

KENNESAW STATE UNIVERSITY SCHOOL OF MUSIC

Wind Symphony

Debra Traficante, Conductor

Wind Ensemble

with guest composer Tyler S. Grant

David T. Kehler, Conductor

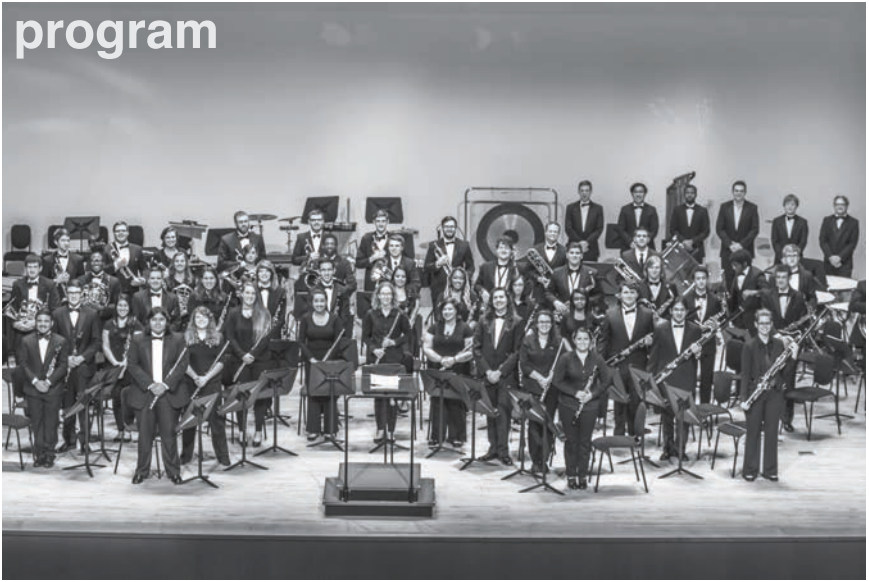


Thursday, November 16, 2017 at 8 pm

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall

Forty-ninth Concert of the 2017-18 Concert Season

program



Wind Symphony

TYLER S. GRANT (b. 1995)

'Miles' in the Sky (2015)

CHARLES IVES (1874–1954)

Old Home Days (1954), arr. Jonathan Elkus

I. Waltz

II. The Opera House

III. Old Home Day

IV. The Collection

V. Slow March

VI. London Bridge is Fallen Down

DAVID GILLINGHAM (b. 1947)

Heroes, Lost and Fallen (1990)

TYLER S. GRANT

Resplendent Light (On Walden Pond) (2016)

JOHN PHILIP SOUSA (1854-1932)

Manhattan Beach (1893)

Intermission



Wind Ensemble

TYLER S. GRANT (b. 1995)

***Panoramic Landscapes* (2016)**

ZOU LONG (b. 1953)

***Ancient Echoes* (2016) *Georgia Premiere**

- I. The Almighty Lord of the East
- II. The Ruler within the Cloud
- III. To the Lord of the River Xiang
- IV. The Goddess of the Mountain
- V. For Those Fallen for the Country
- VI. Last Sacrifice

ALBERTO GINESTERA (1916–1983)

***Danza Final* from “Estancia” (1941)**

program notes



'Miles' in the Sky | Tyler S. Grant

The composer writes:

The title, *'Miles' in the Sky*, has three separate meanings - the first of which refers to the feeling of euphoria that one experiences when their hard work is recognized by notable figures in their field. The second meaning refers to the fact that, while writing this piece, I was at the peak of my travel season - flying to work with bands in various parts of the country and finding great inspiration while at cruising altitude. The last (and most significant) meaning alludes to the name of a former principal of the commissioning school whom has supported the bands in their pursuit of excellence for over 20 years. Whether it was through attending band concerts, chaperoning field-trips, providing financial resources, or just a quick word of encouragement, his passion for the arts manifested itself in the level of success that the ensembles have achieved under his administrative leadership.

