

Wind Symphony

DEBRA TRAFICANTE, Conductor

and

Wind Ensemble

DAVID KEHLER, Conductor



Monday, March 11, 2019 at 8 pm

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall

Sixty-second Concert of the 2018-19 Concert Season



Kennesaw State University Wind Symphony

Debra Traficante, Conductor

PETER MENNIN (1923–1983)

Canzona (1951)

RYAN GEORGE (b. 1978)

A Familiar Sentiment (2017)

PERCY ALDRIDGE GRAINGER (1882–1961)

The Power of Rome and the Christian Heart (1953)

MICHAEL MARKOWSKI (b. 1986)

Reckoning (2017)

Intermission

Kennesaw State University Wind Ensemble

David Kehler, Conductor

GUSTAV HOLST (1874–1934)

Hammersmith: Prelude and Scherzo, opus 52 (1930)

Trey Harris, guest conductor

DAVID BIEDENBENDER (b. 1984)

Stomp (2009)

MICHAEL SHAPIRO (b. 1951)

'Ol Mississippi Sings the Blues (2018) *Georgia premiere

Widorama!

Program Notes

Canzona | Peter Mennin

Mennin composed his *Canzona* as a part of the continuing series of commissions from Edwin Franko Goldman in cooperation with the League of Composers, and it was first played by the Goldman Band. The concept of the "canzona" as set forth here is not that of lyrical song implied by the name, but rather that of the early baroque "canzona" so brilliantly exploited by Gabrieli (1555–1612) at the Cathedral of St. Mark in Venice to display contrasting wind and string sonorities together with rhythmic-polyphonic virtuosity. Using the reeds and brasses of the band in alternate tonal blocks, Menin has created a stunning essay of the same type in the twentieth-century manner.

– note by Frederick Fennell

A Familiar Sentiment | Ryan George

A Familiar Sentiment is a lyrical tone poem written as a love letter to nostalgia. It's inspired by the wistful affection we sometimes feel when reflecting on those meaningful memories from our pasts.

A Familiar Sentiment was commissioned by the Mizzou New Music Initiative and the Sinquefeld Charitable Foundation.

– note by composer

The Power of Rome and the Christian Heart | Percy Aldridge Grainger

Grainger described his thoughts concerning this work as follows:

Just as the early Christians found themselves in conflict with the power of ancient Rome, so, at all times and places, the Individual Conscience is apt to feel itself threatened or coerced by the Forces of Authority -- and especially in wartime. Men who hate fighting are forced to be soldiers, are horrified to find themselves called upon to fight in the ranks of their enemies. The sight of young recruits doing bayonet practice in the First World War gave me the first impulse to this composition which, however, is not in any sense program music and does not portray the drama of actual events. It is merely the unfoldment of musical feelings that were started by thoughts of the eternal glory of the Individual Soul in conflict with the Powers That Be.

– note from Program Notes for Band

Reckoning | Michael Markowski

Reckoning began as a musical underdog story: an unlikely hero's determination to right certain wrongs that had been brought upon him or her in the past and that hero's ambition to prove that they are "a force to be reckoned with." I often liken it to a David and Goliath type of story: small versus big, poor versus rich. For example, the piece opens in a dark and oppressive world full of despair and anguish, but from within that darkness comes a very beautiful, very fragile, very hopeful oboe solo. However, this hope quickly transforms into a more active, kinetic energy—a musical uprising. Several families of instruments join the dialogue, voicing their grievances, adding to the collective resistance. By measure 90, the ensemble fully pledges their allegiance as a more majestic and heroic french horn theme ascends to the fore, literally rising quarter note by quarter note above the anxious eighth note theme. From here, they plot their next move. But will it be enough?

Reckoning premiered on January 14, 2017, in Tampa, Florida, conducted by Captain Shanti C. Simon.

– note by Composer

Hammersmith, Prelude and Scherzo, opus 52 | Gustav Holst

Nineteen long years passed between the composition of Holst's last two works for winds, the Second Suite in F and the masterful *Hammersmith*. Commissioned by the British Broadcasting Corporation (BBC) for its military band, *Hammersmith* was Holst's first band work for professional musicians, the earlier suites having been composed for amateur bands. Holst was to have conducted the first performance at the third annual convention of the American Bandmasters Association, but he was forced to cancel his appearance due to illness. The premiere took place as scheduled on April 17, 1932, at Constitution Hall in Washington, D.C. by the United States Marine Band led by their director, Taylor Branson. *Hammersmith* (in its original incarnation, Holst later re-wrote it for symphony orchestra) remained unpublished and did not receive another performance until nearly 22 years later. When that long-delayed second performance finally arrived, it was given by an American band (the Kiltie Band of the Carnegie Institute of Technology – now Carnegie Mellon University – in Pittsburgh, Penn., on 14 April 1954, Robert Cantrick, conductor).

