

University Band

TREY HARRIS, Conductor

and

Wind Symphony

DEBRA TRAFICANTE, Conductor



Monday, November 12, 2018 at 8 pm

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall

Thirty-fifth Concert of the 2018-19 Concert Season



UNIVERSITY BAND

Trey Harris, Conductor

HENRY FILLMORE (1881–1956)

***His Honor March* (1933)**

RALPH VAUGHAN WILLIAMS (1872–1958)

trans. Beeler

***Rhosymedre* (1920/1972)**

RON NELSON (b. 1929)

***Courtly Airs and Dances* (1995)**

I. *Intrada*

II. *Basse Danse* (France)

III. *Pavane* (England)

IV. *Saltarello* (Italy)

V. *Sarabande* (Spain)

VI. *Allemande* (Germany)

LARRY DAEHN (b. 1939)

***As Summer Was Just Beginning* (1994)**

Debra Traficante, guest conductor

STEVEN BRYANT (b. 1972)

***The Machine Awakes* (2012)**

Intermission

WIND SYMPHONY
Debra Traficante, Conductor

Adam Silverman (b. 1973)
***Raining Bricks* (2018)**

Trey Harris, guest conductor

JONATHAN NEWMAN (b. 1972)
***As the Scent of Spring Rain...* (2003)**

CLAUDE T. SMITH (1932–1987)
***Festival Variations* (1982)**

FRANK TICHELI (b. 1958)
***Wild Nights!* (2007)**



Program Notes

***His Honor* (1933) | Henry Fillmore**

Cincinnati native Henry Fillmore (1881–1956) was a prolific composer, arranger, and beloved band leader whose music and performances delighted audiences. He started his own professional band (the Fillmore Band) in Cincinnati in the 1930's, one of the last great professional bands of its kind. He was also prolific in creating pseudonyms, including Harold Bennett (whose young band books are famous), Will Huff, Al Hayes, Gus Beans, Henrietta Hall (a rare female name), Ray Hall, Harry Hartley, and others. Over the span of his 50-year career, he and his pseudonyms, wrote more than 250 original compositions, including 113 marches. He also created more than 750 arrangements for band, many of which are gold standards of the genre. After a long career in Ohio, he moved to Miami, FL, and became involved with the bands at the University of Miami, where he had a lasting impact and left most of his estate.

His Honor is one of his many famous marches. Written in 1933, it is a brisk circus march with challenges for every instrument. Frederick Fennell wrote of *His Honor*:

Fillmore dedicated *His Honor* to Mayor Russell Wilson of Cincinnati, and according to Paul Bierly, it was probably played for the first time by the Fillmore Band during their concerts at the Cincinnati Zoological Gardens in August, 1933. The Fillmore Bros. Co. (the family publishing house) copyrighted it 22 January 1934.

Henry Fillmore probably never played *His Honor*... exactly as he had approved it for publication; this would have been too confining for his imaginative and expansive musical personality. [...] In the tradition of its composer, infinite varieties of format are open to the imaginative conductor. Many variations in scoring and nuance almost seem to be invited by the music itself, although its robust nature does not suggest a "precious" approach.

– program note by Andy Pease

***Rhosymedre* (1920/1972) | Ralph Vaughan Williams**

trans. Beeler

In 1920, Ralph Vaughan Williams (1872-1958) composed three preludes for organ based on Welsh hymn tunes, a set that quickly established itself in the organ repertoire. Of the three, *Rhosymedre* sometimes known as "Lovely," has become the most popular. The hymn tune used in this prelude

was written by a 19th century Welsh composer, J. D. Edwards, and is a very simple melody made up almost entirely of scale tones and upbeat skips of a fourth. Yet, around this modest tune Vaughan Williams has constructed a piece of grand proportions with a broad arc that soars with the gradual rise of the tune itself.

The hymn tune is comprised of long values and is surrounded by a moving bass line and a treble obligato in faster notes often characterized by descending sixths. Vaughan Williams has joined together hymn tune, bass and obligato in such a way as to create an exceedingly fresh and ingratiating tonal language, which seems all the more remarkable when one discovers from the score that there is scarcely an accidental in the entire piece.

