KSU Wind Ensemble
David Kehler, Conductor

featuring
Elizabeth Koch Tiscione, Oboe
with guest composer, Roger Zare

Wednesday, February 19, 2020 | 8:00 PM

Dr. Bobbie Bailey & Family Performance Center
Audrey B. and Jack E. Morgan, Sr. Concert Hall
Program

GORDON JACOB (1895-1984)

William Byrd Suite (1924/1960)
I. The Earle of Oxford’s Marche
II. Pavana
III. John come kisse me now
IV. The Mayden’s Song
V. Wolsey’s Wilde
VI. The Bells

ROGER ZARE (b. 1985)

I. Principia
II. Colour Theory
III. Gravitas

Elizabeth Koch Tiscione, oboe

–Brief Intermission–

RON NELSON (b. 1929)

Lauds (Praise High Day) (1991)

VINCENT PERSICHETTI (1915-1987)

Psalm for Band (1953)

JOHN PHILIP SOUSA (1854-1932)

The Black Horse Troop (1924)

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KSU Wind Ensemble
David Kehler, Conductor

Personnel listed alphabetically to emphasize the importance of each part.

Flute/Piccolo
Ruth Bearden, Woodstock
Don Confransesco, Milton
Lorin Green, Augusta
Rachel Reaves, Marietta
Jade Weldy, Woodstock
Mackenzie Weston, Woodstock

Oboe/English Horn
Emily Gunby, Marietta
Naomi Israel, Marietta

Bassoon/Contra-Bassoon
Grayson Saylor, Flowery Branch
Mia Rodriguez, Decatur

Clarinet (Eb, Bb, Bcl, CBcl)
Brenden Ayestaran, Gainesville
Jessica Bell, Atlanta
Israel Fortner, White
Olivia Kesler, Martin
Faith Kirkpatrick, Powder Springs
Natalie Klein, Jasper
Aidan Lerner, Fayetteville
Grace Liebl, Guyton
Emily O’Connor, Dallas
Autumn Straud, Royston

Saxophone (Sop, Alto, Ten, Bari, Bass)
Alex Barasoain, Rome
Noah Pirkle, Dallas
Brandon Printup, Kennesaw
Kevin Worley, Marietta

Horn
Ben Farrow, Waynesboro
Heather Leach-Trickel, Omaha, NE
CJ Markow, Alpharetta
Johnny Stewart, Ringgold

Trumpet
Michael Brown, Macon
Kameron Clarke, Canton
Jalen Dobson, Marietta
Jacob Lack, Alpharetta
Andrew Olsen, Jasper

(trumpet cont.)
Markshall Parks, Marietta
Andrew Wynn, Athens

Trombone
Wesley Dale, Marietta
Blue Goodman, Jasper
Davis Pitz, Acworth
Victoria Schrote, Milton

Bass Trombone
Michael Karantonis, Marietta

Euphonium
Andrew Berry, Johns Creek
Zachary Leinberger, Fayetteville
Noah Minch, Powder Springs

Tuba
Nick Collins, Milton
Kobe Green, Canton
Laurenz Orinondo, Kennesaw

String Bass
Stephane Nazaire, Acworth
Clay Rogers, Acworth

Piano
Jesse Cook, Acworth

Synthesizer
Chris Nguyen, Atlanta

Percussion
Matt Andrews, Buford
Christopher Bowers, Lilburn
Jared Cook, Alpharetta
Jason Frey, Warner Robbins
Anna Gugel, Marietta
Christian Kil Gore, Stratham
Michael Makrides, Milton
Matt Pate, Jefferson
Andrew Yi, Johns Creek

Ensemble Assistants
Andrew Berry, Johns Creek
Andrew Olsen, Jasper
Program notes

**William Byrd Suite - Gordon Jacob**

Gordon Jacob was the musician's musician par excellence. He was noted for his complete professionalism as a composer and arranger of music both light and serious. Jacob was born in London on 5 July 1895 and died on 8 June 1984, shortly before his 89th birthday. After his initial schooling at Dulwich College, he became a student at the Royal College of Music in London. He taught briefly at Birkbeck and Morley Colleges, also in London, before returning to the Royal College as a lecturer in 1926; he was to remain there until his retirement in 1966. His students there included Malcolm Arnold, Imogen Holst (composer daughter of Gustav), Elizabeth Maconchy and Bernard Stevens.

Jacob's William Byrd Suite is one of 400 pieces completed by the prolific composer. It was composed in 1923 to honor the 300th anniversary of Byrd's death (c.1623). A pupil of Thomas Tallis, William Byrd excelled at writing secular and sacred polyphonic choral and keyboard music in the 16th and 17th centuries.

Jacob chose six pieces to honor Byrd. Originally scored for orchestra, Jacob was asked by conductor Adrian Boult to score the work for massed military bands at the British Empire Exhibition in Wembley Stadium on May 29, 1924.