The score bears the dedication "To the Author of the Water Gypsies." This author is Alan P. Herbert, and his 1930 novel deals with a working-class girl

from Hammersmith who shares her life with two very different types of men: An illiterate barge worker and an artist, a duality that obviously appealed to Holst.

Hammersmith is a Prelude and Scherzo, its composition a result of Holst's long familiarity with the Hammersmith metropolitan borough of London, which sits on the Thames River. At the time, 125,000 inhabitants were packed into an area of 3.6 square miles. Holst's fascination with the duality of his surroundings is reflected in his composition. The *Prelude* (representing the inexorable, "unnoticed and unconcerned" river) is slow and unconcerned, reflecting a duality in its very key: E Major set against F minor. The *Scherzo* (representing the Cockney street markets and the laughing, bustling crowds) is boisterous, exuberant, and vulgar. The music and mood of the *Prelude* returns at the end of the composition, bringing us back to the great slow-moving river, passing relentlessly out to sea.

Stomp | David Biedenbender

David Biedenbender is a composer, conductor, performer, educator, and interdisciplinary collaborator. David's music has been described as "simply beautiful" "striking" and "brilliantly crafted" and is noted for its "rhythmic intensity and "stirring harmonies. He has written music for the concert stage as well as for dance and multimedia collaborations, and his work is often influenced by his diverse musical experiences in rock and jazz bands as an electric bassist, in wind, jazz, and New Orleans-style brass bands as a euphonium, bass trombone, and tuba player, and by his study of Indian Carnatic music. His present creative interests include working with everyone from classically trained musicians to improvisers, acoustic chamber music to large ensembles, and interactive electronic interfaces to live brain data. In addition to composing, David is a dedicated teacher. He is Assistant Professor of Composition in the College of Music at Michigan State University, and he previously taught composition and theory at Boise State University, Eastern Michigan University, Oakland University, Madonna University, the Music in the Mountains Conservatory, and the Interlochen Arts Camp. He received the Doctor of Musical Arts and Master of Music degrees in composition from the University of Michigan, Ann Arbor and the Bachelor of Music degree in composition and theory from Central Michigan University.

The composer writes:

The title, *Stomp*, refers to a heavy, syncopated dance with some serious attitude—picture a Saturday night jam session—in a barn—featuring a crazed country fiddle band and Jelly Roll Morton's Red Hot Peppers.

Ol' Mississippi Sings the Blues | Michael Shapiro

The composer writes:

When I visited Memphis a few years ago to work with Albert Nguyen at the University of Memphis Wind Ensemble in their wonderful performance of my *Frankenstein – The Movie*, during my down time I sought out Blind Mississippi Morris, a legendary blues singer who I understood sang regularly on Beale Street. I had heard his singing on the internet and, fan of Memphis Blues that I am, had to hear him live. I wasn't disappointed.

Munching of BBQ Ribs and sipping on beer, I listened to this remarkable artist at the Blue City Café on Beale. In street parlance I was "sent," music straight from the Delta flowing through Morris. Could not help tapping my feet and smiling while he sang and played his mighty harmonica, which all inspired me to write this piece for band.

Widorama! | Michael Shapiro

The composer writes:

I first heard the majestic sounds of the a great Wurlitzer organ, not in the shrouds of a great cathedral or under the magical fingers of Virgil Fox in concert, but rather at Radio City Music Hall, somewhere between the Rockettes and a feature film.

Widorama! is my tribute to those grand Saturday matinees when the possibilities of sound and orchestration, first encountered in an Art Deco palace of Emerald City kitsch on Sixth Avenue between West 50th and 51st Streets, appeared infinite to a young boy.

Charles-Marie Widor's great *Toccata* from his Symphony No. 5 for organ composed in the 1880's in Paris would seem a most proper choice for this remembrance.



