

KENNESAW STATE UNIVERSITY SCHOOL OF MUSIC

*University Band
and Wind Symphony*

Trey Harris, Conductor

Debra Traficante, Conductor



Tuesday, April 17, 2018 at 8 pm

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall
One-hundred Fifteenth Concert of the 2017-18 Concert Season

program

University Band

Trey Harris, Conductor

KENNETH ALFORD (1881–1945)

Colonel Bogey March (1914)

ALEXANDER SCRIABIN (1872–1915)

arr. Reed

Nocturne, Op. 9, No. 2 (1894/1975)

ROBERT JAGER (b. 1939)

Third Suite (1965)

I. *March*

II. *Waltz*

III. *Rondo*

ALEX SHAPIRO (b. 1962)

Tight Squeeze (2013)

INTERMISSION

Wind Symphony

Debra Traficante, Conductor

ROSANO GALANTE (b. 1967)

Landscapes (2016)

Trey Harris, guest conductor

CHARLES IVES (1874–1954)

"The Alcotts" (1920)

DANIEL MONTOYA, Jr. (b. 1978)

...my consciousness (2013)

MARTIN ELLERBY (b. 1957)

Paris Sketches (1994)

1. *Saint Germain-des-Prés*

2. *Pigalle*

3. *Père Lachaise*

4. *Les Halles*

program notes

Colonel Bogey March | Kenneth Alford

In the late nineteenth and early twentieth century, the purpose of marches was changing from strictly ceremonial troop movement to incorporate concert performance. Referred to as the British March King, Frederick Joseph Ricketts (1881-1945) under the pen name Kenneth Alford, composed no less than 18 marches. Alford served the Crown as a bandsman and bandmaster for nearly 50 years, never spending more than two consecutive years in a duty station. His adoption of the saxophone in his compositions is credited largely with its formal acceptance into British military bands. Like that of American march composers, Alford's marches were often titled and dedicated to specific units and events. His *Eagle Squadron March* was dedicated to the American pilots that served alongside the British in World War II before the United States' formal entry in 1941.

Colonel Bogey March (1914) utilizes a variation on the march form with which most Americans are familiar. The first strain and second strain are repeated as is now standard. However, after the repeat of the 2nd strain, the 1st strain is restated a single time creating a modified song form (Intro-AABBA) before the descending fifth key center shift at the transition to the trio.

Colonel Bogey March is most known for its quotation by Sir Malcolm Arnold in the film score, *Bridge on the River Kwai*. In the film, prisoners are heard whistling the 1st strain melody. In tonight's performance, the University Band will whistle the first statement of that theme.

Nocturne, Op. 9, No. 2 | Alexander Scriabin

One of the most influential Russian composers that is often missing from the conversation, Alexander Scriabin (1872-1915) left his initial mark as a concert pianist. During his piano performances, he performed largely a repertoire of his own works. Scriabin's early music is described as tonal, but heavily romantic. His later music moved towards atonality and was influenced by his synesthesia in which he associated music with color. In the 1890's, it is said that he practiced so much that he injured his right hand. Scriabin's response was to compose *Prelude and Nocturne, Op. 9* solely for his left hand. After Scriabin's death in 1915, Sergei Rachmaninoff helped solidify the composer's reputation by touring Russia playing a series of all-Scriabin programs. This was the first time Rachmaninoff publicly performed music that was not his

own. Leo Tolstoy said of Scriabin's music that it was "a sincere expression of genius" and The Great Soviet Encyclopedia said that "no composer... had more scorn heaped on him or greater love bestowed."

Scriabin's *Nocturne, Op. 9, No. 2* (1894) for left hand piano is rooted heavily in his tonal period of composition but features the extended harmony and intentional dissonances expected from late Romantic piano composers. The melodies have ebb and flow and the harmony struggles with it for dominance. In 1975, Alfred Reed transcribed the work for Concert Band, greatly expanding the palate of instrumental color available in Scriabin's harmony. The improvisatory melodic material is performed by solo clarinet.

Third Suite | Robert Jager

The United States Armed Forces has a long tradition of employing some of the greatest American musicians including Percy Grainger, Samuel Barber, Glenn Miller, John Coltrane, and more. Robert Jager (b. 1939) served as the Staff Arranger at the US Armed Forces School of Music in Norfolk, VA. In that position, he undoubtedly became familiar with music of all different genres and styles.

