

KENNESAW STATE UNIVERSITY SCHOOL OF MUSIC

## **Wind Symphony**

Debra Traficante, conductor



Monday, September 25, 2017 at 8 pm

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall

Fifteenth Concert of the 2017-18 Concert Season



SERGEI PROKOFIEV (1891-1953)

**March, Op. 99** (1943)

MORTON GOULD (1913-1996)

**Symphony for Band** (1952)

Mvt. 1: Epitaphs

JONATHAN NEWMAN (b. 1972)

***Blow it Up, Start Again*** (2011)

MORTEN LAURIDSEN (b. 1943)

arr. H. Robert Reynolds

***O Magnum Mysterium*** (1994)

PAUL HINDEMITH (1895-1963)

**March from "Symphonic Metamorphosis"** (1943)

# program notes

## **March, Op. 99** (1943) | Sergei Prokofiev

Prokofiev wrote the *March, Op. 99* in 1943-44 for a Soviet military band. It received its premiere in the form of a radio broadcast from Moscow on April 30, 1944. While the details of the impetus for its composition are unclear, it is possible that it was written for May Day, an important Soviet holiday. The *March* made its way to the West in part thanks to Paul Yoder, who arranged it for Western instrumentation shortly after its Russian premiere. It was first heard in the United States on May 31, 1945, with Serge Koussevitzky conducting the Combat Infantry Band. Prokofiev reused substantial sections of the *March* in the last opera he would complete, *Story of a Real Man*, in 1947-48.

## **Symphony for Band** (1952) | Morton Gould

### Mvt. 1: Epitaphs

Gould's fourth symphony was composed for the West Point Sesquicentennial Celebration, marking 150 years of progress at the United States Military Academy. One of the first landmark symphonies composed specifically for wind band, Gould's *Symphony No. 4* is a two-movement masterwork. Gould employs both traditional and modern techniques, adeptly changing colors and styles to engage the listener. He even calls for a marching machine in the first movement.

The composer writes:

"The first movement, *Epitaphs*, is both lyrical and dramatic. The quiet and melodic opening statement of the main theme leads directly into a broad and noble exposition of one of the motifs, becoming a passacaglia (a musical form based on continuous variations over a ground bass) based on a martial theme first stated by the tuba. After a series of variations which grow in intensity, the opening lyricism, combined with the passacaglia motif and an allusion to *Taps*, makes a quiet but dissonant closing to the first movement.

The second and final movement is lusty and gay in character. The texture is a stylization of marching tunes that parades past in an array of embellishments and rhythmic variants. At one point there is a simulation of a fife and drum corps which, incidentally, was the instrumentation of

the original West Point Band. After a brief transformed restatement of the themes in the first movement, the work finishes in a virtuoso coda of martial fanfares and flourishes.”

– *program notes by Norman E. Smith*

***Blow it Up, Start Again*** (2011) | Jonathan Newman

*Blow it up, Start Again* (2011) was originally commissioned in 2011 by the Chicago Youth Symphony Orchestra and their director, Allen Tinkham. Staying true to the BCM International (and his personal) philosophy, this “concertized dubstep” piece was originally written to highlight the unique capabilities of string instruments. With sul ponticello string glissandos, multi-octave leaps, rapid repeated staccati, lengthy sustained chords, and a huge section of tremolos, this piece was intentionally written to be non-transferable to another medium. However, after its successful premier by the CYSO at the Midwest Band and Orchestra Clinic, a transcription for wind band was inevitable. While the bombastic and fortissimo nature of the piece translated well for the wind band setting, many unique string features posed a challenge. With the careful work of Mr. Newman, the wind band transcription of *Blow It Up, Start Again* is a “riotously funky” musical depiction of the famous Guy Fawkes “Gunpowder Plot” of 1605. This long-lived tale describes an infamous attempt to return the English Parliament to Catholic rule by blowing it up. The heart of this piece lies in Mr. Newman’s single program note:

“If the system isn’t working anymore, then do what Guy Fawkes tried and go anarchist: Blow it all up, and start again.”