– *program note from the score*

Courtly Airs and Dances (1995) | Ron Nelson

Ron Nelson (b. 1929), a native of Joliet, IL, received his Bachelor of Music degree in 1952, the Master's degree in 1953, and the Doctor of Musical Arts degree in 1956 from the Eastman School of Music at the University of Rochester. He studied in France at the Ecole Normale de Musique and the Paris Conservatory under a Fulbright Grant in 1955. Dr. Nelson joined the faculty of Brown University the following year as an assistant professor in 1960, and full professor in 1968. He served as Chairman of the Department of Music from 1963–1973, and was named professor emeritus in 1993. In 1991, he was awarded the Acuff Chair of Excellence in the Creative Arts—the first musician to hold the chair. He has gained wide recognition as a composer of choral, band and orchestral works.

Courtly Airs and Dances is a suite of Renaissance dances which were characteristic to five European countries during the 1500's. Three of the dances (*Basse Danse*, *Pavane*, and *Allemande*) are meant to emulate the music of Claude Gervais by drawing on the style of his music as well as the characteristics of other compositions from the period.

– *program note from the score*

As Summer Was Just Beginning (1994) | Larry Daehn

“He is not our hero because he was perfect, but because he perfectly represented the damaged but beautiful soul of our time.”

– *Andy Warhol*

Larry Daehn (b. 1939) composed *As Summer Was Just Beginning* in 1994 as a dedication to the actor, James Dean, who passed away at the age of 24 in 1955. Of the piece Daehn writes:

I loosely based the main melody (heard at the beginning and at measures 33 and 57) on an old British Isles folksong, "The Winter it is past, and the Summer's here at last." I chose it because Dean's Quaker heritage goes back to England, Ireland, and Scotland, and because this simple bittersweet song about summer seemed appropriate for remembering James Dean.

– program note from the score

***The Machine Awakes* (2012) | Steven Bryant**

Steven Bryant (b. 1972) is an active composer and conductor, with numerous works for orchestra, band, and chamber and electro-acoustic ensembles. He studied composition with John Corigliano at The Julliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University.

The Machine Awakes is the sound of something not human (but of humans hands) – something not entirely organic, but most definitely alive - waking for the first time. From the opening swirling textures, we sense the first hesitant sparks of thought, attempting to find form and coherence. This new machine – sentient, aware – comes fully awake, possessed of emphatic self-determination and unfathomable purpose.

– program note from the score

***Raining Bricks* (2018) | Adam Silverman**

Atlanta native Adam Silverman (b. 1973) is a unique and in demand voice in composition, both in chamber music and wind ensemble. In addition to *Raining Bricks*, he has 2 new compositions for wind ensemble being premiered within the next 6 months. Silverman's composition career took off in the early 2000s as a founder of the Minimum Securities Composition Collective, collaborating with chamber groups like Eighth Blackbird and Antares. His music has been performed in Carnegie Hall, Lincoln Center's Alice Tully Hall and many other prestigious venues. Silverman's music includes driving rhythm coupled with melodic content based on large leaps, atypical phrase structure yet strong architecture. He currently serves on the composition faculty of West Chester University, in West Chester, PA.

Of *Raining Bricks*, Silverman's program note is direct. He writes, "[T]his piece is just what one might imagine from the title – a surreal soundscape of crashes and splats and thuds, slashing chords and terrifying thunderclaps."

***As the Scent of Spring Rain... (2003)* | Jonathan Newman**

As the Scent of Spring Rain... comes from a translation of the evocative first line of a love poem by Israeli poet, Leah Goldberg. The poem itself was introduced to me by a good friend of mine a number of years ago, and I have a strong memory of how much the beauty of the original Hebrew and the imagery in her translation touched me. Because of that I deliberately did not work from the poem itself but only from my memory of it, which was so special to me that I didn't want to disturb it with a re-reading which would create a new and different experience. As a result, the harmonic language, structure, and orchestration all aim to conjure the intense juxtaposition of sweetness and sadness which I most remember from the poem.

***Festival Variations (1982)* | Claude T. Smith**

Premiered at the 50th Anniversary of MENC (now NAFME) in San Antonio by the United States Air Force Band, this magnificent composition was received with immediate and overwhelming acceptance. "Festival Variations, with its brilliant technical passages coupled with its glorious romanticism, will certainly rank as one of the monumental compositions of the 20th century." – Col. Arnald Gabriel, Commander/Conductor, The United States Air Force Band (now retired).