His *Third Suite* (1965) is a charming and often humorous impression of three differing musical styles. The first movement, *March* incorporates changing time signatures and often unbalanced meters, while maintaining traditional march style and similarities to march form. The second movement, *Waltz*, again utilizes alternating time signature (3/4 & 2/4) in its impression of a standard waltz, creating a very different dance. Lastly, the *Rondo* impersonates the 7-part rondo in a non-standard order. All the while, Jager captures the charm of all three of these lasting styles while putting his own spin on them.

Robert Jager's *Third Suite* was written for Mr. Leo Imperial, director of the Granby High School Band of Norfolk, Virginia, and is dedicated to him and his very fine organization. The Suite received its first performance by them in December 1965 from manuscript.

Tight Squeeze | Alex Shapiro

Of *Tight Squeeze*, the composer writes:

Tight Squeeze might best be described by the following suggestion: imagine Arnold Schoenberg, Henry Mancini, and Charlie Parker walking into a techno rave dance club in Havana. And, staying for at least three minutes.

On the heels of composing *Paper Cut* which pairs wind band with not only an electronic track, but a ream of printer paper, I knew I wanted to create another, even more uptempo, groove-oriented piece that would be fun for fidgety teenagers with the attention spans of diabetic gnats. Okay, even fun for calmer musicians. Unexpectedly, that turned out to feature a twelve-tone row theme-possibly the world's first for high school band, at least this far west of Vienna. Initially the melody only had eight notes. When I noticed that none repeated themselves, I decided to go for broke, in a tip of the hat to my beloved 90-year old German composition teacher, Ursula Mamlok, who was a renowned serialist during the earlier years of her career. The only serialism I've ever been interested in is granola, but I had a good time with this little tone row, which I paired with a techno-rock-infused-percussion groove and electric bass line (yeah, I know Schoenberg did that first), plus a few Latin rhythms and a hint of jazz. Voila: Electroacoustic Twelve-tone Techno Latin Bebop.

The twelve pitches are first introduced in all their chromatic glory at bars 7-10, and they reappear in different keys throughout the piece. The music, however, is not really in any key at all, since I only think in terms of keys if I'm locked out of my car. And if I were locked out of my car, this is probably the kind of thing I'd be hearing in my head while frantically trying to get back in.

Which leads to the title, which has nothing to do with my car. It has everything to do with a young gull who landed on a rock in front of my desk window as I was finishing this music, with a sizable flounder uh, floundering in his clamped beak. The rather goofy-looking bird was having a challenging time figuring out how to swallow his windfall. Looking up from my work for a moment, I said to the bird, "Wow, tight squeeze!," and immediately realized that all these notes that were cramming the score page would soon be squeezing through the students' instruments, as snugly as a fat flounder in a gull's mouth. I also realized that talking to birds is pointless; they make lousy conversationalists.

Landscapes (2016) | Rosano Galante

Although fairly brief in duration, this exciting overture features plenty of power and musical depth. It was originally written for brass quintet and it wasn't until many years later that the full band version was written. The opening melody sweeps across the audience, taking each listener on a beautiful journey. One may envision themselves gliding over a vast and open valley or sweeping through a redwood forest. The second section gives way to a soaring melody in the oboe with the gentle trickle of percussive bells. Clarinet and euphonium

develop this melody, with trumpets joining in for a triumphant return to the original theme. The ensemble returns with the opening fanfare for a brilliant conclusion to this new and exciting composition.

"The Alcotts" (1920) | Charles Ives

Charles Ives was born in 1874 into a tradition of band music. At 13, he was composing simple marches and fiddle tunes and at 14 he became the youngest salaried church organist in Connecticut. He studied composition with Horatio Parker at Yale, where he made barely passing grades in his subjects other than music. In 1898, he went to New York to work for the Mutual Life Insurance Company. He formed an insurance business with Julian Myrik in 1902 and saw the business prosper with his innovations (e.g., estate planning). A successful business man by day, Ives would do his composing in the evenings. He wrote only to please his sense of music and didn't have to depend on it for a living. In 1918, he suffered a heart attack and was forced to give up composing. Ives died in 1954, leaving a legacy that anticipated most of the innovations of the 20th century, including atonality, polytonality, microtones, multiple cross-rhythms, and tone cluster.

The *Piano Sonata No. 2*, "Concord, Mass., 1840-1860," commonly known as the "Concord Sonata" was composed between 1909 and 1915 and consists of four movements, each bearing the name of a famous mid-19th century resident of Concord. To some degree, each movement is a musical impression of the personality and philosophical attitudes of its subject. "The Alcotts is a section of simple and serene beauty and monumental character - a touching and lovingly etched remembrance of the Alcotts' Orchard House "under the elms" and the spirit of "that human faith melody" which, for Ives, was the root of that time and place.

