Kennesaw State University

Upcoming Music Events

Wednesday, October 7
Kennesaw State University Symphonic Orchestra
Concerto Competition Winners
8:00 pm • Bailey Performance Center Performance Hall

Thursday, October 8
Kennesaw State University
Jazz Ensembles
8:00 pm • Bailey Performance Center Performance Hall

Tuesday, October 20
Kennesaw State University
Choral Ensembles
8:00 pm • Bailey Performance Center Performance Hall

Thursday, October 22
Kennesaw State University
Wind Ensemble and Concert Band
8:00 pm • Bailey Performance Center Performance Hall

Friday, October 23
Kennesaw State University Faculty Recital
Mary Akerman, classical guitar
8:00 pm • Bailey Performance Center Performance Hall

Tuesday, October 27
Kennesaw State University
Male Chorus Day Concert
7:30 pm • Bailey Performance Center Performance Hall

For the most current information, please visit http://www.kennesaw.edu/arts/events/

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

School of Music

presents

Kennesaw State University

Wind Ensemble

David Thomas Kehler, conductor

Thursday, September 17, 2009
8:00 pm
Dr. Bobbie Bailey & Family Performance Center Performance Hall

Fourth Concert of the 2009-2010 season
Kennesaw State University
School of Music
Dr. Bobbie Bailey & Family Performance Center
Performance Hall

PROGRAM

**Festive Overture**, Op. 96 (1954)  
Dmitri Shostakovich  
(1906-1975)

**Hold This Boy and Listen** (2008)  
Carter Pann  
(b. 1972)

**Suite in Eb**, Op. 28a (1909)  
Gustav Holst  
(1874-1934)

I. Chaconne
II. Intermezzo
III. March

INTERMISSION

**Children’s March** “Over the Hills and Far Away” (1919)  
Percy Grainger  
(1882-1961)

**Give Us This Day** (Short Symphony for Wind Ensemble, 2005)  
David Maslanka  
(b. 1943)

I. Moderately Slow
II. Very Fast

Kennesaw State University
Upcoming Music Events

**Monday, September 21**  
Kennesaw State University Faculty Recital  
*Thomas Hooten, trumpet*  
8:00 pm • Bailey Performance Center Performance Hall

**Wednesday, September 23**  
Kennesaw State University Faculty Recital  
*Faculty Composers*  
8:00 pm • Bailey Performance Center Performance Hall

**Friday, September 25**  
Kennesaw State University Faculty Recital  
*Faculty String Trio and Friends*  
8:00 pm • Bailey Performance Center Performance Hall

**Saturday, September 26**  
Kennesaw State University Guest Recital  
*Lukasz Kuropaczewski, guitar*  
8:00 pm • Bailey Performance Center Performance Hall

**Tuesday, September 29**  
Kennesaw State University Faculty Guest Recital  
*Kevin Hampton and Lyle Indergaard, Four-hand piano*  
8:00 pm • Bailey Performance Center Performance Hall

**Thursday, October 1**  
Kennesaw State University Faculty Guest Recital  
*Helen Bickers, soprano and Russell Young, piano*  
8:00 pm • Bailey Performance Center Performance Hall

**Tuesday, October 6**  
Kennesaw State University Faculty Recital  
*Sam Skelton, saxophone*  
8:00 pm • Bailey Performance Center Performance Hall
Kennesaw State University
School of Music

Dr. Harry E. Price, Director

Dr. Michael Alexander, KSU Orchestra
Dr. John Culvahouse, KSU Concert Band
Dr. David Kehler, KSU Wind Ensemble
Dr. Alison Mann, KSU Women’s Chorus
Dr. Leslie Blackwell, KSU Chamber Singers and Chorale
Dr. Russell Young, KSU Opera and Musical Theater

Instrumental Wind and Percussion Faculty

Christina Smith, lute
Rob Cronin, Flute
Elizabeth Koch, Oboe
Jennifer Potochnic, Oboe
Ted Gurch, Clarinet
John Warren, Clarinet
Laura Najarian, Bassoon
Sam Skelton, Saxophone
Thomas Witte, Horn
Thomas Hooten, Trumpet
Jennifer Marotta, Trumpet
George Curran, Trombone
Tom Gibson, Trombone
Bernard Flythe, Tuba and Euphonium
Michael Moore, Tuba and Euphonium
John Lawless, Percussion

Kennesaw State University Wind Ensemble
Personnel listed alphabetically

Flute/Piccolo
Holly Botella, Peachtree City, GA
Chelsea Estes, Atlanta, GA
Megan Grauso, Alpharetta, GA
Anna Catherine Harris, Gainesville, GA
Emily Westbrook, Canton, GA

