

KENNESAW STATE UNIVERSITY SCHOOL OF MUSIC

Wind Ensemble

David T. Kehler, Music Director and Conductor
and featuring
Bass Trombone Soloist, Brian Hecht

*This concert is dedicated to Karel Husa
(1921-2016)*



Monday, October 23, 2017 at 8 pm

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall

Thirtieth Concert of the 2017-18 Concert Season



KAREL HUSA (1921–2016)

***Smetana Fanfare* (1984)**

PERCY GRAINGER (1882-1961)

***Children's March, Over the Hills and Far Away* (1919)**

WIM BEX (b. 1977)

Vademecum

- I. School Life
- II. Love Life
- III. Café Life

Brian Hecht, bass trombone

Intermission

KAREL HUSA

***Music for Prague, 1968* (1968)**

- I. Introduction and Fanfare
- II. Aria
- III. Interlude
- IV. Toccata and Chorale

program notes

KAREL HUSA (1921–2016)

Karel Husa learned to play the violin and the piano in early childhood. After passing his final examination at high school, he enrolled in the Prague Conservatory in 1941, where he studied with Jaroslav Řídký, and attended courses in conducting led by Metod Doležil and Pavel Dědeček.



After the end of the Second World War, Husa was admitted to the graduate school of the Prague Academy, where he attended courses led by Řídký and graduated in 1947. He then continued composition and conducting studies in Paris. In 1947, he studied with Arthur Honegger and Nadia Boulanger. He studied conducting at the École Normale de Musique de Paris and at the Conservatoire de Paris. His conducting teachers included Jean Fournet, Eugène Bigot, and André Cluytens. He subsequently divided his career between composing and conducting.

From 1954 until 1992, Husa was a professor at Cornell University, eventually holding the Kappa Alpha chair in music. Composers who studied with Husa include Steven Stucky, Christopher Rouse, John S. Hilliard, Jerry Amaldev, Christopher Kaufman, David Conte, and Byron Adams. He was also a lecturer at Ithaca College from 1967 to 1986, and served as the first Director of the Cayuga Chamber Orchestra from 1977 to 1984.

Husa composed *Music for Prague, 1968*, a work in memory of the 1968 Soviet bloc invasion of Czechoslovakia, which became one of his most celebrated compositions. His *String Quartet No. 3* won the Pulitzer Prize in 1969. Husa was the 1993 recipient of the Grawemeyer Award for Music Composition for his *Concerto for Cello and Orchestra*. He was a National Patron of Delta Omicron, an international professional music fraternity.

In 2012, Husa received an honorary Doctor of Fine Arts degree from the University of Louisville. In his final years, Husa resided in Apex, North Carolina.

Karel Husa emigrated to the United States from Czechoslovakia in 1954, and in 1959 became a United States citizen. Husa and his wife Simone were married for 64 years. The couple had four daughters, Annette, Catherine, Elizabeth and Caroline. His widow and daughters survive him.

***Smetana Fanfare* | Karel Husa**

Smetana Fanfare for Wind Ensemble was commissioned by the San Diego State University for the 1984 Festival of Music honoring the Czech composer Bedrich Smetana. It was first performed on April 3, 1984, in San Diego by the SDSU Wind Ensemble on the occasion of the centennial celebration of Smetana's death.

For this opportunity Husa undertook the difficult task of combining his modern voice with the nationalist voice of Smetana. Husa accomplished this synthesis in *Smetana Fanfare* by borrowing heavily from Smetana's symphonic poem *Wallenstein's Camp*, integrating his own distinctive harmonic and developmental language. The work begins with a direct quote from *Wallenstein's Camp*: a fanfare intoned by four trumpets accompanied by a timpani roll. As the composition progresses, the fanfare begins to transform into Husa's style. The composer adds dissonance by stacking statements of the fanfares in different keys. This technique, coupled with the coexistence of major and minor chords (described by Husa as "Renaissance thirds"), and repeated rhythmic motives, make the fanfare characteristically Husa. The piece grows in volume and intensity from beginning to end, finishing with a climatic unison statement by the entire ensemble.

***Children's March, Over the Hills and Far Away* | Percy Aldridge Grainger**

George Percy Grainger was an Australian-born composer, pianist and champion of the saxophone and the concert band, who worked under the stage name of Percy Aldridge Grainger. Grainger was an innovative musician who anticipated many forms of twentieth century music well before they became established by other composers. As early as 1899 he was working with "beatless music," using metric successions (including such sequences as 2/4, 2½/4, 3/4, 2½/4).