– program note by Richard E. Thurston

...my consciousness (2013) | Daniel Montoya, Jr.

At its heart, Daniel Montoya, Jr.'s *...my consciousness* is a love song, albeit one that is unconventionally conceived and, like the composer, is not without its own quirkily humorous charm. It was written for and dedicated to his wife, who is known enigmatically in social media circles simply as "The Girl," who asked him early on in their relationship to write a piece of music that would encapsulate their story. The challenge was significant, and it took Montoya years to finally build up the courage to commit to the project, which he titled based on "The Girl's" acknowledgement that they were finally becoming a serious couple in saying "You've entered my consciousness."

The work is partially anecdotal in nature, programmatically reflecting the tale of the first time the pair met. The composer says of that fateful meeting:

The first time The Girl and I ever met, I was wearing a black rocker t-shirt with silver writing. The shirt said AD/HD in the style of the AC/DC logo. At some point during the conversation she asked if I liked AC/DC because of the shirt. I pointed out her error and her response was, "...that's marketing for you."

The opening gesture of the work, after an initial twinkling of mallet percussion, relates this exchange musically in an eight-note melody solo flute: A–C–D–C–A–D–H–D (B-flat is spelled as in the Germanic system as "H"). This sits atop extended diatonic harmonies that reflect the same pitches, listing by aimlessly in a naïve, floating passage of time. This is immediately answered by a gentle oboe solo mimicked by an expanding brass chorale, sighing dreamily downward toward a cadence in the home key of F major.

These are the primary materials of the work, and they metamorphose over the course of the rest of the work. The flute and oboe solos become thoroughly meshed into one entity, rather than the independent statements of the separate motives, almost as if the lovers have become, over time, more and more inseparable and indebted to each other. The melody sweeps forward, picking up speed and passionately intensifying in volume to what seems like a climax, but before it can fully resolve, a respite comes in the form of a sparser texture and a return of the earlier lovesick sighing, this time in alto saxophone, perhaps as a nostalgic remembrance of the beginning. This short section, questioning in its nature, contains unsure dissonances, but a lengthy euphonium solo sets the motion back on track to its assuredness, cresting to a grand apex before receding quietly back to the original fragmented motives, with one final "correcting" statement of A–D–H–D that is left incomplete, because—after all—the story isn't finished yet...

Montoya mentions that the piece relies on Elton John's "Your Song" as a fundamental inspiration, although it doesn't make any active quotation or contain any lyrics. Still, the lyrics, modified here, shape the spirit and genesis of the work:

If I was a sculptor, but then again, no
Or a man who makes potions in a travelling show
I know it's not much but it's the best I can do
My gift is my song and this one's for you
And you can tell everybody this is your song

It may be quite simple but now that it's done
I hope you don't mind, I hope you don't mind, that I put down in words
How wonderful life is while you're in the world

...*my consciousness* is Montoya's eleventh work for symphonic winds and is dedicated to Jenn.

– program note by Jake Wallace

Paris Sketches (1994) | Martin Ellerby

This is my personal tribute to a city I love, and each movement pays homage to some part of the French capital and to other composers who lived, worked or passed through – rather as Ravel did in his own tribute to an earlier master in *Le Tombeau de Couperin*. Running like a unifying thread through the whole piece is the idea of bells – a prominent feature of Parisian life. The work is cast in four movements:

1. *Saint Germain-des-Prés*

The Latin Quarter famous for artistic associations and bohemian lifestyle. This is a dawn prelude haunted by the shade of Ravel: the city awakens with the ever-present sound of morning bells.

2. *Pigalle*

The Soho of Paris. This is a 'burlesque with scenes' cast in the mould of a balletic scherzo – humorous in a kind of 'Stravinsky-meets-Prokofiev' way. It is episodic but everything is based on the harmonic figuration of the opening. The bells here are car horns and police sirens!

3. *Père Lachaise*

The city's largest cemetery, the final resting place of many a celebrity who once walked its streets. The spirit of Satie's *Gymnopédies* – themselves a tribute to a still more distant past – is affectionately evoked before the movement concludes with a 'hidden' quotation of the *Dies Irae*. This is the work's slow movement, the mood is one of softness and delicacy, which I have attempted to match with more transparent orchestration. The bells are gentle, nostalgic, wistful.