Oboe/English Horn
Harrison Benett, Suwanee, GA
Kerry Brunson, Nacogdoches, TX
Caitlin Eicholtz Dolenc, Hoschton, GA

Clarinet
Danielle Arnold, Woodstock, GA
Brandon Bell, Moultrie, GA
Katherine Cook, Loganville, GA
Amanda Daniel, Powder Springs, GA
Bora Moon, Seoul, Korea
Neil Newcomb, Flowery Branch, GA
Krystal Saenz, Roswell, GA

Trombone
Austin Baxley, Kennesaw, GA
*Assisting on the Grainger
Alex Hansell, Roswell, GA
Melissa Harris, Gainesville, GA

Tuba
Austin Baxley, Kennesaw, GA

Double Bass
Louise DuBois, Atlanta, GA

Percussion
*Persaud Robert Bolt, Omaha, NE
*Robert Boone, Augusta, GA
Levi Cull, Richmond, VA
*Katelyn King, Kennesaw, GA
Katherine Lawrence, Marietta, GA
Jordan Lowery, Norfolk, VA
Zac Poore, Acworth, GA
James Shealy, Kennesaw, GA
Brandon Worley, Canton, GA
*Assisting on the Grainger

Piano
Brett Carson, Canton, GA
Program Notes

Dmitri Shostakovich (1906-1975)
Dmitri Dmitriyevich Shostakovich was a Russian composer who lived under the Soviet regime. Shostakovich had a complex and difficult relationship with the Soviet government, suffering two official denunciations of his music, in 1936 and 1948, and the periodic banning of his work. Shostakovich's response to official criticism and, more importantly, the question of whether he used music as a kind of abstract dissidence is a matter of dispute. It is clear that outwardly he conformed to government policies and positions, reading speeches and putting his name to articles expressing the government line. It is also generally agreed that he disliked the regime, a view confirmed by his family and his letters to Isaak Glikman.

Shostakovich prided himself on his orchestration, which is clear, economical, and well-projected. This aspect of Shostakovich's technique owes more to Gustav Mahler than Rimsky-Korsakov. His unique approach to tonality involved the use of modal scales and some astringent neo-classical harmonies à la Hindemith and Prokofiev. His music frequently includes sharp contrasts and elements of the grotesque.

Although Festive Overture music opens with the grandest of ceremonial fanfares, there are no solemn heroics in the piece, and of course it is not an overture to anything. It is simply a vivacious and thoroughly Russian celebratory gesture, in the bright key of A-major. The exultant mood is exhibited in passages alternately grandiose, lyrical and playful, with the pomposity of the opening gesture effectively submerged under waves of high spirits whenever it recurs.

Carter Pann (b. 1972)
Carter Pann studied composition and piano at the Eastman School of Music and the University of Michigan, Ann Arbor, where he earned a Doctor of Musical Arts degree. His teachers include Samuel Adler, William Albright, Warren Benson, William Bolcom, David Liptak, Joseph Schwantner, and Bright Sheng, and piano with Barry Snyder.

Carter Pann is one of the most versatile talents among composers of his generation. His music has been performed around the world by ensembles and soloists including the London Symphony, City of and Hong Kong. In addition, exchange concerts were conducted with the Shanghai Little Star Orchestra and with the Hong Kong Youth Wind Philharmonia.

Previously, David Thomas Kehler served 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). Dr. Kehler has memberships in many musical organizations including GMEA, MENC, CBDNA, NBA, WASBE, and others, and is a frequent conductor and clinician throughout the United States.
David Thomas Kehler serves as Director of Bands and Associate Professor of Music at Kennesaw State University. Here, he oversees all aspects of the University’s band program and teaches courses in advanced instrumental conducting and literature. Dr. Kehler most recently served The University of Texas at Austin as a Graduate Conducting Associate while completing his Doctor of Musical Arts degree in wind conducting. His dissertation was on the wind music of Pulitzer Prize winning composer Michael Colgrass.

Previously, Dr. Kehler served America’s Premier Windband; The Dallas Wind Symphony as Associate Conductor where he was coordinator and conductor of the DWS International Fanfare Project. Under his direction they received hundreds of fanfares from all over the world for its annual call for fanfares competition. In addition, Dr. Kehler conducted the Dallas Wind Symphony at various community and civic events throughout Texas. Included in these events were holiday concerts, various Chautauqua Festivals, the annual Dallas Arboretum Labor Day Concert, and a formal gala presented by the United States Armed Forces with all of the Joint Chiefs of Staff in attendance.

