KENNESAW STATE UNIVERSITY SCHOOL OF MUSIC

Faculty Jazz Parliament

Tuesday, March 21, 2017 at 8 pm
Dr. Bobbie Bailey & Family Performance Center, Morgan Hall
Ninety-eighth Concert of the 2016-17 Concert Season
KSU Faculty Jazz Parliament
presents "Miles"

Selections will be announced from the stage.

Sam Skelton  |  Reeds
Luke Weathington  |  Reeds
Rob Opitz  |  Trumpet
Wes Funderburk  |  Trombone
Trey Wright  |  Guitar
Tyrone Jackson  |  Piano
Marc Miller  |  Bass
Justin Chesarek  |  Drums
Miles Davis (1926-1991), from his arrival on the national scene in 1945 until his death in 1991, made music that grew from an uncanny talent to hear the future and a headstrong desire to play it. From his beginnings in the circle of modern jazz, he came to intuit new worlds of sound and challenge. While the vast majority of musicians – jazz, rock, R&B, otherwise – find the experimental charge and imperviousness of youth eventually running down, Miles forever forged ahead, trusting and following instinct until the end.

In doing so, Miles became the standard bearer for successive generations of musicians, shaped the course of modern improvisational music more than a half-dozen times. This biography attempts to explain those paradigm-shifts one after another, through his recordings and major life changes.

The factors leading to that process are now the foundation of the Miles Davis legend: the dentist's son born in 1926 to middle-class comfort in East St. Louis, the fresh acolyte learning trumpet in the fertile, blues-drenched music scene of his hometown. The sensitive soul forging a seething streetwise exterior that later earned him the title, "Prince Of Darkness." The determined teenager convincing his parents to send him to New York's famed Juilliard School of Music in 1944, a ploy allowing him to locate and join the band of his idol, bebop pioneer Charlie Parker.

It wasn't long before the headstrong young arrival grew from sideman to leading his own projects and bands of renown, from the restrained, classical underpinning of the famous “Birth of the Cool” group (Miles’ first foray with arranger Gil Evans), to the blues-infused hardbop anthem "Walkin," to his first famous quintet (Coltrane, Chambers, Red Garland, Philly Joe Jones) with whom his recordings on muted trumpet helped him develop a signature sound that broke through to mainstream recognition. His subsequent jump from recording with independent labels (Prestige, Blue Note) to Columbia Records, then the Tiffany of record companies, propelled his career further from a limited jazz audience and a series of late ‘50s albums (Miles Ahead, Porgy & Bess, Kind of Blue and Sketches of Spain) secured his widespread popularity.

Miles’ group shifted and morphed through the early ‘60s until he settled for a four-year run with his classic quintet, a lineup that is still hailed as one of the greatest and most influential jazz groups of all time. Their albums together — from Miles Smiles, ESP and Nefertiti, to Miles In The Sky, and Filles de Kilimanjaro — traced a pattern of unparalleled growth and innovation.
Had Miles stopped his progress at that point, he’d still be hailed as one of the greatest pioneers in jazz, but his creative momentum from the end of the ‘60s into the ‘70s would not let up. He was listening to the world around him — the amplified explosion of rock bands and the new, heavy-on-the-one funk of James Brown and Sly & The Family Stone. From the ambient hush of *In A Silent Way*, to the strange and unsettling – yet wildly popular *Bitches Brew*, he achieved another shift in musical paradigm and a personal career breakthrough.

*Bitches Brew* was controversial, a best-seller and attracted another, younger generation into the Miles fold. Thousands whose musical taste respected no categorical walls flocked to hear Miles, and a slew of fusion bands were soon spawned, led by his former sidemen: Weather Report, Mahavishnu Orchestra, Return To Forever. The studio albums that defined Miles’ kaleidoscopic sound in the ‘70s included a series of (mostly) double albums, from …*Brew* to 1971’s *Live-Evil*, ‘72’s *On The Corner* and ‘75’s *Get Up With It*. The covers listed populous line-ups that reached up to 11 musicians, adding new names to an ever-widening circle of on-call talent.