Wind Symphony Personnel Debra Traficante, Conductor

FLUTE/PICCOLO

Edwin Hernandez, Norcross
Caitlin Leamon, Woodstock
*Kaelyn Putnam, Kennesaw
Jessica Shaw, Guyton
Jade Weldy, Woodstock

OBOE

*Emily Gunby, Marietta
Paige Sanford, Rossville
Robert Simon, Kennesaw

BASSOON

Maddy Long, Marietta

CLARINET

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

BASS CLARINET

Alex Garcia, Suwanee

ALTO SAXOPHONE

Darquis Grant, Gray
*Brandon Printup, Conyers
Tyler Roberson, Waynesboro

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
Jack Brooker, Kennesaw
Nick Capalbo, Paulding
*Riley Carson, Marietta
Jason Dokes, Monroe
Sofia Friederwitzer, Parkland, FL
Jake Gearrin, Dallas
Angie Jackson, Kennesaw
Mason Prather, Tallapoosa

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
James Quarles, Kennesaw
*Craig Sheehan, Kennesaw
Mitchell Shyman, Powder Springs

TUBA

Adam Firment, Alpharetta
*Glen Johnson, Mableton
JT Reed, Covington
Lucas Welch, Kennesaw

PERCUSSION

Matt Andrews, Buford
Anna Gugel, Marietta
Jordan Hill, Powder Springs
Bryan Mayo, Bell, FL
*Matt Pate, Buford
Devin Prather, Tallapoosa
Dadisi Sanyika, Woodstock
Alex Sotka, Stockbridge

PIANO/ORGAN

Devin Prather, Tallapoosa

Wind Ensemble Personnel David Kehler, Music Director
(listed alphabetically to emphasize the importance of each part)

FLUTE/PICCOLO

Ruth Bearden, Woodstock
Lorin Green, Augusta
Madison Hart, Cumming
Rachel Reaves, Lawrenceville

OBOE/ENGLISH HORN

Savannah English, Fayetteville
Christina Pacetti, Newnan

BASSOON/CONTRA BSN

Grayson Saylor, Flowery Branch
Meghan O'Harra, Lawrenceville

CLARINET

(EB, BB, BCL, CBCL)

Brenden Ayestaran, Gainesville
Jessica Bell, Atlanta
Simon Cheek, Kennesaw
Matthew Hodgetts, Marietta
Oliva Kesler, Martin
Faith Kirkpatrick, Powder Springs
Natalie Klein, Jasper
Grace Liebl, Guyton
Emily O'Connor, Dallas

SAXOPHONE

(SOP, ALTO, TENOR, BARI)

Raphael De Jesus, Cumming
Jacob Martinez, Roswell
Noah Pirkle, Dallas
Jonathan Steltzer, Marietta
Jonathan Swann, Covington

HORN

Virginia Hyde, Kennesaw
Heather Leach-Trickel, Omaha, NE
Hayden McAfee, Acworth
Johnny Stewart, Ringold
Will Worthan, Acworth

TRUMPET

Kameron Clarke, Canton
Jacob Greifinger, Marietta
Jacob Lack, Alpharetta

TRUMPET (cont.)

Jordyn Mader, Dalton
Andrew Olsen, Jasper
Eli Rickles, Alpharetta

TROMBONE

Wesley Dale, Marietta
Victoria Schrote, Milton
Matt Scott, Kennesaw
Kirill Wood, Augusta

BASS TROMBONE

Sam Boeger, Acworth

EUPHONIUM

Andrew Berry, Johns Creek
Zachary Leinberger, Fayetteville

TUBA

Nick Collins, Milton
Kobe Greene, Canton
Lorenz Oriando, Kennesaw

STRING BASS

Daniel Barket, Alpharetta

PIANO / ORGAN

Josh Anderson, Woodstock
Jesse Cook, Acworth

HARP

Laurel Buchanan, Roswell
Teresa Sheppard, Marietta

PERCUSSION

Christopher Bowers, Lilburn
Jared Cook, Alpharetta
Andrew Creech, Cumming
Jason Frey, Warner Robbins
Michael Makrides, Milton
Veta Sukhai, Kennesaw
Andrew Yi, Johns Creek

ENSEMBLE ASSISTANTS

Andrew Berry, Johns Creek
Jonathan Steltzer, Marietta

Biographies



Michael Shapiro, composer's works have been performed throughout the United States, Canada, and Europe—with broadcasts of premieres on National Public Radio, the Canadian Broadcasting Corporation, the Israel Broadcasting Authority, Sender Freies Berlin, *WQXR*, and *WCBS-TV*. His music, which spans across all media, has been characterized in a *New York Times* review as “possessing a rare melodic gift.” His oeuvre includes more than 100 works for solo voice, piano, chamber ensembles, chorus, orchestra, as well as for opera, film, and television, with recordings on Naxos and Paumanok Records.

