among the younger French composers with the overture, first performed in 1892, to Pierre Corneille's "Polyeucte" and with the "Symphony in C Major" (1896). The rest of his output (never large, owing to his own strict censorship of his works) was mainly dramatic and program music and compositions for piano. Dukas, a master of orchestration, was professor of the orchestral class at the Paris Conservatory from 1910 to 1912, and until his death, was professor of composition. He also contributed musical criticism to several Paris papers, and his collected writings, "Les Écrits de Paul Dukas sur la musique" (1948), include some of the best essays ever published on Jean-Philippe Rameau, Christoph Gluck, and Hector Berlioz.

"La Péri" was one of four ballets given their premieres in Paris on April 12, 1912, each with its composer conducting. The story of this ballet is based on an old Persian myth. A "péri" is a kind of ancient Persian fairy. King Iskender, facing a mid-life crisis, searches the world for the Flower of Immortality. He finally encounters the sleeping Péri with flower in hand. The King snatches it, but notices in the process that she is gorgeous. After the Péri's ecstatic dance, he returns the flower. Fairy and Flower disappear, and the king prepares for death. Before the ballet proper begins, the brasses play a brief fanfare to the ballet.

William Schuman - Chester

Schuman earned a B.S. in music education (1935) from the Teachers College of Columbia University. In the fall of 1935, Schuman settled into his first teaching position, at Sarah Lawrence College, Bronxville, N.Y., where he remained on the faculty for a decade. In 1937, he earned an MA degree from Columbia University. In 1944 G. Schirmer, Inc., appointed Schuman Director of Publications. He began work there even before leaving the Sarah Lawrence faculty and continued to serve Schirmer as Special Publications Consultant after moving in 1945 to his next post, the presidency of The Juilliard School. During the 1940s he received his first of many honorary doctorates and was awarded the first Pulitzer Prize ever given in the field of musical composition.

The tune on which this composition is based was born during the very time of the American Revolution, appearing in 1778 in a book of tunes and anthems composed by William Billings called *The Singing Master's Assistant*. This book became known as "Billings' Best" following as it did his first book called "The New England Psalm Singer," published in 1770.

Chester was so popular that it was sung throughout the colonies from Vermont to South Carolina. It became the song of the American Revolution, sung around the campfires of the Continental Army and played by fifers on the march. The music and words, both composed by Billings, expressed perfectly the burning desire for freedom, which sustained the colonists through the difficult years of the Revolution;

Let tyrants shake their iron rod, And Slav'ry clank her galling chains, We fear them not, we trust in God, New England's God forever reigns.

The Foe comes on with haughty Stride; Our troops advance with martial noise, Their Vet'rans flee before our Youth, And Gen'ral's yield to beardless Boys.

What grateful Off'ring shall we bring? What shall we render to the Lord? Loud Halleluiahs let us Sing, And praise his name on ev'ry Chord.

David Gillingham - *Concerto for Horn and Symphonic Band*

David Gillingham earned Bachelor and Master Degrees in Instrumental Music Education from the University of Wisconsin-Oshkosh and the PhD in Music Theory/Composition from Michigan State University. Dr. Gillingham has an international reputation for the works he has written for band and percussion. Many of these works are now considered standards in the repertoire. Dr. Gillingham is a Professor of Music at Central Michigan University and the recipient of an Excellence in Teaching Award (1990), a Summer Fellowship (1991) and a Research Professorship (1995). He is a member of ASCAP and has been receiving the ASCAP Standard Award for Composers of Concert Music since 1996.

The Concerto for Horn and Symphonic Band is in three movements, with the last two movements structured in Sonata-rondo design. The first-movement, "Fanfares," starts slowly and mysteriously, using motives from the main thematic material of the movement answered by haunting falling minor thirds in the oboes and later in the brass. The second-movement, "Supplication," is a fantasy based on a beautiful hymn tune entitled, Prayer from Youth. The third-movement, "Dance Refrains," is a lively and spirited romp cast in 6/8 meter and in Bb minor.