In December 1929, Grainger developed a style of orchestration that he called "Elastic Scoring." He outlined this concept in an essay that he called, "To Conductors, and those forming, or in charge of, Amateur Orchestras, High School, College and Music School Orchestras and Chamber-Music Bodies."

In 1932, he became Dean of Music at New York University, and underscored his reputation as an experimenter by putting jazz on the syllabus and inviting Duke Ellington as a guest lecturer. Twice he was offered honorary doctorates of music, but turned them down, explaining, "I feel that my music must be regarded as a product of non-education."

Children's March, Over the Hills and Far Away (1919) holds a special place in the composer's works for band. *Children's March* was not his first original work for wind band, for that honor goes to *Lads of Wamphray March*. Nor is it the first published work for wind band, for *Irish Tune from County Derry* and *Shepherd's Hey* appeared in 1918.

Children's March is the first composition of his maturity originally composed and scored for wind band and, indeed, one of his few compositions that does not exist in any full-length version suitable for performances by symphony orchestra. In contrast to many of Grainger's other compositions, the march was provided with no program notes. The score bears the dedication "For my playmate beyond the hills," which is understood by many Grainger scholars to reference Karen Holton, who shared a lengthy relationship with him during the first decade of the twentieth century. With instrumental demands unlike any band work before its time and few since, and with matching technical challenges made to the entire performing ensemble, Percy Grainger's *Children's March* remains one of the most original and satisfying parts of the wind band essential repertoire.

Vademecum | Wim Bex

At the age of ten, Wim Bex started playing trumpet, then four years later switched to trombone. During his studies at the Lemmens Institute, he completed his training with a bass trombone. Currently he plays as a freelance musician for various orchestras throughout Europe.

The composer writes:

Vademecum was written between October 2007 and May 2008. It was commissioned by the Metropole Brass Band and dedicated to Geert De Vos. The concerto is an ode to three distinct facets of the bass trombone:

it's dark, harsh, and aggressive character - its lyrical, melodious, and romantic nature - and its playful, virtuoso abilities. It can be considered a translation into music of the shared time the composer and the soloist spent during their studies together. *Love Life* is an ode to the relationship between Geert and his wife Katrien. It also describes the energy between a man and a woman when love is dawning, and how the outside world reacts to it. Some people with joy, others with questions, but in the end love prevails.

***Music for Prague, 1968* | Karel Husa**

The composer writes:

Three main ideas bind the composition together. The first and most important is an old Hussite war song from the 15th century, "*Ye Warriors of God and His Law*," a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation. It has been utilized by many Czech composers, including *Smetana* in *My Country*. The beginning of this religious song is announced very softly in the first movement by the timpani and concludes in a strong unison (*Chorale*). The song is never used in its entirety.

The second idea is the sound of bells throughout; Prague, named also The City of "Hundreds of Towers," has used its magnificently sounding church bells as calls of distress as well as of victory.

The last idea is a motif of three chords first appearing very softly under the piccolo solo at the beginning of the piece, in flutes, clarinets, and horns. Later it reappears at extremely song dynamic levels, for example, in the middle of the *Aria*.

Different techniques of composing as well as orchestrating have been used in *Music for Prague, 1968* and some new sounds explored, such as the percussion section in the Interlude, the ending of the work, etc. Much symbolism also appears: in addition to the distress calls in the first movement (*Fanfares*), the unbroken hope of the Hussite song, sound of bells, or the tragedy (*Aria*), there is also the bird call at the beginning (piccolo solo), symbol of liberty which the City of Prague has seen only for a few moments during its thousand years of existence.*

wind ensemble

Listed alphabetically to emphasize the importance of each part.

FLUTE / PICCOLO

Lorin Green, Augusta
Brittany Pietsch, Roswell
Jessica Shaw, Effingham
Corinne Veale, Augusta

OBOE / ENGLISH HORN

Savannah English, Fayetteville
Amelia Lee, Marietta
Christina Pacetti, Newnan
Rachel Rabenek, Pittsburgh, PA

BASSOON / CONTRA BASSOON

Briana Curtis, Dallas
Dustin Price, Senoia
Grayson Saylor, Flowery Branch

CLARINET

(Eb, Bb, Bcl, CBcl)
Brenden Ayestaran, Gainesville
Jessica Bell, Atlanta
Matthew Hodgetts, Marietta
Jonathan Itkin, Marietta
Faith Kirkpatrick, Powder Springs
Natalie Klein, Jasper
Michael Korwek, Powder Springs
Edie Sinclair, Leesburg

