Kennesaw State University Wind Ensemble

presents

"PREMIERES!"

David T. Kehler, conductor
Debra Traficante, guest conductor
Roger Zare, featured guest composer

RON NELSON (b. 1929)
Rocky Point Holiday (1969)
Debra Traficante, guest conductor

ROGER ZARE (b. 1985)
Tangents (2015) (*World Premiere)

ROBERT SPITALL (b. 1963)
Consort for Ten Winds (2005)
   I. Jeux
   II. Aubade
   III. Sautereau

Intermission

ANDREW BOSS (b. 1988)
Tetelestai - A Symphony for Wind Ensemble (2014) (*Georgia Premiere)
   I. Homage
   II. Toccata
   III. Interlude and Finale
Rocky Point Holiday | Ron Nelson

Ron Nelson received his Bachelor of Music degree in 1952, the Master’s degree in 1953, and the Doctor of Musical Arts degree in 1956, all from the Eastman School of Music at the University of Rochester. He also studied in France at the Ecole Normale de Musique and at the Paris Conservatory under a Fulbright Grant in 1955. Dr. Nelson joined the Brown University faculty the following year, and taught there until his retirement in 1993. In 1991, Dr. Nelson was awarded the Acuff Chair of Excellence in the Creative Arts, the first musician to hold the chair. In 1993, his Passacaglia (Homage on B-A-C-H) made history by winning all three major wind band compositions – the National Association Prize, the American Bandmasters Association Ostwald Prize and the Sudler International Prize. He was awarded the Medal of Honor of the John Philip Sousa Foundation in Washington, DC, in 1994. In 2006, he was awarded an honorary doctorate from Oklahoma City University.

Rocky Point Holiday was a commission from Frank Bencriscutto and the University of Minnesota band for a tour of Russia. It was composed between 1968 and 1969. Bencriscutto had heard Nelson’s orchestral work Savannah River Holiday and decided he wanted something virtuosic to take with him on the Russian tour. When asked about the limitations of the band, Bencriscutto told him there were none. "I'm going to write a tremendously difficult piece," Nelson warned him. "That's fine," replied Bencriscutto, and thus Rocky Point Holiday was born. Nelson says, "This was a pivotal moment in my notion of wind ensemble scoring, in which I focused on orchestrating in an extremely transparent way."

The bulk of the work of this composition occurred while Nelson was on vacation in Rhode Island, and the piece is tribute to the then over 100 year-old amusement park in Warwick, Rhode Island, called Rocky Point.

Tangents | Roger Zare

The composer writes:

A tangent line is a line that touches another at only one point without intersecting. In this work, I envisioned the musical lines interacting in this way, quickly flowing up and down and bouncing off of each other. This is clearest at the onset of the piece, with high percussion and winds swooping down and passing their line to the saxophones. After some more back and forth interplay between these musical lines, a flowing melody is revealed.
As this melody is revisited and developed through the course of the work, the rush of 16th notes seldom wavers, and each iteration becomes larger and more grandiose, until its triumphant ending.

**Consort for 10 Winds | Robert Spittal**

The music of composer-conductor Robert Spittal (born 1963 in Cleveland, Ohio) has been described as "original," "inventive and witty," "intelligent" and "full of musicality." His music is published by Boosey & Hawkes, Maestro and Fox Music and Shaba Road Music. Robert's works for wind band and chamber ensembles have won favor with professional, university and amateur ensembles in the U.S. and abroad, especially after four wind pieces were published by Boosey & Hawkes Co. in their prestigious *Windependence* series in 2005. His many other works (published by Maestro and Fox Music and Shaba Road Music) cover a range of musical forms, including saxophone quartet, wind quintet, brass quintet, brass choirs and string ensemble.

Robert Spittal's music frequently combines sophisticated art music forms and techniques with a non-patronizing sensitivity toward audience accessibility. This duality - the musician's concern for aesthetic sophistication and artistic integrity, and for communicating more openly and directly to a listener - has been developing since Robert's teens, when he was both a serious flute student in the Cleveland Institute of Music's Prep progam, and a free-lance saxophonist in horn sections of jazz, R&B and other dance bands on the city's west side.

