ATLANTA WIND SYMPHONY
David Kehler, Music Director and Conductor
Tyler Ehrlich, Associate Conductor

GEORGIA BRASS BAND
Joe Johnson, Conductor

SAT. MAY 12 3:00PM

BRASS -A- PLENTY

Kennesaw State University
Bailey Performance Center
488 Prillaman Way, Kennesaw, GA 30144

Works by Grainger-Marquez-Gibson-Mackey-Strauss-Sparke-Rimmer-Williams

For more information, please visit our websites at:
www.AtlantaWindSymphony.org
www.GeorgiaBrassBand.com

Free admission
Donations accepted
“Brass-A-Plenty”

Milton High School Jazz Band
Rob Opitz Director Chris Shumick, Director of Bands

Selections to be announced

Intermission

The Georgia Brass Band
Joe Johnson, Conductor

Richard Strauss (1864-1949) .............Vienna Philharmonic Fanfare (1924)
Arr. William Himes

I. Ardross Castle III. Alladale
II. Strathcarron IV. Dundonnell

William Rimmer (1861-1936) ...............Slaidburn (c. 1910)

Intermission

The Atlanta Wind Symphony
Dr. David Kehler, Music Director and Conductor
Chris Shumick and Tyler Ehrlich, Associate Conductors


Arturo Marquez (b. 1950) ..................Danzón No. 2 (2009)
Arr. Oliver Nickel


I. Following falls and falls of rain
II. Kingfishers catch fire

Intermission

The Atlanta Wind Symphony and the Georgia Brass Band

John Williams (b. 1932) ..................Olympic Fanfare and Theme (1984)
Arr. Curnow

Kennesaw State University Bailey Performance Center
Saturday, May 12, 2018 3:00 PM
Program Notes

Vienna Philharmonic Fanfare - Richard Strauss
Richard Strauss was a frequent artistic collaborator with the Vienna Philharmonic and he composed this majestic fanfare for the first Vienna Philharmonic Ball in 1924. The ball is an annual highlight in the social life of Vienna. The Golden Hall of the Vienna Musikverein is converted into an elegant ballroom and numerous leading political and artistic figures are among the guests of honor. Strauss’ stirring fanfare has signaled the opening of every Philharmonic Ball since 1924 and is sounded from the balcony of the hall as the guests of honor make their entry.

Hymn of the Highlands - Philip Sparke
Hymn of the Highlands was commissioned for the Yorkshire Building Society Band to be premiered at the 2002 European Brass Band Championships gala concert in Brussels. The entire suite comprises seven movements, all named after locations in the Scottish Highlands. When performed in its entirety it is intended to serve as half of a concert program. Today’s performance will feature four movements:

I. Ardross Castle (named after a small village near Ardross, just north of Cromarty Firth). The opening movement introduces the suite’s primary thematic material, the well-known bagpipe tune Ardross Castle, first heard in the flugelhorn.

II. Strathcarron (a village at the head of Loch Carron, near the Isle of Skye). This movement is inspired by traditional Scottish sword dances. These dances were first recorded in the 15th century and remain popular today. The most popular dance, the Ghillie Callum, involved laying two swords (or other traditional weapons) on the ground in the form of an X. The dancer then dances a series of intricate steps between and around the crossed swords while maintaining a straight back and extended arms.

III. Alladale (the river Alladale is a tributary of the Carron, which leads into the Dornoch Firth). A trio for tenor horn, flugel, and baritone accompanied by a variety of percussion instruments perhaps not generally associated with the region (guiro, cabassa, and claves).

IV. Dundonnell (a village at the head of Little Loch Broom). After a noble and martial opening, a series of bugle calls lead the music into a frenzied presto. The bagpipe tune from the opening movement returns, underpinning some furious technical passages in the upper cornets and euphonium. After a final statement of the
tune from the entire band the movement ends with an exciting presto.

**Slaidburn** - William Rimmer
One of the most popular marches in the brass band repertoire, Slaidburn takes its name from the village of Slaidburn, located in Lancashire, England. Composer William Rimmer dedicated the march to the village and its local band, Slaidburn Band, after visiting there on holiday and coaching the band. Rimmer started as a cornet prodigy and later gave up playing in order to conduct. He led several bands to national championships between 1905 and 1910. Rimmer is best remembered as the composer of dozens of contest and street marches, as well the arranger of numerous classical selections for brass band. His works still appear frequently on concert programs, and Slaidburn was even briefly featured in the film “The Full Monty.”

