SCHOOL of MUSIC
where PASSION is heard

Kennesaw State University Wind Symphony
Dr. Debra Traficante, conductor

with

Pope High School Symphonic Band
Mr. Josh Rudolph, conductor

Thursday, March 5, 2020 | 8:00 PM
Dr. Bobbie Bailey & Family Performance Center
Audrey B. and Jack E. Morgan, Sr. Concert Hall
Program

Pope High School Symphonic Band
Mr. Josh Rudolph, conductor

KARL L. KING (1891-1971),
arr. James Swearingen (b. 1947)
Prestissimo March (1931/2010)

MICHAEL MARKOWSKI (b. 1986)
Shadow Rituals (2006)

YO GOTO (b. 1958)
Dancing in Air (2004)

–Brief Intermission–

Kennesaw State University Wind Symphony
Dr. Debra Traficante, conductor

ROGER NIXON (1921-2009)
Fiesta del Pacifico (1966)

STEVEN BRYANT (b. 1972)
Anthem (2011)

JOHANN SEBASTIAN BACH (1685-1750),
setting PERCY GRAINGER (1882-1961)
O Mensch, bewein’ dein Sünde groß (1724/1937)

JOHN MACKEY (b. 1973)
Until the Scars (2019)

Audio/video recording and flash photography is prohibited at School of Music concerts. The following services are available to accommodate needs: easy access, companion seating locations, accessible restrooms, and assisted listening devices. Please contact a patron services representative at 470-578-6650 to request services.
Program Notes

Prestissimo March - King / Swearingen

Prestissimo contains all the musical excitement that we’ve come to expect from this march giant and, as a result, all the good memories and fun times we associate with the circus radiates through this classic march. Equally effective at a standard march tempo, or as an up-speed circus galop.

Program Note by Publisher

Shadow Rituals - Markowski

Shadow Rituals was written for the first Frank Ticheli Composition Contest in 2006. It won first prize in Category 2 – Young Band.

The piece begins with the percussion section, and shortly after we hear the first theme played by the clarinets. The first theme is later heard in the flutes and bells before returning to the clarinets. Most of Shadow Rituals is related to the opening section, and the majority of the motives heard throughout are related to the first theme.

The second theme is very syncopated and is first heard in the horns and is followed by a development section. The piece then has a brief moment of release as the flutes sustain a unison pitch. Then the third theme is played by a solo euphonium. The third theme is presented in cannon in the bassoon, alto sax, and clarinets. The third theme is a perfect palindrome; if you played it backwards it would sound exactly the same. The first theme returns before a coda, but has been altered to fit a 6-beat pattern instead of a 5-beat pattern. This alteration is presented by the trumpets, over which an augmentation of theme one is expressed by the woodwinds. Shadow Rituals ends with a brief statement of the first theme by the woodwinds, and a brief statement of the second theme by the winds and brass.

Program Note by composer

Dancing in Air - Goto

Yo Goto is recognized as one of the leading composers and educators in the field of wind and percussion music in the United States and Japan. His works have been performed at several international conventions including College Band Directors National Association (CBDNA), World Association for Symphonic Bands and Ensembles (WASBE), and The Midwest Clinic. Goto received his Bachelor of Music Education degree from Yamagata University, Japan, and studied composition with Shin-ichiro Ikebe at the Tokyo College of Music, completing a Performance Diploma Course. As an active composer, arranger, and clinician, Goto moved to Texas to study composition with Cindy McTee at the University of North Texas (UNT) in 2001. He holds a Master of Music degree in composition and a Master of Music Education degree from UNT.

Dancing in Air was written for the University of North Texas Concert Band, and offers textural and stylistic variations throughout the work. Transparent layers of sound open the work creating an airy feel, which eventually gives way to the light dance section.
**Fiesta del Pacífico - Nixon**

*Fiesta del Pacífico* is Roger Nixon’s most popular and oft-performed work and has become a standard work for wind ensemble. It was composed in 1958 and 1959 while Nixon was on the faculty at Modesto Junior College. Taking inspiration from his former teacher Roger Sessions, he chose to write a work using the concept that a composition was not geared to practical goals but rather to an ideal representing concepts about which he firmly believed. Nixon says:

*Fiesta del Pacífico* is held in San Diego each summer and features a play on the history of the area, a parade, a rodeo, and street dances. It is one of several festivals held annually in various communities in California which celebrate the old Spanish days of the state, and I chose its name as representative of the spirit of these occasions. The music embodies a good deal of imagery related to these festivals, and in a sense the work might be considered a tonal fresco. The concept is similar to that of the tone poem, or that of the music drama, in that some of the musical ideas have extra-musical connotations. It is impressionistic in that the aim is to create descriptive impressions rather than to tell a story.

