KSU Wind Symphony
Debra Traficante, Conductor

Smitha Middle School 8th Grade Symphonic Band
Brian D. Nichols, Director of Bands
Morgan Fargo, Associate Director of Bands

Wednesday, October 16, 2019 | 8:00 PM

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall
Program

Smitha Middle School
8th Grade Symphonic Band
Brian Nichols, Conductor

HAROLD BENNETT (1884-1956)
ARR. LARRY CLARK (b. 1963)
MARCH: GENIUS (2005)

AARON PERRINE (b. 1979)
APRIL (2005)

MORGAN FARGO, CONDUCTOR
LAURA ESTES, PIANO

JOHN SCHOENBERGER (b. 1960)
ARR. PIERRE LAPLANTE (b. 1943)
WINDS A’ “WHISPERING” (2009)

RANDALL STAMBRIDGE (b. 1976)
WHIPLASH (2014)

—BRIEF INTERMISSION—

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KARL KING (1891-1971)
THE TROMBONE KING (1945)

MICHAEL MARKOWSKI (b. 1986)
WALDEN (2011)

GUSTAV HOLST (1874-1934)
HAMMERSMITH (1932)

FRANK TICHELI (b. 1958)
VESUVIUS (1999)

ROLAND BARRETT (b. 1955)
ARABIAN DANCES (2008)

KSU WIND SYMPHONY COMBINED WITH
SMITHA MIDDLE SCHOOL 8TH GRADE SYMPHONIC BAND
Program notes

Harold Bennett (1884-1956)
Arr. Larry Clark (b. 1963)
March: Genius (2005)
Marches have long been established as an “audience favorite” for people throughout the world. In fact, one noted critic went so far as to say that no band concert would be complete without at least one march having been included on the program. Genius is another one of the great marches by Harold Bennett, pseudonym for the great march composer Henry Fillmore. This march was part of the very popular Bennett Band Book series, which at one time consisted of 4 volumes. Hundreds of thousands and maybe millions of band musicians have learned how to play the march form from this famous collection of marches. The delightful melodies in these marches make them a joy to perform by bands of all levels.

Aaron Perrine (b. 1979)
April (2005)
April is a musical depiction of the efflorescence of spring. It was commissioned by the Farmington Middle School East 7th Grade Concert Band. Mr. Perrine’s goal was to write a piece of music that is lyrical and expressive, yet accessible for young bands. It is our pleasure to have our former Associate Director, Mrs. Estes, join us for tonight’s performance.

John Schoenberger (b. 1960)
arr. Pierre LaPlante (b. 1943)
Winds A’ “Whispering” (2009)
In 1920, Whispering became a million-record seller for the Paul Whiteman Orchestra. It was used to dance the foxtrot and, in fact, it was the #2 song for 1920! Long after the sentimental lyrics were mostly forgotten, the “melody lingered on” in numerous performances and recordings by artists including Benny Goodman, Tommy Dorsey, Frank Sinatra and Les Paul. Pierre LaPlante’s setting uses this flowing melody to introduce students to the music of the early 20th century.

RANDALL D. STANDRIDGE (b 1976)
Whiplash (2014)
Originally commissioned by the Southwest Missouri Angel Music Educators Association, Whiplash is an energetic piece written for young bands that explores rhythmic and motivic development at a breakneck tempo. Sounds of whipcrack echo throughout the piece, combining rhythmic energy and changing meters that work together to make this piece an exciting experience for students, conductor, and audience.
Karl King (1891-1971)
The Trombone King (1945)
The Trombone King is one of those wonderfully straightforward marches from the pen of Karl L. King that combines appealing melodies with simplicity of form. The European march formula of the A – B – A form before the Trio makes the tunes all the more familiar to the listener and exposes Karl L. King as a master of key relationships. Although one signature is employed throughout the march, the composer alternates the minor and the relative major modes, moving in the relationships of F minor – A-flat major – F minor (Trio) A-flat major.