**Molly on the Shore** - 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, 2 ½ /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"

The composer writes:
In setting Molly on the Shore I strove to imbue the accompanying parts that made up the harmonic texture with a melodic character not too unlike that of the underlying reel tune. Melody seems to me to provide music with initiative, whereas rhythm appears to me to exert an enslaving influence. For that reason I have tried to avoid regular rhythmic domination in my music -- always excepting irregular
rhythms, such as those of Gregorian chant, which seem to me to make for freedom. Equally with melody, I prize discordant harmony, because of the emotional and compassionate sway it exerts.

**Danzon No. 2 - Arturo Marquez**

He began his musical training in La Puente, California, in 1966, later studying piano and music theory at the Conservatory of Music of Mexico and composition at the Taller de Composición of the Institute of Fine Arts of Mexico with such composers as Joaquín Gutiérrez Heras, Hector Quintanar, and Federico Ibarra. He also studied in Paris privately with Jacques Castérède, and at the California Institute of the Arts with Morton Subotnick, Stephen Mosko, Mel Powell, and James Newton.

The composer writes:

The idea of writing the Danzón No. 2 originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the danzón, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City. From these experiences onward, I started to learn the danzón’s rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina and his Danzonera Orchestra. I was fascinated and I started to understand that the apparent lightness of the danzón is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the state of Veracruz and in the dance parlors of Mexico City.

The Danzón No. 2 is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular music. Danzón No. 2 was written on a commission by the Department of Musical Activities at Mexico’s National Autonomous University and is dedicated to my daughter Lily.

**Resting in the Peace of His Hands - John Wesley Gibson**

Mr. Gibson holds degrees in theory, composition, and musicology from Texas Tech University, West Texas State, and the University of North
Texas. Gibson studied composition with Mary Jane Van Appledorn, Mary Snow, Merrill Ellis, William Latham, Larry Austin, and Martin Mailman.

John Gibson’s composition is based on a relief sculpture of the same title by German artist Kaethe Kollwitz (1867–1945). Kollwitz was a significant German artist who witnessed a great deal of suffering in her lifetime. Her husband, a physician, was assigned to care for the indigent, and they were forced to deal with the loss of their own son Peter in World War I and their grandson Peter Jr. in World War II. These situations all had a profound effect on her work. The expression of suffering in her work earned her respect among German artists and enemies within the Nazi government.

*Resting in the Peace of His Hands* is a significant work for Kollwitz as it was intended to express “the feeling of utter peace” while most of her work was designed to express torment. The phrase “Resting in the Peace of His Hands” is a quote from Goethe, and she intended that it be the central element of her family tombstone.

**Kingfishers Catch Fire** - John Mackey

Mackey holds a Master of Music Degree from The Juilliard School and a Bachelor of Fine Arts Degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. Mr. Mackey particularly enjoys writing music for dance and for symphonic winds, and he has focused on those media for the past few years.

The composer writes:

A kingfisher is a bird with beautiful, brilliantly colored feathers that look in sunlight as if they are on fire. Kingfishers are extremely shy birds and are rarely seen, but when they are seen, they are undeniably beautiful.

The first movement, Following Falls and Falls of Rain, is suspended in tone, but with hope, depicting the kingfisher slowly emerging from its nest in the early morning stillness, just after a heavy rain storm. The second movement, Kingfishers Catch Fire," imagines the bird flying out into the sunlight.

The work features optional antiphonal trumpets placed behind the audience. The trumpet solo in the first movement is played from the back of the hall, and the trumpet flourishes in the second movement are played by the antiphonal trumpet choir. You may catch the reference to Stravinsky's *Firebird* at the end of the piece.
**Olympic Fanfare and Theme** - John Williams

Born just one month shy of the death of John Philip Sousa, the son of a jazz drummer, Williams studied piano and composition at the University of California at Los Angeles and The Juilliard School in New York City. By the time he was in his late twenties, Williams was an active jazz and studio pianist and began composing music for television and films. In 1974 he met an ambitious young director named Steven Spielberg, and the two forged a friendship that would prove to be one of the most successful partnerships in the history of filmmaking. That year, the pair worked together on a film called *Sugarland Express* starring Goldie Hawn and a year later teamed up again for *Jaws*. It wasn’t long before Williams’ music garnered international attention unlike any American composer since Sousa.

