



# Kennesaw State University

## Wind Ensemble

featuring Elizabeth Koch-Tiscione, oboe

SERGEI PROKOFIEV (1891-1953)

**March, opus 99**

transcribed by Paul Yoder (1944/1946)

ARNOLD SCHOENBERG (1874-1951)

**Theme and Variations, opus 43a (1943)**

NIKOLAI RIMSKY-KORSAKOV (1844-1908)

**Variations on a Theme of Glinka (1878)**

Elizabeth Koch-Tiscione, oboe

Intermission

VINCENT PERSICETTI (1915-1987)

**Psalm for Band, opus 53 (1952)**

LEONARD BERNSTEIN (1918-1990)

**Four Dances from West Side Story (1957)**

transcribed by Ian Polster

- I. Scherzo
- II. Mambo
- III. Cha-cha
- IV. Cool (Fugue)

# program notes

## **March, opus 99**

SERGEI PROKOFIEV

Sergei Sergeyevich Prokofiev (1891-1953) was a Russian composer, pianist and conductor who mastered numerous musical genres and is regarded as one of the major composers of the 20th century.

A graduate of the St Petersburg Conservatory, Prokofiev initially made his name as a composer-pianist, achieving notoriety with a series of ferociously dissonant and virtuosic works for his instrument and his first two piano concertos. Prokofiev's greatest interest, however, was opera, and he composed several works in that genre, including *The Gambler* and *The Fiery Angel*. Prokofiev's one relative success in that genre during his lifetime was *The Love for Three Oranges*, composed for Chicago Opera Association and subsequently performed over the following decade in Europe and Russia.

*Opus 99* is the most popular among the half-dozen or so marches for military band that Prokofiev wrote. It is festive and short, lasting two to three minutes, and its merriment never becomes bombastic, its prismatic colors never blindingly brilliant.

The main theme here is utterly memorable in its bouncing vigor and celebratory cheer. Prokofiev obviously felt it a worthwhile creation since he reused it in his opera *The Story of a Real Man*, *Op. 117* (1947-1948). If the outer sections of this B flat march are fleet and festive, the middle section can be characterized as relatively subdued in contrast, but without breaking the joyous mood. Prokofiev's robust scoring and deft instrumental balancing throughout enhance the march's effectiveness: this is not band music of blaring brass and pounding drums, but a composition both unashamedly merry and masterfully subtle. One of a group of patriotic compositions Prokofiev wrote in support of the Russian war effort, the work was premiered via a Moscow radio broadcast on April 30, 1944.

## **Theme and Variations, opus 43a**

ARNOLD SCHOENBERG

Arnold Schoenberg (1874-1951) began violin lessons when he was eight and almost immediately started composing, though he had no formal training until he was in his late teens. His first acknowledged works date from the turn of the century and include the string sextet *Verklärte Nacht*, as well as some songs, all showing influences from Brahms, Wagner and Wolf. In 1901-1903, he was in Berlin as a cabaret musician and teacher, and returned to Vienna and began taking private pupils such as Berg and Webern. His compositional style moved

in the direction of intensification of harmonic strangeness, formal complexity and contrapuntal density leading him further towards the evolution of the twelve-tone method. Gradually Schoenberg began writing longer instrumental structures in the 12-note serial method. In 1933, he left Berlin and moved to Paris. Later the same year, he arrived in the USA and settled in Los Angeles in 1934. It was there that he returned to tonal composition, while developing serialism. In 1936, he began teaching at UCLA and his output dwindled. After a heart attack in 1945, however, he gave up teaching and made some return to expressionism.

In 1943, Arnold Schoenberg composed *Theme and Variations, Op. 43a* after numerous requests for a wind band composition by his dear friend and president of G. Schirmer Music, Carl Engel. While not written in the composer's famed twelve-tone style, Schoenberg still believed *Opus 43a* to be of practical and artistic significance. In a 1944 letter to Fritz Reiner, the composer stated: "...this is not one of my main works, as everybody can see, because it is not a composition with twelve tones. It is one of those compositions which one writes in order to enjoy one's own virtuosity and, on the other hand, to give a certain group of music lovers - here it is the bands - something better to play. I can assure you - and I think I can prove it - technically this piece is a masterwork."