Old Home Days | Charles Ives

Old Home Days is a suite of songs by Charles Ives selected and arranged for concert band by Jonathan Elkus. The first movement, *Waltz*, is a song for voice and piano written by Ives just prior to his first year at Yale. During the piece Ives quotes Michael Nolan's popular song, *Little Annie Rooney*. The second movement, *The Opera House* (from another Ives Song, *Memories*), imagines a young person excitedly waiting for the beginning of a performance. The pit orchestra plays the overture, the curtain rises and the show begins. Movement three, *The Collection*, comes from Ives's setting of George Kinsley's hymn-tune, *Tappan*. Here Ives is evoking the offering part of a church service. The organist, the soprano, and the response from the village choir are all represented in the parts played by the instrumentalists. *Slow March*, is the earliest known song written by Ives. The composer wrote the piece at the age of fourteen as music to accompany the burial of a family pet. *London Bridge is Falling Down* is a typical example of Ives's unruly improvisations at the keyboard. In the piece the composer takes the familiar melody and tours it through a variety of tonal and rhythmic transformations.

Heroes, Lost and Fallen | David R. Gillingham

Heroes Lost and Fallen (A Vietnam Memorial) is a tone poem for symphonic band based on the following poem by the composer:

*Banish our thoughts
From this grueling war.
Let Suffering and Death
Rule no more.*

*Resolve this conflict
In hearts so sullen
And bring eternal peace
To the heroes, lost and fallen.*

The composer writes:

The work opens with an air of mysteriousness on a sustained sonority by bowed vibraphone with marimba tremolo. There are interspersed motives suggesting trumpet calls and quotes from the *Star Spangled Banner* and the *Vietnamese National Anthem*. This beginning section reflects the uncertainty and instability before war. Following is a warm and consonant chorale in the low brass alluding to the world ideal of peace and serenity. This section segues into a sort of slow "march to war." Just as the realization of the inevitability of war increases, so does this section increase in dynamic and dissonant intensity. Climaxing the section are quotes from the *Star Spangled Banner* and *Taps*. The ensuing section expresses the war itself with driving rhythms, dense textures, chaotic accompanimental motives and sinister themes. Growing in intensity, the section culminates with haunting "trumpet calls" alternated between trumpets and horns followed by four hammered articulations of a tone cluster. A thunderous roll of drums then elides into the next section where the consonant choral of "peace" reasserts itself, this time amidst the continuing conflict of war, suggesting that somehow "Good" will triumph over "Evil." Both the chorale and the conflicting forces fade away and a short dirge-like section follows based on the opening motive of the chorale, signifying destruction, death and aftermath. But, the ever present force of "Good" emerges and a serene, yet powerful theme is stated, beginning in the horns. The theme grows to a glorious climax, diminishes and settles into C Major, the "key of the earth." A unison "C," with underlying tumultuous articulations by the drums, culminates the work.....the drums reminding us that the threat of war will always be present.

Resplendent Light (On Walden Pond) | Tyler S. Grant

The composer writes:

More often than not, the circumstances of life seem to happen when we least expect; at least, that's the way it felt upon the genesis of *Resplendent Light*. Commissioned by a school in Concord, Massachusetts, it was suggested to me to use Henry David Thoreau's *Walden* as a source of inspiration for this serene and introspective work. Anyone who has read *Walden* knows that one of the prominent overarching tones is "reflection." I had just sketched the first few melodic ideas for the work when I received the horrific news that my grandfather had passed away after a long battle with heart disease. While we knew that his health condition was declining, we were unaware just how fast the disease would compromise his stability. Upon the death of a loved one, one can't help but become immersed in self-reflection – reflecting on my own life, my heritage, and the lives of those around me. Much like the way Thoreau chose to distance himself from the rest of the world in order to reflect, I spent several weeks blocking out the noise of our perpetually loud world to focus on these reflective thoughts.

Upon returning to work on the piece, I began to notice parallels between the concepts in Thoreau's text and the way my grandfather lived most of his life. While he did not share Thoreau's viewpoint of transcendentalism, he was a simple man who lived most of his life on a farm in West Virginia. Seldom would he allow the "noise" of the outside world to pollute his life. He was self-reliant and taught his children to be the same. In many ways, this work became a tribute to his life and how, even though he is no longer here, his legacy still shines through those he knew.

