Kennesaw State Festival of New Music

Wind Ensemble
David T. Kehler, Music Director and Conductor

Symphony Orchestra
Nathaniel F. Parker, Music Director and Conductor

James M. Stephenson, Guest Composer
featuring
John Warren, Clarinet

Thursday, March 9, 2017 at 8 pm
Dr. Bobbie Bailey & Family Performance Center, Morgan Hall
Ninety-second Concert of the 2016-17 Concert Season
ANDREW BOSS (b. 1988)

*Millennial Inception* (2016) *Georgia Premiere*

DONALD GRANTHAM (b. 1947)

*Don’t You See?* (2001)

JAMES M. STEPHENSON (b. 1969)

*there are no words* (2015) *Georgia Premiere*

Kennesaw State University Wind Ensemble
- David T. Kehler, conductor

INTERMISSION

LAURENCE SHERR (b. 1953)

*Doina & Dances Overture* (2015)

JAMES M. STEPHENSON

*Liquid Melancholy* (2011; Reduced Orchestration, 2016) *Georgia Premiere*

- III. Cadenza Interlude
- IV. Fast

- John Warren, clarinet

KEVIN WILT (b. 1984)

*Song of the Phoenix* (2009) *Georgia Premiere*

JAMES M. STEPHENSON

*Concertino and Fanfare* (2007) *Georgia Premiere*

Kennesaw State University Symphony Orchestra
- Nathaniel F. Parker, conductor
program notes

**Millennial Inception** (2016) | Andrew Boss

The music of Andrew Boss is widely acclaimed for expressing its creative voice, offering captivated listeners “something that has never been heard before.” (Florida Music Teachers Association). His musical language is encapsulated in a “fundamentally tonal, often vividly spiced language” (*Baltimore Sun*). Currently residing in Austin, Texas, Mr. Boss is finishing his Doctorate of Musical Arts in Composition at the University of Texas at Austin (UT) as the 2013-14 Recruitment Fellow under the tutelage of Dan Welcher and Donald Grantham.

Mr. Boss has enjoyed many commissions and performances by the world’s leading ensembles. The premiere of his first symphony, *Tetelestai* (2014), by the University of Texas (UT) Wind Ensemble under Jerry Junkin was an enormous success; its many performances included its College Band Directors National Association premiere in February 2016 at the Southern Division Conference in Charleston, SC, by the Kennesaw State Wind Ensemble; and its Australian National Band and Orchestra Conference premiere in September 2016 by the Sydney Conservatory Wind Ensemble. Mr. Boss has also enjoyed a critically-acclaimed world premiere of his Concerto for Alto Saxophone and Small Chamber Orchestra (2015) by Baltimore-based chamber orchestra, Symphony Number One, and is considered as one of their founding composers. His Symphony No. 2, commissioned by Gerhardt Zimmermann, will enjoy its world premiere by the UT Symphony Orchestra in April 2017. Future projects include a world premiere of a large-scale work for the Dallas Winds during the 2017-18 season.

Mr. Boss has been the recipient of many awards in his academic career as a composer, including the Virginia Carty Delillo Composition Award for the finale movement of his Symphony for Quintet, the Florida Young Artist Award from the Florida State Music Teachers Association (FSMTA), and The Johns Hopkins career development grant. Mr. Boss received his Master of Music in Composition in 2013 under the tutelage of Dr. Kevin Puts at the Peabody Institute of The Johns Hopkins University. He has been a part of several notable festivals, including the 2013 Norfolk and Bowdoin music festivals.
Mr. Boss has also served as an assistant representative on behalf of UT at the Texas Music Educators Association Recruitment Fair, as well as the program director for the New Music Conflagration (NMC) for their first concert series in 2013-14.

The composer writes:

*Millennial Inception* first began as an unrelenting sounds of heralding trumpets in my head that would not go away. The obstinate melody quickly found its way on staff paper, and after a long weekend, resulted in a 3-minute procession that, in its short duration, utilizes the full power of the ensemble. Paired with antiphonal brass and percussion surrounding the hall and reinforced with pipe organ, the hall becomes inexorably drenched in a cathartic wash of sound.