Although *Opus 43a* establishes itself clearly as a tonal work in g-minor, Schoenberg gives himself free reign to assert his mastery of the contrapuntal techniques developed in his prior twelve-tone compositions by utilizing variation form. Not only is the melody of the theme, heard in the first twenty-one measures, developed over the course of the work's seven variations, but background elements shift from structural scenery to predominance in the ensuing contrapuntal elaboration before the original theme reasserts itself in the climactic finale of the piece. By fracturing and passing around melody and other primary material, Schoenberg plays upon the coloristic strengths inherent in wind band instrumentation.

### **Variations on a Theme of Glinka** RIMSKY-KORSAKOV

Nikolai Andreyevich Rimsky-Korsakov (1844-1908) was a Russian composer, and a member of the group of composers known as "The Five." He was a master of orchestration. His best-known orchestral compositions - *Capriccio Espagnol*, the *Russian Easter Festival Overture*, and the symphonic suite *Scheherazade* are staples of the classical music repertoire, along with suites and excerpts from some of his 15 operas. For much of his life, Rimsky-Korsakov combined his composition and teaching with a career in the Russian military, at first as an officer in the Imperial Russian Navy, then as the civilian Inspector of Naval Bands. He wrote that he developed a passion for the ocean in childhood from reading books and hearing of his older brother's exploits in the navy.

Rimsky-Korsakov left a considerable body of original Russian nationalist compositions. While Rimsky-Korsakov's style was based on those of Glinka, Balakirev, Hector Berlioz, and Franz Liszt, he "transmitted this style directly to two generations of Russian composers" and influenced non-Russian composers including Maurice Ravel, Claude Debussy, Paul Dukas and Ottorino Respighi.

The second of three concertante works Rimsky-Korsakov wrote as Russia's Navy Bands, *Variations on a Theme of Glinka* is billed not as a concerto, but rather a set of variations. A short, ominous introduction through the bands lower regions give way to a hint of the main theme at the top of the ensemble, and the oboe quickly enters playing Glinka's melody, *Beautiful Maiden*, a lilting polonaise. Twelve very short variations follow with the soloist and band equally sharing the melody.

### **Psalm for Band, opus 53 (1952)**

VINCENT PERSICHETTI

Vincent Persichetti (1915-1987) was an American composer and began his musical life at a young age, first studying the piano, then the organ, double bass, tuba, theory, and composition. By the age of 11 he was paying for his own musical education and helping by performing professionally as an accompanist, radio staff pianist, church organist, and orchestra performer. At the age of 16 he was appointed choir director for the Arch Street Presbyterian Church in Philadelphia, a post he would hold for the next 20 years.

Starting at the age of 20, he was simultaneously head of the theory and composition departments at the Combs College, a conducting major with Fritz Reiner at the Curtis Institute, and a piano major with Olga Samaroff at the Philadelphia Conservatory. He received a Diploma in Conducting from the Curtis Institute and graduate degrees from the Philadelphia Conservatory. In 1947, he joined the faculty of the Juilliard School of Music, and became the chairman of the Composition Department in 1963. Persichetti composed for nearly every musical medium, with more than 120 published works.

*Psalm for Band* is a work constructed from a single germinating harmonic idea. There are three distinct sections - a sustained chordal mood, a forward moving chorale, followed by a Paean culmination of the materials. Extensive use is made of separate choirs of instruments supported by thematic rhythms in the tenor and bass drums. As with many Persichetti works, *Psalm* is scored in a manner that maintains the integrity of instrumental families: woodwind, brass, and percussion sections are treated as separate choirs.

## Four Dances from West Side Story

LEONARD BERNSTEIN

Leonard Bernstein (1918-1990) was an American composer, pianist, and conductor. He was born to Russian immigrants and attended Boston Latin School, Harvard University, and the Curtis Institute of Music. He studied with composers Edward Burlingame Hill and Walter Piston, as well as conducting with Fritz Reiner. In the summers of 1940 and 1941, he studied conducting at Tanglewood with Serge Koussevitzky along with Frederick Fennell, Lukas Foss, and Walter Hendl. He became assistant conductor of the New York Philharmonic in 1943 and it was in this role he became famous by filling in last minute for Bruno Walter for a national broadcast on 14 November 1943. His successes led to numerous opportunities overseas, including being the first American to conduct at La Scala. In 1951, he became the head of conducting at Tanglewood and seven years later became Music Director of the New York Philharmonic (1958-1969). In this position he promoted new music, developed a series of Young People's Concerts, and recorded the symphonies of Mahler. His achievements included Kennedy Center Honor for Lifetime of Contributions to American Culture Through the Performing Arts, 11 Emmy Awards, election to the Academy of the American Academy and Institute of Arts and Letters, and the Lifetime Achievement Grammy Award from the National Academy of Recording Arts and Sciences.