The title derives from the tenth chapter of *Walden*. In his somewhat borrowed description of the "resplendent light" at sunset, it accurately portrays the many mornings that I spent on the West Virginia farm that holds a significant place in my childhood.

Manhattan Beach | John Philip Sousa

After spending twelve years as the seventeenth director of "The President's Own" from 1880 to 1892, John Philip Sousa went on to form his own civilian band at the urging of concert promoter David Blakely. Sousa enjoyed tremendous success with his Sousa Band, traveling extensively throughout the continental United States and abroad. During the heyday of the Sousa

Band in the early part of the twentieth century, the group would often perform in residence at well-known resorts and at national expositions.

One such summer retreat was New York's famous Manhattan Beach, a resort at which the Sousa Band spent several seasons providing the featured entertainment. In 1893, Sousa dedicated a march to the establishment and its proprietor, Austin Corbin. This march was quickly adopted by bands throughout the world, but it was rarely played in the unusual manner that the "March King" himself often performed it. In Sousa's own personal interpretation, the last half of the march is a short descriptive piece. The trio's bubbling arpeggios imitate the waves of the ocean lapping against the shore during a walk along the beach. The waves first get louder and louder, but then fade away as the walk continues down the shore.

Panoramic Landscapes | Tyler S. Grant

Celebratory in nature, *Panoramic Fanfare* is a bright concert-opener that seeks to capture the awe and majesty that exists in a panoramic audio soundscape. Performed in the balconies of the historic Meyerson Symphony Center (Dallas, TX), this work does an excellent job of balancing bold and declarative lines with flowing and lyrical passages. *Panoramic Fanfare* was recently named a winning composition in the 2014 Dallas Wind Symphony "Call for Fanfares" Competition and was performed by members of the Dallas Wind Symphony and Greater Dallas Youth Orchestra Wind Symphony on January 27, 2015.

Concerto for Wind Symphony (Ancient Echoes) | Zhou Long

Zhou Long (b. July 8, 1953, Beijing) is internationally recognized for creating a unique body of music that brings together the aesthetic concepts and musical elements of East and West. Deeply grounded in the entire spectrum of his Chinese heritage, including folk, philosophical, and spiritual ideals, he is a pioneer in transferring the idiomatic sounds and techniques of ancient Chinese musical traditions to modern Western instruments and ensembles. His creative vision has resulted in a new music that stretches Western instruments eastward and Chinese instruments westward, achieving an exciting and fertile common ground.

Zhou Long was born into an artistic family and began piano lessons at an early age. During the Cultural Revolution, he was sent to a rural state farm, where the bleak landscape with roaring winds and ferocious wild fires

made a profound and lasting impression. He resumed his musical training in 1973, studying composition, music theory, and conducting, as well as Chinese traditional music. In 1977, he enrolled in the first composition class at the reopened Central Conservatory of Music in Beijing. Following graduation in 1983, he was appointed composer-in-residence with the National Broadcasting Symphony Orchestra of China. Zhou Long traveled to the United States in 1985 under a fellowship to attend Columbia University, where he studied with Chou Wen-Chung, Mario Davidovsky, and George Edwards, receiving a Doctor of Musical Arts degree in 1993. After more than a decade as music director of Music From China in New York City, he received ASCAP's Adventurous Programming Award in 1999, and its prestigious Concert Music Award in 2011.

Zhou Long was awarded the prestigious Pulitzer Prize in Music for his first opera, *Madame White Snake* in 2011. In their citation the jurors described the work as 'a deeply expressive opera that draws on a Chinese folk tale to blend the musical traditions of the East and the West.' He has been awarded 2012–2013 Elise Stoeger Prize from the Chamber Music Society of Lincoln Center, the largest prize devoted to chamber music composition and is presented every two years in recognition of significant contributions to the field. Zhou Long is currently Distinguished Professor of Music at the University of Missouri-Kansas City Conservatory of Music and Dance, and the Tianjin Conservatory of Music under the 'Tianjin 1000 Plan.'