**Ocean of Undiscovered Truth - Roger Zare**

The composer writes:

“I do not know what I may appear to the world, but to myself I seem to have been only like a boy playing on the seashore, and diverting myself in now and then finding a smoother pebble or a prettier shell than ordinary, whilst the great ocean of truth lay all undiscovered before me.”

Sir Isaac Newton (1643-1727) had one of the greatest minds in history, and is credited with numerous extremely important and influential discoveries, from the mathematics of calculus to formulating the law of gravity. While the above quote’s attribution to Newton is tenuous, its sentiment is true to Newton and to so many other scientific explorers throughout history. There is always a seemingly infinite amount of knowledge just beyond our grasp, and those who seek to answer fundamental questions about our universe are confronted with an endless sea of new questions.

The solo oboe portrays a naïve and wide-eyed scientist disembarking on a journey of discovery. Through three movements, the protagonist visits varied musical landscapes representing three of Newton’s seminal discoveries. The first movement, Principia, is named after Newton’s publication in which he first describes the three laws of motion. These fundamental concepts describe how inertia works, how momentum works, and how the relationship between action and reaction works. This movement is inspired by the second law, which states that the acceleration of an object is directly related to force applied to it.
The second movement, Colour Theory, is inspired by Newton’s fascination with the nature of light. He was the first to understand that the white light from the sun actually contained light of all the different colors of the rainbow. Opening with a shimmering array of triangles and metallic instruments, the soloist emerges with a rhapsodic melody. As if light painting (the use of long exposure photography to create lines, shapes, and whole works of art using a light source as a figurative paint brush), the ensemble creates a slowly fading glow around all of the pitches in each of the soloist’s gestures. Intrigued by the harmonic effect trailing every note, the soloist continues to experiment with wider arcs and more dramatic curves.

The final movement, Gravitas, is inspired by not only Newton’s famous formulation of the law of gravity when he supposedly was hit on the head by a falling apple, but also by his unusual religious beliefs. This movement begins like a scherzo, quick and light. Every ascending line eventually crashes back down with a punctuated four-note rhythmic gesture. It is a test of the soloist’s agility and endurance until a hymn begins to be heard in the distance. This hymn by the English Renaissance composer Christopher Tye, “Windsor,” could have potentially been heard during services in Newton’s day, and its treatment in this piece creates a metaphor for Newton’s religious views.

**Lauds (Praise High Day) - Ron Nelson**

Ron Nelson received his bachelor of music degree in 1952, the master’s degree in 1953, and the Doctor of Musical Arts degree in 1956, all from the Eastman School of Music at the University of Rochester. He also studied in France at the Ecole Normale de Musique and at the Paris Conservatory under a Fulbright Grant in 1955. Dr. Nelson joined the Brown University faculty the following year, and taught there until his retirement in 1993.

Dr. Nelson has received numerous commissions, including those from the National Symphony Orchestra, Rochester Philharmonic, the U.S. Air Force Band and Chorus, Rhode Island Philharmonic, Aspen Music Festival, Brevard Music Center, Musashino Wind Ensemble, and countless colleges and universities. He has also received grants and awards from The Rockefeller Foundation, the Howard Foundation, ASCAP, and several from the National Endowment for the Arts.

The composer writes:

Lauds (Praise High Day) is an exuberant, colorful work intended to express feelings of praise and glorification. Lauds is one of the seven canonical hours that were selected by St. Benedict as the times the monks would observe the daily offices. Three (terce, sext, and none) were the times of the changing of the Roman guards and four (matins, lauds, vespers, and compline) were tied to nature. Lauds, subtitled Praise High Day, honors the sunrise; it is filled with the glory and excitement of a new day.
Psalm for Band - Vincent Persichetti
Persichetti began his musical life at a young age, first studying the piano, then the organ, double bass, tuba, theory, and composition. By the age of 11 he was paying for his own musical education and helping by performing professionally as an accompanist, radio staff pianist, church organist, and orchestra performer. At the age of 16 he was appointed choir director for the Arch Street Presbyterian Church in Philadelphia, a post he would hold for the next 20 years. During all of this, Persichetti was a student in the Philadelphia public schools and received a thorough musical education at the Combs College of Music, where he earned a degree in 1935 under Russel King Miller, his principal composition teacher.

Starting at the age of 20, he was simultaneously head of the theory and composition departments at the Combs College, a conducting major with Fritz Reiner at the Curtis Institute, and a piano major with Olga Samaroff at the Philadelphia Conservatory. He received a diploma in conducting from the Curtis Institute and graduate degrees from the Philadelphia Conservatory. In 1947 he joined the faculty of the Juilliard School of Music, and became the chairman of the Composition Department in 1963.

Persichetti composed Psalm for Band in 1952. It is both a reflective and fervent work, and it highlights the warmer, deeper sonorities of the band – doing so primarily through a hymn-like setting. Psalm begins solemnly, and this opening is followed by a chorale-style section leading into a joyful allegro vivace. After an exhilarating development section, the work concludes with a return to the chorale-style material.