*West Side Story*, a modern adaptation of Shakespeare's *Romeo and Juliet* that plays out in the New York slums, was called a "social music drama" by its creators, composer Bernstein, lyricist Stephen Sondheim, and choreographer Jerome Robbins. The musical added a whole new layer of meaning to the Bard's tale of tragic lovers with its portrayal of the rival gangs, the Jets (streetwise white New York teens) and the Sharks (tough Puerto Rican immigrants). Although social themes have always been a part of theater, *West Side Story* brought the idea of social consciousness to the American musical, leading the way for later works such as *Les Misérables* and *Rent*.

This arrangement transcribed for band by Ian Polster is in four movements; *Scherzo, Mambo, Cha-Cha and Cool (Fugue)*.

# about ksu 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, Michael Markowski, Joel Puckett, James Stephenson, Christopher Theofanidis, and an upcoming commission by Pulitzer Prize winner, Joseph Schwantner. In addition, leading composers including Chen Yi, and Pulitzer Prize winner David Lang have 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), and has garnered praise from leading composers including Jennifer Higdon, Karel Husa, David Lang, David Maslanka, Scott McAllister, and others. In 2012, the KSU Wind Ensemble was a featured ensemble and hosted the Southern Division College Band Directors / National Band Association Conference. In 2013, the KSU Wind Ensemble was the Winner for the American Prize for best wind ensemble/concert band performance in the United States.

## biographies

### **Elizabeth Koch Tiscione, oboe**

**E**lizabeth Koch-Tiscione joined the Atlanta Symphony Orchestra as Principal Oboe at the beginning of the 2007-08 season. She currently holds the George M. and Corrie Hoyt Brown Chair.

In addition to her responsibilities with the ASO, Mrs. Tiscione plays Principal Oboe at the Grand Teton Music Festival, Aspen Music Festival, Festival Mozaic, and is a member of the Atlanta Chamber Players. She has performed as a guest musician with the orchestras of San Francisco, Philadelphia, St. Louis, St. Paul, Baltimore, Rochester, Buffalo, and the Orpheus Chamber Orchestra. Solo engagements have included the World Youth Symphony Orchestra, Orpheus Chamber Orchestra, Atlanta Symphony, and Dekalb Symphony Orchestras. She has been featured on NPR's "From the Top", and has performed with many of the top chamber music festivals across the country, including the Chamber Music Society of Lincoln Center.

Mrs. Tiscione has a love for teaching, and is currently a faculty member at Kennesaw State University. She also has a small private studio in Atlanta.

A native of Hamburg, NY, Mrs. Tiscione began the oboe in the NY State public school system at age 9, and continued her studies at Interlochen Arts Academy with Daniel Stolper. She then went on to study with Richard Woodhams at the Curtis Institute of Music. Other teachers include Mark DuBois, J. Bud Roach, Pierre Roy, Robert Walters, and Eugene Izotov.

### **David T. Kehler, conductor**

**D**avid Kehler has served as Director of Bands and Associate Professor of Music at Kennesaw State University since 2009, where he oversees all aspects of the University's band program while serving as Music Director and Conductor of the KSU Wind Ensemble. During his short tenure, the KSU Wind Ensemble has been featured several times on 90.1 FM (WABE- Atlanta public radio), and has garnered praise from composers including Steven Bryant, Jennifer Higdon, Karel Husa, David Maslanka, Scott McAllister and Joel Puckett. Under professor Kehler's guidance, the KSU Wind Ensemble continues to lead in composer consortiums, which have included the creation of new works by Steven Bryant, Michael Markowski, Joel Puckett, James Stephenson, Christopher Theofanidis, and an upcoming commission by Pulitzer Prize winner, Joseph Schwantner. In 2012, Kennesaw State University hosted the Southern Division College Band Directors National Association/National Band Association Conference, and the KSU Wind Ensemble was a featured ensemble. Most recently, the KSU Wind Ensemble was awarded the *2013 American Prize* for Best Wind Ensemble/Concert Band Performance in the United States.