Even with this very direct intent to invoke California imagery, Nixon does not use actual folk materials to bring his view of California forward. All of the various melodies are original. The form of *Fiesta del Pacífico* is episodic, a variant of a rondo. The various sections, or episodes, are clearly defined, and many return, although sometimes in a varied way. Although not indicated in the score, each episode is associated with a particular image. The large formal construction as well as Nixon’s manipulation of particular motives within represents a central feature of the piece.

*Program Note by William Berz for the Eastern Wind Symphony concert program, 18 December 2015*

**Anthem - Bryant**

Written at the request of Jay Gephart to celebrate the 125th anniversary of the Purdue Bands, **Anthem** opens as a bright, twittering machine of Flutes, Vibraphone, Piano, Glockenspiel, eventually transforming into a full-on tutti rock anthem. I think of it as a cousin to Radiant Joy, except veering toward “rock” instead of “jazz” in style.

*Program Note by composer*

---

**Connect with the Kennesaw State University School of Music!**

[Facebook](https://www.facebook.com/musicKSU)  [Twitter](https://twitter.com/musicKSU)  [YouTube](https://www.youtube.com/musicKSU)  [Instagram](https://www.instagram.com/musicKSU)

Visit the Live Streaming page on [musicKSU.com](http://musicKSU.com) to watch live broadcasts of many of our concerts and to view the full schedule of upcoming live streamed events.

Please consider a gift to the Kennesaw State University School of Music.

[https://community.kennesaw.edu/GiveToMusic](https://community.kennesaw.edu/GiveToMusic)
**O Mensch, bewein dein Sünde groß - Bach / Grainger**

*O Mensch, bewein dein’ Sünde Groß*, BWV 402 (1713-16/1937-42) is from Bach’s Orgel-Büchlein, a collection of forty-six chorales composed between 1713 and 1716. The title has a number of translations: “O Man, Bewail (or Lament, Weep For) The Grieved (or Great) Fall (or Sin).” Bach described the Orgel-Büchlein as “a little organ book in which young organists are guided concerning the different ways of performing a chorale, at the same time practising their use of the pedal since the latter, in the offered chorales, is throughout obligatory. For the glory of God on High and for the instruction of my fellow man.” *O Mensch, bewein dein’ Sünde Groß* is the most widely performed chorale of the collection.

Percy Grainger, the extraordinary twentieth-century composer, had a great passion and respect for Bach, saying, “Of all the composers who have ever existed, Grieg and Bach are the ones I love most.” He created this setting between 1937 and 1942 during his summer teaching at Interlochen. While not unusual today, his beautiful realization of the ornamentation was revolutionary in the 1940s.

**Until the Scars - Mackey**

*Until the Scars* is an adaptation of the first movement of *Wine-Dark Sea: Symphony for Band*, a work based on the ancient story of *The Odyssey* by Homer.

After ten years of bloody siege, the Trojan War was won because of Odysseus’ gambit: A horse full of soldiers, disguised as an offering. The people of Troy took it in as a trophy, and were slaughtered. Odysseus gave the Greeks victory, and they left the alien shores for home. But Odysseus’ journey would take as long as the war itself. Homer called the ocean on which Odysseus sailed a wine-dark sea, and for the Greek king it was as murky and disorienting as its name; he would not find his way across it without first losing himself.

In this section of the story, Odysseus, having filled his ship with the spoils of war, leaves for home, but he carried another, more dangerous, cargo: pride. This movement opens with his triumphal march, and continues as he and his crew maraud through every port of call on their way home.