Robert Spittal first developed an interest in wind music at Ohio State University, where he performed piccolo and flute in the ensembles of, and later studied conducting with, Craig Kirchhoff. He later studied with Michael Haithcock at Baylor University, and with Eugene Corporon at the Cincinnati College-Conservatory of Music, where he received the Doctor of Musical Arts degree in 1995. He also studied conducting with H. Robert Reynolds, Frank Battisti, and Gary Sousa.

Today, he is a professor of music at Gonzaga University in Spokane, WA, where he began and continues to lead the University Wind Symphony and Chamber Winds program. He served as Chair of the Department of Music from 2000-2007.

The composer writes:

Each movement of *Consort* acknowledges "Les Grandes Hautboise," the court wind band of France's great "Sun King," Louis XIV. This court was seen throughout Europe as the most resplendent of its time, and the
The presence of a court wind band there encouraged other courts in Europe to imitate and establish their own wind bands. This system of patronage continued to develop through the classical era, mostly in Germany, Austria and Czechoslovakia, resulting in notable wind ensemble pieces by composers such as Mozart, Haydn and Beethoven. Despite the decline of court music in the early 19th century, 19th and 20th-century composers, most notably Dvořák, Strauss and Stravinsky, continued to pay homage to the harmonie tradition.

Consort is this composer’s attempt to pay homage to the origins of that tradition. The outer movements Jeux (games) and Sautereau (a French saltarello) are whimsical, lively dances which reflect the frivolities and excesses of the court. They also refer to the importance of dance at the French court. The court’s composer, and founder of "Les Grandes Hautboise," Jean-Baptiste Lully, established France’s first ballet academy during his tenure. The middle movement Aubade (morning song) is more intimate, lyrical, and influenced by the imitative styles of vocal music of the period.

All musical materials in this work are original, and not based on any specific pieces of that period. Rather, this is contemporary music that acknowledges the prevailing influences of music from an earlier time.

Tetelestai | 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 pursuing 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 performances by the nation’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 throughout 2015-16 include its College Band Directors National Association premiere in February 2016 at the Southern Division Conference in Charleston by the Kennesaw State Wind Ensemble and its Australian National Band and Orchestra Conference premiere in September 2016 by the Sydney Conservatory Wind Ensemble. He will have his debut with the Dallas Winds in February 2016 in the Meyerson Hall with his new Fanfare
for Brass, Winds, and Percussion. His *Divertimento for Piano and Saxophone Quartet* received its North American Saxophone Alliance (NASA) premiere by the Resurgence Quartet and the composer in February 2015. Mr. Boss has recently 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. He is currently writing an orchestral work for a commission with UT’s symphony orchestra.

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. He also served as the program director for the New Music Conflagration (NMC) for their first concert series in 2013-14.

In addition to composing, Mr. Boss is active as a pianist, conductor and educator. As a pianist, Mr. Boss performs regularly both as a soloist and an accompanist, often but not limited to his own music. As a conductor, and as the selected winning composer, Mr. Boss directed his own composition, *Aftershock*, with the Peabody Preparatory Wind Orchestra on May, 2013. He also directed the world premiere of Elizabeth Baker’s *Cosmic Dreams* in July 2014. As an educator, he currently devotes his time in teaching freshman music theory classes as an Assistant Instructor as well as private studies in theory and composition.

The composer writes:

*Tetelestai* – Greek for "It is finished" – is supposedly the last word that Yahashua, the man Christians praise as Jesus Christ, spoke among the people of Jerusalem before his death. The nature of this word – in the perfect indicative mood of its verbal form *teleō* – suggests having completed an action that is both irreversible and infinite. Within the context Yahashua used, it meant that he perfectly fulfilled the demands of the Mosaic Law on behalf of his people, and that he took the punishment his people deserved and placed it onto his own shoulders by his death. The biblical account of the resurrection adds a rich meaning to the word *tetelestai*, that which not even death can undo what has been completed.
Throughout this symphony, I attempted to capture images of how I interpret these series of biblical events. This is not a programmatic work because I am not retelling the story of this account. Rather, I am portraying images based on how this story makes me feel. The main body of the 1st movement portrays images of betrayal, despair, suffering and death – which are how I interpret the crucifixion. This movement begins and ends with a linear theme in the horn representing a promise waiting to be fulfilled, which returns intimately later in the piece. The 2nd movement portrays images of conflict between two opposing forces, such as life vs. death or dark vs. light. This is how I interpret the war between heaven and sin since "in the beginning" up through Yahashua’s death. The 3rd movement is subdivided into two separate sections; it begins with a short Interlude, followed by the Finale. The Finale begins in a reflective mood and slowly intensifies toward a climactic conclusion that portrays images of victory and rebirth – which is how I interpret the resurrection.

Because the music of this symphony portrays images rather than adhering to a strict narrative, it allows for a different interpretation of these images from each listener as he or she engages in a unique aural experience as the music unfolds. The listener brings forth their own life experiences and beliefs as to how they relate to the music that they are hearing, and how each listener relates to these images is based on those experiences or beliefs – whether it is suffering through the loss of a dear friend or loved one, which relates to the images associated in the 1st movement; personal obstacles or battles, relating to the 2nd movement; or a personal rebirth and reawakening, relating to the Finale.

This work was written for Jerry Junkin to be performed by the University of Texas (UT) Wind Ensemble in November 23, 2014, and I have dedicated the piece to him and all the performers within this ensemble. It was written in loving memory of the recent death of the former beloved UT band director, Vincent R. DiNino, whose immense contributions will never be forgotten. A small en memoriam was also incorporated as a passing theme in the 3rd movement to my dear friend Dmitry Volkov, a brilliant young cellist who recently died at 26 of heart failure.
wind ensemble personnel

(Listed alphabetically to emphasize importance of each part)

**FLUTE (Piccolo)**
Madison Hall, Kennesaw
Sara Knapp, McDonough
Amanda Macon, Winnsboro
Brittany Pietsch, Marietta
Melissa Rolon, Lawrenceville
Catherine Rothery, Kennesaw
Corinne Veale, Augusta

**HORN**
David Anders, Kennesaw
Kristen Arvold, Cleveland
Nate Bedgood, Suwanee
Hannah Evans, Alpharetta
Dennis Korwek, Powder Springs
Will Sewell, Albany
Will Worthan, Acworth

**OBOE (English Horn)**
Elise Conti, Fayetteville
Savannah English, Fayetteville
Rachel Rabeneck, Pittsburgh, PA

**BASSOON (Contrabassoon)**
Shelby Jones, Newnan
Andrew Niehoff, McDonough
Dustin Price, Senoia

**CLARINET**
(Eb, Bb, Bass, Contra Bass)
Jonathan Itkin, Marietta
Kristen Jackson, Dallas
Alyssa Jones, Marietta
Crystal Maldonado, Kennesaw
Sajal Patel, Acworth
Mudussir Quraishi, Acworth
Sarah Seippel, Roswell
Edie Sinclair, Leesburg
Ryan Tang, Marietta

**TRUMPET**
Brandon Austin, Conyers
Jesse Baker, Dallas
Mark Fucito, Kennesaw
Jacob Greifinger, Marietta
Jon Klausman, Marietta
RaSheed Lemon, Richmond
Jeremy Perkins, Bainbridge
Ben Schiele, Fairfield, OH
Will Woods, Marietta

**TROMBONE (Tenor, Bass)**
George Blevins, Marietta
Sam Boeger, Acworth
Michael DeSousa, Milton
Travis Longenberger, Rincon
Andrew Pendleton, Barboursville
Devin Witt, Douglasville

**EUPHONIUM**
Tyler Hicks, Cave Spring
Connor Sullivan, Adairsville

**SAXOPHONE**
(Soprano, Alto, Tenor, Baritone)
Nicolas Chambers, Brennan
Nathan Hollis, Acworth
Josh Inglis, Marietta
Brittany Jarrard, Dudley
Mason Upshaw, Marietta

