

SCHOOL of MUSIC

where PASSION is *heard*

KSU University Band

Dr. Joseph Scheivert, Conductor

KSU Wind Symphony

Dr. Debra Traficante, Conductor



Monday, November 18, 2019 | 8:00 PM

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall

Program

KSU University Band

Dr. Joseph Scheivert, Conductor

JACK STAMP (b. 1954)

MINIATURE OVERTURE (2010)

FRANCO CESARINI (b. 1961)

GREEK FOLK SONG SUITE (2002)

I. **O CHARALAMBIS**

II. **STU PSILORITI**

III. **VASILIKOS THA JINO**

JENNIFER JOLLEY (b. 1981)

LICHTWEG / LIGHTWAY (2017)

CLIFTON WILLIAMS (1923-1976)

THE RAMPARTS (1967)

Sam Wilder, Christopher Nguyen,
Ethan Pound, Christian Baldwin, voice

–BRIEF INTERMISSION–

KSU Wind Symphony

Dr. Debra Traficante, Conductor

RALPH VAUGHAN WILLIAMS (1872-1958)

FLOURISH FOR WIND BAND (1939)

MICHAEL COLGRASS (b. 1932)

OLD CHURCHES (2000)

CARTER PANN (b. 1972)

HOLD THIS BOY AND LISTEN (2008)

AARON COPLAND (1900-1990)

EMBLEMS (1964)

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Program notes

Miniature Overture - Jack Stamp

Miniature Overture was commissioned by Ernest Mills and the Kearsage Regional High School Band in North Sutton, New Hampshire. The request was for a short work that would be playable by a large number of high school bands throughout the country.

The piece is based upon three ideas: a unifying polychordal harmonic figure (heard in the first measure), a melody based on the interval of a fourth, and a folk-like, slow melody. The melodic material is put through several processes including stretto, canon, inversion, and simultaneous recapitulation. It was my hope to make a significant teaching piece in this short, three-minute setting.

The work is dedicated to my high school band director, Donald K. Smith. He was the band director at High Point High School in Beltsville, Maryland. As I enter my 31st year of teaching, I look back on my experience in his band and realize how it molded me as a musician/teacher. He taught us the pursuit of excellence, had the highest of standards for both the band and himself, and taught us self-discipline and self-motivation. He also provided quality musical experiences for us. Little did I know that other high school bands were not playing Persichetti's *Symphony for Band*, Grainger's *Lincolnshire Posy*, Nixon's *Fiesta del Pacifico*, and Vaughan Williams's *Toccata Marziale*, just to name a few.

Most recently I have been reunited with Mr. Smith, and I thought it appropriate to dedicate one of my compositions to a person who was so influential in my musical life.

(Jack Stamp)

Greek Folk Song Suite - Franco Cesarini

The typical instruments of Greek folk music are the clarinet, the mandolin, the violin, various types of tambourines, and the characteristic "buzuki." Greek folk music consists of a repertoire of three main groups of songs: traditional folksongs (*dimotiko*), folksongs from the immigrants (*rebetiko*), and songs from contemporary composers. The best-known author of Greek folk music is Mikis Theodorakis who, in addition to his political engagement against the fascist regime, has spread, through his melodies, the texts of the main Greek poets.

In *Greek Folk Song Suite*, Franco Cesarini has elaborated three songs belonging to the most ancient tradition. The first, *O Haralambis*, is in 7/8 time, typical of a popular folk dance called *kalamatianos*. Originally, the song *O Haralambis* was sung to "tease" during weddings, since the text of the song refers to a young man who refuses to marry. The central part of the piece includes another folk song called *I Voskopula*. The second movement, *Stu Psiloriti*, refers to an ancient song from the Island of Crete. The *Psiloritis* is the highest peak of the *Ida Mountains*. The third movement of the suite is based on the song *Vasilikos tha gino*, a very ancient song of the *Ipeiros* region. Some characteristics of this movement are a reminder of the *sirtaki*, the most popular Greek dance abroad.

(Mitropa Music)

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

Lichtweg / Lightway - Jennifer Jolley

Lichtweg / Lightway is a wind ensemble piece based on the Keith Sonnier's light installation in Connecting Level 03 in Terminal 1 at the Munich Airport. Bright fluorescent neon lights line the walls of a typical airport walkway to both guide travelers to where they are going and to help them cope with the stress of being in transit.

In this piece I musically portray the rhythmic placement of red and blue light emanating from this neon installation by creating a constant eighth-note ostinato that is heard throughout the piece. Just as the panes of glass, mirrors, and aluminum sheets refract and scatter the colorful neon light, this ostinato is diffused amongst the different colors in the ensemble. **(Jennifer Jolley)**

The Ramparts - Clifton Williams

The Ramparts, Concert Overture for Band, was commissioned by the United States Air Force Academy Cadet Welfare Fund, in commemoration of the Academy's tenth anniversary. The title refers to the Rampart Range of the Rocky Mountains that rise to the west of the Academy in Colorado Springs, CO. The fanfare opening by the brass conveys the height and majesty of this mountain range, while the woodwinds provide rapid phrases that represent the challenges and dangers that exist. A slow, hymn-like section was included for the Cadet Chorale. Entitled "What Greater Thing," it has been performed at every Academy commencement since the 1965 premiere and has become an unofficial Alma Mater song. **(Publisher/David Bruce Adams)**

From the Ramparts we will go into the sky,
Far away from comrades here,
To whatever fate may bring:
Fame, or glory, even death.
But no matter what may come,
Life is better, purpose more, honor bright
Because 'twas here we first beheld, What greater thing could be.

