

SCHOOL of MUSIC

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Sounding Winds **KSU Wind Ensemble**

David Kehler, Conductor
Richard Williams, Horn Soloist



Thursday, November 14, 2019 | 8:00 PM

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall

Sounding Winds
KSU Wind Ensemble
David Kehler, Conductor

Program

CINDY MCTEE (b. 1953)

SOUNDINGS (1995)

- I. FANFARE
- II. GIZMO
- III. WAVES
- IV. TRANSMISSIONS

RICHARD STRAUSS (1864-1949)

HORN CONCERTO NO 1 IN E-FLAT MAJOR, OPUS 11 (1823)

- I. ALLEGRO
- II. ANDANTE
- III. ALLEGRO

Richard Williams, horn

–INTERMISSION–

MICHAEL COLGRASS (1932-2019)

WINDS OF NAGUAL (1985)

- I. THE DESERT: DON JUAN EMERGES FROM THE MOUNTAINS
- II. CARLOS MEETS DON JUAN; FIRST CONVERSATION
- III. DON GENARO APPEARS
- IV. DON GENARO SATIRIZES CARLOS
- V. CARLOS STARES AT THE RIVER AND BECOMES A BUBBLE
- VI. THE GAIT OF POWER
- VII. ASKING TWILIGHT FOR CALMNESS AND POWER
- VIII. DON JUAN CLOWNS FOR CARLOS
- IX. LAST CONVERSATION AND FAREWELL

PERCY ALDRIDGE GRAINGER (1882-1961)

IRISH TUNE FROM COUNTY DERRY (1918)

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Personnel

KSU Wind Ensemble David Kehler, Conductor

(personnel listed alphabetically to emphasize the importance of each part)

Flute/Piccolo

Ruth Bearden, Woodstock
Don Cofrancesco, Milton
Lorin Green, Augusta
Rachel Reaves, Marietta
Jade Weldy, Woodstock
Mackenzie Weston, Woodstock

Oboe/English Horn

Emily Gunby, Marietta
Naomi Israel, Marietta
Robert Simon, Acworth

Bassoon/Contra-Bassoon

Grayson Saylor, Flowery Branch
Meghan O'Harra, Lawrenceville
Mia Rodriguez, Decatur

Clarinet (Eb, Bb, Bcl, CBcl)

Brenden Ayestaran, Gainesville
Jessica Bell, Atlanta
Simon Cheeck, Kennesaw
Israel Fortner, White
Matthew Hodgetts, Marietta
Olivia Kesler, Martin
Faith Kirkpatrick, Powder Springs
Natalie Klein, Jasper
Aidan Lerner, Fayetteville
Grace Liebl, Guyton
Emily O'Connor, Dallas
Autumn Straud, Royston

Saxophone (Sop, Alto, Ten, Bari, Bass)

Jacob Martinez, Roswell
Noah Pirkle, Dallas
Brandon Printup, Kennesaw
Jonathan Steltzer, Marietta

Horn

Ben Farrow, Waynesboro
Heather Leach-Trickel, Omaha, NE
CJ Markow, Alpharetta
Johnny Stewart, Ringgold

Trumpet

Michael Brown, Macon
Riley Carson, Acworth
Kameron Clarke, Canton
Jason Dokes, Good Hope
Jake Gearrin, Dallas
Jacob Lack, Alpharetta
Jordyn Mader, Oviedo, FL
Andrew Olsen, Jasper

(trumpet cont.)