His awards include 2003 Academy Award in Music from the American Academy of Arts and Letters, Masterprize and the CalArts/Alpert Award, and winning the Barlow International Competition, with a performance by the Los Angeles Philharmonic. He is a two-time recipient of commissions from the Koussevitzky Music Foundation in the Library of Congress, the Fromm Music Foundation at Harvard, *Meet the Composer*, Chamber Music America, and the New York State Council on the Arts. He has received fellowships from the American Academy of Arts and Letters, the National Endowment for the Arts, and the Guggenheim and Rockefeller Foundations, in addition to recording grants from the Cary Trust and the Copland Fund for Music.

A United States citizen since 1999, Zhou Long is married to the composer-violinist Chen Yi. It should be noted that Zhou is his family name and Long is his personal name, and thus he should be referred to as Mr. Zhou or Dr. Zhou. Zhou's works have been recorded on Warner, Naxos, BIS, EMI, CRI, Teldec (1999 Grammy Award), Cala, Delos, Sony, Avant, Telarc and China Record. Zhou Long is published exclusively by Oxford University Press.

The composer writes:

Concerto for Wind Symphony: Ancient Echoes is my first large-scale work for symphonic winds. It is based on the ancient epic *Nine Odes* by Qu Yuan (c.340-276 BC). Throughout the creative process, I realized that this was not just an ancient epic about the Sidian ceremony; I was deeply affected by its romantic rhyme as well. I gained a newfound appreciation for the work of poet Qu Yuan, who borrowed the imagination of the gods to express his deepest thoughts and feelings of love (except in the first and last chapters, which are carols). His poetry helped me establish both a musical tone and a set of ideas for the entire symphonic epic. This piece is based on the beauty of the poetic rhyme in these *Nine Odes*. To me, they are the odes of humankind, God, and Earth; this is the idea I pursued while composing.

Ancient Echoes includes six movements featuring a variety of instrumental combinations. The second movement, *The Ruler within the Cloud*, and the third movement, *To the Lord of the River Xiang*, feature the woodwinds and percussion, while the rest of the movements rely on the full wind symphony to evoke many vivid musical characters. These characters reflect dualities within the Han-Chu culture; ancient yet new, elegant yet natural, all while entertaining the human, praising God, and offering odes to the earth. The opening movement, *Dong Huang Tai Yi* (The Almighty Lord of the East), uses a bright, full sound and dance-like rhythmic horn call. The second movement, *Yun Zhong Jun* (To the God of Cloud), features flowing woodwind clusters. In the third movement, *Xiang Jun* (To the Lord of the River Xiang), I integrated the ups and downs of a Human folk tune in the solo woodwinds; here, the musical mood gradually becomes a light Allegretto. It's like soaring in a dream. The music eventually aligns with the meaning of the verse as it calms down into deep thoughts of love.

The fourth movement, *Shan Gui* (The Goddess of the Mountain), is like a piece for a Capella choir. I always felt that the wind ensemble is simply an enlarged choir. The fifth movement, *Guo Shang* (For Those Fallen for the Country), pertains neither to God nor a single person, but to all fallen heroes. *Guo Shang* segues immediately into the finale, *Li Hun* (The Last Sacrifice), which is also performed with full force. This attacca approach fuses the ode to the heroes with the finale Divine Comedy, which in turn achieves the climax of the whole epic.

***Danza Final* from “Estancia”** | Alberto Ginastera, trans. Long

Alberto Ginastera was the leading Argentinian composer of the twentieth century. He was born in Buenos Aires in 1916 and studied musical privately as a child, later enrolling at the National Conservatoire of Music in his home city. In 1946-47, Ginastera spent a year in the United States on a Guggenheim fellowship, joining the teaching staff of the National Conservatory upon his return home; he was later the Dean of the Faculty of Musical Arts and Sciences at the Catholic University.

Danza Final describes aspects of Argentinian culture and an estancia is a large Argentinian cattle ranch. Alberto Ginastera depicts a busy day on an estancia and the story is centered around a love triangle between a city boy who falls in love with a beautiful ranch girl. Unfortunately, she dismisses him as unworthy in comparison to the other more masculine gauchos (horsemen) who work on her father’s estancia. However, the city boy follows her to the ranch, determined to prove himself.