A quick tempo of up to 144 beats per minute for the half note is appropriate, but select a pace that permits clear definition and clean playing, especially from the low brass. The interpretation will be best enhanced by drawing out the maximum contrast between heavily articulated and accented passages and the frequent lyrical, “singing” melodic lines. Be sure to allow the special parts for triangle, cymbals, bells and rim shots in the snare drum to be properly exposed. But in all of this, capture the sheer joy and fun of one of Mr. King’s finest easy marches!

Michael Markowski (b. 1986)
Walden (2011)
“Much of the music I have written over the last several years has been a fast, frenetic dreamcatcher of rhythm and texture. While I love this fast-paced electrifying style, it was my friend, Robert Stumpf, who first preached simplicity and, over the years, has continued to urge me to write more lyrically. With Robert’s words still echoing in the back of my head, the idea only recently seemed exciting to explore.

I suddenly had the urge to chill out and write something more pastoral — something “simple.” In an effort to uphold this simplicity, I eventually found myself thinking of Henry David Thoreau’s writings. I even found myself wandering to a neighborhood pond in the late night/early mornings, before sunrise, perhaps in a feeble attempt to relate, even if for a moment, to the life Thoreau wrote so poetically about over 150 years ago. It seemed only appropriate, therefore, to name this piece after Thoreau’s own liquid sanctuary, Walden.

My ideal of Walden, however, isn’t necessarily only calm and tranquil, but is one that is full of life — one that moves with great harmonic and rhythmic motion. There have been other musical arrangements of the same name that are all very transparent and lightly orchestrated that perhaps romanticize the lake’s magical stillness. I hope my interpretation captures a contrasting lushness, vibrance, and animation, complex in the details, but not without a few nods to tranquility. This is how I picture my own Walden to be.”
Gustav Holst  
**Hammersmith (1932)**

*Hammersmith* is a Prelude and Scherzo which was commissioned by the BBC military band in 1930. Holst afterwards rewrote it for full orchestra. Those who knew nothing of this forty-year-old affection for the Hammersmith district of London were puzzled at the title. The work is not program music. Its mood is the outcome of long years of familiarity with the changing crowds and the changing river [Thames]: those Saturday night crowds, who were always good-natured even when they were being pushed of the pavement into the middle of the traffic, and the stall-holders in that narrow lane behind the Broadway, with their unexpected assortment of goods lit up by brilliant flares, and the large woman at the fruit shop who always called him “dearie” when he bought oranges for his Sunday picnics. As for the river, he had known it since he was a student, when he paced up and down outside William Morris’s house, discussing Ibsen with earnest young socialists. During all the years since then, his favorite London walk had been along the river-path to Chiswick.

In *Hammersmith* the river is the background to the crowd: it is a river that goes on its way unnoticed and unconcerned.

Frank Ticheli (b. 1958)  
**Vesuvius (1999)**

Mt. Vesuvius, the volcano that destroyed Pompeii in A.D. 79, is an icon of power and energy in this work. Originally I had in mind a wild and passionate dance such as might have been performed at an ancient Roman bacchanalia. During the compositional process, I began to envision something more explosive and fiery. With its driving rhythms, exotic modes, and quotations from the Dies Irae from the medieval Requiem Mass, it became evident that the bacchanalia I was writing could represent a dance from the final days of the doomed city of Pompeii.

Roland Barrett (b. 1955)  
**Arabian Dances (2008)**

After a long day’s journey, the nomads set up camp for the evening. As the sun casts its final searing rays on the desert landscape, a campfire roars to life and the celebration begins. As the sky darkens, the festivities grow wilder and wilder until eventually three groups of revelers take turns dancing at the edge of the fire, each trying to outdo the other. Finally, the entire tribe joins, dancing wildly for hours until the campfire dims and morning grows near.

