



College of the Arts  

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School of Music

presents

**KSU**  
**WIND ENSEMBLE**

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

**Doug Lindsey, trumpet**

Tuesday, November 13, 2012  
8:00 p.m.

Dr. Bobbie Bailey & Family Performance Center  
*Thirty-first Concert of the 2012-2013 Season*

Kennesaw State University  
School of Music  
Audrey B. and Jack E. Morgan, Sr. Concert Hall  
November 13 , 2012

*Band Excursions!*

featuring  
Doug Lindsey, trumpet

Sound the Bells! (1993)

John Williams  
(b. 1932)

Firefly (2008)

Ryan George  
(b. 1978)

Excursions for Trumpet and Band (1999)

Bruce Broughton  
(b. 1945)

Doug Lindsey, trumpet

INTERMISSION

Symphony No. 4 (1994)

David Maslanka  
(b. 1943)

## **John Williams - *Sound the Bells!***

One of the most popular and successful American orchestral composers of the modern age, John Williams is the winner of five Academy Awards, 17 Grammys, three Golden Globes, two Emmys and five BAFTA Awards from the British Academy of Film and Television Arts. Best known for his film scores and ceremonial music, Williams is also a noted composer of concert works and a renowned conductor. Williams' scores for such films as *Jaws*, *E.T.: The Extra-Terrestrial*, *Schindler's List*, as well as the *Indiana Jones* series, have won him multiple awards and produced best-selling recordings, and his scores for the original *Star Wars* trilogy transformed the landscape of Hollywood film music and became icons of American culture.

John Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Mr. Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. He then returned to Los Angeles, where he began his career in the film industry, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy Awards for his work. In January 1980, Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor, following his retirement in December 1993, and currently holds the title of Artist-in-Residence at Tanglewood.

*Sound the Bells!* was written in 1993 for the Boston Pops Orchestra and their tour of Japan. The wedding of Crown Prince Naruhito and Masako Owada occurred near the date of these performances and was a center point of celebration. Huge Japanese temple bells were an inspiration for the piece and the reason for the heavy use of percussion in this piece.

## **Ryan George - *Firefly***

Ryan George currently resides in Austin, Texas where he is active as an arranger and composer. Ryan received his undergraduate degree in music from the University of Kentucky. His work, ranging from music for the stage to music for the football field, has been performed throughout the United States as well as in Asia and Europe.

The Composer writes:

I'm amazed at how children use their imaginations to transform the ordinary and normal into the extraordinary and fantastic. Just about anything they come across can be used to spark their fantasies and usher their minds into unseen worlds. A stick on the ground becomes

a wand with magical powers or a sword to fight off bad guys. A collection of rocks turns into buried treasure and a blanket stretched over two chairs becomes a cave to hide in. Just about anything found in nature; birds, waterfalls, flowers, and even insects take on mythic identities when viewed through the eyes of a child.

The idea for "Firefly" was born one night as I watched my 4-year old become mesmerized by a firefly that had wandered into our front yard. When I asked her what she thought of the "firefly" she looked at me with a puzzled look and said with a corrective tone "Dad, that's not a firefly... it's Tinkerbell, and she's come to take me on an adventure!"

*Firefly* is dedicated to my daughters Sophia and Nyla, who ignite my imagination and bring awe and wonder into my life every day.

### **Bruce Broughton - *Excursions for Trumpet and Band***

One of the most versatile composers working today, Bruce Broughton writes in every medium, from theatrical releases and TV feature films to the concert stage and computer games. His first major film score, for the Lawrence Kasdan western *Silverado*, brought him an Oscar nomination. His very next project, a classically styled score for Barry Levinson's *Young Sherlock Holmes*, earned a Grammy nomination for the soundtrack album. With over 20 Emmy nominations, Broughton has received a record 10, most recently for HBO's *Warm Springs*. Numerous TV credits also include the main titles for *JAG*, *Tiny Toon Adventures*, and *Dinosaurs*, as well as scores for *Amazing Stories*, *Quincy*, and *How The West Was Won*. Movies for television include *Lucy*, *Bobbie's Girl*, and *O Pioneers!*; and the miniseries *Roughing It*, *The Blue and the Gray*, and the Emmy-nominated *True Women*.

Broughton is a board member of ASCAP, a governor of the Academy of Motion Picture Arts and Sciences, a former governor of the Academy of Television Arts and Sciences, and past president of The Society of Composers and Lyricists. He has taught film composition in the Advanced Film Music Studies program at USC and is a frequent lecturer at UCLA.