The theme of the work is one I often use in my music, which is that of hope. We, the generation of this new uncertain millennium, are given the privilege and responsibility to continue building and shaping our way of life where the previous generation left off. In spite of ensuing difficulties we encounter in the news or in our own personal lives that sometimes only seem to worsen, we will continue to move forward and learn to adapt and master the environment that we associate with it. Following the announcement of the main theme in the beginning, this work briefly faces those difficulties-symbolized by the passing bitonality in the middle section-and casts them into oblivion by the victorious trumpets that, after its final statement of the theme, bring the piece to the dramatic close.

*Don’t You See?* (2001) | Donald Grantham

Composer Donald Grantham is the recipient of numerous awards and prizes in composition, including the Prix Lili Boulanger, the Nissim/ASCAP Orchestral Composition Prize, First Prize in the Concordia Chamber Symphony's Awards to American Composers, a Guggenheim Fellowship, three grants from the National Endowment for the Arts, three First Prizes in the NBA/William Revelli Competition, two First Prizes in the ABA/Ostwald Competition, and First Prize in the National Opera Association's Biennial Composition Competition.

His music has been praised for its "elegance, sensitivity, lucidity of thought, clarity of expression and fine lyricism" in a Citation awarded by the American Academy and Institute of Arts and Letters. In recent years his works have been performed by the orchestras of Cleveland, Dallas, Atlanta and the American Composers Orchestra among many others.
The composer writes:

This pieces in memory of and dedicated to Stephen J. Paul, who enriched the professional and personal lives of teachers, students, family and friends in his passionate efforts to elevate the teaching profession. Professor Paul died unexpectedly at the age of 48 – in the prime of his career.

I had long considered the possibility of a piece based on African American spirituals, and their wide-ranging emotional and expressive qualities seemed ideal for this particular occasion. In Don’t You See?, three highly contrasting yet complementary spirituals are employed. The first half of the piece is based on “Death Ain’t Nothin’ but a Robber”, a lament that cuts to the heart of the experience of loss. The text reads in part: “Death ain’t nothin’ but a robber, don’t you see?” The second half of the piece becomes more hopeful and affirmative with the appearance of “I’ve just Come from the Fountain”, and “Blow the Trumpet, Gabriel”. These two spirituals interact with increasing exuberance until the climax, when six virtuosic trumpet parts resolve into a fragment of the opening spiritual.

don’t you see? (2015) | James M. Stephenson

Dedicated to the victims of the June 17, 2015, Charleston, SC, mass shooting that took place at Emanuel African Methodist Episcopal Church.

The composer writes:

In June of 2015, I reacted to the shooting in Charleston, as many did, with mixed feelings of anger, sadness, and frustration. Because Charleston was a bit more personal to me than other similar shootings (I had recently worked with the orchestra on several occasions), it hit me particularly hard.

I responded on Facebook – reaching out to see if anyone thought there was something we musicians could do. A young conductor in Charleston, Nathan Tucker, immediately got in touch, and the seeds for creating "there are no words" begin to develop.

In writing the original 13-player version of the piece for the August, 2015, tribute concert that was to occur, I decided that I would channel my own personal response into the music. In other words, this would not just be an "elegy", but rather my actual processes through which I went to try to understand the tragedy. This revealed itself in 5 steps:

1) The violent act itself
2) Shock
3) Sadness
4) Anger
5) Forgiveness

there are no words (2015) | James M. Stephenson
I knew that I needed to represent the nine victims equally, so the music itself references the number nine throughout the work, whether through nine different notes, nine measure phrases, nine repetitions, or other ways. Every single measure of the score is related somehow to the motif of nine.

The most important section of the piece is the "forgiveness" section, which was beautifully inspired by the families of the victims themselves. After a short piano chorale, the victims' names are rhythmically represented in the melody itself:

   Clementa, Cynthia, Tywanza, Ethel, Sharonda, Daniel, Myra, Susie, DePayne

This gets repeated nine times, changing and growing each time to give each person their own special treatment. It ends gloriously, with a short fragment of "Amazing Grace" to symbolize the hope and forgiveness shown by the community of the Emanuel African Methodist Episcopal Church and the city of Charleston.