By the end of 1975, Miles was tired – and sick. A period of seclusion ensued, full years to deal with personal demons and health issues, bouncing between bouts of self-abuse and boredom. It was the longest time Miles had been off the public radar – only amplifying the appetite for his return.

When Miles reappeared in 1981, expectation had reached fever pitch. A final series of albums for Columbia reflected his continuing fascination with funk of the day (Rose Royce, Cameo, Chaka Khan and later, Prince), and the sounds of synthesizer and drum machines (Great Miles Shift Number 8). *The Man With A Horn, We Want Miles* and *Decoy* found him still working with Teo Macero and still surrounding himself with young talent, including bassist Darryl Jones (Rolling Stones). In 1985, his album *You’re Under Arrest* — with unexpected covers of recent pop charters (Michael Jackson’s “Human Nature” and Cyndi Lauper’s “Time After Time”) – brought the long Davis-Columbia association to a close. He embarked on a new relationship with Warner Bros. Records and producer Tommy LiPuma, scoring successes with *Tutu* (written in a large part by his bassist Marcus Miller), *Music from Siesta* (also with Miller), *Amandla* (featuring a new breed of soloists, including alto saxophonist Kenny Garrett, tenor saxophonist Rick Margitza, guitarist Jean-Paul Bourelly, keyboardist Joey DeFrancesco, and others) and *Doo-Bop* (his collaboration with hip hop producer Easy Moe Bee.)
Those titles proved Miles’ farewell, still pushing forward, still exploring new musical territory. Throughout his career, he had always resisted looking back, avoiding nostalgia and loathing leftovers. “It’s more like warmed-over turkey,” the eternal modernist described the music of *Kind of Blue* twenty-five years after recording it. Ironically, in 1991, only weeks after performing a career-overview concert in Paris that featured old friends and collaborators from as early as the ’40s, he died from a brain aneurysm.

Like his music, Miles always spoke with an economy of expression. And for Miles, it had to be fresh, or forget it. “I don’t want you to like me because of *Kind of Blue*,” he insisted. “Like me for what we’re doing now.”

**biographies**

**SAM SKELTON, Director of Jazz Studies & Senior Lecturer in Saxophone**

Sam Skelton, a native of Conyers, Georgia, has been active on the Atlanta music scene for well over three decades. Mr. Skelton graduated *summa cum laude* from Georgia State University with a degree in Jazz Studies. During his course of study at GSU, Sam was a Montgomery Music Scholar and a two-time fellowship recipient to the Aspen Music Festival. He continued his saxophone studies with Kenneth Radnofsky at Boston University in 1991 focusing on classical saxophone and music education. Other teachers include David and James "Dub" Hudson and Jeff Benedict.

As a woodwind doubler, Skelton is well versed in any genre of music. His grasp of saxophone, clarinet and flute has enabled him to remain very busy in live performance as well as in the studio.

Sam has performed and/or soloed with The London Symphony Orchestra, The Atlanta Symphony, The Atlanta Pops, The Peachtree Pops, The Atlanta Ballet Orchestra and The Cobb Symphony Orchestra as well as numerous local high school and civic ensembles. World Premiers include James Oliverio’s "Children of A Common Mother," Lee Johnson’s "Ora Pro Mi: Concerto for Winds Soloist" (clarinet, flute and soprano saxophone) and "Seaside Symphony" (clarinet and soprano saxophone soloist). Sam also played the premier recording of "Ora Pro Mi" and "Seaside Symphony" with the London Symphony Orchestra. New musical debuts include: *The Prom, Harmony, Bull Durham* and *Tuck Everlasting*.