4. *Les Halles*

A bustling finale with bells triumphant and celebratory. *Les Halles* is the old market area, a Parisian Covent Garden and, like *Pigalle*, this is a series of related but contrasted episodes. The climax quotes from Berlioz's *Te Deum*, which was first performed in 1855 at the church of St Eustache, actually in the district of Les Halles. A gradual crescendo, initiated by

the percussion, prefaces the material proper and the work ends with a backward glance at the first movement before closing with the final bars of the Berlioz *Te Deum*.

– note by composer

personnel

UNIVERSITY BAND Trey Harris, *Conductor*

FLUTE

Lindsey Adams
Stacey Decome
Kate Dodson
Rachel Durr
Makenzie Gantt
Edwin Hernandez
Kiedrich Kromp
Caitlin Leamon
Jessie Marques

OBOE

Emily Gunby

CLARINET

Genevieve Brugger
Taylor Carstens
Sarah Herbst
Mykalea Earnhardt
Michelle Ezech
Callie Healy
Abigail Janson
Hye Kang
Sharlande Nicolas
Tetra Rogers

BASS CLARINET

Kristyn Nowak
Parth Patel

BASSOON

Jazmine Nixon

ALTO SAX

Kat May
Mika Searles
Mitchell Maxfield
Matthew Buhmeyer

TENOR SAX

Deyson Johnson

BARITONE SAX

Katie Mitchell

TRUMPET

Mason Black
Chandler Browning
Vanessa Camilli
Nick Fornek
Charleston Fox
Wyl Harrison
Carolina Hernandez
Alex Hostetter
Conner Hursh
Emily Kaman
Emmy Keenan
Alex McCarthy
Matthew Mendes
Simon Needle
Amanda Pregibon
Rachel Ray
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Miles Corn
Hannah Evans
Nate Nichols
Drey Woodson
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Justin Culley
Alex Dunn
Raymond Durr
Sarah Lawson
Jesse Manders
Becky Worsham

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Will Pearse
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Landon Stradley

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Ke'Andre Fleming
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Eleuterio Puga
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Ruth Bearden, Woodstock
Edwin Hernandez, Norcross
Mia Jordan, Kennesaw
Kaelyn Putnam, Kennesaw
Rachel Reaves, Lawrenceville
*Jade Weldy, Woodstock

OBOE / ENGLISH HORN

*Alexandra Dumas, Peachtree City
Emily Gunby, Marietta
Paige Sanford, Rossville

CLARINET (E flat, B flat)

*Brenden Avestaran, Gainesville
Briana Blanchard, Marietta
Jenny Blitch, Lilburn
Taylor Carstens, Marietta
Destiny Clark, Cartersville
Israel Fortner, Cartersville
Sarah Herbst, Alpharetta
*Olivia Kesler, Carnesville
Aiden Lerner, Fayetteville
Grace Liebl, Effingham County
Sharlande Nicolas, Boston, MA
Emily O'Connor Dallas

**BASS CLARINET / CONTRABASS
CLARINET**

Donovan Fain, Blue Ridge
Israel Fortner, Cartersville

BASSOON

*Meghan O'Harra, Lawrenceville
Eric Tam, Montreal, Canada
Madelyne Watkins, Decatur

ALTO SAXOPHONE

Alex Garcia, Suwanee
Robert McLean, Newnan
*Jonathan Swann, Covington

TENOR SAXOPHONE

Jacob Martinez, Roswell

BARITONE SAXOPHONE

Brandon Printup, Conyers

**Denotes principal chair*

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*C. J. Markow, Milton
Maddie Patillo, Milton
Natalie Sparks, Adairsville

TRUMPET

Kameron Clarke, Canton
Jason Dokes, Good Hope
Angie Jackso, Kennesaw
Jacob Lack, Alpharetta
Ben Schiele, Fairfield
*Cierra Weldin, Dallas
Zach Went, Woodstock

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Harrison Spradlin, Acworth

BASS TROMBONE

Michael Karantonis, Marietta

EUPHONIUM

*Zachary Leinberger, Fayetteville
Noah Maddox, Sugar Hill
Craig Sheehan, Kennesaw

TUBA

Jonathan Reed, Covington
*Dillon Silva, Guyton

PERCUSSION

*Jared Cook, Johns Creek
Scott Frey, Warner Robins
Jordan Hill, Powder Springs
Stephen Jones, Alpharetta
Bryan Mayo, Bell, FL
Devin Prather, Tallapoosa
Dadisi Sanyika, Locust Grove
Foster Simmons, Canton