After the original 13-player version was written, a new treatment was done for concert band, and then another for full orchestra. I am so grateful to all who have helped with the creation of this piece. It is to be heard in the Netherlands, and in Japan, and additionally in many places throughout the US in the coming years, which means that the story of these unfortunate victims will in fact live on, and hopefully inspire less violence, which was my ultimate goal in creating the piece.

**Doina & Dances Overture** (2015) | Laurence Sherr

Laurence Sherr is Composer-in-Residence and Professor of Music at KSU. Honors and awards include top prizes in the Delius Composition Contest and the composition competition of the Association for the Promotion of New Music in New York City. His Nocturne appears on the Capstone Records release *Chroma: New Music for Piano*, and his Four Short Pieces for solo violin on the Navona recording *Violin Futura*. A live of recording by the German group "ensemble Intégrales" of *EIMI*, his spatial composition for violin, saxophone, percussion, and piano, was released on the European label Ein-Klang. A number of performances of his compositions can be seen on YouTube.

International performances of Sherr's works have been produced in the Czech Republic, Holland, Turkey, Finland, and Switzerland, at the KOFOMI Festival in Austria, at the International Clarinet Association’s ClarinetFest in Tokyo, Japan, and at the *Festival Internacional de Guitarra de la Habana* in Cuba. Canadian and Mexican performances include productions at the
Banff Festival of the Arts, tours of Alberta, British Columbia, and Ontario, and performances at the National School of Music and San Ildefonso Museum in Mexico City. United States performances occurred at CAMI Hall and the Kitchen in New York City, the Piccolo Spoleto Festival, the Salvador Dali Museum, the Carter Presidential Center, and in locations such as Los Angeles, Philadelphia, San Francisco, Dallas, Austin, Cleveland, Minneapolis, San Diego, Honolulu, Omaha, and Milwaukee.

Sherr is a composer of Holocaust remembrance music, lecturer on Holocaust music topics, producer of remembrance events, and Holocaust music educator. His Music of Resistance and Survival Project features his Sonata for Cello and Piano–Mir zaynen do!, a composition that integrates Holocaust songs from the partisans, ghettos, and camps with newly composed material. Dissemination of his work includes: Music of Resistance and Survival events in Australasia, Europe, the Middle East, and the US; presentations and performances at international conferences in New Zealand and England; lectures and concerts in Prague; and a workshop on teaching music and the Holocaust at Yad Vashem in Israel.

Sherr has been awarded grants by the American Music Center, American Composers Forum, Meet the Composer, Illinois Arts Council, Georgia Council for the Arts, Atlanta Bureau of Cultural Affairs, and Alliance Française d'Atlanta. He has received fellowships for composition residencies from the U.S. Department of the Interior, MacDowell Colony, Virginia Center for the Creative Arts, Seaside Institute, Charles Ives Center for American Music, American Dance Festival, Hambidge Center for the Creative Arts and Sciences, and Banff Festival of the Arts. Commissions for new works have come from ensembles such as Thamyris and the Atlanta Chamber Players, and from organizations such as the [Jimmy] Carter Center and Georgia Music Teachers Association. Soloists who have commissioned Sherr include Atlanta Symphony Orchestra flutist Paul Brittan and guitarist Mary Akerman. Flutist Christina Guenther commissioned his Duo Concertante in conjunction with her Florida State University doctoral treatise Laurence Sherr: Chamber Music for Flute.