Flourish for Wind Band - Ralph Vaughan Williams

"This short work was scored for military band with numerous clarinets, cornets, saxophones, euphoniums and timpani. Having been written as an overture to a pageant in the Royal Albert Hall, the score was then lost -- only to reappear in 1971. Upon its discovery the work was adapted twice by Roy Douglas -- first for brass band and then for symphony orchestra. The orchestral version is scored for wind instruments, together with double basses, timpani and percussion. This version had its first performance by the Tunbridge Wells Symphony Orchestra in 1974. The original and the adaptations have all been published by Oxford University Press, although no recordings are known." **(Steve Schwartz)**

Hold This Boy and Listen - Carter Pann

Hold This Boy and Listen (2008) is an unusually soft and subdued song for band, written for my third nephew, David Paulus, Jr. I sat down at the piano and wrote a lyrical work where the melodies and harmonies return, creating a structure not unlike standard song structure. The sentiment is at times innocent or wistful and at other times haunted and serene. The players should really be allowed to sing through their instruments in this piece. **(Program Note from the score)**

Old Churches - Michael Colgrass

Colgrass wrote Old Churches in 2000 on a commission from the American Composer's Forum.

According to composer Michael Colgrass, *Old Churches* is one of the most challenging pieces he can remember writing. His goal was to create music that was interesting, expressive and challenging, yet playable by students in the early stages of performing on their instruments and who are also unfamiliar with modern music techniques.

His solution was to write a work based on Gregorian vocal chant with unison melodies. Playing in unison helps student musicians feel more confident, and allowed Colgrass to copiously double the melodic lines. The tempo is slow; the phrases are all in quarter and eighth notes, and the harmonies are simple. Some graphic notation and chance techniques are employed, such as pitches played without rhythm, and a murmuring effect that simulates the idea of voices echoing in monastic churches.

Old Churches uses Gregorian chant to create a slightly mysterious monastery scene filled with the prayers and chanting of monks in an old church. Gregorian chant is ancient church music and that has been in existence for over 1500 years. The chant unfolds through call and response patterns. One monk intones a musical idea, then the rest of the monks respond by singing back. This musical conversation continues throughout the piece, with the exception of a few brief interruptions. Perhaps they are the quiet comments church visitors make to one another.

(Program Note from the score)

Emblems - Aaron Copland

In May, 1963, I received a letter from Keith Wilson, President of the College Band Directors National Association, asking me to accept a commission from that organization to compose a work for band. He wrote: 'The purpose of this commission is to enrich the band repertory with music that is representative of the composer's best work, and not one written with all sorts of technical or practical limitations.' That was the origin of *Emblems*. I began work on the piece in the summer of 1964 and completed it in November of that year. It was first played at the CBDNA National Convention in Tempe, Arizona, on December 18, 1964, by the Trojan Band of the University of Southern California, conducted by William Schaefer.

Keeping Mr. Wilson's injunction in mind, I wanted to write a work that was challenging to young players without overstraining their technical abilities. The work is tripartite in form: slow-fast-slow, with the return of the first part varied. Embedded in the quiet, slow music the listener may hear a brief quotation of a well-known hymn tune *Amazing Grace*, published by William Walker in *The Southern Harmony* in 1835. Curiously enough, the accompanying harmonies had been conceived first, without reference to any tune. It was only a chance of perusal of a recent anthology of old 'Music in America' that made me realize a connection existed between my harmonies and the old hymn tune.

An emblem stands for something - it is a symbol. I called the work *Emblems* because it seemed to me to suggest musical states of being: noble or aspirational feelings, playful or spirited feelings. The exact nature of these emblematic sounds must be determined for himself by each listener.

(Aaron Copland)

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Personnel

KSU University Band - Dr. Joseph Scheivert, Conductor

Piccolo

Caitlin Leamon

Flute

Stella Vera

Logan Hall

Kiedrich Kromp

Jennifer Bolanos-Aleman

*Caitlin Leamon

Logan Rivers

Edwin Hernandez

Oboe

Dylan Layberger

Bassoon

Miller Anderson

Clarinet

Anna McCarthy

Lucas Magalhães

Jabren Cannida

Alex Rugama Vasquez

Jackie Bellini

Susana Negrete

*Callie Healy

Kaci Pederson

Bass Clarinet

Hannah Griffin

Alto Saxophone

Eli Ethridge

Megan McCabe

Jordan Vann

Emily Diaz

Tenor Saxophone

George Mercier

Sierra Wyble

Baritone Saxophone

Emily Gunby

Trumpet

Alex McCarthy

Wyl Harrison

(trumpet cont.)