Jonathan Newman is a modern day composer who writes music that highlights the unique capabilities of instruments within each ensemble. As a founding member of the composer-consortium BCM International, Mr. Newman, in his music, exemplifies their philosophy of “enriching the repertoire with music unbound by traditional thought or idiomatic cliché.” Jonathan Newman pursued and completed degrees in composition and conducting at Boston University’s School for the Arts (MusB) and The Juilliard School (MusM) where he received the Charles Ives Scholarship. While at Boston University and Juilliard, Mr. Newman studied composition under Richard Cornell, Charles Fussell, and John Corigliano and conducting with Lukas Foss and Miguel Harth-Bedoya.

*Date: November 23, 2010, Author: Andy Pease*

## ***O Magnum Mysterium*** (1994) | Morten Lauridsen

arr. H. Robert Reynolds

Morten Lauridsen (b. 1943) is an American composer of principally choral music. He is best known for his six vocal cycles and his setting of *O Magnum Mysterium*. He is a 3-time Grammy nominee and the recipient of numerous awards, including the National Medal of Arts, presented to him by President George W. Bush in 2007. He was composer in residence for the Los Angeles Masters Chorale (which premiered *O Magnum Mysterium*) from 1994-2001. He has been a professor of composition at USC-Thornton, where is currently Distinguished Professor of Composition, for more than three decades.

*O Magnum Mysterium* has been received at thousands of performances and at least 100 professional recordings since its 1994 premiere, making it one of the most performed compositions of the last 20 years in its original setting. The wind band arrangement by H. Robert Reynolds, retired director of the University of Michigan Bands, can claim similar accolades within wind band circles. Of his original version, Lauridsen writes:

"For centuries, composers have been inspired by the beautiful *O Magnum Mysterium* text with its depiction of the birth of the new-born King amongst the lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy."

## **March from "Symphonic Metamorphosis"** (1943) | Paul Hindemith

Paul Hindemith (1895-1963) was born at Hanau, Germany. He was an excellent violinist and leader of the Frankfurt Opera Orchestra. He was persecuted by the Nazis because his wife was half-Jewish and his own musical compositions were considered degenerate. He emigrated to the U.S. and joined the music faculty of Yale University.

Hindemith began to write a ballet based on the music of German composer Carl Maria von Weber but after a falling out with his collaborator he converted his sketches into an orchestral work. *March*, the fourth movement, opens with fanfares. Weber's original theme is a funeral march to which Hindemith doubles the tempo. *March* has a catchy tune and grows increasingly spectacular, ending fortissimo.

# text and translations

## *O Magnum Mysterium* | Morten Lauridsen

O magnum mysterium,  
et admirabile sacramentum,  
ut animalia viderent Dominum  
natum,  
iacentem in praesepio!  
Beata Virgo, cujus viscera  
meruerunt portare  
Dominum Iesum Christum.  
Alleluia!

O great mystery,  
and wonderful sacrament,  
that animals should see the new-  
born Lord,  
lying in a manger!  
Blessed is the Virgin whose womb  
was worthy to bear  
our Saviour, Jesus Christ.  
Alleluia!

# wind symphony personnel



### **FLUTE**

Mia Jordan  
Edwin Hernandez  
Kaelyn Putnam  
\*Lee Spence  
Ruth Bearden  
Nikki Hammel

### **OBOE**

\*Alexandra Dumas  
Paige Sanford  
Emily Gunby

### **BASSOON**

Madelyne Watkins  
\*Meghan O'Harra

**CLARINET**

Grace Liebl  
Emily O'Connor  
\*Olivia Kesler  
Brenden Ayestaran  
Learner Aiden

**BASS CLARINET**

Crystal Maldonado

**ALTO SAXOPHONE**

Brandon Printup  
\*Nicholas Fulton  
Jonathan Swann

**TENOR SAXOPHONE**

Jacob Martinez

**BARITONE SAXOPHONE**

Jackson Harris

**HORN**

Mathew Donnolo  
\*Hannah Evans  
Alec Johnson  
Dennis Korwek  
C. J. Markow  
Maddie Patillo

**TRUMPET**

\*Cierra Weldin  
\*Patrick Collins  
Jason Dokes  
Ben Schiele  
Jeremiah Clemons  
Zach Went  
Jacob Lack  
Griffin Sosebee