Dr. Sherr studied at Duke University, the Vienna International Music Center, the Banff Centre School of Fine Arts, and the University of Illinois at Urbana-
Champaign. He is the founder and clarinetist of the Atlanta klezmer band *Oy Klezmer!*

The composer writes:

The *Doina & Dances Overture* draws on several styles found in klezmer music, the folk music genre that developed in Eastern European Yiddish culture. The overture opens with a slow doina—a Rumanian shepherd's lament—that allows for rhapsodic expression by clarinet and violin soloists, the instruments most often featured in traditional klezmer doinas. Two upbeat dance sections follow the doina and lead to the central waltz section. While the origin of the waltz melody is unknown, it became the basis for the Yiddish song “A mame” (A Mother) when 15-year-old Khayele Poznanski of Vilna added lamenting lyrics to it after her mother was sent to a camp during the Holocaust. Khayele herself later perished in the Holocaust, but her song survived and appears in the post-war collection *Lider fun di getos un lagern* (Songs from the Ghettos and Camps). Following the waltz, the faster and more joyous dance sections return to conclude the overture.

The DeKalb Symphony Orchestra commissioned the *Doina & Dances Overture* for their 50th anniversary season. After music director Fyodor Cherniavsky and I discussed possibilities for the new work, it seemed fitting to draw on the cultural heritage of our common Eastern European ancestry.

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**Liquid Melancholy**  I  James M. Stephenson  
(2011; Reduced Orchestration, 2016)

Commissioned by a consortium led by The Contemporary Youth Orchestra of Cleveland, Liza Grossman, Director. 
Co-commissioners include: The Midwest Young Artists, Allan Dennis, Director and The Portland Youth Philharmonic, David Hattner, Director. 
Premiered by Dan Gilbert / CYO, with subsequent regional premieres by John Bruce Yeh / MYA and David Shifrin / PYP. 

The composer writes:

In the early spring of 2011, as an effort to keep up with my eldest daughter’s reading assignments, I joined her in the enjoyable task of reading Ray Bradbury’s *Fahrenheit 451*. I had read it as a teenager myself, but little did I remember all of the wonderful metaphorical phrases he incorporated in that book! One such phrase was “Liquid Melancholy” — when referring to sleep-inducing medication. I knew right then that if I ever had the opportunity to use that as a title, I would jump on it.
That opportunity came just a few months later, when Liza Grossman, director of the Contemporary Youth Orchestra in Cleveland, asked to commission me to write a new clarinet concerto for Daniel Gilbert. A consortium of three ensembles was quickly formed, including Liza/CYO, the Midwest Young Artists (John Bruce Yeh, soloist, and Allan Dennis, conductor) and the Portland Youth Philharmonic (David Shifrin, soloist and David Hattner, conductor). This project excited me on multiple levels: I had never written a major work for the clarinet, and everyone for whom I was writing were terrific friends and wonderful musicians (Liza, David Hattner and I going back to high school days at the Interlochen Arts Academy).

I’ve always been fascinated by the clarinet’s ability to play such smooth and fluid lines, at all dynamic levels. This “liquidity” is something I wanted to highlight in this concerto. This is most evident in the 1st movement, when the clarinet is set against angular lines, first introduced by the solo cello. For the melancholy aspect, I wanted to write some searching music: some deeply personal and intimate music, a chance for the soloist and audience to relate and reflect upon what I put out there. This is the 2nd movement. The third and fourth movements are played without break – an accompanied cadenza followed by a wispy and light final scherzo.

It is with great pleasure that I dedicate this work to the consortium of three orchestras/soloists for their belief in commissioning new music, and to Liza and Dan, for initiating the idea and premiering the work.

**Song of the Phoenix** (2009) | Kevin Wilt

Kevin Wilt composes music that balances sophistication with accessibility, and experimentation with solid craftsmanship. Composer John Corigliano praised its expert orchestration and beautiful writing, while the Bloomington Herald writes, “It has a keen sense of mood and tonal balance.” Wilt’s music has been performed throughout the world by beginning musicians up to professionals of the highest caliber.

