

SCHOOL of MUSIC

Where PASSION is *heard*

Kennesaw State University University Band & Wind Symphony

Dr. Joseph Scheivert, *conductor*

Dr. Debra Traficante, *conductor*

Wednesday, November 18, 2020 | 7:30 PM

Presented virtually from Morgan Concert Hall of the Bailey Performance Center

PROGRAM

arr. JOHNNIE VINSON (b. 1944)

Disney Film Favorites (2012)

PYOTR IL'YICH TCHAIKOVSKY (1840-1893) / arr. Johnnie Vinson

Themes from 1812 Overture (1891/2008)

LEONARD BERNSTEIN (1918-1990) / arr. Michael Sweeney

West Side Story (1957/2015)

HENRY MANCINI (1924-1994) / arr. Paul Murtha

Peter Gunn (1958/2015)

PORTUGAL. THE MAN, et al. / arr. Michael Brown

Feel It Still (2017)

arr. PAUL MURTHA (b. 1960)

Polka Party (2013)

GEORGE GERSHWIN (1898-1937) / arr. Paul Murtha

Rhapsody in Blue (1924/2020)

arr. Don Gillis (1912-1978) / adapt. Michael Brown

Just A Closer Walk With Thee (2014)

Kennesaw State University University Band

Dr. Joseph Scheivert, *conductor*



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JOSEPH HAYDEN (1732-1809)

arr. Chip De Stefano

Achieved is the Glorious Work

RICHARD SCHUMANN (1810-1856)

Three Pieces

I. *Wild Rider*

II. *Poor Orphan Child*

III. *War Song*

ARCANGELO CORELLI (1653-1713)

arr. Chip De Stefano

Concerto Grosso No. 9

I. *Preludio*

II. *Allemanda*

III. *Corrente*

IV. *Gavotta*

V. *Adagio*

VI. *Minuetto*

AARON COPLAND (1900-1990)

arr. Thomas Duffy

The Promise of Living

Guest Vocalists:

Lindsay Sanders, *soprano*

Hannah Norton, *alto*

Brandon Cali, *tenor*

Chris Nguyen, *bass*

Trevor Walker, *bass*

Kennesaw State University Wind Symphony

Dr. Debra Traficante, *conductor*



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TEXT & TRANSLATIONS

The Promise of Living

The promise of living with hope and thanksgiving
Is born of our loving our friends and our labor.

The promise of growing with faith and with knowing
Is born of our sharing our love with our neighbor.

The promise of loving, the promise of growing
Is born of our singing in joy and thanksgiving.

For many a year we've know these fields
And know all the work that makes them yield.
We're ready to work, we're ready to lend a hand.
By working together we'll bring in the blessings of harvest.

We plant each row with seeds of grain,
And Providence sends us the sun and the rain.
By lending a hand, by lending an arm
Bring out the blessings of harvest.

Give thanks there was sunshine, give thanks there was rain,
Give thanks we have hands to deliver the grain.

O let us be joyful, O let us be grateful to the Lord for his blessing.

The promise of living, the promise of growing
The promise of ending is labor and sharing and loving.



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PROGRAM NOTES

Achieved is the Glorious Work

Joseph Haydn (1732-1809)

arr. Chip De Stefano

Achieved is the Glorious Work is a well-known section of Haydn's famous oratorio, ***The Creation***. There are three main sources for the text: Genesis chapter one, the book of Psalms and Milton's ***Paradise Lost***.

The structure of the libretto is modeled on book 7 of Milton's epic poem, in which the archangel Raphael describes to Adam and Eve how God the Son set out from heaven, accompanied by hosts of angels and archangels, to create the world in six days. The part of Raphael in Haydn's oratorio is played by the bass soloist. To achieve more musical variety, Haydn's librettist re-allocates parts of the narrative to two more archangels, Uriel, played by the tenor soloist, and Gabriel, played by the soprano.

Before Creation, there was Chaos, which Milton describes as “a vast, immeasurable abyss/ Outrageous as a sea, dark, wasteful, wild”. The orchestra depicts this in the Introduction. Archangel and chorus use the words of the book of Genesis to describe the creation of light – the Big Bang. The tenor, Uriel, describes the frightened reaction of the evil spirits to God's first act of creation, then the chorus of angels proclaims what they have witnessed: “A new-created world springs up at God's command.” The first day ends.