SAXOPHONE

(Sop, Alto, Tenor, Bari, Bass)
Nick Leon, Pembroke Pines, FL
Andrew Shaw, Nashville
Jonathan Steltzer, Marietta
Mason Upshaw, Marietta
Kevin Worley, Marietta

HORN

Virginia Hyde, Kennesaw
Janet Johnson, Folkston
Hayden McAfee, Acworth
Will Worthan, Acworth

TRUMPET

Miles Bonaker, Cumming
Michael Brown, Macon
Jake Gearrin, Dallas
Jacob Greifinger, Marietta
Jon Klausman, Marietta
Jordan Mader, Dalton
Ra Sheed Lemon, Richmond, VA
Jeremy Perkins, Bainbridge

TROMBONE

(Tenor, Bass)
Sam Boeger, Acworth
Trevor Hassell, Marietta
Victoria Schrote, Milton
Matt Scott, Kennesaw
Devin Witt, Douglasville
Kirill Wood, Augusta

EUPHONIUM

Andrew Berry, Johns Creek
Mike Long, Dallas
Connor Sullivan, Adairsville

TUBA

Nick Collins, Milton
Kobe Greene, Canton

PIANO

Jordan Sommer, Buford

HARP

Teresa Sheppard, Marietta

PERCUSSION

Josh Bouland, Marietta
Christopher Bowers, Lilburn
Joe Donohue, Cumming
Mary Madison Jones, Marietta
Michael Makrides, Alpharetta
Michael Ollman, Woodstock

guest soloist

Artist-in-Residence in Bass Trombone

Brian Hecht, a native of Dallas, Texas, joined the Atlanta Symphony Orchestra as Bass Trombone in September 2013. Prior to joining the Atlanta Symphony, Mr. Hecht held the position of bass trombone with the United States Navy Band in Washington, DC.



Brian has enriched his career by performing with other major orchestras such as the New York Philharmonic, Chicago Symphony Orchestra, The Cleveland Orchestra, Philadelphia Orchestra (under the baton of Simon Rattle), San Francisco Symphony, Pittsburgh Symphony Orchestra, National Symphony Orchestra, Seattle Symphony Orchestra, Baltimore Symphony Orchestra, Alabama Symphony Orchestra, Naples Philharmonic, Washington National Opera, Lyric Opera of Baltimore, and the Kennedy Center Ballet.

Mr. Hecht has been a featured soloist with the Atlanta Symphony Orchestra,

US Navy Band, US "Pershing's Own" Army Band, Kennesaw State University Wind Ensemble, University of Texas Trombone Choir, University of Georgia Trombone Choir, University of Central Arkansas Trombone Choir, Texas State University Trombone Choir, Penn State Trombone Choir and the Georgia Brass Band. He can be heard on several of the US Navy Band's CD's and DVD's as well as the Atlanta Symphony Orchestra's CD's Vaughan Williams' *Dona Nobis Pacem* and Christopher Theofanidis' *Creation/Creator*." In addition, he has been the recipient of numerous performance awards including first prize at the Zellmer-Minnesota Orchestra Trombone Competition, Edwards Big 12 Bass Trombone Solo Competition, and the ATW's National Trombone Quartet Competition. In addition, he was a finalist in three major international competitions including the ITA's Edward Kleinhammer Competition, the Donald Yaxley Competition, and the International Trombone Quartet Competition all in 2009.

Brian Hecht received his Master of Music degree from Northwestern University, where he studied with Michael Mulcahy, Charles Vernon, and Peter Ellefson. He earned his Bachelor of Music degree from The University of Texas at Austin, where he studied with Dr. Nathaniel Brickens. Other influential teachers include Jon Bohls of the Dallas Metroplex area and Charles Villarrubia at UT-Austin.

Brian has been on faculty at the Southeast Trombone Symposium in 2014, 2015 and 2016. Most recently he was a Featured Artist at the Jinbao International Music Festival in Tianjin, China.

Mr. Hecht serves on the Kennesaw State University School of Music faculty as instructor of bass trombone and plays S. E. Shires Bass Trombones exclusively.

band program

David Kehler, *Director of Bands*

Debra Traficante, *Associate Director of Bands / Director of Athletic Bands*

Trey Harris, *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 Band program has 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.”