Kevin recently won the Fresh Squeezed Opera Call for Scores with his chamber opera, Prix Fixe, libretto by Caitlin Vincent. He was awarded a grant by the Atlantic Coast Conference Band Directors Association to create *Urban Impressions*, a multi-movement work for large wind ensemble. He was a finalist for the Symphony Number One Call for Scores 3, the ASCAP/ CBDNA Frederick Fennel Prize, the American Prize in both the band and chamber music categories, and in the Musical Chairs Chamber Ensemble Composers Search, and was awarded second place in both the Van Galen Prize and SHUFFLE Concert Competitions. He has been a semifinalist in the Midwest division of the Rapido! composition contest, resulting in a world
premiere performance of _Elemental Dances_ by the Fifth House Ensemble. Other recent performances include those by wind ensembles and orchestras from such institutions as the University of Texas at Austin, Indiana University Jacobs School of Music, University of Kansas, Michigan State University, and the Metropolitan Wind Symphony, as well as a reading of _Song of the Phoenix_ by Maestro Leonard Slatkin and the Detroit Symphony Orchestra.

Wilt is equally at home composing for film and television, providing scores for many locally-produced films, earning him a Michigan Emmy® Award Nomination for Best Musical Composition. Other projects include _The Wars of Other Men_, recorded at Aashrum Studios in Metro Detroit, and a score for string quartet for the short film _Renegade_, Jonathan West, director. His music was also recorded by members of the New York Philharmonic and Metropolitan Opera Orchestra as part of the NYU/ASCAP Film Scoring Workshop.

Kevin holds a Doctorate of Musical Arts in Composition from Michigan State University, where he studied with Ricardo Lorenz. He completed his Masters Degree in Music Composition at MSU, working with Jere Hutcheson and Charles Ruggiero, and his Bachelors Degree in Music Composition and Theory from Wayne State University in Detroit, Michigan, where he studied with James Hartway.

He is an Assistant Professor of Music and Composer-in-Residence at Florida Atlantic University in Boca Raton.

His works are published by Whistling Vine Music.

The composer writes:

_Song of the Phoenix_ is a symphonic poem approached on two metaphoric fronts. One suggests the story of the phoenix bird itself. In the myth, the bird dies in a bright flash of fire, and is then reborn from the ashes it created. The other metaphor is one of urban renewal. While going to college in Detroit, I would often notice beautiful old buildings being torn down in favor of cheaper, less interesting replacements. Renovation and preservation should have a place when it comes to rebuilding our city skylines. My goal with this work is to illustrate the idea that renewal
and renovation can go hand in hand. Buildings can be created from the materials and structures that were there before, adding a historical richness to their modern functionality.

**Concertino and Fanfare (2007) | James M. Stephenson**

Commissioned by and dedicated to the Bozeman Symphony Society, Matthew Savery, Conductor, in honor of their 40th Anniversary season.
personnel

Listed alphabetically to emphasize the importance of each musician.

Kennesaw State University Wind Ensemble
David T. Kehler, Music Director and Conductor

FLUTE/PICCOLO
Lorin Green
Amanda Macon
Brittany Peitsch
Corinne Veale

OBOE/ENGLISH HORN
Savannah English
Amelia Lee
Rachel Rabenek

BASSOON/CONTRABASSOON
Briana Curtis
Dustin Price
Grayson Saylor

CLARINET
Brenden Ayestaran
Taylor Carstons
Matthew Hodgetts
Kristen Jackson
Michael Korwek
Pearce Kramer
Sarah Seippel
Edie Sinclair
Ryan Tang

SAXOPHONE
Kenneth Pack
Jonathan Steltzer
Jonathan Swann
Mason Upshaw

HORN
Virgina Hyde
Dennis Korwek
Hayden McAfee
Will Worthan

TRUMPET
Miles Bonaker
Jake Gerrin
Jacob Greifinger
Jon Klausman
Ra Sheed Lemon
Jeremy Perkins

TROMBONE
Sam Boeger
Wesley Dale
Ethan David
Travis Longenberger
Devin Witt

EUPHONIUM
Andrew Berry
Mike Long
Connor Sullivan

TUBA
Bryan Hall
Andrew Pellom

DOUBLE BASS
Daniel Kim

PIANO
Jordan Sommer

PERCUSSION
Josh Bouland
Joe Donohue
Mary Madison Jones
Michael Makrides
Michael Ollman
Lindsay Roskopf
Kennesaw State University Symphony Orchestra
Nathaniel F. Parker, Music Director and Conductor