**TRUMPET cont.**

Riley Carson  
Angie Jackson  
Kameron Clarke

**TROMBONE**

Wesley Dale  
Cross Bryant  
\*Ethan David  
Connor Sullivan  
Travis Longenberger

**BASS TROMBONE**

Michael Karantonis

**EUPHONIUM**

Craig Sheehan  
Noah Maddox  
\*Zachary Leinberger

**TUBA**

Jonathan Reed  
\*Dillon Silva

**PERCUSSION**

Andrew Yi  
Jared Cook  
Jordan Hill  
Scott Frey  
Bryan Mayo  
\*Andrew Creech  
Foster Simmons

**PIANO**

Foster Simmons

\* *Principal*



## about the conductor

**D**ebra Traficante serves as Kennesaw State University's Associate Director of Bands/Director of Athletic Bands. In this position, Dr. Traficante guides and directs all aspects of the KSU Marching Band "The Marching Owls," which premiered in the Fall 2015, as well as the KSU Basketball Pep Band. Professor Traficante also serves as the Conductor of the Wind Symphony, teaches beginning instrumental conducting, wind band literature, advanced arranging and pedagogy and marching band technique courses, while also advising Music Education students.



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, directed the "Pride of Oklahoma" Marching Band, taught conducting lessons to graduate and undergraduate students, taught graduate wind literature courses, served as the lead teacher for the undergraduate conducting and methods course, and oversaw music education students. She also served as the School of Music: Music Minor advisor, Honors College Music Coordinator, faculty sponsor

for Sigma Alpha Iota, and faculty sponsor for the Delta Chapters of Kappa Kappa Psi and Tau Beta Sigma.

Professor Traficante earned her Bachelor of Music in Music Education, *cum laude*, from the University of Florida (Gainesville, FL), a Master of Music degree in Wind Band Conducting from the University of Florida, and earned a Fellowship to pursue a Doctor of Musical Arts in Wind Band Conducting degree from the University of Oklahoma (Norman, OK). She served as Director of Bands for five years at New Smyrna Beach High School, FL, and Assistant Director of Bands for two years at Buchholz High School, FL.



Dr. Traficante frequently judges, guest conducts, and clinics ensembles across the United States, and conducted at the International World Association for Symphonic Bands and Ensembles Conference in Singapore in 2005.

Professor Traficante is the immediate past National Vice President of Professional Relations for Tau Beta Sigma, and an Honorary Member of the Delta Chapters, Alpha Eta Chapter, and Beta Xi Chapter of the Kappa Kappa Psi National Band Fraternity and Tau Beta Sigma National Band Sorority. Additionally, she was honored in 2010 as a Distinguished Member in Sigma Alpha Iota and has been awarded the Martha Starke Memorial Scholarship for Women Conductors.



**Music Education**

Judith Beale	Harry Price
Janet Boner	Terri Talley
Nancy Conley	Paula Thomas-Lee
Kathleen Creasy	Charles Tighe
Charles Jackson	Amber Weldon-
Alison Mann	Stephens
Angela McKee	
Richard McKee	

**Music History & Appreciation**

Drew Dolan	Heather Hart
Edward Eanes	Kayleen Justus

**Music Theory, Composition, Technology**

Judith Cole	Laurence Sherr
Steve Dancz	Benjamin
Kelly Francis	Wadsworth
Jennifer Mitchell	Jeff Yunek

**Woodwinds**

Kelly Bryant, *Flute, Chamber Music*  
 Robert Cronin, *Flute*  
 Todd Skitch, *Flute*  
 Christina Smith, *Flute*  
 Cecilia Price, *Flute, Chamber Music*  
 Barbara Cook, *Oboe*  
 Elizabeth Koch Tiscione, *Oboe*  
 John Warren, *Clarinet, Chamber Music*  
 Andrew Brady, *Bassoon*  
 Sam Skelton, *Saxophone*  
 Luke Weathington, *Saxophone*