Elijah Reeves, Blairsville
Eli Rickles, Alpharetta
Cierra Weldin, Dallas
Andrew Wynn, Athens

Trombone

Wesley Dale, Marietta
Davis Pitz, Acworth
Victoria Schrote, Milton
Matt Scott, Kennesaw
Kirill Wood, Augusta

Bass Trombone

Michael Karantonis, Marietta

Euphonium

Andrew Berry, Johns Creek
Zachary Leinberger, Fayetteville
Noah Minch, Powder Springs

Tuba

Nick Collins, Milton
Kobe Green, Canton
Laurenz Oriondo, Kennesaw

String Bass

Daniel Barket, Kennesaw
Daniela Schirmer, Marietta

Piano/Celeste

Jesse Cook, Acworth

Piano/Celeste

Teresa Sheppard, Marietta
Laurel Buchanan, Roswell

Percussion

Matt Andrews, Buford
Christopher Bowers, Lilburn
Jared Cook, Alpharetta
Andrew Creech, Cumming
Jason Frey, Warner Robbins
Anna Gugel, Marietta
Christian Kilgore, Stratham
Michael Makrides, Milton
Matt Pate, Jefferson
Veta Sukhai, Kennesaw
Andrew Yi, Johns Creek

Ensemble Assistants

Jonathan Steltzer, Marietta
Andrew Berry, Johns Creek

Program notes

Soundings - Cindy McTee

Ms. McTee holds degrees from Pacific Lutheran University, the Yale School of Music, and the University of Iowa. She also completed one year of study in Poland with Krzysztof Penderecki at the Academy of Music in Krakow.

McTee has been commissioned by the Houston, Amarillo, Dallas, and National Symphony Orchestras, Bands of America, the American Guild of Organists, the Barlow Endowment, the College Band Directors National Association, and Pi Kappa Lambda.

In May of 2011, she retired from the University of North Texas as Regents Professor Emerita, and in November of 2011 she married conductor Leonard Slatkin. Their principal place of residence is in Bloomfield Hills, Michigan.

The composer writes:

The title, *Soundings*, has been used by several composers and authors, including Glen Watkins for his book about music in the twentieth century. I chose the title quite literally for its "sound", but also because its definition, "the making or giving forth of sounds", complements the more descriptive titles of the individual movements: *Fanfare*, *Gizmo*, *Waves*, and *Transmission*.

Each of the four movements explores different musical territory:

I. *Fanfare* employs familiar musical materials such as quartal harmony and imitative counterpoint, but departs from traditional fanfares in its use of woodwind as well as brass instruments.

II. *Gizmo* reflects my fascination with gadgets, motoric rhythms, and the sound of major sevenths.

III. *Waves* was born out of my experience in the computer music studio and my preference for sounds whose shapes slowly expand and contract. Four musical layers are presented: (1) a steady tremolo in the percussion serves to anchor as well as to animate the music; (2) waves of sound through the lower brass and woodwinds are supported by timpani and tam-tam; (3) scattered, freely moving solos in the upper winds are complemented by; (4) a repeated melody played by trumpets, oboe, flute, and piccolo.

IV. *Transmission* is not unlike *Gizmo* in its reliance upon a quickly moving steady pulse and sonorities employing major sevenths. The title, *Transmission*, was chosen for its double meaning: (1) information from a transmitter and (2) an assembly of gears and associated parts by which power is transmitted from the engine to the gearbox. In *Transmission* I have "transmitted" musical information using "metric or temporal modulation", a process analogous to the one executed by the driver of an automobile smoothly shifting gears to change engine speed.

Horn Concerto No.1 in Eb Major, Opus 11 - Richard Strauss

Richard Strauss was a German composer of the late Romantic and early modern eras. Born into a family of musicians, he received a formal music education from his father and wrote his first composition at the age of six. He heard his first Wagner operas in 1874; the composer would go on to hugely influence Strauss's style.

Strauss's compositional output began in 1870 when he was just six years old and lasted until his death nearly eighty years later. While his output of works encompasses nearly every type of classical compositional form, Strauss achieved his greatest success with tone poems and operas. His first tone poem to achieve wide acclaim was *Don Juan* (1889), and this was followed by other lauded works of this kind, including *Death and Transfiguration* (1890), *Till Eulenspiegel's Merry Pranks* (1895), *Also sprach Zarathustra* (1896) among many others.

The Horn Concerto No. 1 is considered a cornerstone work in horn literature. Strauss originally wrote the piece for his father Franz Strauss; however, he was not the soloist, ceding to one of his students, Bruno Hoyer, who later succeeded him as principal in the court orchestra. In any case, Strauss's sister later recalled that their father struggled at home playing the fiendishly difficult work and that he never attempted it in public.