Michael Gandolfi - *Flourishes & Meditations on a Renaissance Theme*

Michael Gandolfi's earliest musical involvement was in rock and jazz improvisation beginning at age eight as a self-taught guitarist. As his improvisational skills developed he became increasingly interested in music

composition and began formal study in his early teens. He received the B.M. and M.M. degrees in composition from the New England Conservatory of Music, as well as fellowships for study at the Yale Summer School of Music and Art, the Composers Conference, and the Tanglewood Music Center.

Mr. Gandolfi is the recipient of numerous awards including grants from the Fromm Foundation, the Koussevitzky Music Foundation, the John Simon Guggenheim Foundation, the American Academy of Arts and Letters and the Massachusetts Cultural Council. His music has been performed by many leading ensembles including the Boston Symphony Orchestra, the BBC Symphony Orchestra, the San Francisco Symphony Orchestra, the Tanglewood Music Center Orchestra, the Orpheus Chamber Orchestra, the Saint Paul Chamber Orchestra, the Los Angeles Chamber Orchestra, Nieuw Sinfonietta Amsterdam, the Pro Arte Chamber Orchestra and the Boston Modern Orchestra Project.

The composer writes:

Flourishes and Meditations on a Renaissance Theme was commissioned by “The President’s Own” United State Marine Band and is dedicated to them, their Director, Colonel Michael J. Colburn. The work is a set of seven variations on a famous Renaissance melody that is simply titled Spagnoletta. It is derived from a popular melody titled Espanoleta or “Little Spanish Tune.” I first knew this melody as quoted by Joaquin Rodrigo in his *Fantasia para un gentilhombre* for guitar and orchestra. I also found this tune in the 1970’s in a collection of Renaissance songs for classical guitar, and I have played it in that form countless times over the years. I was motivated to probe this elegant tune with the expectation that it would prompt a wealth of ideas unique to such a longstanding relationship. The beauty and elegance of the original tune resides in its simplicity, so I chose to present it at the outset of the piece in a clear and streamlined orchestration. The basic nature of each variation is revealed in the labels that are placed in the score:

- (Theme) Variation I. (A Cubist Kaleidoscope)
- Variation II. (Cantus in augmentation: speed demon)
- Variation III. (Carnival) Variation
- IV. (Tune’s in the round) Variation
- V. (Spike) Variation
- VI. (Rewind/Fast Forward) Variation
- VII. (Echoes: a surreal reprise)

Nikolai Rimsky-Korsakov - *Procession of the Nobles*

Rimsky-Korsakov was born into an aristocratic family in Tikhvin, in the Novgorod district of Russia, where his father had retired from the Navy. As a child, he was exposed to the folk songs sung by his mother and the bells and singing of the monks in the Monastery across the river from his home. At the age of twelve, he enrolled at the Naval College of St. Petersburg, where he received instruction in piano and cello along with his naval studies. Mily Balakirev, the leader of the new, nationalist school of music, persuaded a 17-year old Rimsky-Korsakov to study composition. Driven by the idea to give Russia a distinct and distinguished musical voice, he managed to compose his first symphony while on a compulsory three-year naval cruise. This score and others that followed drew attention to this brilliant young composer. While still in the Navy, he was appointed as professor of composition in 1871 at the St. Petersburg Conservatory. Largely self taught and normally working by ear, the new professor became the Conservatory's best pupil as he dug deeply into studies of harmony, counterpoint, and musical analysis to keep a step ahead of his pupils. His music, for the most part, is joyous and gay; his rich orchestrations are evident in his "Scheherazade" and "Capriccio Espagnol." In 1899, a traveling Richard Wagner inspired Rimsky-Korsakov to devote himself almost entirely to operas, of which he was to compose fourteen, with "The Golden Cockerel" being his last.

Procession of the Nobles opening brass fanfare announces the entry of the nobility in this cortege from the opera "Mlada"; the woodwinds provide the regal flourishes that embellish this work. Based on a text from slavic mythology, set on the coast of the Baltic Sea, and arranged for an enlarged orchestra, this opera was the first work of Rimsky-Korsakov's to show the influence of Richard Wagner, who affected so many composers of the time. Although the opera was a failure, this symphonic offering has been enjoyed by audiences since its first introduction.