The Black Horse Troop - John Philip Sousa
Sousa was born the third of 10 children of John Antonio Sousa (born in Spain of Portuguese parents) and Maria Elisabeth Trinkhaus (born in Bavaria). John Philip’s father, Antonio, played trombone in the U.S. Marine band, so young John grew up around military band music. Sousa started his music education, playing the violin, as a pupil of John Esputa and G. F. Benkert for harmony and musical composition at the age of six.

Sousa became head of the U.S. Marine Band in 1880, and remained as its conductor until 1892. He organized his own band the year he left the Marine Band. The Sousa Band toured 1892-1931, performing 15,623 concerts. of only eight parades the band marched in over its forty years. Sousa wrote 136 marches. He also wrote school songs for several American Universities, including Kansas State University, Marquette University, the University of Michigan, and the University of Minnesota. Sousa died at the age of 77 on March 6th, 1932 after conducting a rehearsal of the Ringgold Band in Reading, Pennsylvania. The last piece he conducted was The Stars and Stripes Forever.

The Black Horse Troop march was completed December 30, 1924, at Sousa’s Sands Point, Long Island, estate. It was played for the first time about ten months later on October 17, 1925, at a concert of the Sousa Band in the Public Auditorium, Cleveland, Ohio – and I was there.
Elizabeth Koch Tiscione joined the Atlanta Symphony Orchestra (ASO) at the beginning of the 2007-2008 season. She currently holds the George M. and Corrie Hoyt Brown Chair as principal oboist of the ASO.

In addition to her responsibilities with the ASO, Tiscione plays Principal Oboe at the Grand Teton Music Festival and is a member of the Atlanta Chamber Players. She has performed as a guest musician with the orchestras of Philadelphia, St. Louis, St. Paul, Baltimore, Rochester, Buffalo, and the Orpheus Chamber Orchestra. Recent solo engagements include the World Youth Symphony Orchestra, Orpheus Chamber Orchestra, Atlanta Symphony, and Dekalb Symphony Orchestra. She has been featured on NPR’s “From the Top,” and has also performed at many chamber music festivals throughout the country, including Tannery Pond, Cape Cod, and the Chamber Music Society of Lincoln Center.

Tiscione has a love for teaching, and is currently a faculty member at Kennesaw State University. She also teaches internationally at Festicamara, in Medellin, Colombia, and has a studio in Atlanta.

A native of Hamburg, NY, Tiscione began the oboe in the NY State public school systems at age nine, continued her studies at the Interlochen Arts Academy under Daniel Stolper, and went on to study with Richard Woodhams at the Curtis Institute of Music. Other teachers include Mark DuBois, J. Bud Roach, Pierre Roy, Robert Walters, and Eugene Izatov.
Roger Zare has been praised for his “enviable grasp of orchestration” (New York Times) and for writing music with “formal clarity and an alluringly mercurial surface.” His music often takes inspiration from science, nature, mathematics, and mythology. Currently based in Chicago, he was born in Sarasota, Florida, and began playing piano at age 5 and violin at age 11; he started composing at age 14. Roger holds a Doctorate of Musical Arts (2012) from the University of Michigan, a Master of Music (2009) from the Peabody Conservatory of Music, and a Bachelor of Music (2007) from the University of Southern California. Zare currently serves as instructional assistant professor of theory and composition at Illinois State University and is also serving as treasurer on the board of directors of New Music Chicago. An award-winning composer, Roger has written works for a variety of ensembles, including solo, chamber, choral, and full orchestra works.
The 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, were 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.
David Kehler

Since 2009, David Kehler has served as Music Director and Conductor of the KSU Wind Ensemble. 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 more than 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.
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musicKSU.com
An emerging flagbearer among the vanguard of female Cuban musicians, Afro-Cuban singer, songwriter, and percussionist Brenda Navarrete combines a foundation of Latin jazz and Afro-Cuban influences with elements of contemporary world music, originality, and relentless energy to form her unique sound. Touring internationally and frequently collaborating with Cuba’s notable music elite, the award-winning jazzista is perhaps best known for her skill on the batá, a drum traditionally used in Yoruban spiritual practices that women were once forbidden to play. Presented as part of Kennesaw State University’s 2019-20 Year of Cuba.
Dazzling audiences and critics alike since her celebrated debut at age 11, superstar violinist Midori performs Bartók’s Violin Concerto No. 2. In a concerto peppered by the sounds of a Hungarian folksong, Midori showcases her graceful precision and intimate expression as one of the world’s most acclaimed violinists. Making his Atlanta Symphony debut, Australian rising-star Nicholas Carter leads the orchestra in Haydn’s Symphony No. 44 (“Trauersinfonie”) before concluding the program with Prokofiev’s wartime piece written in 1944 as Russian troops turned the tables on the German army: the massive and exhilarating Symphony No. 5.
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June 1-3, 2020

Middle School Choral Intensive
June 1-5, 2020

Summer Band Director’s Symposium
June 22-25, 2020

Southeast Horn Festival
June 27-July 1, 2020