As a sideman on over 300 recordings, Sam remains very active in the studio and can be heard on recordings by such artists as: Elton John, December
Radio, Babbie Mason, Howard Tate, Matchbox 20, Train, Edwin McCain, The Gap Band and The Ohio Players. Television and radio jingles include The Georgia Lottery, The Fox Theater Documentary, Glen Beck, The Weather Channel, The Travel Channel, Ford, The Cartoon Network, CNN, Nature’s Own, Popeye’s, Papa John’s and Turner South. Television appearances include In the Heat of the Night, Savannah and Sinbad’s Summer Jam II on HBO. GRAMMY nods include Howard Tate's Rediscovered for Best Contemporary Blues Album and Ted Howe's Pinnacle for Best Instrumental Solo (alto clarinet, yes, alto clarinet).

Sam is currently Director of Jazz Studies and Senior Lecturer in Saxophone at Kennesaw State University. He is also Artistic Director of GSO Jazz and GYSO Jazz. Sam served as Professor of Saxophone at Georgia State University from 1991 to 2004 and was Jazz Ensemble Director at Georgia Tech from 2002-2004, and Artist-in-Residence at The University Of Georgia Jazz Department. He served as Visiting Professor of Saxophone at Furman University 2001-02. Professional associations include: The Jazz Educators Network, Georgia Music Educators Association, Georgia Association of Jazz Educators, National Academy of Recording Arts & Sciences (voting member) and the American Federation of Musicians. For his contributions to the city’s cultural life, Atlanta Public Broadcasting named him a “Lexus Leader in the Arts” in 2003. Sam is proud to be a Conn-Selmer and D’Addario Artist.

LUKE WEATHINGTON, Artist-in-Residence in Saxophone

Luke Weathington, an Alabama native, moved to Atlanta five years ago to study with the best in the music. While beginning his education at Reinhardt College, Luke finished his undergraduate degree in saxophone performance at Kennesaw State University under the direction of Sam Skelton in the Spring of 2013. In 2015, he graduated from Georgia State University with a MA in Jazz Studies under the direction of Mace Hibbard and Gordon Vernick. While at Georgia State, Luke held a graduate assistantship. He has also had the privilege of studying saxophone with Dr. Tony Logsden and Dr. Mitchell Henson. As a classical saxophonist, he has toured Italy as principal saxophonist with the Tara Winds Orchestra, was co-principal at the GMEA All-College Band 2009, and was principal saxophonist in both the KSU Wind Ensemble and the Reinhardt College Wind Ensemble. Luke has held the lead alto chair in the Reinhardt College Jazz Ensemble, KSU Jazz Band I, and Georgia State Big Band. At KSU Luke was a member of Jazz Combo I which was selected to perform all original compositions at the 2013
JEN conference in Atlanta. Luke has been the woodwind instructor at Miles College in Birmingham since 2015.

As a freelance saxophonist being versed in any style, he has also had the privilege of performing around Atlanta with jazz combos, big bands, rock groups, party bands, and Latin bands. His grasp of the flute and clarinet has kept him busy playing in the pit orchestra of the Fox Theatre since 2016, Atlanta Lyric Theater since 2013, as well as numerous high school theater productions throughout Georgia. He has also had the pleasure of playing second alto with GSO JAZZ since 2013. Luke has also played with Johnnie Mathis, Matt Cattingub, the Macon Pops Orchestra, the Cobb Symphony Orchestra Jazz, Joe Gransden’s Big Band, the UNG Big Band, the Douglas Cameron Orchestra, and the Due West Celebration Orchestra.

ROB OPITZ, Artist-in-Residence in Jazz Trumpet

Rob Opitz holds the title of Interim Director of Bands at Reinhardt University, and Jazz Trumpet Instructor at Kennesaw State University. Originally from Central Illinois, Mr. Opitz's career has ranged from elementary music, to middle school, high school, and now at the collegiate level. Mr. Opitz has been the Director of Bands at Mt. Zion High School, Marietta High School, Creekview High School, Barber Middle School, and Reinhardt University and Kennesaw State University. This vast level of experience allow Mr. Opitz to appeal to all different levels of students, in many different age ranges.

