



## Kennesaw State University Wind Ensemble

Wednesday, October 15, 2014 at 8:00 p.m.

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall

Twenty-first Concert of the 2014-15 Concert Season

David T. Kehler, conductor

Debra L. Traficante, guest conductor

DMITRI SHOSTAKOVICH (1906-1975)

trans. Hunsberger

**Festive Overture** (1954)

Debra L. Traficante, conductor

TIELMAN SUSATO (1510-1570)

arr. Dunnigan

**Selections from "The Danserye"** (2002)

I. La Morisque

II. Bergerette

III. Les quatre Branles

IV. Fagot

V. Den hoboecken dans

VI. Rondo & Salterelle

VII. Ronde & Aliud

VIII. Basse dans: Mon desir

IX. Pavane: La Battaile

Intermission

Donald Grantham (b. 1947)

**Let Evening Come** (2014)

*\*Georgia Premiere*

DAN WELCHER (b. 1948)

**Zion** (1994)

# program notes

## **Festive Overture**, opus 96 | Dmitri Shostakovich

Dmitri Dmitriyevich Shostakovich was a Russian composer who lived under the Soviet regime and often had a complex and difficult relationship with the Soviet government; suffering two official denunciations of his music. Shostakovich's response to official criticism and, more importantly, the question of whether he used music as a kind of abstract dissidence is a matter of dispute. It is clear that outwardly he conformed to government policies and positions, reading speeches and putting his name to articles expressing the government line. It is also generally agreed that he disliked the regime, a view confirmed by his family and his letters to Isaak Glikman.

Shostakovich prided himself on his orchestration, which is clear, economical, and well projected. This aspect of Shostakovich's technique owes more to Gustav Mahler than Rimsky-Korsakov. His unique approach to tonality involved the use of modal scales and some astringent neo-classical harmonies à la Hindemith and Prokofiev. His music frequently includes sharp contrasts and elements of the grotesque.

His most popular works are his 15 symphonies and 15 string quartets. His works for piano include 2 piano sonatas, an early set of preludes, and a later set of 24 preludes and fugues. Other works include two operas, six concertos, and a substantial quantity of film music.

*Festive Overture* was composed in 1954, in the period between *Symphony No. 10* and the *Violin Concerto*. Its American premiere was given by Maurice Abravanel, and with the Utah Symphony Orchestra on November 16, 1955. In 1956, the New York Philharmonic under Dmitri Mitropoulos presented the Overture in Carnegie Hall.

A Russian band version of the overture was released in 1958 and utilized the standard instrumentation of the Russian military band, i.e., a complete orchestral wind, brass and percussion section plus a full family of saxhorns, ranging from the Bb soprano down through the Bb contrabass saxhorn. This edition has been scored for the instrumentation of the modern American symphonic band.

## Selections from **The Danserye** | Tielman Susato

Susato was a Renaissance Flemish composer, instrumentalist and publisher of music in Antwerp. Not much is known about his early life, but he begins appearing in various Antwerp archives of around 1530 working as a calligrapher as well as an instrumentalist: trumpet, flute and tenor pipe are listed as instruments that he owned. Susato was also an accomplished composer. He wrote (and published)

several books of masses and motets, some specifically designed to be sung by young, inexperienced singers: they are for only two or three voices. Most important of his publications in terms of distribution and influence were the *Souterliedekens* of Clemens non Papa, which were metrical psalm settings in Dutch, using the tunes of popular songs. They were hugely popular in the Netherlands in the 16th century.

Completed in 1551, *The Danserye* certainly reflects Susato's geographical position and his mild conservatism. It includes over fifty individual dances, all of which display simple textures and strict homophony (certainly not as "cosmopolitan" as similar collections printed during this time). It is believed that *The Danserye* was intended for wealthy amateur musicians, rather than professional dance musicians. Also, specific instrumentation is not indicated in the manuscript, suggesting that these melodies could be performed by whatever combination of wind and string instruments happened to be available. Thanks to the thoughtful work of arranger Patrick Dunnigan, concert bands have the opportunity to experience the colorful music of this Renaissance composer.

Regarding his modern adaptation, Patrick Dunnigan writes:

Selections from *The Danserye* is a new setting for wind band consisting of nine dances fashioned into an extended 'symphonic suite.' The arrangement utilizes the full resources of the modern wind band featuring various sections (or consorts of instruments) in alteration with powerful tutti passages. While the wind parts remain faithful to the original material, the dances are energized with a healthy dose of contemporary percussion effects and a significant part for acoustic guitar. This blend of sound generates a 'new, but familiar' element, thus making something very modern out of music that is over 450 years old. Dunnigan created this arrangement for the Florida State University Symphonic Band, which premiered this work on April 17, 2002. Jerry Junkin and the Dallas Wind Symphony presented the professional premiere of this work at the Meyerson Symphony Center (Dallas, Texas) on November 19, 2002.