*Program Note by publisher*
Personnel

Pope High School Symphonic Band
Mr. Josh Rudolph, Conductor

Flute
Madeleine Stewart
Isabella Cabrel-Watson
Gabrielle Meharg
Kristen Hansen
Caroline Martz

Oboe
Jane Day

Bassoon
Matthew Hardy
Jolee Northrop

Clarinet
Gavin Taylor
Min-Gyu Kwak
Alexander Hunt
Reilly Meharg
Mya Borysiak
Kerris Foley
Dylan Fine

Bass Clarinet
Marek Eldridge
Chris Hunt

Alto Saxophone
Timothy Young
Andres Cremer
Jackson Barlow
Adam Buhmeyer

Tenor Saxophone
Sean McMillen
RJ Boyd

Baritone Saxophone
Dominick Maillet
Aristotle Lilly-Ladas

Trumpet
Sasha Barsuhn
Austin Fehd
Cameron Menzies
Jack Schlundt

(trumpet cont.)
Camille Werts
Gage Dixon
Paul Quirk

Horn
Leah Hartt
Lelia Schilke
Oskar Iobst
Tyler Sumners
Christina Ruth
James Hannafey

Trombone
Vera Volin
Joshua Miller
Viktor Segars
Tin-Tin Xu

Bass Trombone
Hunter Clark

Euphonium
Drew Abbott
Max Libardi
Samuel Hartt

Tuba
Patrick Rehme
Max Libardi
Lane Mims

Percussion
Karis Felton
Charlie Bates
Phoenix Haarbauer
Joseph Sengpiel
Chase Cooper
Will Morgan
Traysen Whitcomb
Joshua Leibowitz
Kennesaw State University Wind Symphony
Dr. Debra Traficante, Conductor

**Flute/Piccolo**
Za‘Kiya Brown
Edwin Hernandez
Caitlin Leamon
Jessica Shaw
Madhavi Shingala
*Quong Tran
Mackenzie Wilson

**Oboe**
Maura May
*Paige Sanford

**Clarinet**
Jasmine Avecilla
Taylor Carstens
*Callie Christiansen
Ethan Fournier
Taylor Lane
Joey Moore
Susana Negrete
Kaci Pederson
Luiza Pineda
Renae Sheldon
Leslie Sullivan
Marie Claire Wilder

**Bass Clarinet**
Alex Garcia

**Bassoon**
*Emily Atkeison
Maddy Long
Anna Miller

**Alto Saxophone**
Darquis Grant
*Jimmy Snyder
Andrew Vang
Tyler White

**Tenor Saxophone**
Tyler Roberson

**Baritone Saxophone**
Marco Hernandez

**Horn**
*Sean Blithe
Oliver Gladstone
Wyl Harrison

**Trumpet**
Austin DeRosa
Mary Dunn
Charleston Fox
Sofia Friederwitzer
Matthew Garren
Sommer Lemcoe
*Billy Sands
Candice Simmons
Nicholas Massaroni

**Trombone**
Austin Coker
*Raymond Durr
Amelia Goldfine
Natalie Hylton
Sam Misser *(Bass)*

**Euphonium**
*Alex Diaz
Bee Ivie
Mitchell Shyman
James Quarles
Emma Wood

**Tuba**
Jimmy Ebersold
*Adam Firment

**Percussion**
Ben Bouland
Samuel Brooke
Ethan Dupier
Ron Freeman
*Bryan Mayo
Vincent Nguyen
Jake Norwood
Olivia Reeves

**Piano**
Arie Motschman

*Indicates Principal Chair*
Mr. Josh Rudolph has served as the Associate Director of Bands at Alan C Pope High School in Marietta, Georgia since 2006. He graduated from Pope High School and went on to earn a Bachelors of Music degree from the University of South Carolina and a Master of Music Education from Anderson University. As a senior in High School, Mr. Rudolph was the inaugural recipient of The Revelli Award, a national award given to a single graduating senior going on to pursue music education as a career.

Prior to his arrival on faculty at Pope, Mr. Rudolph spent six years as Director of Bands at Carolina Forest High School in Myrtle Beach, South Carolina and he started his career as the Director of Bands at Carolina Forest Middle School for two years. While in Myrtle Beach, Mr. Rudolph was the founder and conductor of the Carolina Youth Wind Symphony, an organization for advanced musicians of the greater Grand Strand area. He has been selected for inclusion in the 2002 and 2004 editions of “Who’s Who Among American Teachers”. The 2006 the Carolina Forest Symphonic Band was selected to perform for the South Carolina Governor’s Inauguration.

Mr. Rudolph has served as a guest clinician, conductor, and adjudicator in several states throughout the Southeast and also remains active as a trumpet player. His professional affiliations include Phi Beta Mu, GMEA, MENC, Kappa Kappa Psi, and NBA.