Although extremely difficult, many fine bands throughout the world have added this great work to their repertoire and perform it regularly.

***Wild Nights! (2007)* | Frank Ticheli**

Frank Ticheli, born in 1958 in Monroe, Louisiana, is an American composer of orchestral, choral, chamber, and concert band works. He lives in Los Angeles, California, where he is a professor of composition at the University of Southern California. Ticheli graduated from L. V. Berkner High School in Richardson and earned a Bachelor of Music in Composition from Southern Methodist University. He was an Assistant Professor of Music at Trinity University in San Antonio where he served on the board of directors of the Texas Composers Forum and was a member of the advisory committee for the San Antonio Symphony's "Music of the Americas" project.

Wild Nights! is based on the Emily Dickenson poem:

Wild Nights! Wild Nights!
Were I with thee,
Wild Nights should be
Our luxury!
Futile the winds
To a heart in port,

Done with the compass,
Done with the chart.
Rowing in Eden!
Ah! The sea!
Might I but moor
Tonight in Thee!

Ticheli says,

I focused most heavily on the lines, 'Done with the compass/Done with the chart' and 'Rowing in Eden!/Ah the sea!' These words suggested the sense of freedom and ecstatic joy that I tried to express in my work.

Throughout the piece, even during its darker middle section, the music is mercurial, impetuous, optimistic. A jazzy syncopated rhythmic motive permeates the journey. Unexpected events come and go, lending spontaneity and a sense of freedom.

Wild Nights! was commissioned by the California Band Directors Association in celebration of their 50th anniversary.



KSU University Band Personnel

FLUTE

Kristen Coutinho
Makenzie Gantt
Zippy Haynes
Edwin Hernandez
Abbey Keesee
Caitlin Leamon
Landis Simmons
Michelle Smyth

OBOE

Bryce Dickerson

CLARINET

Genevieve Brugger
Taylor Carstens
Sarah Herbst
Robert McLean
Danielle Sands
Jimmy Snyder
Jonathan Swann

BASS CLARINET

Noah Pirkle

ALTO SAXOPHONE

Mason Heath
Sydney Jerez
Zach Weaver

TENOR SAXOPHONE

Kerrigan Greene
Sean Hargis

BARITONE SAXOPHONE

Kat May

TRUMPET

Dawud Barksdale
Vanessa Camilli

TRUMPET (cont.)

Sidney Gilley
Ian McCune
Matthew Mendes
Vinh Nguyen
Mason Prather

HORN

Hannah Evans
Ben Farrow
Jonathan Lipan
Nate Nichols
Leo Sholl
Aurielle Ventura

TROMBONE

Kane Baldwin
Faith Jones
Sarah Lawson
Wesley McDonald
James Perdue
Rebecca Worsham

EUPHONIUM

Gillian Barnes
Shandy Gibbons
Rachel Kerven
Nnenna Onuorah
James Quarles

TUBA

Kahlil Phillips
Michael Razzano

PERCUSSION

Ben Champion
Juanita Jones
Jacob Martinez
Eleuterio Puga

KSU Wind Symphony Personnel

FLUTE/PICCOLO

Mia Jordan, Kennesaw
Caitlin Leamon, Woodstock
*Kaelyn Putnam, Kennesaw
Jessica Shaw, Guyton
Jade Weldy, Woodstock
Nautica Wilson, Douglasville

OBOE

*Emily Gunby, Marietta
Paige Sanford, Rossville

CLARINET

Callie Christiansen, Sugar Hill
Israel Fortner, Cartersville
Emily Goelz, Kennesaw
Hanna Ivester, Cumming
*Juliana Krueger, Kennesaw
Taylor Lane, Smyrna
Aiden Lerner, Fayetteville
Bryce Martin-White, LaFayette
Leslie Sullivan, Fayetteville

BASS CLARINET

Alex Garcia, Suwanee

ALTO SAXOPHONE

Darquis Grant, Gray
Noah Pirkle, Dallas
*Brandon Printup, Conyers
Tyler Roberson, Waynesboro
Jonathan Swann, Covington

TENOR SAXOPHONE

Nathan Woosley, Cumming
Kevin Worley, Marietta

BARITONE SAXOPHONE

Jimmy Snyder, Woodstock

HORN

Ben Farrow, Waynesboro
Joelle Hitechew, Fayetteville
*Janet Johnson, Folkston
C. J. Markow, Milton