Program notes compiled by David Kehler

KSU Wind Ensemble

Flute/Piccolo

Mia Athanas, Marietta
Catherine Flinchum, Woodstock
Stephanie Fudge, Marietta
Catherine Rothery, Kennesaw
Dirk Stanfield, Amarillo, TX
Jack Walker, Kennesaw

Oboe/English Horn

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

E♭ Clarinet

Alyssa Jones, Powder Springs

Clarinet

Rachael Eister, Kennesaw
Kadie Johnston, Buford
Alyssa Jones
May Langhorne, Marietta
Tyler Moore, Acworth
Quraishi Mudussir, Acworth
Ryan Tang, Marietta

Bass and Contra Bass Clarinet

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

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
Christopher Malloy, Canton
Ben Miles, Griffin

Tenor Saxophone

Jason Lee Kaplan, Roswell

Baritone Saxophone

Kwame Paige, Fort Wayne, IN

Bass Saxophone

Christopher Malloy

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
Sam Coleman, Marietta
Eric Donaldson, Carrollton
Tyler Elvidge, Kennesaw
Jackson Harpe, Marietta
Kristen Gravlee, Lilburn
Justin Rowan, Woodstock

Trombone

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

Bass Trombone

Joseph Poole, Marietta

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
Jared Houseman, Bethlehem
Matthew Richards, Alpharetta
Nick Twarog, Lawrenceville

Percussion

Robert Boone, Augusta
Levi Cull, Richmond, VA
Katelyn King, Kennesaw
Erik Kosman, Sturgis, MI
Katherine Lawrence, Marietta
Levi Lyman, Americus
Michael Standard, Atlanta
Harrison Ude, Marietta

Piano/Electric Keyboard

Angela Anzai, Suwanee

Harp

Tyler Hartley, Marietta

A native of Tucson, Arizona, Jason began his professional performing career at age 18 as substitute horn for the Tucson Symphony Orchestra. In 1998, he graduated summa cum laude from the University of New Mexico with a Bachelor of Music in Horn Performance. While at the University of New Mexico he served as Principal Horn of the Santa Fe Symphony and substitute for the New Mexico Symphony Orchestra. In 2000, he earned a Master of Music in Performance from the Meadows School of the Arts at Southern Methodist University in Dallas, TX.

While in Texas, Jason was second horn for the Plano Symphony Orchestra and third horn for the Irving and Waco Symphony Orchestras. He was also a member of Texas Winds Musical Outreach, and served as substitute and extra horn for the Dallas Symphony Orchestra. In addition, Jason taught horn students in 5th – 12th grades in the Richardson and DeSoto school districts.

Jason has been a featured soloist with the Tucson Philharmonic Youth Orchestra, the University of New Mexico Symphony Orchestra, and the Catalina Chamber Orchestra. He has attended many summer music festivals including Aspen, Interlochen Arts Camp, Keystone Brass Institute, Kent/Blossom, and Sarasota. His teachers have included Jacqueline Sellers, Stanislav Suchanek, Patrick Hughes, and Gregory Hustis.

Currently, Jason is an Artist-in-Residence at Kennesaw State University and an Instructor of Music Theory at Emory University. He is principal horn of the Macon Symphony Orchestra, third horn of the Georgia Symphony Orchestra, fourth horn of the Columbus Symphony Orchestra and a substitute with the Atlanta Symphony Orchestra.

David Thomas Kehler

Since 2009, David Kehler has served as Director of Bands at Kennesaw State University where he oversees all aspects of the University's band program while serving as Music Director and Conductor of the KSU Wind Ensemble. During his short tenure, the KSU Wind Ensemble has been featured on 90.1 FM (WABE- Atlanta public radio), and has garnered praise from important composers, including Steven Bryant, Jennifer Higdon, Karel Husa, 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 (1995-2005), Associate Director of Bands at the University of Rhode Island (1992-1995), and as Director of Bands at Bay City Western High School, in Bay City, Michigan (1987-1990). 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.