Dr. Kehler was also Founder and Conductor of the GDYO Wind Symphony, an ensemble affiliated with the Greater Dallas Youth Orchestras, Inc. Serving as its music director for ten years, 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 the music conservatories of Shanghai, Xian, Beijing, Birmingham Symphony, Seattle Symph., Budapest Symph., Irish National Symph., New York and Chicago Youth Symphonies; the Radio Symphonies of Berlin, Stockholm, and Finland; the National Repertory Orchestra; Richard Stoltzman, the Ying Quartet, pianists Barry Snyder and Winston Choi, and the Antares Ensemble. Honors include the K. Serocki Competition for his Piano Concerto (premiered by the Polish Radio Symphony in Lutoslawski Hall, Warsaw 1998), a Charles Ives Scholarship from the Academy of Arts and Letters, and five ASCAP awards including the Leo Kaplan award. In 2000 his Piano Concerto was nominated for a Grammy Award. Carter is currently on faculty at the University of Colorado in Boulder.

Hold this Boy and Listen is an unusually soft and subdued work for band written for Carter’s third nephew, David Paulus, jr. The sentiment is at times innocent or wistful and at other times haunted and serene.

Gustav Holst (1874-1934)

Gustav Holst was a British composer and educator. He learned piano at an early age, but was stricken with a nerve condition that affected the movement of his right hand, forcing him to give up the piano for the trombone. He received his degrees from The Royal College of Music in London, where he met fellow composer (and lifelong friend) Ralph Vaughan Williams and became interested in Hindu mysticism and spirituality, interests that would later shape the course of his compositional output. Before Holst became a well-known composer, he relied on income from playing the trombone in the Carl Rosa Opera Company and in the White Viennese Band, a popular orchestra specializing in "light music." In 1905, Holst became Director of Music at the St Paul's Girls' School in Hammersmith, London, and in 1907, he also became director of music at Morley College, retaining both positions until his death in 1934. Holst's compositions for wind band, although only a small portion of his total output, have made him a cornerstone of the genre.

In 1909, Holst composed the First Suite in E-flat, a revolutionary piece in that it was written exclusively for wind band. At that time, concert wind band repertoire consisted of reductions of pieces originally scored for orchestras, essentially program music. Holst wanted to make the concert band a serious concert medium, and this piece is seen as the first step in that direction. Holst’s style differs from other composers, who generally wrote for the concert band as they would for an orchestra without strings. The piece starts off with
the Chaconne, a melody of 16 notes that starts in the baritone makes its way throughout the entire band, and in the middle of the piece, the trombone plays the inversion of this progression. Building ever so slowly, the finale of this first movement is marked by a strong fortissimo in all instruments and a sustained chord by the upper winds as the lower brass drops out. The remaining two movements are actually based on a segment of this of this Chaconne theme. The Intermezzo is marked vivace and through the vibrant tempo we are shown the Holst’s mastery in writing for woodwind instruments. The piece ends with a March in the form ABA, yet what makes the march interesting is the combination of the two melodies in the finale with a sophisticated counterpoint.

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 other composers established them. 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".

*Children's March "Over the hills and far way"* is one of the earliest works written for piano and wind band and the first of many such works by Percy Grainger. Written while Grainger was serving in the American Army as a bandsman, it was intended to make full use of all the instrumental resources available at Fort Hamilton where he was stationed. The First World War ended in November 1918 before Grainger had the chance to perform the work as originally planned. Its first performance did not take place until June 1919 at Columbia University, featuring the Goldman Band conducted by the composer with Ralph Leopold playing the piano part. It was subsequently published in an edition, which allowed it to be used by the wind section of the symphony orchestra with the piano part being cued into the wind parts. With the dedication "for my playmate beyond the hills," she is believed to be a Scandinavian beauty with which the composer corresponded for eight years but did not marry because of his mother's jealousy.

David Maslanka (b. 1943)
David Maslanka born in New Bedford, Massachusetts, is an American composer. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood, and spent a year at the Mozarteum in Salzburg, Austria. He also did graduate work in composition at Michigan State University with H. Owen Reed. Maslanka's works for winds and percussion have become especially well known. They include among others, "A Child's Garden of Dreams" for Symphonic Wind Ensemble, "Concerto for Piano, Winds and Percussion," his numerous symphonies, "Mass" for soloists, chorus, boys chorus, wind orchestra and organ, and the two Wind Quintets. In addition, he has written a wide variety of chamber, orchestral, and choral pieces.

The composer writes:
The words “give us this day” are, of course, from the Lord’s Prayer, but the inspiration of this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hanh entitled *For a future to be Possible*. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves and deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for all of us, in my estimation it is the issue for world peace. I chose the subtitle *Short Symphony for Wind Ensemble* because the music really isn’t programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower movement is deeply searching, while that of the highly energized second movement is at time both joyful and sternly sober. The piece ends with a modal setting of the chorale melody Vater Unser in Himmelreich (Our Father in Heaven), #110 from the *371 Four-Part Chorales* of J.S. Bach.