Michael Shapiro guest conducts internationally and is Laureate Conductor of The Chappaqua Orchestra in New York's Westchester County, which he conducted for the world premiere of his score for the classic 1931 film *Frankenstein* (directed by James Whale and starring Boris Karloff and Colin Clive) (since its premiere the work has received over 30 productions internationally), as well as for the world premiere of his own orchestral work, *Roller Coaster*, which received its West Coast premiere under the baton of Marin Alsop at the Cabrillo Festival of Contemporary Music while Shapiro was a composer in residence. He served for two years as the music consultant to the United States Holocaust Memorial Museum in Washington, D.C., where he produced and performed music by a number of composers who were either murdered by the Germans and their collaborators or had survived as refugees from the Third Reich. He has also been the assistant conductor at the Zurich Opera Studio.

The son of a Klezmer band clarinetist, Michael Shapiro was born in Brooklyn, New York, and spent most of his high school years in Baldwin, a Long Island suburb, where he was a music student of Consuelo Elsa Clark, William Zurcher and Rudolf Bosakowski. The winner of several piano competitions during his youth, he earned his B.A. at Columbia College, Columbia University, where he majored in English literature and concentrated in music, benefiting most—according to his own assessment—from some of the department's stellar musicology faculty, which, at that time, included such international luminaries as Paul Henry Lang, Denis Stevens, Joel Newman,

and others. He studied conducting independently with Carl Bamberger at the Mannes College of Music in New York and later with Harold Farberman at Bard College. At The Juilliard School, where he earned his master's degree, he studied solfège and score reading with the renowned Mme. Renée Longy—known to generations of Juilliard students as “the infamous madame of dictation” for her rigorous demands and classic pedagogic methods—and composition with Vincent Persichetti. His most influential composition teacher, however, was Elie Siegmeister, with whom Shapiro studied privately.



David Kehler, conductor has served as Music Director and Conductor of the KSU Wind Ensemble since 2009. In addition, Dr. Kehler teaches courses in instrumental conducting, symphonic repertoire, and twentieth century music. Along with his university responsibilities, professor Kehler currently serves as Music Director and Conductor of the Atlanta Wind Symphony, and as President-Elect for the College Band Directors National Association-Southern Division.

An advocate of new music, Professor Kehler has commissioned nearly two-dozen leading composers, including several Pulitzer Prize winners to write new compositions for wind ensemble. Performing music beyond the KSU campus, the KSU Wind Ensemble can also be heard frequently on 90.1, *Atlanta Public Radio*, along with being featured at the College Band Director's National Association Convention (two times), and most recently at the 2016 GMEA State Conference, in Athens, Georgia. In 2013, the KSU Wind Ensemble won the *American Prize* for best university wind ensemble/concert band recording in the United States.

Previously, Dr. Kehler served as Associate Conductor of America's Premiere Windband; The Dallas Winds and served as Founder and Conductor of the Greater Dallas Youth Orchestra Wind Symphony. Previous academic appointments were at Southern Methodist University, the University of Rhode Island, and Bay City Western High School in Bay City, Michigan. Growing up in Michigan, Dr. Kehler received his Bachelor of Music Education and Master of Music in Conducting degrees from Michigan State University, followed by his Doctorate of Musical Arts degree in instrumental conducting from the University of Texas at Austin.



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.

Kennesaw State University 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, Paul Dooley, Geoffrey Gordon, Zhou Long, David Maslanka, Michael Markowski, Carter Pann, Joel Puckett, James Stephenson, Christopher Theofanidis, and

Pulitzer Prize winner, Joseph Schwantner. In addition, leading composers Chen Yi and Pulitzer Prize winners David Lang and Joseph Schwantner, have recently 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).

In 2012 and 2016, the KSU Wind Ensemble was a selected and featured ensemble at the Southern Division College Band Directors National Association Conferences, and in 2017, was featured at Georgia Music Educators Association Conference in Athens, Georgia. In addition, the KSU Wind Ensemble was the Winner of the 2013 *American Prize* for best wind ensemble/concert band performance in the United States, and in 2016, released its first professional recording under the Centaur recording label featuring the music of Chen Yi.

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 Wind Ensemble, Wind Symphony, University Band, "The Hoo" (Basketball Band) and "The Marching Owls" (Marching Band).



Welcome!

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, 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.

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 can accomplish together!

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

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