**FLUTE**
Lorin Green
Amanda Macon
Brittany Pietsch
Corinne Veale

**PICCOLO**
Brittany Pietsch
Corinne Veale
Corinne Veale

**OBOE**
Savannah English
Amelia Lee
Rachel Rabeneck

**ENGLISH HORN**
Savannah English
Rachel Rabeneck

**CLARINET**
Brenden Ayestaran
Matthew Hodgetts
Pearce Kramer
Ryan Tang

**BASS CLARINET**
Pearce Kramer
Ryan Tang

**BASSOON**
Briana Curtis
Dustin Price
Grayson Saylor

**CONTRABASSOON**
Briana Curtis
Grayson Saylor

**HORN**
Virginia Hyde
Dennis Korwek
Hayden McAfee
Will Worthan

**TRUMPET**
Miles Bonaker
Jacob Greifinger
Jon Klausman
Jeremy Perkins

**TROMBONE**
Wesley Dale
Ethan David
Travis Longenberger

**BASS TROMBONE**
Samuel Boeger
Devin Witt

**TUBA**
Bryan Hall
Andrew Pellom

**TIMPANI**
Joshua Bouland
Joe Donohue
Mary Madison Jones
Michael Ollman

**PERCUSSION**
Joshua Bouland
Joe Donohue
Mary Madison Jones
Michael Makrides
Michael Ollman
Lindsay Rohskopf

**HARP**
Teresa Sheppard

**PIANO AND CELESTA**
Jordan Sommer

**VIOLIN cont.**
Hannah Goodwin
Lauren Greene
Mary Katharine Guthrie
Grace Johnston
Rachel LaRocca
Huijeong Lee,
  *concertmaster*
Charles Page
Justin Rawlings
Nathaniel Roberts
Patrick Roberts
Kevin Williams, *principal*

**VIOLA**
Audine Crosse
Rachel Fishback,
  *principal*
Natalie Thompson
Julian Stann

**CELLO**
Josie Campbell, *principal*
Lacee Link
Esme Mason
Anthony Newman
Michael Roberts
Carolina Sifuentes
Dorian Silva

**BASS**
Daniel Kim, *principal*

**SYMPHONY ASSISTANTS**
Rachel LaRocca
Michael Roberts
James M. Stephenson. Leading American orchestras, instrumentalists, and wind ensembles around the world have performed the music of Chicago based composer James M. Stephenson, both to critical acclaim and the delight of audiences. The Boston Herald raved about “straightforward, unabashedly beautiful sounds,” suggesting “Stephenson deserves to be heard again and again!” A formal sense of melody and tonality characterize his music, each embedded in a contemporary soundscape. These qualities, coupled with the composer’s keen ability to write to each occasion, have led to a steady stream of commissions and ongoing projects.

James M. Stephenson came late to his full-time composing career, having performed 17 seasons as a trumpeter in the Naples Philharmonic in Florida. As such, the composer is largely self-taught, making his voice truly individual and his life’s work all the more remarkable. Colleagues and friends encouraged his earliest efforts and enthusiasm followed from all directions. As his catalog grew, so did his reputation. That catalog now boasts concertos and sonatas for nearly every instrument, earning him the moniker “The Concerto King” from Chicago Symphony clarinetist John Yeh. The vast majority of those compositions came through commissions by and for major symphony principal players, in Chicago, Boston, New York, Philadelphia, Minnesota, Washington DC, St. Louis, Oregon, Milwaukee, and Dallas, among others. A major break came from the Minnesota Commissioning Club, which led to two works (violin concertos) receiving premieres in 2012—by Jennifer Frautschi with the Minnesota Orchestra under Osmo Vänskä and by Alex Kerr with the Rhode Island Philharmonic under Larry Rachleff. Other international soloists for whom Stephenson has composed include saxophonist Branford Marsalis and trumpeter Rex Richardson, whose concerto has been performed on five continents. With such prolific output, Stephenson’s music is well represented in recordings. Nearly all of his solo brass works (over 50) have been professionally recorded, and in total, his extensive catalog for all instruments can be heard on over 30 CDs.
James Stephenson is also a highly sought-after arranger and conductor, rounding out his constantly busy schedule. His arrangements have been performed/recorded/broadcast by virtually every major orchestra in the country, including the Boston Pops, Cincinnati Pops, New York Pops and more. On the podium, Stephenson has led orchestras in Bozeman, Charleston, Ft. Myers, Modesto, and Wyoming, in addition to numerous concert bands. With the Lake Forest Symphony, near his Illinois home, he has not only conducted but also has served for six years as Composer-in-Residence. His conducting debut with the Chattanooga Symphony comes at their 2016 Holiday Concert.