This pattern continues: at the beginning of each day, an archangel announces, “And God said...”, quoting the book of Genesis. The text and music elaborate on God's creative acts on that day, often using Milton's memorably picturesque words (the “serpent error” of the rivers on day two, the fields “in verdure clad” on day three, the earth “opening her fertile womb” on day six), before the angels mark the end of each day in celebratory chorus. After the climax of the sixth day, the creation of humankind, the angelic chorus announces the end of the process of creation: “Achieved is the glorious work.” The concluding section of the oratorio is a description of life in paradise, with the Soprano and Bass soloists now playing the roles of Adam and Eve, which ends with a final chorus of praise.

Haydn was both inspired and moved by his subject matter. In a letter he wrote:

The Creation has always been considered the sublimest and most awe-inspiring image for mankind. To accompany this great work with appropriate music could certainly have no other result than to heighten these sacred emotions in the listener's heart, and to make him highly receptive to the goodness and omnipotence of the Creator.

-Debra Traficante



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Joseph Haydn (1732-1809)

Three Pieces, Op. 68

I. *Wild Rider*

II. *Poor Orphan Child*

III. *War Song*

Three Pieces Op. 68 is a trio of works, pulled from a collection of 43 short works that Schumann wrote in 1848 for his three daughters. The entire collection is entitled **Album for the Young** and is in two parts. Part 1 contains pieces that are more suitable for younger performers or beginners. Beginning at piece 19, Part 2 contains pieces that are for "more grown-up ones."

-Debra Traficante

Arcangelo Corelli (1653-1713)

arr. Chip De Stefano

Concerto Grosso No. 9

I. *Preludio*

II. *Allemanda*

III. *Corrente*

IV. *Gavotta*

V. *Adagio*

VI. *Minuetto*

Twelve Concerti Grossi, Op. 6, is a collection of twelve concerti written by Arcangelo Corelli, beginning in the 1680s but not prepared for publication until 1714. They are among the finest and first examples of concerti grossi: concertos for a concertino group (in the original for a 1st violin, a 2nd violin and a cello) and a ripieno group of strings with continuo. Their publication – decades after their composition and after Italian composers had moved to favor the ritornello concerto form associated with Vivaldi – caused waves of concerto grosso writing in Germany and England, where in 1739 Georg Frideric Handel honored Corelli directly with his own “Opus 6” collection of twelve. This adaptation is for seven saxophones, consisting of four alto saxophones, two tenor saxophones, and one baritone saxophone.

-Debra Traficante



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Aaron Copland (1900-1990)

arr. Thomas Duffy

The Promise of Living

Guest Vocalists:

Lindsay Sanders, *soprano*

Hannah Norton, *alto*

Brandon Cali, *tenor*

Chris Nguyen, *bass*

Trevor Walker, *bass*

The Promise of Living (1954) is a quintet that unites hobos and family at the end of the first act in celebration of the harvest and its traditions. Even without voices, the use of the folk hymn *Zion's Walls* and Copland's transparent scoring create a clear dramatic sequence. A dramatic gesture gives way to a quiet, lyrical passage, in which the gentle rise and fall of the melody suggests the unfolding sequence of wistful thoughts. Woodwinds gradually interject to create a sense of dialogue, both internal and, eventually, external.

The answer comes, this time fuller, building to a passage that is signature Copland: a smooth melody rooted in open harmonies, with bits of short repeated motives in call and response style which keep the music moving. Brass eventually join the scene, their chorale style underscoring the ritualistic role of the moment without losing the introspective quality that draws together community and individual, past and present.

-Los Angeles Philharmonic



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PERSONNEL

KSU University Band

Dr. Joseph Scheivert, Conductor

Piccolo

Caitlin Leamon*, French and
International Business

Flute

Jennifer Bolanos-Aleman,
Criminal Justice
Logan Hall, Pre-Med Biology
Caitlin Leamon*, French and
International Business

Oboe

Maura May, Theatre &
Performance Studies

Bassoon

Miller Anderson, Computer Game
Design & Development

Clarinet

Callie Healy*, Biology
Monica Lucas, International
Affairs
Lucas Magalhães, International
Business
Ethan Ranasinghe, Accounting

Alto Saxophone

Malcolm Lowe, Music
Composition

Tenor Saxophone

Ethan Wolfe, Music Performance

Baritone Saxophone

Sam Trybus, Music Education

Trumpet

Andrew Bluhm, Computer
Engineering
Evan Bursinger, Undeclared
Vanessa Camilli, Business
Management
Matthew Mullis, Marketing
Andrew Pippin, Marketing