Williams is a five-time winner of the Academy Award. He has also won four Golden Globe Awards, seven BAFTA Awards and 21 Grammy Awards. With 45 Academy Award nominations, Williams is, together with composer Alfred Newman, the second most nominated individual after Walt Disney. He was inducted into the Hollywood Bowl Hall of Fame in 2000, and was a recipient of the Kennedy Center Honors in 2004.

*Olympic Fanfare and Theme* was composed for the 1984 Olympic Games, which were held in Los Angeles. In 1996, an alternate version of *Olympic Fanfare and Theme* was released on the album *Summon the Heroes* for the Atlanta Olympic Games. In this arrangement, the first part of the piece was replaced with Arnaud's *Bugler's Dream*. *Olympic Fanfare and Theme* was awarded a Grammy in 1985.
Joe Johnson, Conductor

**Eb Cornet**

Douglas Lindsey

**Trombone**

Gil Estes
Jennifer Mitchell
Casey Thomas

**Bb Cornet**

Ryan Moser
Alex Rodiek
Mark Mashburn
Charles Calloway
Jon Klausman
Peter Bentz
Bryan Kershner
Kyle Shiflett
Andrew Olsen
Reid Lyons

**Euphonium**

Vincent Rose
Andrew Geocaris

**Eb Tuba**

Corey Sherman
Jerry McEver

**Flugelhorn**

William H. Southwood, Jr.

**Bb Tuba**

Josh Cutchin
Stephen Turner

**Eb Tenor Horn**

Joshua Crook
Andrew Baillie
Tom Day

**Percussion**

Kevin Scales
Katie Brubaker
Christopher Bowers

**Baritone**

Robert Brozowski
Robert Rickles
About the Georgia Brass Band

The Georgia Brass Band was founded in 1999 and has become an integral part of the thriving Atlanta musical community. The band is comprised of leading freelance and accomplished amateur musicians, all of whom volunteer their time and talents. The GBB is a British-style brass band and is modelled after the great bands from the UK which have thrived for nearly two hundred years. The band has performed at concert halls, churches, schools, and colleges throughout the state of Georgia, as well as in Alabama, Kentucky, Tennessee, North Carolina, Indiana, Massachusetts, and Vermont. The band has been featured at many notable festivals and clinics including the International Euphonium and Tuba Festival, the Atlanta Trumpet Festival, the Trumpet Festival of the Southeast, the International Trumpet Guild Conference, the United States Army Tuba/Euphonium Conference, the International Trombone Festival, the Southeast Regional Tuba/Euphonium Conference, the Deep South Brass Band Festival, Kennesaw State University’s Brass Blast, the Great American Brass Band Festival and the Georgia Music Educators Association Conference. The band has released two commercial recordings and several of the band’s live concert performances have aired on WABE-FM’s Atlanta Music Scene. The band is a member of the North American Brass Band Association and has earned first place finishes in two divisions at the annual NABBA Championships.

Many of the world’s leading brass soloists have performed with the Georgia Brass Band. Band programs have featured the talents of Scott Hartman, Patrick Sheridan, David Zerkel, Thomas Ruedi, Jukka Myllys, Christopher Martin, David Childs, Demondrae Thurman, Vincent DiMartino, Thomas Hooten, Richard Marshall, Colin Williams, Tormod Flaten, Matthew van Emmerick, Chris Gekker, Ingrid Jensen, Allan Dean, Brett Baker, Megumi Kanda, Charles Vernon, Mike Roylance, Steven Mead, Allen Vizzutti, Jim Pugh and Philip Smith. The band has been coached by noted composer Eric Ewazen and premiered the brass band version of his Symphony for Brass. The band has also premiered works written for it by composers Stephen Bulla and David Marlatt.