KSU Faculty

Woodwinds

Robert Cronin, flute
Cecilia Price, flute
Christina Smith, flute
Elizabeth Koch, oboe
Dane Philipsen, oboe
John Warren, clarinet
Laura Najarian, bassoon
Sam Skelton, saxophone

Brass and Percussion

Karin Bliznik, trumpet
Doug Lindsey, trumpet
Jason Eklund, horn
Thomas Witte, horn
George Curran, trombone
Tom Gibson, trombone
Bernard Flythe, tuba/euphonium
Michael Moore, tuba
Justin Chesarek, jazz percussion
John Lawless, percussion

Strings

Helen Kim, violin
Catherine Lynn, viola
Allyson Fleck, viola
Charae Krueger, cello
Douglas Sommer, double bass
Elisabeth Remy Johnson, harp
Mary Akerman, classical guitar
Trey Wright, jazz guitar
Marc Miller, jazz bass
Joseph McFadden, bass

Ensembles & Conductors

Leslie J. Blackwell, choral activities
Alison Mann, choral activities
Russell Young, opera and musical theatre
Eileen Moremen, opera
Michael Alexander, orchestras
John Culvahouse, concert band
David T. Kehler, wind ensemble
Charles Laux, orchestras
Oral Moses, gospel choir
Wes Funderburk, jazz ensembles
Sam Skelton, jazz ensembles
Marc Miller, jazz combos
Trey Wright, jazz combos

Voice

Adam Kirkpatrick
Eileen Moremen
Oral Moses
Valerie Walters
Jana Young
Russell Young, vocal coach

Piano

Robert Henry
Tyrone Jackson, jazz piano
John Marsh
David Watkins
Susan White
Soohyun Yun

Music History & Appreciation

Judith Cole
Drew Dolan
Edward Eanes
David T. Kehler
Alison Mann
Katherine Morehouse
Oral Moses

Music Education

Janet Boner
Kathleen Creasy
John Culvahouse
Margaret Grayburn
Barbara Hammond
Charles Laux
Hollie Lawing
Alison Mann
Angela McKee
Richard McKee
Terri Talley
Amber Weldon-Stephens

Music Theory, Composition & Technology

Judith Cole
Allyson Fleck
Kelly Francis
Jennifer Mitchell
Laurence Sherr
Benjamin Wadsworth

Chamber Music

Allyson Fleck
David T. Kehler
Charae Krueger
Alison Mann
Joseph McFadden
John Warren
Soohyun Yun

Ensembles in Residence

KSU Faculty String Trio
KSU Faculty Chamber Players
Atlanta Symphony Brass Quintet
Atlanta Percussion Trio
Georgia Youth Symphony Orchestra & Chorus

UPCOMING PREMIERE SERIES

Thursday, November 1
The Aspen String Trio

Friday, February 15
Sō Percussion

Thursday, April 11
Jennifer Koh and Shai Wosner

UPCOMING SCHOLARSHIP SERIES

Thursday, November 29
Choral Concert

Thursday, January 10
KSU Symphony Orchestra

Saturday, February 2
School of Music Collage Concert

Monday, March 18
Helen Kim, violin

Monday, April 29
KSU Percussion Ensemble

Morgan Hall, Bailey Center 8:00 pm

**Kennesaw State University
School of Music Upcoming Events**

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

Tuesday, October 16, 2012
Faculty Recital: Mary Akerman, guitar

Wednesday, October 17, 2012
Faculty Jazz Parliament

Tuesday, October 23, 2012
Male Chorus Day Concert
7:30 pm • Morgan Hall

Wednesday 24, 2012
Jazz Ensemble 1

Friday, October 26, 2012
**Faculty Recital: Oral Moses, bass
with Fisk Jubilee Singers**

Monday, October 29, 2012
**Faculty Recital: The Jazz Trio Presents
The Music of the Beatles**

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

Ladies and Gentlemen, welcome to the 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.