Jim originally hails from the Greater Chicago area, as does his wife Sally. In 2007 the couple, along with their four children, returned to the region to pursue the life they now share.

**featured musician**

JOHN WARREN, Assistant Professor of Clarinet

*John Warren* joined the Kennesaw State University faculty in 2006. After a national search, he was selected as the Professor of Clarinet in 2011.

His previous university affiliations include Armstrong Atlantic State University in Savannah, Georgia, and The University of Nebraska at Omaha. For 15 years, he was the principal clarinetist of the Savannah Symphony Orchestra and prior to that position, the principal clarinetist of the Omaha Symphony. He served as principal clarinetist of the Des Moines Metro Opera for many summers prior to arriving in Atlanta. At KSU, Mr. Warren teaches studio clarinet, wind chamber music, and Woodwind Techniques.

Mr. Warren is a member of the Atlanta Opera Orchestra, the IRIS Orchestra of Memphis, TN, as well as performing frequently and recording with the Atlanta Symphony. His playing can be heard on the Telarc, Naxos, Albany, and New World labels.

He has performed as soloist with the Philadelphia Orchestra, the IRIS Orchestra, the Curtis Institute Orchestra, and the Symphonies of Savannah,
Omaha, Hilton Head, and Beaufort, SC. As a recitalist and chamber musician, Mr. Warren has appeared at the Aspen Music Festival, the Evian Festival, and the Highlands Chamber Music Festival. He performed the American premiere of selections from Kurt Weill’s opera *Der Protagonist* in Carnegie Recital Hall. He was a featured recitalist at the International Clarinet Association's 2005 conference.

Originally from Shreveport, Louisiana, Mr. Warren holds degrees from the University of Cincinnati College–Conservatory of Music and The Curtis Institute of Music in Philadelphia. His most influential teachers include Donald Montanaro, L. Thomas LeGrand, and Richard Waller.

David T. Kehler, *Director of Bands and Professor of Music*

David Kehler, since 2009, has served as Director of Bands and Professor of Music at Kennesaw State University. Here, he oversees all aspects of the University's quickly expanding band program while 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. 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, Joel Puckett and others. Dr. Kehler’s ensembles have performed at the CBDNA Southern Division conferences in 2012 and 2016, and won the 2013 *American Prize* for best university wind ensemble/concert band recording in the United States.

From 2001-2009, Dr. Kehler served as Associate Conductor of America's Premier Windband, The Dallas Winds, where he was the director of the Dallas Winds International Fanfare Project. In addition, Dr. Kehler conducted the Dallas Winds 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 academic 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 Education and Master of Music in Conducting degrees from Michigan State University, followed by his Doctorate of Musical Arts degree in instrumental conducting from the University of Texas at Austin. Professor Kehler currently serves as Vice-President for the College Band Directors National Association-Southern Division, and has memberships in many musical organizations including CBDNA, NAfME, Phi Beta Mu, GMEA, Conductor’s Guild and others. David Kehler continues to be active as a guest conductor and clinician for high school ensembles, all-region bands and university sponsored honor bands throughout the United States, including recent engagements at Florida State University, McNeese State University, University of Georgia, University of Missouri, and the University of Rhode Island.