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Personnel

Smitha Middle School 8th Grade Symphonic Band
Dr. Brian D. Nichols, Director of Bands
Ms. Morgan Fargo, Associate Director of Bands
Mr. Chris Salter, Principal

Flute
Ana Godinez
Israel Obahayujie
Jade Nava Salas
Jakeline Torres
Raquel Umana
Tiffany Beach
Vivian Nguyen

Trumpet
Amaris Justilien
Amy Munguia-Garcia
Andhoni Rios
Jacob Perez-Haro
Jorge Casas
Sebastian Acuna

Oboe
Emmanuela Ejoga

French Horn
Emilio Plata
Jessica Garcia
Nathan Tisdale
Ryleigh Porter

Bassoon
Aidan Godich
India Hollins

Trombone
Alexis Gutierrez-Perez
Brennan Roderick-Bush
Etzon Munoz-Aleman
Isabella Reyes
Shawn Simpkins

Clarinet
Alexander Ruiz Sanchez
Bryn Wilcox
Deja Nickerson
Juan Cortez
Lucas Solares
Makayla Crayton
Naomi Harden

Baritone
Holly Smith
Lois Mwenja
Tolani Muyiwa-Ojo

Bass Clarinet
Ashley Vallere

Tuba
Aisha Shabazz
Angel Alonso-Varquez

Contra Alto Clarinet
Ifeoluwa Phillips

Percussion
Antony Lopez-Gomez
Cameron Maewether
Eldeer Patino-Arreola
Jessica Diaz
Jordan Watkins
Nyalah Rolle
Temijuopelo Fakunle

Alto Saxophone
Andrea Llamas
Jonathan Vicente-Pelico

Tenor Saxophone
Kevin Madrid-Canales

Baritone Saxophone
Ava Perez

Ms. Morgan Fargo, Associate Director of Bands
Mr. Chris Salter, Principal
KSU Wind Symphony
Dr. Debra Traficante, Conductor

(personnel listed alphabetically)

Flute/Piccolo
Za‘Kiya Brown
Caitlin Leamon
Kaeelyn Putnam
Jessica Shaw
Madhavi Shingala
Ellis Stephenson
*Cuong Tran
Hannah Walker

Oboe
Maura May
*Paige Sanford

Clarinet
Jasmine Avecilla
Taylor Carstens
*Callie Christiansen
Ethan Fournier
Taylor Lane
Luiza Pineda
Renae Sheldon
Mary Claire Wilder

Bass Clarinet
Alex Garcia

Trumpet
Arianna Alonzo
Jalen Dobson
Mary Dunn
Sofia Friederwitzer
Matthew Garren
Sommer Lemcoe
*Marshall Parks
Braden Peterson
Billy Sands
Candice Simmons

Trombone
Austin Coker
Raymond Durr
*Blue Goodman
Natalie Hylton
Nate Lawson

Bass Trombone
Sam Missner

Euphonium
Alex Diaz
Bee Ivie
*Craig Sheehan
Mitchell Shyman
Emma Wood

Tuba
*Adam Firment

Percussion
Ben Bouland
Samuel Brooke
Ethan Dupier
Noah Avrett
Ron Freeman
*Bryan Mayo
Olivia Reeves
Alex Sotka

Piano
Bryan Mayo

French Horn
*Sean Blithe
Leslie Bolin
Oliver Gladstone
Wyl Harrison
Maddie Pattillo

*Indicates Principal Chair
About the Conductors

Dr. Brian D. Nichols

Dr. Brian D. Nichols, a clarinetist, is now in his 15th year at Smitha Middle School and his 31st year as a music educator. Prior to his appointment at Smitha Middle School, Dr. Nichols served for 15 years in the Orange County (Florida) Public School system at Freedom High School, Dr. Phillips High School, Westridge Middle School and Hunter’s Creek Middle School. Before joining Orange County Schools, Dr. Nichols led the band program at New Smyrna Beach Middle School in Volusia County, Florida.

Dr. Nichols has served as a clinician for bands in Florida and Georgia, and has presented guest lectures in music education at the University of Central Florida.