Winds of Nagual - Michael Colgrass

Michael Colgrass began his musical career as a percussionist and jazz drummer in Chicago and then New York. As a performer, he has had the pleasure of working with musical icons including Dizzie Gillespie, the Modern Jazz Quartet, Stravinsky, the New York Philharmonic, the American Ballet Theatre, and the original West Side Story Orchestra on Broadway. His composition teachers have included Darius Milhaud, Lukas Foss, Wallingford Riegger and Ben Weber. In 1978, he won the Pulitzer Prize for Music for *Deja vu* (the orchestral version) and in 1982 he received an Emmy Award for the documentary *Soundings: The Music of Michael Colgrass*. He also won the Barlow and Sudler Awards for his masterful band work, *Winds of Nagual*.

Colgrass lived in Toronto, Canada with his wife Ulla, a journalist until his recent death. Colgrass worked as a composer, also doing workshops internationally in performance technique and psychology. He was commissioned by groups including the New York Philharmonic, the Boston Philharmonic, the Toronto Symphony, the National Arts Centre Orchestra, the Canadian Broadcast Corporation, the Lincoln Centre Chamber Music Society and the Brighton Festival in England.

The composer writes:

Winds of Nagual is based on the writings of Carlos Castaneda about his 14-year apprenticeship with Don Juan Matis, a Yaqui Indian sorcerer from Northwestern Mexico. Castaneda met Don Juan while researching hallucinogenic plants for his master's thesis in anthropology at UCLA. Juan became Castaneda's mentor and trained him in pre-Colombian techniques of sorcery, the overall purpose of which is to find the creative self -- what Juan calls the nagual.

(Winds of Nagual cont.)

Each of the characters has a musical theme: Juan's is dark and ominous, yet gentle and kind; Carlos's is open, direct and naïve. We hear Carlos's theme throughout the piece from constantly changing perspectives, as Juan submits him to long desert marches, encounters with terrifying powers and altered states of reality. A comic aspect is added to the piece by Don Genaro, a sorcerer friend of Juan's, who frightens Carlos with fantastic tricks like disappearing and reappearing at will. The score is laced with programmatic indications such as "Juan entrances Carlos with a stare," "a horrible creature leaps at Carlos," "He feels a deep calm and joy," etc.

The listener need not have read Casteneda's books to enjoy the work, and I don't expect anyone to follow any exact scenario. My object is to capture the mood and atmosphere created by the books and to convey a feeling of the relationship that develops as a man of ancient wisdom tries to cultivate heart in an analytical young man of a technological age.

In a 1991 interview, Colgrass described his approach to *Winds of Nagual* stating, "Important to me in this piece is the sudden change of styles and feelings and moods and tempos. These characteristics are indigenous to the books, where a humorous situation will be followed instantly by a terrifying one. I tried to capture these changes and moods in the music."

Irish Tune from County Derry

Percy Grainger was a piano prodigy turned composer who was known for his strange personal habits, his colorful prose, and his equally unusual music – his many admirers today still recognize that he possessed "the supreme virtue of never being dull." Born in Australia, he began studying piano at an early age. He came to the U. S. at the outbreak of World War I and enlisted as an Army bandsman, becoming an American citizen in 1918. He went on to explore the frontiers of music with his idiosyncratic folk song settings, his lifelong advocacy for the saxophone, and his Free Music machines which predated electronic synthesizers. His many masterworks for winds include *Lincolnshire Posy*, *Handel in the Strand*, and *Molly on the Shore*.

Irish Tune from County Derry is a setting of a now-famous tune from the Irish county of Derry in the north (also sometimes called Londonderry).

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(Irish Tune from County Derry cont.)

Lyrics of Danny Boy:

“Oh Danny boy, the pipes, the pipes are calling
From glen to glen, and down the mountain side
The summer’s gone, and all the roses falling
’Tis you, ’tis you must go and I must bide.”
“But come ye back when summer’s in the meadow
Or when the valley’s hushed and white with snow
’Tis I’ll be here in sunshine or in shadow
Oh Danny boy, oh Danny boy, I love you so.”