PIANO

Foster Simmons, Canton

KENNESAW STATE UNIVERSITY BANDS

David Kehler, *Director of Bands*

Debra Traficante, *Associate Director of Bands / Director of Athletic Bands*

Trey Harris, *Assistant Director of Bands*

Richard Peluso, *Coordinator of Band Operations and Outreach*

Founded in 1996 as a small community concert band, the KSU Band Program continues to see rapid growth and expansion. Now encompassing five major ensembles with over 450 participating students, the KSU Bands have become one of the largest programs in Georgia. Our ensembles are comprised of the finest music majors in the School of Music, as well as students that represent every college and degree program from both the Kennesaw and Marietta campuses, and include the KSU Wind Ensemble, Wind Symphony, University Band, Basketball Band and “The Marching Owls.”

biographies

Trey Harris is Assistant Director of Bands at Kennesaw State University where his primary duties include directing the University Band, the Basketball Pep Band, teaching courses in Music Education, and assisting in the direction of the KSU Marching Owls.



Prior to pursuing his undergraduate studies, Harris served as a trombonist in the United States Marine Corps. He performed throughout the continental United States as well as Japan, Australia, and Guam while a member of the III Marine Expeditionary Force Band (Okinawa, Japan) and Marine Forces Reserve Band (New Orleans, LA). Upon receiving an honorable discharge from the United States Marine Corps, Harris pursued a Bachelor's Degree in Music Education from the Michigan State

University College of Music. While completing his degree, he served as the band director at St. Martha's School (MI). He earned his Master of Music degree in Wind Conducting from the University of Missouri-Kansas City

Conservatory of Music and Dance and his Doctor of Philosophy degree in Music Education from the Florida State University College of Music. His teaching experience includes Director of Bands at Yeokum Middle School (MO) and at Lake Howell High School (FL), as well as serving as Adjunct Professor of Trombone/Euphonium at Bethune-Cookman University (FL).

Harris has presented music education research at both state and national conferences. Recent presentations include Florida Music Educators Association (FMEA) Annual Conference, Desert Skies Research Symposium, and the National Association for Music Education (NAfME) Research and Teacher Education National Conference. His primary area of music education research is the programming selections of high school band directors as they relate to educational philosophy.

Harris's musical mentors include Richard Clary, Patrick Dunnigan, Steven D. Davis, Joseph Parisi, John Whitwell, Ava Ordman, and LeMoine Emerson Fantz. He maintains an active schedule as presenter, clinician, and trombonist.

Debra Traficante serves as Kennesaw State University's Associate Director of Bands/Director of Athletic Bands, and is an Associate Professor of Music. In her position, Dr. Traficante guides and directs all aspects of the KSU Marching Band "The Marching Owls," which



premiered in the Fall 2015, as well as the KSU Basketball Pep Band. Professor Traficante also serves as the Conductor of the KSU Wind Symphony, teaches beginning instrumental conducting, wind band literature, advanced arranging and pedagogy 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 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, 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. In 2017, she was awarded the National Paula Crider Outstanding Collegiate Director award by Tau Beta Sigma.



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Debra Traficante, *Wind Symphony, Marching Band*
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KSU Faculty Jazz Parliament
Georgia Youth Symphony Orchestra and Chorus
KSU Faculty Chamber Players
Summit Piano Trio
KSU Community and Alumni Choir

about the school of music



Welcome to the Bailey Performance Center!

The School of Music at Kennesaw State University is an exciting place! We have a wonderful slate of performances planned for this year's *Signature Series*, and if you have not yet purchased your season tickets, I encourage you to do so as soon as possible. The Atlanta Symphony returns again this year as well as a wonderful slate of other performances.

The Dr. Bobbie Bailey & Family Performance Center is celebrating its 10th Anniversary Season this year. When this building opened in October of 2007, it was transformational for the School of Music and for KSU! It continues to be a jewel in our crown and musicians from around the world love to perform here because of the wonderful acoustic properties of Morgan Hall.

The weekend of October 7th–8th, we had an alumni recital on the 7th and a grand celebration Sunday afternoon October 8th, with full choir and orchestra to celebrate all this Center has meant to us these past 10 years! In honor of the Bailey 10th Anniversary, we officially launched our *Name a Seat Campaign* during our celebration in October. What a wonderful way to honor a loved one or to provide for future programming for Morgan Hall.

I look forward to a long and rewarding relationship with you. With your continued support of music and the arts, I look forward to all that we will accomplish together!

A handwritten signature in black ink that reads "Stephen W. Plate".

Stephen W. Plate, DMA
Director, KSU School of Music

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