Daniel Dunn

Sara Salinas

Dalton White

Tre Hughes III

Jessica Terry

Vivian Nguyen

Timan McDonald

Vanessa Camilli

Matthew Mendes

French Horn

Miles Corn

Jonathan Lipan

Natalie Sparks

Danielle Romaine

Ramon Spears

Aurielle Ventura

Nate Nichols

Trombone

Pieter van Pletzen

Shaq Nicolas

Kane Baldwin

Johnathan Lynch

Euphonium

Blair Dilbeck

Ethan Mahon

Mitchell Shyman

Tuba

Jacob Shikany

Percussion

Colton Benner

Whitney Brown

Brandon Buckhalter

Hayden Chandler

Sam Dill

Collier Firlus

Riana Mavity

Vincent Nguyen

Eleuterio Puga

***Indicates Student Assistant**

KSU Wind Symphony - Dr. Debra Traficante, Conductor

(personnel listed alphabetically)

Flute/Piccolo

Za'Kiya Brown
Caitlin Leamon
Kaelyn Putnam
Jessica Shaw
Madhavi Shingala
Ellis Stephenson
*Cuong Tran
Hannah Walker

Oboe

Maura May
*Paige Sanford

Clarinet

Jasmine Avecilla
Taylor Carstens
*Callie Christiansen
Ethan Fournier
Taylor Lane
Luiza Pineda
Renaë Sheldon
Mary Claire Wilder

Bass Clarinet

Alex Garcia

Bassoon

*Emily Atkeison
Maddy Long
Anna Miller
Evalynn Tam

Alto Saxophone

Alex Barasoain
Robert McLean
*Jimmy Snyder
Tyler White
Andrew Vang

Tenor Saxophone

Tyler Roberson

Baritone Saxophone

Marco Hernandez

French Horn

*Sean Blithe
Leslie Bolin
Oliver Gladstone

(french horn cont.)

Wyl Harrison
Maddie Pattillo

Trumpet

Arianna Alonzo
Jalen Dobson
Mary Dunn
Sofia Friederwitzer
Matthew Garren
Sommer Lemcoe
*Marshall Parks
Braden Peterson
Billy Sands
Candice Simmons

Trombone

Austin Coker
Raymond Durr
*Blue Goodman
Natalie Hylton
Nate Lawson

Bass Trombone

Sam Missner

Euphonium

Alex Diaz
Bee Ivie
*Craig Sheehan
Mitchell Shyman
Emma Wood

Tuba

*Adam Firment

Percussion

Ben Bouland
Samuel Brooke
Ethan Dupier
Noah Avrett
Ron Freeman
*Bryan Mayo
Olivia Reeves
Alex Sotka

Piano

Arie Motschman

***Indicates Principal Chair**

About the Conductors

Dr. Joseph Scheivert



Dr. Joseph Scheivert is the Interim Assistant Director of Bands at Kennesaw State University, where he works with the athletic band program, 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.

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 sponsored by Remo, Vic Firth, and Sabian.

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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

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 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."

Upcoming Events

Jazz Ensembles I & III

Tuesday, 11/19/19 at 8 pm

Jazz Guitar Ensemble & Vocal Jazz Ensemble with St. Pius X Advanced Guitar Ensemble

Wednesday, 11/20/19 at 8 pm

Symphony Orchestra with Jazz Ensemble I

Thursday, 11/21/19 at 8 pm

Gospel Choir

Saturday, 11/23/19 at 8 pm



SCHOOL OF MUSIC FACULTY AND STAFF

Leslie J. Blackwell, *Interim Director*

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 McFadden, *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 Weathington, *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 Opitz, *Jazz Ensembles and*

Jazz Trumpet

Sam Skelton, *Jazz Ensembles and*

Jazz Saxophone, Area Coordinator

Luke Weathington,

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*

Ensembles in Residence

Georgia Youth Symphony
Orchestra and Chorus
KSU Community & Alumni Choir

KSU Faculty Chamber Players
KSU Faculty Jazz Parliament
Summit Piano Trio

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Leslie Blackwell, *Director of
Choral Activities*
Nancy Conley, *Philharmonic Orchestra*
David Kehler, *Director of Bands*
Alison Mann, *Women's Choir*
Reid Masters, *Assistant Director of
Choral Activities*
Eileen Moremen, *Opera Theater*
Oral Moses, *Gospel Choir*

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 Music

Julie Coucheron, *Piano Ensemble*
Charae Krueger, *String Chamber Music*
Doug Lindsey, *Brass Chamber Music*

John Warren,
Woodwind Chamber Music
Trey Wright, *Jazz Combos*

Music Education

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Janet Boner
Nancy Conley
Kathleen D. Creasy
Charles R. Jackson
Alison Mann, *Area Coordinator*
Angee McKee

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

John Marsh
Jennifer Mitchell
Harry E. Price
Sean Thrower

Music Composition, Technology, & Theory

Judy Cole, *Music Theory*
Steve Dancz, *Composition, Technology*
Kelly Francis, *Music Theory*
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*

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