KENNESAW STATE UNIVERSITY BANDS

David T. Kehler, Director of Bands
Debra Traficante, Associate Director of Bands, Director of Athletic Bands
Cory Meals, Assistant Director of Bands
Richard Peluso, Coordinator of Band Operations and Outreach

Founded in 1996 as a small community concert band, the KSU Band Program continues to see rapid growth and expansion. Now encompassing five major ensembles with over 450 participating students, the KSU Bands have become one of the largest programs in Georgia. Our ensembles are comprised of the finest music majors in the School of Music, as well as students that represent every college and degree program from both the Kennesaw and Marietta campuses, and include the KSU Wind Ensemble, KSU Wind Symphony, KSU University Band, KSU Basketball Band and “The Marching Owls.”
Nathaniel F. Parker, a talented and dynamic musician, is Director of Orchestral Studies and Assistant Professor of Music at the Kennesaw State University School of Music (Georgia). Dr. Parker is Music Director and Conductor of the Kennesaw State University Symphony Orchestra and Conductor of the Kennesaw State University Opera Program. He was recently appointed Associate Conductor of the Georgia Symphony and also serves as Music Director and Conductor of the Georgia Youth Symphony Orchestra Camerata and Music Director and Conductor of the New England Music Camp Concert Orchestra (Maine). Equally at home working with professionals and training future generations of musicians, Dr. Parker has conducted orchestras in the United States, Peru, Russia, Poland, and the Czech Republic. His recent guest conducting engagements include appearances with the Jackson Symphony Orchestra (Michigan), the Connecticut Music Educators Association All-State Orchestra, Fulton County High School Honors Orchestra, the GMEA District 12 Middle School Honors Orchestra, and the Pennsylvania Music Educators Association District 9 String Fest. An active scholar, Dr. Parker’s writings have been published by the Conductors Guild and the College Orchestra Directors Association (CODA). He has presented research at the College Orchestra Directors Association’s national and international conferences and currently serves as Editor of the *Journal of the Conductors Guild*. In 2015 he received a Citation of Excellence in Teaching from the Pennsylvania Music Educators Association.

Prior to his appointment at Kennesaw State, Dr. Parker served as Director of Orchestral Activities and Assistant Professor of Music at Marywood University (Pennsylvania) where he was Music Director and Conductor of the Marywood University Orchestra and taught courses in conducting, instrumental methods, musicology and analytical techniques. Other previous positions include Assistant Conductor and Production Manager of the Jackson Symphony Orchestra (Michigan), Music Director and Conductor of the Jackson Youth Symphony Orchestra, Director of the Jackson Symphony Orchestra Community Music School, Graduate Conducting Intern...
at Michigan State University, Music Director and Conductor of the Mason Orchestral Society’s Community Orchestra and Youth Symphony (Michigan), Assistant Director of Music at Xaverian High School (New York), Conductor of the New Music Festival of Sandusky Orchestra (Ohio), and Graduate Assistant Conductor and Teaching Assistant at Bowling Green State University (Ohio).

Parker earned a Doctor of Musical Arts in Orchestral Conducting from Michigan State University, where his primary instructors were Leon Gregorian and Raphael Jiménez. He earned a Master of Music in Orchestral Conducting from Bowling Green State University, where he studied with Emily Freeman Brown; his other conducting mentors include Stephen Osmond, Gary W. Hill, and Timothy Russell. In addition to his training in academia, Dr. Parker participated in numerous conducting master classes and workshops, conducting orchestras under the tutelage of nationally and internationally renowned conductors and conducting pedagogues including Christoph Eschenbach, George Hurst, Arthur Fagen, Markand Thakar, Mark Gibson, David Itkin, Jorge Mester, and Paul Vermel. Parker began his collegiate education at Arizona State University, where he studied bassoon with Jeffrey G. Lyman and graduated magna cum laude with a Bachelor of Music in Bassoon Performance.

Nat resides in Kennesaw with his wife, Melody, their son, Jacob, and their dog, Sammy.

For more information, please visit www.nathanielparker.com.
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