Dr. Nichols holds a Bachelor of Arts degree in Music Education from the University of Central Florida in Orlando, a Master of Music degree in Wind/Band Conducting from the University of South Florida in Tampa, and a Doctor of Education degree in Teacher Leader for Learning: Instructional Technology from Kennesaw State University. He is a member of Omicron Delta Kappa, National Leadership Honor Society; an honorary member of Tau Beta Sigma, National Band Sorority; a member of The National Association for Music Education and the Georgia Music Educators Association.

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Ms. Morgan Fargo

Ms. Morgan Fargo is in her 2nd year as Associate Band Director at Smitha Middle School and her 9th year as a music educator. Prior to her appointment at Smitha Middle School, Ms. Fargo taught in the Alief Independent School District in Houston Texas at Owens Intermediate School and Killough Middle School. While in Alief ISD, Ms. Fargo served on the curriculum writing committee, textbook selection committee, and as team leader for Intermediate bands. During her time at Killough Middle School, Ms. Fargo was twice awarded teacher of the month. In 2015, the Killough Middle School Symphonic band placed first in the middle school band category at the Renaissance Festival Performing Arts Competition. Ms. Fargo holds a Bachelor of Music Education and a Bachelor of Music in Clarinet Performance from Florida State University. She is a member of Sigma Alpha Iota, an international music fraternity for women. Ms. Fargo currently performs with the Tara Winds Symphonic Band in Atlanta.

Mrs. Laura Estes

A South Florida native, Mrs. Laura Estes began studying piano at age 8 with Ida Deitch followed by Gerald Snyder, and joined her middle school band program on saxophone. She eventually earned a Bachelor’s Degree in Music Education as a Piano Principal from The Florida State University in 1981 and a Master’s Degree in Music Education from Georgia State University in 1987. Mrs. Estes enjoyed accompanying both vocal and instrumental students while in high school and college, and was proud to accompany her students on piano at all of their solo performances throughout her career. Before retiring in 2018, Mrs. Estes taught middle and high school band for 36 years, most recently as the Associate Band Director at Smitha Middle School in Cobb County. Throughout her career, Mrs. Estes’ bands consistently earned Superior ratings at concert festivals and competitions, and her students were regular participants in All State and Honor Bands, as well as Solo and Ensemble evaluations. Since retiring, Mrs. Estes has started composing music for young band students while continuing to serve as an adjudicator, guest conductor, clinician, and accompanist.
Dr. Debra Traficante 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 Blä스orchester Conferences. She is also sponsored by Remo, Vic Firth, and Sabian.

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Kennesaw State University Bands

David Kehler
Director of Bands

Debra Traficante
Associate Director of Bands/Director of Athletic Bands

Joseph Scheivert
Interim 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, KSU Wind Symphony, KSU University Band, KSU Basketball Band, and “The Marching Owls.”
Ever charismatic, prolific, and inspired, GRAMMY-nominated clarinetist-saxophonist Anat Cohen has won hearts and minds the world over with her expressive virtuosity and delightful stage presence. Anat has been declared Clarinetist of the Year by the Jazz Journalists Association every year since 2007 and has also been named the Top Clarinetist, Rising Star, and Jazz Artist of the Year by Downbeat Magazine. The tentet (rhythm section, horns, vibraphone, cello, and accordion) performs tunes from their recent album Happy Song which draws influence from Brazilian music and African grooves to vintage swing and touching ballads.

“The lyric beauty of [Cohen’s] tone, the easy fluidity of her technique and the extroverted manner of her delivery make this music accessible to all.”

– The Chicago Tribune
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Jason Casanova, Tuba/Euphonium
Paul Dickinson, Tuba/Euphonium
Tom Gibson, Trombone
Brian Hecht, Bass Trombone
John Lawless, Percussion, Area Coordinator

Doug Lindsey, Trumpet, Area Coordinator
Ryan Moser, Trumpet
Hollie Pritchard, Trombone
Michael Stubbart, Percussion
Mike Tiscione, Trumpet
Richard Williams, Horn

Strings
James Barket, Double Bass
Elisabeth Remy Johnson, Harp
Helen Kim, Violin, Area Coordinator
Yinzi Kong, Viola
Charae Krueger, Cello