**Brass & Percussion**

Doug Lindsey, *Trumpet, Chamber Music*  
 Ryan Moser, *Trumpet*  
 Mike Tiscione, *Trumpet*  
 Jason Eklund, *Horn*  
 Richard Williams, *Horn*  
 Tom Gibson, *Trombone*  
 Nathan Zgonc, *Trombone*  
 Brian Hecht, *Bass Trombone*  
 Jason Casanova, *Tuba / Euphonium*  
 Paul Dickinson, *Tuba / Euphonium*  
 Marja Kerney, *Percussion*  
 John Lawless, *Percussion*

**Strings**

Helen Kim, *Violin*  
 Kenn Wagner, *Violin, Chamber Music*  
 Stephen Majeske, *Orchestral Studies*  
 Catherine Lynn, *Viola*  
 Paul Murphy, *Viola*  
 Charae Krueger, *Cello*  
 James Barket, *Double Bass*  
 Joseph McFadden, *Double Bass*  
 Elisabeth Remy Johnson, *Harp*  
 Mary Akerman, *Classical Guitar*

**Voice**

Jessica Jones	Valerie Walters
Eileen Moremen	Todd Wedge
Oral Moses	Jana Young
Nathan Munson	

**Piano**

Judith Cole, *Collaborative Piano*  
 Erika Tazawa, *Collaborative Piano*  
 Julie Coucheron  
 Robert Henry  
 Huu Mai  
 John Marsh

**Jazz**

Justin Chesarek, *Jazz Percussion*  
 Wes Funderburk, *Jazz Trombone, Jazz Ensembles*  
 Karla Harris, *Vocal Jazz*  
 Tyrone Jackson, *Jazz Piano*  
 Marc Miller, *Jazz Bass*  
 Sam Skelton, *Jazz Ensembles*  
 Rob Opitz, *Jazz Trumpet*  
 Trey Wright, *Jazz Guitar, Jazz Combos*

**Ensembles & Conductors**

Leslie J. Blackwell, *Choral Activities*  
 Nancy Conley, *Philharmonic Orchestra*  
 Trey Harris, *University Band, Marching Band*  
 Alison Mann, *Choral Activities*  
 Oral Moses, *Gospel Choir*  
 Eileen Moremen, *Opera*  
 Nathaniel F. Parker, *Symphony Orchestra*  
 Debra Traficante, *Wind Symphony, Marching Band*  
 David T. Kehler, *Wind Ensemble*

**School of Music Staff**

Julia Becker, *Manager/Supervisor IV*  
 Susan M. Grant Robinson, *Associate Director for Administration*  
 Joseph Greenway, *Assistant Director for Production & Technology*  
 Dan Hesketh, *Assistant Director for Marketing and Outreach*  
 June Mauer, *Administrative Associate II*  
 Richard Peluso, *Coordinator of Band Operations and Outreach*  
 Shawn Rieschl Johnson, *Associate Director for Operations & Programming*

**Ensembles in Residence**

KSU Faculty Jazz Parliament  
 Georgia Youth Symphony Orchestra and Chorus  
 KSU Faculty Chamber Players  
 Summit Piano Trio  
 KSU Community and Alumni Choir

# about the school of music



Welcome to the Bailey Performance Center!

The School of Music at Kennesaw State University is an exciting place! We have a wonderful slate of performances planned for this year's *Signature Series*, and if you have not yet purchased your season tickets, I encourage you to do so as soon as possible. The Atlanta Symphony returns again this year as well as a wonderful slate of other performances.

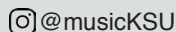
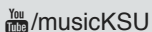
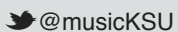
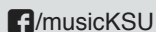
The Dr. Bobbie Bailey and Family Performance Center is celebrating its 10th Anniversary Season this year. When this building opened in October of 2007, it was transformational for the School of Music and for KSU! It continues to be a jewel in our crown and musicians from around the world love to perform here because of the wonderful acoustic properties of Morgan Hall.

We would love to have you join us the weekend of October 7th-8th. We will have an alumni recital on the 7th and a grand celebration Sunday afternoon October 8th, with full choir and orchestra to celebrate all this Center has meant to us these past 10 years! In honor of the Bailey 10th Anniversary, we will officially launch our *Name a Seat Campaign* during our celebration in October. What a wonderful way to honor a loved one or to provide for future programming for Morgan Hall.

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 that we will accomplish together!

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

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