**TUBA**
Kadeem Chambers, Decatur
Kyle Loughman, Lilburn
**PERCUSSION**
- Michael Berry, Cumming
- Josh Bouland, Marietta
- Joe Donohue, Cumming
- Mitch Gillis, Kennesaw
- Lane Hunter, Marietta
- Caty Mae Loomis, Marietta
- Michael Ollman, Woodstock
- Mary Madison Jones, Marietta
- Selena Sanchez, Marietta
- Eric Ramos, Kennesaw
- Cooper Sewell, Marietta

**STRING BASS**
- Daniel Kim, Duluth

**PIANO**
- Stephanie Ng, Smyrna
- Soy Sheehan, Canton

**HARP**
- Amanda Melton, Kennesaw

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 new works by Steven Bryant, Paul Dooley, Michael Markowski, Joel Puckett, James Stephenson, Christopher Theofanidis, and Pulitzer Prize winner Joseph Schwantner. In addition, leading composers including Kamran Ince, Chen Yi, and Pulitzer Prize winners David Lang and Joseph Schwantner, have visited and worked directly with the KSU Wind Ensemble and its students.

In 2012, the KSU Wind Ensemble hosted and was featured at the Southern Division College Band Directors / National Band Association Conference, and in
2016 will again be featured at the CBDNA Conference at the beautifully remodeled Gaillard Concert Hall in Charleston, South Carolina. In 2013, the KSU Wind Ensemble was the Winner of the American Prize for best wind ensemble/concert band performance in the United States, and in 2015, will be releasing its first professional recording on the Centaur label featuring the music of Chen Yi.

Because of KSU’s continued partnerships 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).

ksu bands

Dr. David T. Kehler, Director of Bands and Professor of Music  
Dr. Debra Traficante, Associate Director of Bands, Director of Athletic Bands, Assistant Professor of Music  
Mr. Cory Meals, Assistant Director of Bands, Assistant Professor of Music Education  
Mrs. Kimberly Beckham, 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 four major ensembles with over 450 participating students, the KSU Bands have become one of the largest programs in the Southeastern United States. 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. These ensembles include the KSU Wind Ensemble, KSU Concert Band, KSU Basketball Band and "The Marching Owls."

biographies

Guest Composer

Roger Zare has been praised for his "enviable grasp of orchestration" (New York Times) and for writing music with "formal clarity and an alluringly mercurial surface." He was born in Sarasota, FL, and has written for a wide variety of ensembles, from solo instruments to full orchestra. Often inspired by science, mathematics, literature, and mythology, his colorfully descriptive and energetic works have been performed in five continents by such ensembles as the American Composers Orchestra, the Minnesota Orchestra, the Sarasota
Orchestra, the Australian-based Trio Anima Mundi, the Donald Sinta Quartet, and the New York Youth Symphony. An award winning composer, Zare has received the ASCAP Nissim Prize, three BMI Student Composer Awards, an ASCAP Morton Gould award, a New York Youth Symphony First Music Commission, the 2008 American Composers Orchestra Underwood Commission, a 2010 Charles Ives Scholarship from the American Academy of Arts and Letters, a Copland House Residency Award, and many other honors. An active pianist, Zare performed his chamber work, *Geometries*, with Cho-Liang Lin, Jian Wang, and Burt Hara at the 2014 Hong Kong International Chamber Music Festival. He has been composer in residence at the Chesapeake Chamber Music Festival, the Salt Bay Chamber Music Festival, the Chamber Music Festival of Lexington and currently serves with the SONAR new music ensemble.

Zare holds a DMA (2012) from the University of Michigan, where he studied with Michael Daugherty, Paul Schoenfield, Bright Sheng, and Kristin Kuster. He holds degrees from the Peabody Conservatory (MM 2009) and the University of Southern California (BM 2007). His previous teachers include Christopher Theofanidis, Derek Bermel, David Smooke, Donald Crockett, Tamar Diesendruck, Fredrick Lesemann and Morten Lauridsen.