KENNESAW STATE UNIVERSITY WIND ENSEMBLE

Formed in 1996, the Kennesaw State University Wind Ensemble performs a diverse repertoire encompassing large works for band, wind ensemble repertoire, and chamber music. The KSU Wind Ensemble continues to lead in supporting and creating consortiums for the development of new music, which have included the creation of new works by Steven Bryant, Paul Dooley, Geoffrey Gordon, Zhou Long, David Maslanka, Michael Markowski, Carter Pann, Joel Puckett, James Stephenson, Christopher Theofanidis, and Pulitzer Prize winner, Joseph Schwantner. In addition, leading composers

Chen Yi, and Pulitzer Prize winners David Lang and Joseph Schwantner have recently visited and worked directly with the ensemble and its students.

Because of KSU's continued close relationship with the Atlanta Symphony Orchestra, Georgia Symphony Orchestra and Atlanta Opera Orchestra, collaborations and performances have resulted with many of those principal players. The KSU Wind Ensemble continues to serve as an important musical voice in the Atlanta Metropolitan area, and has been featured frequently on 90.1 FM (*WABE*- Atlanta public radio).

In 2012 and 2016, the KSU Wind Ensemble was a selected and featured ensemble at the Southern Division College Band Directors National Association Conferences, and in 2017, were featured at Georgia Music Educators Association Conference in Athens, Georgia. In addition, the KSU Wind Ensemble was the Winner of the *2013 American Prize* for best wind ensemble/concert band performance in the United States, and in 2016, released its first professional recording under the Centaur recording label featuring the music of Chen Yi.

the conductor

Music Director and Conductor

David Kehler, since 2009, has served as Director of Bands and Professor of Music at Kennesaw State University where he oversees all aspects of the University's quickly expanding band program



while serving as Music Director and Conductor of the KSU Wind Ensemble. In addition, Dr. Kehler teaches courses in instrumental conducting, symphonic repertoire, and 20th century music. Along with his university responsibilities, professor Kehler currently serves as Music Director and Conductor of the Atlanta Wind Symphony, and as Vice-President for the College Band Directors National Association-Southern Division.

An advocate of new music, Professor Kehler has helped commission nearly

two-dozen leading composers to write new compositions for wind ensemble, and in 2016, released its first professional recording under the Centaur label featuring the music of Chen Yi. Other leading composers, including Steven Bryant, Paul Dooley, Karel Husa, David Lang, David Maslanka, Scott McAllister, Joel Puckett, and Joseph Schwantner, continue to praise the Ensemble for recent performances of their works. The KSU Wind Ensemble also continues performing beyond the KSU campus and have been featured at the College Band Directors National Conference-Southern Division in 2012 and 2016, and in 2017, was the featured at the Georgia Music Educators Association Conference in Athens, Georgia. Additionally, in 2013, the KSU Wind Ensemble won the 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, and were a featured ensemble at the Texas Bandmasters Association/National Band Association Convention in San Antonio, Texas, and were heard internationally broadcast on "From the Top." In 2008, they 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. Dr. Kehler continues to have memberships in many musical organizations including CBDNA, NAFME, Phi Beta Mu, GMEA, Conductor's Guild and others

about the school of music



Welcome to the Bailey Performance Center!

The School of Music at Kennesaw State University is an exciting place! We have a wonderful slate of performances planned for this year's *Signature Series*, and if you have not yet purchased your season tickets, I encourage you to do so as soon as possible. The Atlanta Symphony returns again this year as well as a wonderful slate of other performances.

The Dr. Bobbie Bailey & Family Performance Center is celebrating its 10th Anniversary Season this year. When this building opened in October of 2007, it was transformational for the School of Music and for KSU! It continues to be a jewel in our crown and musicians from around the world love to perform here because of the wonderful acoustic properties of Morgan Hall.


We would love to have you join us the weekend of October 7th-8th. We will have an alumni recital on the 7th and a grand celebration Sunday afternoon October 8th, with full choir and orchestra to celebrate all this Center has meant to us these past 10 years! In honor of the Bailey 10th Anniversary, we will officially launch our *Name a Seat Campaign* during our celebration in October. What a wonderful way to honor a loved one or to provide for future programming for Morgan Hall.


I look forward to a long and rewarding relationship with you. With your continued support of music and the arts, I look forward to all that we will accomplish together!


A handwritten signature in black ink that reads "Stephen W. Plate".


Stephen W. Plate, DMA
Director, KSU School of Music

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