TRUMPET

Ariana Alonzo, Marietta
Mark Capalbo, Paulding
*Riley Carson, Marietta
Kameron Clarke, Canton
Sofia Friederwitzer, Parkland, FL
Angie Jackson, Kennesaw
Steven Lukehart, Peachtree City
Ben Schiele, Fairfield, OH

TROMBONE

Cross Bryant, Thomasville
Austin Coker, Lawrenceville
Raymond Durr, Marietta
*Blue Goodman, Jasper
Nate Lawson, Woodstock
Davis Pitz, Cumming

BASS TROMBONE

Michael Karantonis, Marietta

EUPHONIUM

Alex Diaz, Dalton
*Zachary Leinberger, Fayetteville
Craig Sheehan, Kennesaw
Mitchell Shyman, Powder Springs

TUBA

Adam Firment, Alpharetta
*Glen Johnson, Mableton
Laurenz Oriondo, Kennesaw
J. T. Reed, Covington

PERCUSSION

Matt Andrews, Buford
Jordan Hill, Powder Springs
Bryan Mayo, Bell, FL
*Matt Pate, Buford
Devin Prather, Tallapoosa
Foster Simmons, Canton
Alex Sotka, Stockbridge

PIANO

Devin Prather, Tallapoosa

Biographies



Trey Harris, conductor is Assistant Director of Bands at Kennesaw State University where his primary duties include directing the University Concert Band, the Basketball Pep Band, teaching courses in Music Education, supervising student teachers, 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). Dr. Harris holds a Bachelor of Music Education degree from Michigan State University, a Master of Music degree in Wind Conducting from the University of Missouri-Kansas City Conservatory of Music and Dance, and a Doctor of Philosophy in Music Education from Florida State University. Dr. Harris taught at the middle school, high school and collegiate levels in Michigan, Missouri, and Florida.

Dr. 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 research is the programming selections of high school band directors as they relate to educational philosophy.



Debra Traficante, conductor serves as Associate Director of Bands and Associate Professor of Music. In this position, Dr. Traficante founded and continues to guide and direct all aspects of the KSU Marching Band (“The Marching Owls”), which premiered in Fall 2015. She also created/provides the vision and direction for the KSU Basketball Band. Professor Traficante is the Conductor of the KSU Wind Symphony, teaches instrumental conducting, wind band literature, arranging and pedagogy, and marching band technique courses, while also advising

Music Education students. She serves as the Kappa Kappa Psi and Tau Beta Sigma advisor. Dr. Traficante served on the brass staff and instructed the conductors for Boston Crusaders from 2014–2016, and co-conducts the Youth Band of Atlanta with Freddy Martin.

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, assisted in directing the “Pride of Oklahoma” Marching Band, taught graduate conducting lessons, graduate wind literature, served as the lead teacher for undergraduate conducting and methods, and oversaw music education students. She also served on many committees within the School of Music.

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. She is an Educational Artist with Yamaha and since 2014 has taught in various countries throughout Europe at the Yamaha Bläsorchester Conferences. She is also sponsored by Remo, Vic Firth, and Sabian.



Welcome to the Bailey Performance Center! Thank you for making time in your busy schedules to support the performances of the Kennesaw State University School of Music. We are excited that you are here and we appreciate your love of music and support of our faculty and students and musical guests!

The School of Music at Kennesaw State University continues to be an exciting place! This year's *Signature Series* features four wonderful performances that we know will be memorable and well worth your investment. The 27-time Grammy Award winning Atlanta

Symphony is with us again. We so value our professional relationship with this orchestra and we love having them here on our Morgan Stage. If you have not yet purchased your season tickets, I encourage you to do so as soon as possible.

Having just completed our 10th Anniversary Season, the Dr. Bobbie Bailey & Family Performance Center is poised to begin the next decade of bringing you outstanding musical performances and artists from around the world! The Bailey Center continues to be transformational in the life of our School and for you, our patrons!

We are continuing our *Name a Seat* campaign this year. If you have a friend, loved one, child, student, teacher, or significant other that you would like to honor or memorialize, we welcome your support. Your \$1,000 gift to the *Name a Seat* endowment helps us to ensure that we can continue to bring you amazing musical performances well into the future.

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 we accomplish together!

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

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