Joseph McFadden, Double Bass
Sean Thrower, Classical Guitar
Kerr Wagner, Violin

Woodwinds
Andrew Brady, Bassoon
Kelly Bryant, Flute
Barbara Cook, Oboe
Robert Cronin, Flute
Anthony Georgeson, Bassoon
Cecilia Price, Flute
Sam Skelton, Saxophone

Todd Skitch, Flute
Christina Smith, Flute
Justin Stanley, Clarinet
Elizabeth Koch Tiscione, Oboe
John Warren, Clarinet, Area Coordinator
Luke Weathington, Saxophone

Jazz
Justin Chesarek, Jazz Percussion & Combos
Wes Funderburk, Jazz Ensembles and Jazz Trombone
Karla Harris, Vocal Jazz & Combo
Tyrone Jackson, Jazz Piano & Combos
Marc Miller, Jazz Bass & Combos

Rob Opitz, Jazz Ensembles and Jazz Trumpet
Sam Skelton, Jazz Ensembles and Jazz Saxophone, Area Coordinator
Luke Weathington, Jazz Saxophone & Combos
Trey Wright, Jazz Guitar & Combos, Area Coordinator

Voice
Eileen Moremen
Oral Moses
Nathan Munson
Valerie Walters

Todd Wedge
Heather Witt
Jana Young, Area Coordinator

Piano
Judy Cole, Collaborative Piano
Julie Coucheron
Robert Henry, Area Coordinator
Eric Jenkins, Collaborative Piano Coordinator

Huu Mai
John Marsh
Erika Tazawa, Collaborative Piano
Ensembles in Residence
Georgia Youth Symphony
Orchestra and Chorus
KSU Community & Alumni Choir

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Nancy Conley, Philharmonic Orchestra
David Kehler, Director of Bands
Alison Mann, Women’s Choir
Reid Masters, Assistant Director of Choral Activities
Eileen Moremen, Opera Theater
Oral Moses, Gospel Choir
Nathaniel Parker, Director of Orchestral Studies
Joseph Scheivert, Assistant Director of Athletic Bands
Sam Skelton, Director of Jazz Studies
Debra Traficante, Director of Athletic Bands and “The Marching Owls”

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Julie Coucheron, Piano Ensemble
Charae Krueger, String Chamber Music
Doug Lindsey, Brass Chamber Music

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Kelly Francis, Music Theory
Tyrone Jackson, Music Theory
Jennifer Mitchell, Composition
Laurence Sherr, Composition, Technology, Bachelor of Arts Area Coordinator
Benjamin Wadsworth, Music Theory Area Coordinator
Jeff Yunek, Music Theory, Aural Skills Area Coordinator

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Mark Fucito, Technical Manager
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Colleen Radbill, Office Manager
Upcoming Events

Nathan Munson, Tenor
Thursday, 10/17/2019 at 8 pm

KSU Faculty Jazz Parliament
Thursday, 10/24/2019 at 8 pm

Brass Ensembles
Monday, 10/28/2019 at 8 pm

Concerto Competition Finals
Tuesday, 10/29/2019 at 8 pm

Jazz Ensembles II & III
Thursday, 10/31/2019 at 8 pm

Trumpet Festival of the Southeast
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Our two featured trumpet artists this year are Jose Sibaja, Paul Merkelo, Brian Shaw, Melvin Jones. Our evening concert artists include the KSU Jazz Parliament, Georgia Brass Band, and KSU Wind Ensemble.

GMEA All-State Band Audition Clinic
December 7 | 8:30 am - 5:30 pm

The GMEA All-State Band Clinic at Kennesaw State University is open to high school brass and woodwind instrumentalists interested in improving their audition skills in preparation for 2019-20 All-State Band auditions. During the clinic, students will receive instruction on fundamental playing essentials, strategies for learning and playing the audition études, and tips to ensure a successful audition. If you want to have a great audition, then you won’t want to miss this clinic! All sessions are run by our outstanding KSU faculty.