“And if you come, when all the flowers are dying
And I am dead, as dead I well may be
You’ll come and find the place where I am lying
And kneel and say an “Ave” there for me.
And I shall hear, tho’ soft you tread above me
And all my dreams will warm and sweeter be
If you’ll not fail to tell me that you love me
I’ll simply sleep in peace until you come to me.”

About the Soloist

Richard Williams



Richard Williams is a member of the Atlanta Ballet Orchestra, Artist-in-Residence for horn at Kennesaw State University, host of the Kennesaw State University Summer Horn Festival, and horn instructor at the prestigious Westminster Schools in Atlanta. He serves as a substitute musician for the Atlanta Symphony Orchestra and Atlanta Opera Orchestra. Richard has participated in the New Hampshire Music Festival and several recording sessions for video games as well as a major motion picture soundtrack. He also served as the long-term substitute principal horn of

Symphony Orchestra Augusta for their 2014-2015 season. Richard frequently plays with the Huntsville and Chattanooga Symphony Orchestras and served as fourth horn of the LaGrange Symphony Orchestra from 2011-2018. For five years, he served as an adjunct faculty member at Columbus State University’s Schwob School of Music. Richard is a passionate advocate for music education and maintains an active private studio that participates in local and state honor ensembles, regular recitals, summer festivals, and mock orchestral auditions.

About the Ensemble

The 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.



About the Conductor

David Kehler



Since 2009, David Kehler has served as Music Director and Conductor of the KSU Wind Ensemble. In addition, Dr. Kehler teaches courses in instrumental conducting, symphonic repertoire, and twentieth century music. Along with his university responsibilities, professor Kehler currently serves as Music Director and Conductor of the Atlanta Wind Symphony, and as President-Elect for the College Band Directors National Association-Southern Division.

An advocate of new music, Professor Kehler has commissioned more than two- dozen leading composers, including several Pulitzer Prize winners to write new compositions for wind ensemble. Performing music beyond the KSU campus, the KSU Wind Ensemble can also be heard frequently on 90.1, Atlanta Public Radio, along with being featured at the College Band Director's National Association Convention (two times), and most recently at the 2016 GMEA State Conference, in Athens, Georgia. In 2013, the KSU Wind Ensemble won the American Prize for best university wind ensemble/concert band recording in the United States.

Previously, Dr. Kehler served as Associate Conductor of America's Premiere Windband; The Dallas Winds, and served as Founder and Conductor of the Greater Dallas Youth Orchestra Wind Symphony. 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.

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Huu Mai

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KSU Community & Alumni Choir

KSU Faculty Chamber Players
KSU Faculty Jazz Parliament
Summit Piano Trio

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Upcoming Events

Opera Theatre Scenes

Saturday, 11/16/2019 at 8 pm in Scott Hall

University Band and Wind Symphony

Monday, 11/18/2019 at 8 pm

Jazz Ensembles I & III

Tuesday, 11/19/2019 at 8 pm

Jazz Guitar & Vocal Jazz Ensembles

Wednesday, 11/20/2019 at 8 pm

Symphony Orchestra

Thursday, 11/21/2019 at 8 pm

Trumpet Festival of the Southeast

January 31 - February 2, 2020

Register at musicKSU.com under Clinics and Workshops.

Our featured trumpet artists this year are Jose Sibaja, Paul Merkelo, Brian Shaw, and Melvin Jones. Our evening concert artists include the KSU Faculty Jazz Parliament, Georgia Brass Band, and KSU Wind Ensemble.

School of Music Holiday Concert

Friday, December 6, 2019 at 8pm

Bailey Performance Center | Morgan Hall

Kick off your holidays with the School of Music as we celebrate the season and present a festive and exciting program full of holiday favorites performed by the KSU Symphony Orchestra, Wind Ensemble, and choirs.

Tickets for this performance are \$15-20. Watch live online at musicKSU.com.



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