

KENNESAW STATE UNIVERSITY SCHOOL OF MUSIC

Wind Ensemble

David T. Kehler, conductor

featuring soloist

Paul Dickinson, euphonium



Monday, September 18, 2017 at 8 pm

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall

Twelfth Concert of the 2017-18 Concert Season

program

GUSTAV HOLST (1874-1934)

Suite in F, Opus 28, No. 2 (1911)

- I. March and Claudy Banks
- II. Song without Words, "I'll Love my Love"
- III. Song of the Blacksmith
- IV. Fantasia on the Dargason

JAMES CURNOW (b. 1943)

Symphonic Variants (1984)

- Introduction
- Variant I, Allegro con spirit
- Variant II, Lenoto con teneramente
- Variant III, Preso
- Variant IV, Adagio con calore
- Finale

Paul Dickinson, euphonium

INTERMISSION

JOSEPH SCHWANTNER (b. 1943)

In Evening's Stillness (1996)

STEVEN BRYANT (b. 1972)

Dusk (2008)

RICHARD WAGNER (1813-1883)

trans. Cailliet

Elsa's Procession to the Cathedral

from *Lohengrin* (1846/1938)

program notes

Second Suite in F | Gustav Holst

Gustav Holst 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. In 1901, Holst married Isobel Harrison, who would remain with him the remainder of his life. 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.

Movement I: March: Morris dance, Swansea Town, Claudy Banks

The "March" of the Second Suite begins with a simple five note motif between the low and high instruments of the band. The first folk tune is heard in the form of a traditional British brass band march using the morris-dance tune "Glorishears." After a brief climax, the second strain begins with a euphonium solo playing the second folk tune in the suite "Swansea Town." The third theme, called "Claudy Banks," is heard in a low woodwind soli, as is standard march orchestration. Then the first strain is repeated da capo.

Movement II: Song Without Words, "I'll Love My Love"

Holst places the fourth folk song, "I'll Love My Love" in stark contrast to the first movement. The movement begins with a chord from French horns and moves into a solo of clarinet with oboe over a flowing accompaniment in F Dorian.

Movement III: "Song of the Blacksmith"

Again, Holst contrasts the slow second movement to the rather upbeat third movement which features the folk song, "A Blacksmith Courted Me."

Movement IV: "Fantasia on the Dargason"

This movement is not based on any folk songs, but rather has two tunes from Playford's *Dancing Master* of 1651. The finale of the suite opens with an alto saxophone solo based on the folk tune "Dargason," a 16th Century English dance tune included in the first edition of *The Dancing Master*. The fantasia continues through several variations encompassing the full

capabilities of the band. The final folk tune, "Greensleeves," is cleverly woven into the fantasia by the use of hemiolas.

Symphonic Variants | James Curnow

Curnow received his first musical instruction in the public schools of Michigan and The Salvation Army Instrumental Programs. He received a Bachelor of Music degree from Wayne State University and a Master of Music from Michigan State University, where he studied conducting with Harry Begian and euphonium with Leonard Falcone. Curnow studied composition with F. Maxwell Wood, James Gibb, Jere Hutchinson, and Irwin Fischer.

He has taught all areas and levels of instrumental music and has received numerous awards for teaching and composition: the Outstanding Educator of America (1974), the Citation of Excellence from the National Bandmaster's Association (1980), the Volkwein Award (1977 & 1979), the Oswald Award (1980 & 1984).

One of the core repertoire works for the euphonium and also one of the most demanding works ever written for the instrument, the challenges of *Symphonic Variants* run the gamut of technical facility, range, endurance, and power to project and balance on the euphonium. Each movement hosts a variation on the primary theme presented in the opening statement, moving through several lyrical and technical moods before returning to the powerful original statement once more at the close of the piece. As both a dance and a dirge, James Curnow's *Symphonic Variants* demonstrates the limits of the euphonium in a unique and memorable tour de force.

- Adapted from Lloyd Bone Jr., et al

In Evening's Stillness | Joseph Schwantner

In Evening's Stillness was commissioned by the Illinois College Band Directors Association in 1996. It was premiered at the Midwest Music Educators National Conference convention in Peoria, Illinois, by an ensemble made up of students from the ten universities that participated in the consortium, Donald Hunsberger conducting. As in his previous two works for wind ensemble, *In Evening's Stillness* was inspired by poetry:

In evening's stillness
a gentle breeze,
distant thunder
encircles the silence.

Characteristic compositional techniques include “shared monody,” “static pillars” of harmony (“blocks of sound,” remaining unchanged for a period of time), changing meters, ostinato (repeating bass figure) and contrasting dynamics/tempi/textural density. The instrumentation and physical arrangement of the musicians is quite different compared to the traditional wind ensemble. The setup, outlined in the score by the composer, requires bisecting the ensemble, woodwinds to one side and brass to the other, leaving percussion with a substantial setup in the rear and the piano taking center stage. Additionally, Schwantner does not call for saxophones or euphoniums; however, this work marks the first time that the composer writes for three non-doubling clarinet parts in his wind compositions.

Joseph Schwantner writes:

The piece is the third of three works I have written for winds, brass, percussion, and piano. It forms the middle movement of a trilogy of pieces that includes and the mountains rising nowhere and "From a Dark Millennium." In all three works, the piano is responsible for presenting the primary melodic, gestural, harmonic, and sonoric elements that unfold in the music. While each work is self-contained, I always envisioned the possibility that they could be combined to form a larger and more expansive three movement formal design.