Plans are underway for Georgia Brass Band’s twentieth anniversary next season and include performances at the University of Georgia, the Trumpet Festival of the Southeast (with soloist Rex Richardson), and the NABBA Championships in Fort Wayne, IN. More dates will be announced soon and we invite you to keep up with the band via our Facebook page and at georgiabrassband.com.
Joe Johnson has served as the Music Director of the Georgia Brass Band since 1999. A native of the Boston area, he studied close to home and earned degrees in trumpet performance and music education from Boston University. While there he was a trumpet student of Roger Voisin and Tim Morrison and regularly participated in masterclasses and coaching sessions with members of the Empire Brass and the Boston Symphony Orchestra. His performance credits include the Boston Civic Symphony, MIT Symphony, Harvard-Radcliffe Orchestra, Newton Symphony, Commonwealth Brass, Boston Bach Society Orchestra, Tom Nutile Big Band, Georgia Philharmonia, Georgia Sinfonia, DeKalb Symphony, Macon Symphony, and Orchestra Atlanta. Joe has performed at festivals as diverse as the Tanglewood Festival and the Great American Brass Band Festival and in concert halls ranging from Boston’s Symphony Hall to London’s Royal Albert Hall. He has been active in brass banding for over forty years as both a cornetist and conductor. In recent years Joe has been a regular clinician with the US Army Band at Fort Benning and at Columbus State University. He previously served on the board of directors of the North American Brass Band Association and is a recipient of the Citation of Excellence from the National Band Association. Joe lives in Lilburn with his wife, Sharon, and teenage son, Samuel.
Dr. David Kehler, Music Director and Conductor
Chris Shumick and Tyler Ehrlich, Associate Conductors

**Flute/Piccolo**
- Ron Breakstone.......................... Executive
- *Gary Cosler......................... Computer Programmer
- Michael Jahl......................... Quality Assurance Engineer
- Ryan LeQuier......................... Band Director
- David Stoutamire..................... Engineer
- Keith Welch......................... Healthcare Data Integration

**Clarinet**
- Sherylanne Branning.............. Music Teacher/Mom
- *Laurie Corbin ....................... Accountant
- Ralph Cromer......................... Retired
- Tara Glaspey......................... Musician
- Christine Kujawski.............. Volunteer
- Chris Morse ......................... Engineering Manager
- John Parsons ......................... Pilot
- Tom Rocca............................. Retired
- Sheila Sternberg.................... Private Music Teacher
- Crisanne Triplett........... Photographer & Jewelry Designer
- Tim Zehr......................... Software Developer

**E flat Clarinet**
- Ed Connell............................. Business Systems Analyst

**Bass Clarinet**
- Heidi Erwood......................... Data Analyst
- Steve McKenna....................... Banker

**ContraBass Clarinet**
- Steve McKenna.............................. Banker

**Oboe**
- *Allison Marx ......................... Senior Data Analyst
- Stephanie Mason ............. Payment Processor/Cashier

**English Horn**
- Carl Deal................. Speech-Language Pathologist

**Bassoon**
- Carl Deal......................... Speech-Language Pathologist
- *John Lenahan............... Instructional Designer
- Vicki Smith......................... Retired Educator

**Alto Sax**
- *Lanny Gilbert........ Enterprise Software Architect
- JouWeon Kim........................ Managing Director

**Tenor Sax**
- Ryan Murphy......................... Music Teacher

**Baritone Sax**
- Doug Brown......................... Retired Sales Manager

**Trumpet**
- **Laurie Anderson .............. Retired Flight Instructor
- Les Hammond...................... Retired Attorney
- Jordan Keegan......................... Musicologist
- Geoff Randolph....................... Manager

**French Horn**
- *Joe Flanders ............. Business Owner/Education
- Larry Gareau....................... Retired
- Loren Haefer..................... Musician/Private Instructor
- Chick Herman...................... Retired Band Director
- Chris Norris................... Communications Specialist
- Bernie Tuvlin.............. Retired Dir. Marketing & Sales

**Euphonium**
- Dr. William Allgood........ Audio Engineer/Producer
- Chris Shumick......................... Music Educator
- Connor Sullivan..................... Student

**Tuba**
- Howard Levine.................. Tutor for Eye Level
- Melinda Mason..................... Band Director
- *Ray Thomson...................... Consulting Engineer
- Matt Verbiscer....................... Civil Engineer

**Percussion**
- Warren Abrahams................ Retired Health Inspector
- Josh Bouland......................... Student-KSU
- *Dr. Marja Kemer.................. College Professor
- Randi Laak............................ Corporate Trainer
- Michael Makrides................ Music Ed Student-KSU
- Harvey Warner..................... Retired
- Brandon Worley..................... Band Director

**Piano**
- Connor Sullivan..................... Student

**Double Bass**
- Gloria Allgood......................... Musician

*Section Leader
**Acting Section Leader
About the Atlanta Wind Symphony

In 1979, a dedicated group of musicians gathered to form a band designed to provide a glimpse of the arts to the community. They were first known as The North Fulton Community Band, but later evolved into the Atlanta Wind Symphony. Over the past 39 years, this group has become internationally respected for its musical excellence, contribution to music education, and service to the community.