A malambo is a quick and vigorous Argentinean folk dance in which male dancers compete to demonstrate their agility and machismo. The dance itself is a series of “anything you can do, I can do better” moments after which the “winner” is the last man standing. In this, Ginastera utilizes the malambo to present the city boy competing with the gauchos for the heart of his beloved ranch girl.



wind symphony

FLUTE / PICCOLO

Edwin Hernandez, Norcross
Kaelyn Putnam, Kennesaw
Nicole Hamel, Stockbridge
Mia Jordan, Kennesaw
Ruth Bearden, Woodstock
*Lee Spence, Dallas

OBOE / ENGLISH HORN

*Alexandra Dumas, Peachtree City
Paige Sanford, Rossville
Emily Gunby, Marietta

E FLAT CLARINET

*Brenden Ayestaran, Gainesville

B FLAT CLARINET

*Brenden Ayestaran, Gainesville
Taylor Carstens, Marietta
Israel Fortner, White
Olivia Kesler, Lavonia
Aidan Lerner, Fayetteville
Grace Liebl, Guyton
Emily O'Connor, Dallas

BASSOON

*Meghan O'Harra, Lawrenceville
Madeyne Watkins, Decatur

ALTO SAXOPHONE

Brandon Printup, Conyers
*Jonathan Swann, Covington

TENOR SAXOPHONE

Jacob Martinez, Roswell

BARITONE SAXOPHONE

Nick Leon, Pembroke Pines, FL

TRUMPET

Riley Carson, Marietta
Kameron Clarke, Canton
Jeremiah Clemons, Montgomery, AL
*Patrick Collins, Cumming

TRUMPET (cont.)

Angie Jackson, Kennesaw
Jacob Lack, Alpharetta
Ben Schiele, Fairfield, OH
*Cierra Weldin, Dallas
Zack Went, Woodstock

HORN

Mathew Donnolo, Kennesaw
*Hannah Evans, Alpharetta
Alec Johnston, Suwanee
Dennis Korwek, Powder Springs
C. J. Markow, Milton
Maddie Patillo, Milton

TENOR TROMBONE

Cross Bryant, Thomasville
Wesley Dale, Marietta
*Ethan David, Alpharetta
Travis Longenberger, Rincon

BASS TROMBONE

Michael Karantonis, Marietta

EUPHONIUM

Noah Maddox, Sugar Hill
*Zachary Leinberger, Fayetteville
Craig Sheehan, Kennesaw

TUBA

Jonathan Reed, Covington
*Dillon Silva, Guyton

PERCUSSION

Jared Cook, Alpharetta
*Andrew Creech, Cumming
Jason Frey, Warner Robins
Jordan Hill, Powder Springs
Bryan Mayo, Bell, FL
Foster Simmons, Canton
Andrew Yi, Johns Creek

PIANO

Foster Simmons, Canton

wind ensemble

KSU Wind Ensemble listed alphabetically to emphasize the importance of each part.

FLUTE / PICCOLO

Lorin Green, Augusta
Brittany Pietsch, Roswell
Jessica Shaw, Effingham
Corinne Veale, Augusta

OBOE / ENGLISH HORN

Savannah English, Fayetteville
Amelia Lee, Marietta
Christina Pacetti, Newnan
Rachel Rabenek, Pittsburgh, PA

BASSOON / CONTRA BASSOON

Briana Curtis, Dallas
Dustin Price, Senoia
Grayson Saylor, Flowery Branch

CLARINET (Eb, Bb, Bcl, CBcl)

Brenden Ayestaran, Gainesville
Jessica Bell, Atlanta
Matthew Hodgetts, Marietta
Jonathan Itkin, Marietta
Faith Kirkpatrick, Powder Springs
Natalie Klein, Jasper
Michael Korwek, Powder Springs
Edie Sinclair, Leesburg

SAXOPHONE (Sop, Alto, Tenor, Bari, Bass)

Nick Leon, Pembroke Pines, FL
Andrew Shaw, Nashville
Jonathan Steltzer, Marietta
Mason Upshaw, Marietta
Kevin Worley, Marietta