The composer writes:

*Excursions* was written for symphonic band in 1995. It has been performed and recorded by The United States Air Force Band and is performed often by college and university bands in the United States, Europe and Australia. Although not literally a programmatic piece, *Excursions* is based upon a tune that wanders in and out of various musical situations. After a short introduction by the soloist, the main theme is presented over a lightly ambling accompaniment. The theme travels this way and that, running into some interesting diversions along the way and eventually meeting itself, where it began at the introduction. Angular melodies and driving rhythms characterize the piece, permeating the various "musical situations" through which the

trumpet leads the band. Broughton masterfully uses fragments of the opening thematic material including wide leaps, syncopations and a rising 16th note figure in countless new combinations.

### **David Maslanka - *Symphony No. 4***

David Maslanka was born in New Bedford, Massachusetts and attended the Oberlin College Conservatory, where he studied composition with Joseph Wood. During this time, he also spent a year at the Mozarteum in Salzburg, Austria. Following his undergraduate work at the Oberlin Conservatory, he received his graduate degree in composition at Michigan State University, studying with H. Owen Reed.

The composer writes:

The source that gives rise to a piece of music are many and deep. It is possible to describe the technical aspects of a work - its construction principles, its orchestration - but nearly impossible to write of its soul-nature except through hints and suggestions.

The roots of *Symphony No. 4* are many. The central driving force is the spontaneous rise of the impulse to shout for the joy of life. I feel it is the powerful voice of the Earth that comes to me from my adopted western Montana, and the high plains and mountains of central Idaho. My personal experience of the voice is one of being helpless and torn open by the power of the thing that wants to be expressed - the welling-up shout that cannot be denied. I am set aquiver and am forced to shout and sing. The response in the voice of the Earth is the answering shout of thanksgiving, and the shout of praise.

Out of this, the hymn tune "Old Hundred," several other hymn tunes (the Bach chorales "Only Trust in God to Guide You" and "Christ Who Makes Us Holy"), and original melodies which are hymn-like in nature, form the backbone of *Symphony No. 4*.

To explain the presence of these hymns, at least in part, and to hint at the life of the Symphony, I must say something about my long-time fascination with Abraham Lincoln. Carl Sandburg's monumental Abraham Lincoln offers a picture of Lincoln in death. Lincoln's close friend, David Locke, saw him in his coffin. According to Locke, his face had an expression of absolute content, of relief at having thrown off an unimaginable burden. The same expression had crossed Lincoln's face only a few times in life; when after a great calamity, he had come to a great victory. Sandburg goes on to describe a scene from Lincoln's journey to final rest at Springfield, Illinois. On April 28, 1865, the coffin lay on a mound of green moss and white flowers in the rotunda of the capitol building in Columbus, Ohio. Thousands of people passed by each hour to view the body. At four in the afternoon, in the red-gold of a prairie sunset, accompanied by the boom of

minute guns and a brass band playing "Old Hundred," the coffin was removed to the waiting funeral train.

For me, Lincoln's life and death are as critical today as they were more than a century ago. He remains a model for his age. Lincoln maintained in his person the tremendous struggle of opposites raging in the country in his time. He was inwardly open to the boiling chaos, out of which he forged the framework of a new unifying idea. It wore him down and killed him, as it wore and killed the hundreds of thousands of soldiers in the Civil War, as it has continued to wear and kill by the millions up to the present day. Confirmed in the world by Lincoln, for the unshakable idea of the unity of all the human race, and by extension the unity of all life, and by further extension, the unity of all life with all matter, with all energy and with the silent and seemingly empty and unfathomable mystery of our origins.

Out of chaos and the fierce joining of opposite comes new life and hope. From this impulse, I used "Old Hundred," known as the "Doxology - a hymn to God"; "Praise God from Whom all Blessings Flow"; "Gloria in excelsis Deo" - the mid-sixteenth century setting of Psalm 100.

I have used Christian symbols because they are my cultural heritage, but I have tried to move through them to a depth of universal humanness, to an awareness that is not defined by religious label. My impulse through this music is to speak to the fundamental human issues of transformation and re-birth in this chaotic time.

Program notes compiled by David Kehler.