## **Let Evening Come** | Donald Grantham

Donald Grantham is the recipient of numerous awards and prizes in composition, including the Prix Lili Boulanger, the Nissim/ASCAP Orchestral Composition Prize, First Prize in the Concordia Chamber Symphony's Awards to American Composers, a Guggenheim Fellowship, three grants from the National Endowment for the Arts, three First Prizes in the NBA/William Revelli Competition, two First Prizes in the ABA/Ostwald Competition, and First Prize in the National Opera Association's Biennial Composition Competition. His music has been praised for its "elegance, sensitivity, lucidity of thought, clarity of expression and fine lyricism," in a Citation

awarded by the American Academy and Institute of Arts and Letters. In recent years his works have been performed by the orchestras of Cleveland, Dallas, Atlanta and the American Composers Orchestra among many others, and he has fulfilled commissions in media from solo instruments to opera. His music is published by Piquant Press, Peer-Southern, E. C. Schirmer, G. Schirmer, Warner Bros. and Mark Foster, and a number of his works have been commercially recorded. The composer resides in Austin, Texas, and is Frank C. Erwin, Jr. Centennial Professor of Composition at the University of Texas at Austin. With Kent Kennan he is coauthor of *The Technique Of Orchestration* (Prentice-Hall).

Written in 2014, this performance of *Let Evening Come* serves as the Georgia premiere of this work and was inspired by the serene and tender poem by Jane Kenyon.

### **Let Evening Come**

by Jane Kenyon (1947-1995)

Let the light of the late afternoon  
shine through chinks in the barn, moving,  
up the bales as the sun moves down.

Let the fox go back to its sandy den.  
Let the wind die down. Let the shed  
go black in side. Let evening come.

Let the cricket take up chafing  
as a woman takes up her needles  
and her yarn. Let evening come.

To the bottle in the ditch, to the scoop  
in the oats, to the air in the lung  
let evening come.

Let dew collect on the hoe abandoned  
In long grass. Let the stars appear  
And the moon disclose her silver horn.

Let it come, as it will, and don't  
be afraid. God does not leave us  
comfortless, so let evening come.

### **Zion | Dan Welcher**

Dan Welcher first trained as a pianist and bassoonist, earning degrees from the Eastman School of Music and the Manhattan School of Music. He joined the Louisville Orchestra as its Principal Bassoonist in 1972, and remained there until 1978, concurrently teaching composition and theory at the University of Louisville. He joined the Artist Faculty of the Aspen Music Festival in the summer of 1976, teaching bassoon and composition, and remained there for fourteen years. He accepted a position on the faculty at the University of Texas in 1978, creating the The New Music Ensemble there and serving as Assistant Conductor of the Austin Symphony Orchestra from 1980 to 1990. It was in Texas that his career as a conductor began to flourish, and he has led the premieres of more than 120 new works since 1980. He now holds the Lee Hage Jamail Regents Professorship in Composition at the School of Music at UT/Austin, teaching Composition and serving as Director of the New Music Ensemble.

His works for symphonic wind ensemble, notably *Zion* (which won the ABA/Ostwald Prize in 1996) and *Symphony No. 3 ("Shaker Life")* have earned him new accolades in non-orchestral venues. Newer works for the wind band include *Perpetual Song* (2000), commissioned by the West Point Band, *Songs Without Words* (2001), commissioned by the College Band Directors' National Association and *Minstrels of the Kells* (2002), commissioned by the bands of the Big Twelve Universities.

Dan Welcher has won numerous awards and prizes from institutions such as the American Academy of Arts and Letters (Arts and Letters Award in Music, 2012), Guggenheim Foundation (a Fellowship in 1997), National Endowment for the Arts, The Reader's Digest/Lila Wallace Foundation, the Rockefeller Foundation, the MacDowell Colony, Yaddo, The Bellagio Center in Bellagio, Italy, the Ligurian Study Center in Bogliasco, Italy, the American Music Center, and ASCAP. His orchestral music has been performed by more than fifty orchestras, including the Chicago Symphony, the St. Louis Symphony, and the Atlanta Symphony. He lives in Bastrop, Texas, and travels widely to conduct and to teach.

The composer writes:

*Zion* is the third and final installment of a series of works for wind ensemble inspired by national parks in the western United States, collectively called *Three Places in the West*. As in the other two works (*The Yellowstone Fires* and *Arches*), it is my intention to convey more an impression of the feelings I've had in Zion National Park in Utah than an attempt at a pictorial description. Zion is a place with unrivaled natural grandeur, being a sort of huge box canyon in which the traveller is constantly overwhelmed by towering rock walls on every side - but it is also a place with a human history, having been inhabited by several tribes of Native Americans before the arrival of the Mormon settlers in the mid-nineteenth century. By the time the Mormons reached Utah, they had been driven all the way from New York State through Ohio and through their tragic losses in Missouri. They saw Utah in general as "a place nobody wanted" but were nonetheless determined to keep it to themselves. Although Zion Canyon was never a "Mormon Stronghold," the people who reached it and claimed it (and gave it its present name) had been through extreme trials.