HORN

Virginia Hyde, Kennesaw
Janet Johnson, Folkston
Hayden McAfee, Acworth
Will Worthan, Acworth

TRUMPET

Miles Bonaker, Cumming
Michael Brown, Macon
Jake Gearrin, Dallas
Jacob Greifinger, Marietta
Jon Klausman, Marietta
Jordan Mader, Dalton
Jeremy Perkins, Bainbridge

TROMBONE (Tenor, Bass)

Sam Boeger, Acworth
Trevor Hassell, Marietta
Victoria Schrote, Milton
Matt Scott, Kennesaw
Kirill Wood, Augusta

EUPHONIUM

Andrew Berry, Johns Creek
Mike Long, Dallas
Connor Sullivan, Adairsville

TUBA

Nick Collins, Milton
Kobe Greene, Canton

PIANO

Jordan Sommer, Buford

HARP

Teresa Sheppard, Marietta

PERCUSSION

Josh Bouland, Marietta
Christopher Bowers, Lilburn
Joe Donohue, Cumming
Mary Madison Jones,
Michael Makrides, Alpharetta
Michael Ollman, Woodstock

band program



David Kehler, *Director of Bands*

Debra Traficante, *Associate Director of Bands / Director of Athletic Bands*

Trey Harris, *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 Band program has 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.”

KENNESAW STATE UNIVERSITY WIND SYMPHONY

The Kennesaw State University Wind Symphony had its inaugural season in the Fall 2016. Created due to continued growth and expansion of the instrumental music program in the School of Music, this ensemble serves to provide music majors, music minors, and many non-music majors an

opportunity to study, rehearse, and perform advanced literature for the wind band medium.

The range of literature performed by the Wind Symphony varies from large military band works of Gustav Holst to literature that is new to our medium's vast repertoire. The ensemble rehearses two days a week (T/R 2:00 – 3:15) and performs two concerts each semester. The Wind Symphony works with composers-in-residence and takes part of the myriad of resources and opportunities that the KSU School of Music affords its students.

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.

guest composer

T Tyler S. Grant has written numerous award-winning works for concert bands, marching bands and chamber groups; many of which have been performed around the world and by musicians of all levels. His works for wind band have been found on *Editor's Choice* lists from various international music distributors in addition to being performed by many



region and state-wide honor bands. His work *Panoramic Fanfare* was named a winner in the 2014 "Call for Fanfares" Competition hosted by the Dallas Wind Symphony. The fanfare has since been performed by collegiate and professional ensembles in the United States, Canada, and United Kingdom. Since 2010, he has regularly accepted commissions for new works and produced new publications for bands and chamber groups each year.

While he has never formally studied composition, he credits his mentors Brian Balmages and Randall Coleman as being pivotal to his success as a composer and a conductor. Notable performance venues of his work include The Midwest Clinic, Carnegie Hall, Meyerson Symphony Center (Dallas), The Macy's Thanksgiving Day Parade, and numerous state-wide, national, and international music conventions. Upcoming commissions and appearances include performances by: The Georgia Wind Symphony, Redstone Brass, Kennesaw State University Wind Ensemble, University of Alabama Concert Bands, Ohio State University Concert Bands, United States Naval Academy's Midshipmen Drum & Bugle Corps, trombonist Jon Whitaker, and many other middle-school and high-school ensembles in the United States and Canada.

In addition to his writing, Tyler enjoys conducting and clinic engagements with ensembles throughout the United States. His rehearsal style has been described as "engaging and energetic, sprinkled with humor and the occasional life lesson." He has contributed interviews to articles in *School Band & Orchestra Magazine*, *The Instrumentalist Magazine*, and was recently a contributing author in Alfred Music Publishing Company's *Sound Innovations: Ensemble Development* series.

Currently, Tyler is pursuing a Bachelor's Degree in Music at the University of Alabama while maintaining his active composing and conducting schedule. His more than 20 published works are available through The FJH Music Company, Inc. and Tyler S. Grant Music Works.

the conductors

Associate Director of Bands/Director of Athletic Bands

Debra 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.