Since arriving at Reinhardt as an adjunct faculty member in 2011, Mr. Opitz has had many different responsibilities, which is a testament to his versatility. He has been responsible for the Reinhardt Jazz Ensemble, Trumpet Studio, Jazz Combo, Improvisation Seminar, Screamin’ Eagle Marching Band, Pep Band, Conducting Program, and Wind Ensembles. Mr. Opitz presented a clinic this year at the GMEA Clinic, and is the Director of the GMEA Jazz Reading Band. Mr. Opitz has been a clinician at over 50 schools in the past year, and has helped countless young musicians achieve their goals in music.

In addition to his passion for education, Mr. Opitz is a staple in the music scene in Atlanta. Playing the trumpet has enabled him to see much of the United States and Canada. Rob has appeared with artists such as Noel Gallagher (founding member of popular band Oasis), Tito Puente, Louis Bellson, Marian McPartland, Rufus Reid, Hal Crook, Marshal Royal,
Jon Faddis, Diane Schuur, Paquito D’Rivera, Claudio Roditi, Bob Mintzer, and many more. Rob has performed in local groups in the metro Atlanta Area, including Orquesta MaCuba, the Georgia Symphony Orchestra Jazz Ensemble, the Atlanta Pops Orchestra, Yacht Rock Revue (regular member), Bumpin’ the Mango, US Beat, Atlanta Beat, the Joe Gransden Big Band, Atlanta Pops Orchestra and the Macon Pops Orchestra. For Rob’s performance and teaching schedule, you can check out www.robopitz.com.

WES FUNDERBURK, Artist-in-Residence in Trombone

Wes Funderburk has performed across the United States and Europe and is currently one of the most sought after trombonists and arrangers in Atlanta and the Southeast. He is the author of Funderbone.com and the inventor of Blog Songs! Wes has written, performed, recorded with a wide array of national and internationally-renowned artists including John Driskell Hopkins, the Stiletto Brass Quintet, Jennifer Holliday, Band of Horses, Spoon, Jermaine Dupri, Cee Lo, The Boston Brass, Natalie Cole, Dallas Austin, SoShy, Kelis, India Arie, Slide Hampton, Joe Gransden, The Atlanta Symphony Orchestra and the Atlanta Pops Orchestra. He has also been a featured performer at The Atlanta Dogwood Festival, Atlanta Jazz Festival, Atlanta Black Arts Festival, Candler Park Festival, Inman Park Festival, Montreux-Atlanta Jazz Festival, Jacksonville Jazz Festival, Montreux Jazz Festival, Montreux Jazz Festival and North Sea Jazz Festival.

Wes' recording credits include So So Def Records, Atlantic Records, Verve Records, Colombia Records, Universal Records, Arista Records, Giant Step Records, The Cartoon Network and The Weather Channel. His arranging credits include music for Russell Gunn's Krunk Jazz Orchestra, Jennifer Holliday, Ben van Dijk, Natalie Cole, Joe Gransden Big Band, The Georgia Brass Band, The Atlanta Jazz Orchestra, Kennesaw State University Jazz Ensemble, Georgia State University Jazz Ensemble and Brass Band, the Piedmont Trombone Society and the Tempest Little Big Band. Wes is also the leader and co-founder of "The Funderhorns" - a freelance commercial horn section that has recorded in some of the finest recording studios in the country.

As an educator, Wes has given clinics and master classes at University of Georgia, Francis Marion University, The University of North Florida, Georgia State University, Columbus State University (GA), the Mars Hill Low Brass Retreat, Tanglewood Music Camp and numerous high schools across the Southeast.
In 2007 Wes joined the faculty at Kennesaw State University as a jazz band director and in 2010 joined the faculty at Georgia State University as visiting Lecturer in Jazz Studies. Wes earned his Bachelor's Degree in trombone performance from the University of North Florida and his Masters' Degree in trombone performance with a concentration in jazz studies from Georgia State University.