Previous teaching 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 and Master of Music degrees from Michigan State University and his Doctor of Musical Arts degree from The University of Texas at Austin. During his tenure in Texas, Dr. Kehler also served *America's Premier Windband*; The Dallas Wind Symphony as Associate Conductor. In addition, from 1999-2009, Dr. Kehler was Founder and Conductor of the GDYO Wind Symphony, an ensemble affiliated with the Greater Dallas Youth Orchestras, Inc. Serving as its music director for ten years, 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 the music conservatories of Shanghai, Xian, Beijing, and Hong Kong.

**David T. Kehler**, Director of Bands, Conductor Wind Ensemble

**Debra L. Traficante**, Associate Director of Bands, Conductor Concert Band

**J. David Collins**, Interim Assistant Director of Bands, Director Basketball Band

## wind ensemble personnel

(listed alphabetically to emphasize the importance of each part)

### **Flute / Piccolo**

Madison Hall, Kennesaw

Brittany Pietsch, Marietta

Aly Soriano, Kennesaw

Ida Spence, Dallas

Catherine Rothery, Kennesaw

Corinne Veale, Augusta

### **Trumpet**

Brandon Austin, Conyers

Jesse Baker, Dallas

Kristen Gravlee, Lilburn

Kyle Green, Cartersville

Jon Klausman, Marietta

Rasheed Lemon, Richmond, VA

### **Oboe / English Horn**

Emma Goodwin, Newnan

Alex Sifuentes, Lawrenceville

### **Trombone**

George Blevins, Marietta

Michael DeSousa, Milton

Joseph Poole, Marietta

Tony Wolcott, Marietta

Travis Longenberger, Rincon

### **Clarinet / Bass Clarinet**

Jonathan Itkin, Marietta

Alyssa Jones, Powder Springs

Mudussir Quraishi, Acworth

Crystal Maldonado, Kennesaw

Alana Rodgers, Marietta

Ryan Tang, Marietta

### **Euphonium**

Anthony Pirulis, Marietta

Stewart Yancey, Kennesaw

### **Bassoon / Contra Bassoon**

Shelby Jones, Newnan

Andrew Niehoff, McDonough

Dustin Price, Senoia

### **Tuba**

Kadeem Chambers, Decatur

Kyle Loughman, Lilburn

Melinda Mason, Atlanta

### **Saxophone**

Nicolas Chambers, Bremen

Jackson Swartzendruber, Cumming

Nathan Hollis, Flowery Branch

Muhsin Quraishi, Acworth

Mason Upshaw, Marietta

### **String Bass**

David Metrio, Suwanee

### **Horn**

David Anders, Kennesaw

Kristen Arvold, Cleveland

Nathan Bedgood, Kennesaw

Anna Rainwater, Williamson

Nicholas Watkins, Powder Springs

### **Percussion**

Joseph Donahue, Cumming

Mitch Gillis, Phoenix, AZ

Mary Madison Jones, Powder Springs

Levi Lyman, Kennesaw

Michael Ollman, Woodstock

Brooks Payne, Powder Springs

Selena Sanchez, Powder Springs



## School of Music Faculty and Staff

### Music Education

Judith Beale  
Janet Boner  
Kathleen Creasy  
John Culvahouse  
Charles Jackson  
Charles Laux  
Alison Mann  
Angela McKee  
Richard McKee  
Harry Price  
Terri Talley  
Amber Weldon-Stephens

### Music History & Appreciation

Drew Dolan  
Edward Eanes  
Kayleen Justus  
Dane Philipsen

### Music Theory, Composition & Technology

Kelly Francis  
Jennifer Mitchell  
Laurence Sherr  
Benjamin Wadsworth  
Jeff Yunek

### Woodwinds

Robert Cronin, Flute  
Todd Skitch, Flute  
Christina Smith, Flute  
Elizabeth Koch Tiscione, Oboe  
John Warren, Clarinet, Chamber Music  
Laura Najarian, Bassoon  
Sam Skelton, Saxophone