Since its inception, the AWS has performed for television, charity benefits, state officials, and presidents in a wide variety of venues, from outdoor parks and civic celebrations to Carnegie Hall. Comprised of more than 60 adult musicians ranging in experience from some of Atlanta’s finest professional musicians and composers to hobbyists, this group commits to delivering extraordinary performances.

The AWS Board of Directors
Dr. David Kehler, Music Director and Conductor
Chris Shumick and Tyler Ehrlich, Associate Conductors

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The Atlanta Wind Symphony gratefully acknowledges the contributions of many members and friends for today’s performance and ongoing administration:

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Encore  J. Franklin Burns, P.C., John Parsons

Ovation  Steve and Laurie Anderson, David Kehler

Concerto  Gary Cosler, Ann & Michael Jahl, John Lenahan, John R. Zimmerman


Etude  Warren Abrahams, Greg Barrett, Laurie Corbin, Ralph Cromer, Christine & Edward Kujawski, David Lamm, Allison Marx, Jewel Milam, Carol Reed, Tom Rocca, Matt Verbiscer, Keith Welch, Tim Zehr

A non-profit 501(c)(3) corporation, the AWS relies on grants and gifts from individuals, foundations, and corporations.

In order to expand our reach into the community, we are providing access to our Master Series Concerts at no cost to our patrons. At the same time we are reaching out to our community for financial support. We wish to acknowledge all of the individuals and organizations that provide support either through donations or services on our web site (www.AtlantaWindSymphony.org), at our performances, and in our program material. Of course, we will respect the wishes of anyone who would like to remain anonymous.

Contributions are entirely voluntary and tax deductible and are suggested for the following levels:

Encore  Annual contribution of $1000 or more
Ovation  Annual contribution of $500 or more
Concerto  Annual contribution of $250 or more
Cadenza  Annual contribution of $100 or more
Etude  Annual contribution of $50 or more

Please visit our information table in the lobby for more information.

Donations can be mailed to:
Atlanta Wind Symphony, P.O. Box 768672, Roswell, GA 30076
2017-2018 serves as David Kehler’s first season as Music Director and Conductor of the Atlanta Wind Symphony. He is excited to embark on this new musical adventure and is thrilled creating this exciting 2017-2018 concert season. David comes to this organization with a wealth of professional and academic conducting experience and has conducted ensembles throughout the United States, Europe and China.

From 2001-2009, David 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.

David Kehler currently serves 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 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.

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.

Tyler Ehrlich is the Associate Director of Bands at Centennial High School, where he is involved in instruction and administration of the concert bands, marching band, chamber ensembles, and music technology. In addition to his responsibilities at Centennial, Mr. Ehrlich also serves as Associate Conductor of the Atlanta Wind Symphony.

Prior to joining the faculty at Centennial, Ehrlich completed his Master of Music Degree in Conducting from The University of Georgia. Additionally, he holds a Bachelor of Arts Degree summa cum laude from Cornell University, where his studies concentrated in music and computer science. While at Cornell, Ehrlich served as the teaching assistant for the Cornell Wind Ensembles, and directed pit orchestras for Ithaca’s largest student musical theater organization, The Melodramatics Theatre Company.

Funded by research grants from the Consortium of College and University Media Centers and UGA’s Ideas for Creative Exploration Lab, Mr. Ehrlich has worked with Dr. Cynthia Johnston Turner to bring their ideas involving conducting technology to fruition. They have presented their research at several of the largest band conferences in the world: The College Band Directors National Association National Conference, The World Association of Symphonic Bands and Ensembles International Conference, and The Midwest Band and Orchestra Clinic. Work that he has completed has been published in The Verge and USA Today.
The Atlanta Wind Symphony and RUMC Choir presents:  
**Roswell Patriotic Celebration**  
Friday, June 29, 2018 - 7:30 PM  
and Sunday, July 1, 2018 - 3:00 PM  
Roswell United Methodist Church

The 100-voice RUMC Sanctuary Choir and Atlanta Wind Symphony join forces to raise this inspiring musical tribute to our great nation, honoring her heritage of freedom and the men and women who serve in the Armed Forces.

We want to hear from you! Please send an e-mail to our Music Director with comments and feedback on any performance to  
**musicdirector@AtlantaWindSymphony.org**

For 24-hour AWS information, including upcoming performances, visit us online at [www.AtlantaWindSymphony.org](http://www.AtlantaWindSymphony.org)

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