## **KSU Wind Ensemble Personnel (listed alphabetically)**

### **Flute/Piccolo**

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

### **Oboe/English Horn**

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

### **Eb Clarinet**

Alyssa Jones, Powder Springs

### **Clarinet**

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

### **Bass and Contra Bass Clarinet**

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

### **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

### **Horn**

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

### **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**

Tim Settineri, 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  
Katelyn King, Kennesaw  
Erik Kosman, Sturgis, MI  
Katherine Lawrence, Marietta  
Levi Lyman, Americus  
Michael Standard, Atlanta  
Harrison Ude, Marietta

### **Piano**

Angela Anzai, Suwanee

### **Organ**

Joshua Martin, Marietta

### **Harp**

Tyler Hartley, Marietta

**D**oug Lindsey joined the faculty at Kennesaw State University in the Fall of 2012. Most recently he just completed a two-year fellowship as the second trumpet for the Wisconsin Brass Quintet as doctoral candidate in Trumpet Performance at UW-Madison. He will graduate with his DMA in the December of 2012.

As a chamber musician, Mr. Lindsey has been actively concertizing throughout Wisconsin, Minnesota, and Illinois with both the WBQ and the Isthmus Brass Ensemble. Prior to his tenure with WBQ, Mr. Lindsey performed with the Yale Faculty Brass trio in a series of concerts ending in Carnegie Hall in New York City. In addition to the faculty brass, Mr. Lindsey also pursued a busy schedule with the Atticus Brass Quintet –winner of the 2009 Aspen Music Festival Quintet Fellowship. With Atticus, Mr. Lindsey had the opportunity to play outreach concerts all over Connecticut, perform alongside the American Brass Quintet, and play an exclusive concert on the Millennium Stage of the Kennedy Center in Washington DC.

As an outreach educator in Yale's Music in Schools program, under the direction of John Miller, Mr. Lindsey worked with dozens of young musicians each day. As a teacher, he had the task of preparing the students each week for a dizzying array of competitions and concerts that ranged from playing in the school lobby in the "rise and shine" concert series, all the way to unique opportunities at VH1 at the 'Save the Music Foundation' in New York City. Additionally, through this program, he was afforded the opportunity to create, rehearse, and conduct his own unique arrangements for the John Daniel's Middle School band program.

As an orchestral musician, Mr. Lindsey has played principal and section trumpet with numerous orchestras and bands under the baton of some of the finest composers and conductors. Many of these fantastic experiences happened while attending the Aspen Music Festival and School in both 2009 as a brass quintet fellow and 2011 as the orchestral trumpet fellow. In addition to orchestral section work, Mr. Lindsey has had many appearances as a featured soloist - performing repertoire ranging from Bach's 2nd Brandenburg Concerto to Arban's Carnival of Venice. As a chamber soloist competitor, Mr. Lindsey has competed as a finalist in the International Trumpet Guild's solo competition, the National Trumpet Competition, and several rounds and levels of both the Arkansas and Connecticut MTNA solo division.

Previous to UW, Mr. Lindsey studied with Allan Dean at Yale, earning his Master of Music with the distinction of winning the John Swallow excellence in brass prize. Prior to Yale he studied with Ray Mase, Louis Ranger, Kevin Cobb, Scott Moore and Richard Rulli. Mr. Lindsey received his music performance and music education degrees magna cum laude from the University of Arkansas-Fayetteville.

Mr. Lindsey is an Edwards performing artist and clinician, and his website can be [www.dougtrumpeter.com](http://www.dougtrumpeter.com)

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## Associate Professor of Music, Director of Bands

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**D**avid Kehler has served as Director of Bands at Kennesaw State University since 2009, 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, 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

Friday, February 15  
**Sõ Percussion**

Thursday, April 11  
**Jennifer Koh and Shai Vosner**

## UPCOMING SCHOLARSHIP SERIES

Thursday, November 29  
**Choral Holiday Concert**

Thursday, January 10  
**KSU Orchestra: New Blood**

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  
Morgan Concert Hall.

Wednesday, November 14, 2012  
**Gospel Choir**

Thursday, November 15, 2012  
**Philharmonic and Concert Band**

Friday, November 16, 2012  
**Opera Gala**

Saturday, November 17, 2012  
**Mixed Chamber Ensembles**  
2:00 pm • 4:00 pm • 6:00 pm • Morgan Hall

Monday, November 19, 2012  
**Orchestra**

Monday, November 26, 2012  
**Percussion Ensemble**

Wednesday, November 28, 2012  
**Jazz Ensembles**

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

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

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