Dusk | Steven Bryant

Steven Bryant's music is chiseled in its structure and intent, fusing lyricism, dissonance, silence, technology, and humor into lean, skillfully-crafted works that enthrall listeners and performers alike. Winner of the ABA Ostwald award and three-time winner of the NBA Revelli Award, Steven Bryant's music for wind ensemble has reshaped the genre. A prolific composer, his substantial catalogue of music is regularly performed throughout the world. Recently, his "Ecstatic Waters" was premiered by the Minnesota Orchestra to unanimous, rapturous acclaim. The son of a professional trumpeter and music educator, he strongly values music education, and his creative output includes a number of works for young and developing musicians.

Steven Bryant writes:

This simple, chorale-like work captures the reflective calm of dusk, paradoxically illuminated by the fiery hues of sunset. I'm always struck by the dual nature of this experience, as if witnessing an event of epic proportions silently occurring in slow motion. "Dusk" is intended as a short, passionate evocation of this moment of dramatic stillness. "Dusk" is part of

a three-work "night cycle," continuing with *The Marbled Midnight Mile* and concluding with *First Light*.

"Dusk" was commissioned by the Langley High School Wind Symphony, Andrew Gekoskie, conductor, and was premiered in April 2004 at the MENC National Convention by the commissioning ensemble.

Elsa's Procession to the Cathedral | Richard Wagner, trans. Cailliet
from *Loehengren*

A German composer most notable for his magnificent and large operas, Richard Wagner was one of the most influential composers of the 19th century. Most famous of these compositions include *Der Ring des Nibelungen*, *Tristan und Isolde*, and *Die Meistersinger von Nürnberg*.

Lucien Cailliet, a clarinetist in the Philadelphia Orchestra and associate conductor of The Allentown Band in Pennsylvania, transcribed this original work of Wagner. *Elsa's Procession to the Cathedral*, with its medieval color and pageantry, prefaces her betrothal to Lohengrin, mystic Knight of the Holy Grail, who comes to deliver the people of Brabant (Antwerp) from the Hungarian invaders.

It is in this music, mystic yet powerful, that we find Wagner striking out with those new and intense musical thoughts that were to culminate in *Tristan*, *The Ring*, and *Parsifal*. Not quite emancipated from the musical speech of his operatic contemporaries, one finds in the Lohengrin score those unmistakable flights into musico-dramatic magnificence transcending all that preceded it in idiom and musical adventure.

wind ensemble

Listed alphabetically to emphasize the importance of each part.

FLUTE / PICCOLO

Lorin Green, Augusta
Brittany Peitsch, 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
Jontathan Itkin, Marietta
Faith Kirkpatrick, Powder Springs
Natalie Klein, Jasper
Michael Korwek, Powder Springs
Edie Sinclair, Leesburg

SAXOPHONE

(Sop, Alto, Tenor, Bari, Bass)
Jackson Harris, Alpharetta
Nick Leon, Pembroke Pines, FL
Jacob Martinez, Roswell
Jonathan Steltzer, Marietta
Mason Upshaw, Marietta

HORN

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

TRUMPET

Miles Bonaker, Cumming
Jake Gearrin, Dallas
Jon Klausman, Marietta
Jordyn Mader, Dalton
Andrew Olsen, Jasper
Ra Sheed Lemon, Richmond, VA

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

Laurel Buchanan, Roswell

PERCUSSION

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

ksu 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.

biographies

Artist-in-Residence in Euphonium

Paul Dickinson, a native of Darlington, South Carolina, works across the Southeast as both a performer and teacher. He recently joined the faculty at Kennesaw State University teaching tuba and euphonium.

His pleasing blend of technique and musicianship has earned him praises



from some of the most respected brass musicians in the USA. and numerous placements in major regional, national, and international competitions. He has also been a semi-finalist for prestigious military band auditions. Paul currently serves as principal euphonium for the Gwinnett Symphony Wind Orchestra, principal baritone for the Georgia Brass Band, and principal euphonium for the Poinsett Wind Symphony based in Greenville, SC. He is a founding member of DIVERGENCE, a professional tuba quartet based in Atlanta, GA.

In addition to his pursuit of performance excellence, Paul has a passion for music education. He regularly works with middle school, high school, and collegiate students across the Southeast. For over a decade, he has been presenting master classes on a variety of issues facing developing brass musicians of all ages. In addition to his work with brass-specific pedagogy, Paul regularly works as a consultant and clinician for both concert and marching ensembles. In the past few years, his students have received high ratings at Solo and Ensemble festivals, won contracts with championship DCI corps, gained acceptance to highly competitive college studios, and have rapidly advanced to take top seats in university-level ensembles at strong music schools in the region. Several of his students now lead successful band programs in the Southeast.

Early in May 2014, Paul began the development of a recording project called *Foundations*. The purpose of *Foundations* is to provide an easily accessible catalogue of early-to-intermediate solos and etudes for the euphonium, tuba, and trombone as a resource for music teachers, high school students, and young college musicians. The first album is now available for free perusal on Paul's website, www.DickinsonBrass.com, and future albums are in development for 2016-2017.

Paul holds degrees in Music Education and Performance from Furman University (BME, '11), Georgia State University (MM, '13), and Florida State University (DM, '16). He was primarily taught by Mark Britt (trombone), Fred Boyd (trombone), and Mike Taylor.

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 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 has 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 was 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 and 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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