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.”
Debra Traficante

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 Bläserorchester Conferences. She is also endorsed by Remo, Vic Firth, and Sabian.

College of the Arts
Dr. Ivan Pulinkala - Dean
Prof. Harrison Long - Sr. Associate Dean / Interim Chair, Theatre & Performance Studies
Dr. Jessica Stephenson - Interim Associate Dean
Prof. Geo Sipp - Director, School of Art & Design
Prof. McCree O’Kelley - Interim Chair, Department of Dance
Dr. Leslie J. Blackwell - Interim Director, School of Music
BRASS AND PERCUSSION
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 MCPADDEN, DOUBLE BASS
SEAN THROWER, CLASSICAL GUITAR
KENN 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 WEAHTINGTON, 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 OPTIZ, JAZZ ENSEMBLES AND JAZZ TRUMPET
SAM SKELTON, JAZZ ENSEMBLES AND JAZZ SAXOPHONE, AREA COORDINATOR
LUKE WEAHTINGTON, 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

Kennesaw State University School of Music
Ensembles in Residence
Georgia Youth Symphony Orchestra and Chorus
KSU Community & Alumni Choir
KSU Faculty Chamber Players
KSU Faculty Jazz Parliament
Summit Piano Trio

Ensembles & Conductors
Leslie Blackwell, Director of Choral Activities
Nancy Conley, Philharmonic Orchestra
David T. Kehler, Director of Bands
Alison Mann, Women’s Choir
Reid Masters, Assistant Director of Choral Activities
Eileen Moremen, Opera Theater
Oral Moses, Gospel Choir

Chamber Music
Julie Coucheron, Piano Ensemble
Charae Krueger, String Chamber Music
Doug Lindsey, Brass Chamber Music
Nathaniel F. Parker, Director of Orchestral Studies
Joseph Scheivert, Assistant Director of Bands
Sam Skelton, Director of Jazz Studies
Debra Traficante, Associate Director of Bands

Chamber Activities
Leslie Blackwell, Director of
Nancy Conley, Philharmonic Orchestra
David T. Kehler, Director of Bands
Alison Mann, Women’s Choir
Reid Masters, Assistant Director of
Eileen Moremen, Opera Theater
Oral Moses, Gospel Choir

Music Education
Judith Beale
Janet Boner
Nancy Conley
Kathleen D. Creasy
Charles R. Jackson
Alison Mann, Area Coordinator
Angee McKee
John Warren,
Woodwind Chamber Music
Trey Wright, Jazz Combos

Music Education
Drew Dolan
Edward Eanes, Area Coordinator
Heather Hart
Kayleen Justus
Richard McKee
Terri Talley
Paula Thomas-Lee
Charles Tighe
Amber Weldon-Stephens

Musicology & Music Appreciation
Drew Dolan
Edward Eanes, Area Coordinator
Heather Hart
Kayleen Justus
Richard McKee
Terri Talley
Paula Thomas-Lee
Charles Tighe
Amber Weldon-Stephens

Music Composition, Technology, & Theory
Judy Cole, Music Theory
Steve Dancz, Composition, Technology
Kelly Francis, Music Theory
Chad Hunt, Aural Skills
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

School of Music Staff
Christine Collins, Audition Coordinator and Advising
Mark Fucito, Technical Manager
Symone Grady, Communications & Outreach Manager
Susan M. Grant Robinson, Associate Director for Administration
Joseph Greenway, Assistant Director for Production & Technology
Bobbi Harman, Office Manager
Chris Merkle, Associate Director for Programming & Operations
Colleen Radbill, Office Manager
Devin Aaron Witt, Production Assistant
Upcoming Events

Flute Faculty Recital
Friday, 03/06/2020 at 8 pm

Voice Faculty Recital
Saturday, 03/07/2020 at 8 pm

Helen Kim, violin and Robert Henry, piano
Monday, 03/09/2020 at 8 pm

KSU Faculty Jazz Parliament
Tuesday, 03/10/2020 at 8 pm

arts KSU Presents: Afro-Cuban Jazz Artist Brenda Navarrete
Saturday, 03/21/2020 at 8 pm

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.

arts KSU Presents: Atlanta Symphony Orchestra
with Nicholas Carter, conductor, and Midori, violin
Friday, 04/17/2020 at 8 pm

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.