### Brass and Percussion

Doug Lindsey, Trumpet, Chamber Music  
Mike Tiscione, Trumpet  
Jason Eklund, Horn  
Thomas Witte, Horn  
Tom Gibson, Trombone  
Brian Hecht, Bass Trombone  
Bernard Flythe, Tuba/Euphonium  
John Lawless, Percussion

### Strings

Helen Kim, Violin  
Kenn Wagner, Violin  
Catherine Lynn, Viola  
Allyson Fleck, Viola, Chamber Music  
Charae Krueger, Cello  
James Barket, Double Bass  
Joseph McFadden, Double Bass  
Elisabeth Remy Johnson, Harp  
Mary Akerman, Classical Guitar

### Voice

Jessica Jones  
Adam Kirkpatrick  
Eileen Moremen  
Oral Moses  
Leah Partridge  
Valerie Walters  
Jana Young

### Piano

Judith Cole, Collaborative Piano & Musical Theatre  
Julie Coucheron  
Robert Henry  
John Marsh, Class Piano  
David Watkins  
Soohyun Yun

### Jazz

Justin Chesarek, Jazz Percussion  
Wes Funderburk, Jazz Trombone, Jazz Ensembles  
Tyrone Jackson, Jazz Piano  
Marc Miller, Jazz Bass  
Sam Skelton, Jazz Ensembles  
Lester Walker, Jazz Trumpet  
Trey Wright, Jazz Guitar, Jazz Combos

### Ensembles & Conductors

Leslie J. Blackwell, Choral Activities  
Alison Mann, Choral Activities  
Oral Moses, Gospel Choir  
Eileen Moremen, Opera  
Michael Alexander, Orchestras  
Charles Laux, Orchestras  
Debra Traficante, Concert Band  
David T. Kehler, Wind Ensemble

### School of Music Staff

Julia Becker, Administrative Specialist III  
David Daly, Director of Programming and Facilities  
Susan M. Grant Robinson, Associate Director for Administration  
Joseph Greenway, Technical Director  
Dan Hesketh, Digital Media Specialist  
June Mauser, Administrative Associate II  
Andrew Solomonson, Facility Operations Manager

### Ensembles in Residence

Atlanta Percussion Trio  
Faculty Jazz Parliament  
Georgia Youth Symphony Orchestra and Chorus  
KSU Faculty Chamber Players  
KSU Faculty String Trio  
KSU Community and Alumni Choir

## Kennesaw State University School of Music

The School of Music at KSU has dedicated, vibrant, and talented faculty and staff that are completely devoted to teaching, performing, scholarship, and serving our community. It is an incredibly exciting place to study, boasting state-of-the-art facilities with opportunities to produce and explore music in a dynamic place that is ahead of the curve for what it means to be a musician in the 21st century. Our students come from the leading musical honor organizations across the region and are poised to lead the cultural offerings and musical education in our area and beyond for years to come.

We welcome you to attend a concert, meet our faculty and staff, and feel the energy and excitement that our students exude. We are fully committed to our purpose as educators, performers, and scholars. We hope that you will find as much enjoyment in our product as we do in producing it.



Michael Alexander  
Interim Director, KSU School of Music

### Connect with the School of Music

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**<http://community.kennesaw.edu/GiveToMusic>**

## upcoming events

*Unless otherwise noted, all events will take place at 8:00 pm in Morgan Concert Hall.*

Thursday, September 18  
**Faculty Recital: Doug Lindsey, trumpet**

Friday, September 26  
**Atlanta Symphony Orchestra**

Monday, September 22  
**William Johnston, viola**  
with **Tim Whitehead, piano**

Monday, September 29  
**Faculty String Trio**

Tuesday, September 23  
**Faculty Recital: Mary Akerman, guitar**

Tuesday, September 30  
**Philharmonic and Concert Band**

Thursday, September 25  
**Jazz Ensembles**

Thursday, October 2  
**University Chorale, Women's Choir,  
and Guest Ensemble**

We welcome all guests with special needs and offer the following services: easy access, companion seating locations, accessible restrooms, and assisted listening devices. Please contact a patron services representative at 470-578-6650 to request services.