**Associate Director of Bands | Director of Athletic Bands**

Debra Traficante serves as Kennesaw State University’s Associate Director of Bands/Director of Athletic Bands. In this position, Dr. Traficante guides and directs all aspects of the KSU Marching Band, "The Marching Owls," as well as the KSU Basketball Pep Band. Professor Traficante also serves as the Conductor of the KSU Concert Band, teaches beginning instrumental conducting, wind band literature, and marching band technique courses while also advising Music Education students.

Dr. Traficante formerly served as Assistant Professor of Music/Assistant Director of University Bands at the University of Oklahoma where she conducted the
Symphony Band, directed the "Pride of Oklahoma" Marching Band, taught conducting lessons to graduate and undergraduate students, taught graduate wind literature courses, served as the lead teacher for the undergraduate conducting and methods course, and oversaw music education students. She also served as the School of Music: Music Minor advisor, Honors College Music Coordinator, faculty sponsor for Sigma Alpha Iota, and faculty sponsor for the Delta Chapters of Kappa Kappa Psi and Tau Beta Sigma.

Professor Traficante earned her Bachelor of Music in Music Education, cum laude, from the University of Florida (Gainesville, FL), a Master of Music degree in Wind Band Conducting from the University of Florida, and earned a Fellowship to pursue a Doctor of Musical Arts in Wind Band Conducting degree from the University of Oklahoma (Norman, OK). She served as Director of Bands for five years at New Smyrna Beach High School, Florida, and Assistant Director of Bands for two years at Buchholz High School, Florida.

Dr. Traficante frequently judges, guest conducts, and clinics ensembles across the United States, and conducted at the International World Association for Symphonic Bands and Ensembles Conference in Singapore in 2005.

Professor Traficante is the immediate past National Vice President of Professional Relations for Tau Beta Sigma, and an Honorary Member of the Delta Chapters, Alpha Eta Chapter and Beta Xi Chapter of the Kappa Kappa Psi National Band Fraternity and Tau Beta Sigma National Band Sorority. Additionally, she was honored in 2010 as a Distinguished Member in Sigma Alpha Iota and has been awarded the Martha Starke Memorial Scholarship for Women Conductors.

Professor of Music | Director of Bands

David T. Kehler has served as Director of Bands and Professor of Music at Kennesaw State University since 2009. At KSU, 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 American Prize for best university wind ensemble/concert band recording in 2013. In 2015, the KSU Wind Ensemble releases its first professional recording under the Centaur recording label. In addition to his ensemble responsibilities, Dr. Kehler teaches courses in instrumental conducting, wind literature and symphonic repertoire.

Previously, David Kehler served The University of Texas at Austin as a Graduate Conducting Associate receiving a Doctor of Musical Arts degree. 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.

Dr. Kehler received his Bachelor of Music and Master of Music degrees from Michigan State University. Professor Kehler is an active conductor and clinician throughout the United States, and has memberships in many musical organizations including CBDNA, NBA, NAfME, Phi Beta Mu, GMEA and others.
Welcome to our campus! The School of Music is an exciting place to live, learn and work. Housed in the College of the Arts, the School is infused with masterfully skilled and dedicated performing teachers who care deeply about their profession, our programs, our community and every student involved in music and the arts. Our facilities are aesthetically functional and well equipped, our professional staff first-class, and our motivation perfect; to prepare students to be accomplished, creative arts leaders - diversely trained, acutely challenged and well-practiced to ensure employability and empowerment to take the 21st-century music world by storm.

Our students come to us from the leading musical arts and honors organizations from across the southeast, and as a School of Music, we are dedicated to the purpose of furthering the arts and cultural offerings of our region and beyond.

Please take the time to meet our faculty, students and staff. Interact with them, talk shop with them - their enthusiasm is contagious whether on or off the stage. I look forward to a long and rewarding relationship, and with your involvement as an audience member and patron, there are no limits to what we can become. If we can be of assistance to you, simply ask.

Stephen W. Plate, DMA
Director, School of Music
Kennesaw State University

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