French Horn

Toby Gonzalez, Media &
Entertainment
Nate Nichols, Political Science
Danielle Romaine, Nursing

Trombone

Kane Baldwin, Computer Science
Matthew Clark, Media &
Entertainment

Euphonium

Blair Dilbeck, Information
Systems
Andrew Kluttz, Biochemistry
Malachi Norton, Undeclared

Tuba

Chaz Dooley, Computer
Engineering

Percussion

Brandon Buckhalter, Marketing
John Perry, Political Science
Arsalaan Sayani, Integrative
Studies
Adriana Williams, Public Health
Education

Violin

Alma Ortiz Herrera, Construction
Engineering
Parker Shane, History
Natalie Tipsword, Biology
Michael Woodward, Software
Engineering

Viola

Tyler D. Lovelace, Music
Education and Performance

Cello

Matthew McCrory, Modern
Language and Culture

Bass

Lelani Jackson, Undeclared/Music
Interest

***Student Assistant**



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KSU Wind Symphony

Dr. Debra Traficante, Conductor

Flute/Piccolo

Za'Kiya Brown
Casey Ann Lane
Caitlin Leamon
Laura Lesh
*Jessica Shaw
Madison Villalba

Oboe

JacyRae Cagle
*Robert Simon

Clarinet

Jasmine Avecilla
Taylor Carstens
Kyleigh Celone
*Callie Christiansen
Ethan Fournier
Taylor Lane
Dana Lovett
Kathryn Mullinax
Luiza Pineda
Mary Claire Wilder

Bass Clarinet

*Alex Garcia

Bassoon

*Emily Atkeison

Alto Saxophone

Alex Barasoain
*Steven Lane
Alexis Russell
Tyler White

Tenor Saxophone

Giana Kleber
Tyler Roberson

Baritone Saxophone

Malcolm Lowe

French Horn

Dylan Estella
*Sarah Harding
Charles Hubbard
CJ Markow
Joel Thornton

Trumpet

*Kameron Clarke
Austin DeRosa
Mary Dunn
Connor Foley
Charles Koduru
Jacob Lowery
Josh Mintz
Tywon Rowell
Candice Simmons

Trombone

Dylan Chastain
Austin Coker

(Trombone cont.)

*Ismael Contreras
Eric Eads
Natalie Hylton
Cade Sexton

Euphonium

*Isaiah Devoe
Amaan Dhannani
Major Frank
Bee Ivie
Hunter Schleis

Tuba

Andrew Brake
*Adam Firmment
Matthew Wade

Percussion

Ben Bouland
*Samuel Brooke
Nicholas Bryant
Riley Hodges
Bryce Hunter
Mack Jefferson
Vincent Nguyen
Jake Norwood
Brandon Portalatin
Tyrell Smith
Malloy Sparling

Guest Vocalists

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*Indicates Principal Chair



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BIOGRAPHIES

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

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.”

Dr. Joseph Scheivert

Dr. Joseph Scheivert is the Interim Assistant Director of Bands at Kennesaw State University, where he works with the The Marching Owls and KSU Basketball Band, conducts the University Band, and is an Assistant Professor in the School of Music. He has previously served as Interim Director of Athletic Bands at UNC Charlotte. Scheivert completed the D.M.A. in Wind Conducting program at the University of Iowa and served as a drill writer, arranger, and instructor of the Hawkeye Marching Band. His dissertation research focused on policies and procedures developed by the Big Ten Conference marching bands in response to issues such as social media use, copyright concerns, and hazing. He has recently presented at The Midwest Clinic and the CBDNA Athletic Band Symposium.

Dr. Scheivert previously taught instrumental music at international schools in Asia, first at International School Eastern Seaboard in Sri Racha, Thailand, followed by the Senri and Osaka International Schools of Kwansei Gakuin in Osaka, Japan. Both appointments afforded him opportunities to conduct diverse levels of performers, establish new ensembles and classes, and travel with students both domestically and internationally. He also taught choral and general music in Lewes, Delaware.

Scheivert earned a Master of Music Education degree from the Pennsylvania State University and served as Graduate Assistant for Athletic Bands. He also earned his undergraduate degree in Music Education from Penn State. Originally from Spring Grove, Pennsylvania, Dr. Scheivert is excited to join the Kennesaw community with his wife, Jennifer, and their four children, Kathryn, Jacob, Samuel, and Benjamin.



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