It is the religious fervor of these persecuted people that I was able to draw upon in creating *Zion* as a piece of music. There are two quoted hymns in the work: *Zion's Walls* (which Aaron Copland adapted to his own purposes in both *Old American Songs* and *The Tender Land*) and *Zion's Security*, which I found in the same volume where Copland found *Zion's Walls* - that inexhaustible storehouse of nineteenth century hymnody called *The Sacred Harp*. *Zion* was commissioned in 1994 by the wind ensembles of the University of Texas at Arlington, the University of Texas at Austin, and the University of Oklahoma. It is dedicated to the memory of Aaron Copland.

**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

### **Oboe/English Horn**

Emma Goodwin, Newnan  
Alex Sifuentes, Lawrenceville

### **Clarinet/Bass Clarinet**

Jonathan Itkin, Marietta  
Alyssa Jones, Powder Springs  
Mudussir Quraishi, Acworth  
Crystal Maldonado, Kennesaw  
Alana Rodgers, Marietta  
Ryan Tang, Marietta

### **Bassoon/Contra Bassoon**

Shelby Jones, Newnan  
Andrew Niehoff, McDonough  
Dustin Price, Senoia

### **Saxophone**

Michael Optiz, Kennesaw  
Tommy Kieffer, Cumming  
Brittany Jarrard, Dudley  
Mason Upshaw, Marietta

### **Horn**

David Anders, Kennesaw  
Kristen Arvold, Cleveland  
Nathan Bedgood, Kennesaw  
Anna Rainwater, Williamson  
Nicholas Watkins, Powder Springs

### **Trumpet**

Brandon Austin, Conyers  
Jesse Baker, Dallas  
Kristen Gravlee, Lilburn  
Kyle Green, Cartersville

Jon Klausman, Marietta  
Rasheed Lemon, Richmond, VA

### **Trombone**

George Blevins, Marietta  
Michael DeSousa, Milton  
Joseph Poole, Marietta  
Tony Wolcott, Marietta  
Travis Longenberger, Rincon

### **Euphonium**

Anthony Pirulis, Marietta  
Stewart Yancey, Kennesaw

### **Tuba**

Kadeem Chambers, Decatur  
Kyle Loughman, Lilburn  
Melinda Mason, Atlanta

### **String Bass**

Nick Twarog, Lawrenceville

### **Percussion**

Joshua Bouland, Marietta  
Joseph Donahue, Cumming  
Mitch Gillis, Phoenix, AZ  
Mary Madison Jones, Powder Springs  
Caty Mae Loomis, Marietta  
Levi Lyman, Kennesaw  
Michael Olman, Woodstock  
Brooks Payne, Powder Springs  
Eric Ramos, Kennesaw  
Selena Sanchez, Powder Springs

### **Piano**

Soyoun Sheehan, Canton

### **Harp**

Amanda Melton, Kennesaw

### **Guitar**

Jared Leach, Atlanta

# about the 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

**D**ebra Traficante has served Kennesaw State University as newly appointed Associate Director of Bands/ Director of Athletic Bands since the summer of 2014. Here, Dr. Traficante guides and directs all aspects of the soon to be premiered KSU Marching Band. Along with working directly with the Director of Bands, Professor Traficante also serves as the Conductor of the KSU Concert Band and teaches courses in beginning instrumental conducting and marching band techniques.

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, taught conducting lessons to graduate and undergraduate students, graduate courses, served as the lead teacher for the undergraduate conducting and methods course, and oversaw music education students. She also served as the Music Minor advisor, the Honors College Music Coordinator, the faculty sponsor for Sigma Alpha Iota, and the 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).

Dr. Traficante began her service as Assistant Director of University Bands at the University of Oklahoma in 2009 and served as Interim Director of The Pride of Oklahoma Marching Band in the spring of 2013. 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 has 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 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.



**D**avid T. Kehler, since 2009, has served as Director of Bands and Associate Professor of Music at Kennesaw State University 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.

## 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 Philipson

### 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

For more information about the School of Music, connect with us online at the websites below. Tweet us during tonight's concert from Morgan Hall's Tweet Seats to connect with fellow concertgoers during the performance.

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ksutv.kennesaw.edu/musicKSU   musicKSU.com

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## upcoming events

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

Monday, October 20  
**Guest Artists: Georgian Chamber Players**

Saturday, November 1  
**KSU Orchestral Concert Invitational**

Thursday, October 23  
**KSU Jazz Ensembles**

Monday, November 3  
**Faculty Recital: Helen Kim, violin  
with Robert Henry, piano**

Wednesday, October 29  
**KSU Jazz Combos and Jazz Guitar  
Ensemble**

Tuesday, November 4  
**KSU Concerto Competition Finals**

Thursday, October 30  
**KSU Gospel Choir**

Wednesday, November 5  
**KSU Classical Guitar 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.