David Kehler, since 2009, has served as Director of Bands and Professor of Music at Kennesaw State University where he oversees all aspects of the University's quickly expanding band program while serving as Music Director and Conductor of the KSU Wind Ensemble. In



addition, Dr. Kehler teaches courses in instrumental conducting, symphonic repertoire, and 20th century music. Along with his university responsibilities, professor Kehler currently serves as Music Director and Conductor of the Atlanta Wind Symphony, and as Vice-President for the College Band Directors National Association-Southern Division.

An advocate of new music, Professor Kehler has helped commission nearly two-dozen leading composers to write new compositions for wind ensemble, and in 2016, released its first professional recording under

the Centaur label featuring the music of Chen Yi. Other leading composers, including Steven Bryant, Paul Dooley, Karel Husa, David Lang, David Maslanka, Scott McAllister, Joel Puckett, and Joseph Schwantner, continue to praise the Ensemble for recent performances of their works. The KSU Wind Ensemble continues performing beyond the KSU campus and have been recently featured at the College Band Directors National Conference-Southern Division in 2012 and 2016, and in 2017, was the featured ensemble at the Georgia Music Educators Association Conference in Athens, Georgia. Additionally, in 2013, the KSU Wind Ensemble won the *American Prize* for best university wind ensemble/concert band recording in the United States.

From 2001-2009, Dr. Kehler served as Associate Conductor of America's Premier Windband; The Dallas Winds where he was the director of the Dallas Winds International Fanfare Project. In addition, Dr. Kehler conducted the Dallas Winds throughout Texas, including the annual Labor Day Concert at the Dallas Arboretum, various Chautauqua festivals, holiday concerts, and a formal gala presented by the United States Armed Forces with all of the Joint Chiefs of Staff in attendance. While in Texas, Dr. Kehler was also Founder and Conductor of the GDYO Wind Symphony, an ensemble affiliated with the Greater Dallas Youth Orchestras, Inc. During his ten years of service, the GDYO Wind Symphony established itself as one of the premier youth wind ensembles in the United States, and were a featured ensemble at the Texas Bandmasters Association/National Band Association Convention in San Antonio, Texas, and were heard internationally broadcast on "From the Top." In 2008, they embarked on an extensive two-week tour of China, performing at all of the major music conservatories throughout China and Hong Kong.

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. Dr. Kehler continues to have memberships in many musical organizations including CBDNA, NAFME, Phi Beta Mu, GMEA, Conductor's Guild and others.

SCHOOL OF MUSIC FACULTY AND STAFF

Stephen W. Plate, *Director*

Music Education

Judith Beale
Janet Boner
Nancy Conley
Kathleen Creasy
Charles Jackson
Alison Mann
Angela McKee
Richard McKee

Music History & Appreciation

Drew Dolan
Edward Eanes

Harry Price
Terri Talley
Paula Thomas-Lee
Charles Tighe
Amber Weldon-Stephens
Heather Hart
Kayleen Justus

Music Theory, Composition, Technology

Judith Cole
Steve Dancz
Kelly Francis
Jennifer Mitchell

Laurence Sherr
Benjamin
Wadsworth
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
Eileen Moremen
Oral Moses
Nathan Munson

Valerie Walters
Todd Wedge
Jana Young

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, *Administrative Associate*
Susan M. Grant Robinson, *Associate Director for Administration*
Joseph Greenway, *Assistant Director for Production & Technology*
Dan Hesketh, *Assistant Director for Marketing and Outreach*
June Mauser, *Administrative Associate*
Daniel Pattillo, *Technical Manager*
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 & 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.

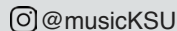
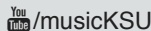
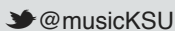
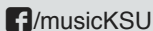
We would love to have you join us the weekend of October 7th-8th. We will have an alumni recital on the 7th and a grand celebration Sunday afternoon October 8th, with full choir and orchestra to celebrate all this Center has meant to us these past 10 years! In honor of the Bailey 10th Anniversary, we 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!

A handwritten signature in black ink that reads "Stephen W. Plate".

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

connect with us



musicKSU.com

Visit the Live Streaming page on 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.

<http://community.kennesaw.edu/GiveToMusic>