Wes is a governor for the Atlanta chapter of the Recording Academy and a clinician and performing artist for Rath trombones. Array of national and internationally-renowned artists including John Driskell Hopkins, the Stiletto Brass Quintet, Jennifer Holliday, Band of Horses, Spoon, Jermaine Dupri, Cee Lo, The Boston Brass, Natalie Cole, Dallas Austin, SoShy, Kelis, India Arie, Slide Hampton, Joe Gransden, The Atlanta Symphony Orchestra and the Atlanta Pops Orchestra. He has also been a featured performer at The Atlanta Dogwood Festival, Atlanta Jazz Festival, Atlanta Black Arts Festival, Candler Park Festival, Inman Park Festival, Montreux-Atlanta Jazz Festival, Jacksonville Jazz Festival, Montreux Jazz Festival and North Sea Jazz Festival.

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Trey Wright is a jazz guitarist, composer and recording artist based in Roswell, Georgia. Initially inspired by the blues, Trey was exposed to jazz early in his development by a private instructor. While studying Sociology at the University of Georgia, Wright furthered his study of jazz improvisation with pianist and composer Steve Dancz. In 1994, he co-founded the Athens/Atlanta based jazz band, Squat. The group is a six-time winner of Best Jazz Band at the Flagpole Athens Music Awards and been a featured artist at the Atlanta Jazz Festival, Bel Chere, the Twilight Athens Jazz Festival, the Cherry Blossom Festival, Harvest Midtown and Athfest. Several of Trey’s compositions with the group have received international airplay and been featured on Sirius radio and NPR’s All Things Considered.

Trey also performs freelance in the Athens and Atlanta area and has performed with Yellowjackets’ bassist Jimmy Haslip, John Patitucci, Joe Lovano, Corey Christiansen and Darmon Meader of the New York Voices. Trey has performed at the Montreux Jazz Festival; Jazz A Vienne; the International Festival of University Theatre of Casablanca Morocco; the World Sacred Music Festival in Bangalore, India; and in Montepulciano, Italy. As a solo guitarist and with his trio, Trey has been a featured performer at the Athens Music and Arts Festival, the Lake Oconee Jazz Festival, and the Atlanta Jazz Festival. In early 2008, Trey began playing with the Georgia Symphony Jazz Orchestra.

In December of 2002, Trey completed a Master of Music degree in Jazz Studies at Georgia State University and he currently teaches Applied Jazz Guitar, Jazz Theory and Composition, Jazz Guitar Ensemble, Jazz History, Jazz Improvisation and The History of Rock at Kennesaw State University. Trey has also taught at LaGrange College, Gainesville College, the Atlanta Institute of Music and Media, and was a Jazz Artist in Residence at the University of Georgia. In addition, Trey writes a column on Jazz Harmony for the Guitar for the quarterly print magazine, Just Jazz Guitar.

In 2006, Trey released his first CD, Where I’m Calling From, receiving rave reviews and airplay throughout the United States, New Zealand, England, Australia, Germany, Italy, Canada, Luxembourg, Scotland and the Netherlands. The Trey Wright Trio released Thinking Out Loud in the summer of 2009 on Blue Canoe Records. In 2010, The CD was included in the first round Grammy Nominations for Best Jazz Instrumental Album. In the Fall of 2012, the Trey Wright Trio’s version of Thom Yorke’s “Analyze” was included
Tyrone Jackson is quickly becoming synonymous with the quintessential jazz piano player. His boundless creativity coupled with subtle accompaniments has Tyrone poised for national recognition. Jackson received his Bachelors degree from the University of New Orleans where he studied with Ellis Marsalis and received his Masters in Jazz Studies from Georgia State University. Born in the New Orleans’ cradle of jazz, Jackson embodies the spirit of the Crescent City but has made his home in Atlanta. Jackson has performed with Earl Klugh, Wynton Marsalis, Branford Marsalis, Marcus Printup, Russell Gunn, Russell Malone, Eddie Henderson, Joe Lovano, Dave Douglas, Tim Armacost, David Sanchez, Sam Skelton, Bebe Winans, Jennifer Holliday, Kirk Whalum and Marcus Miller to name a few.

An accomplished educator, Jackson is Lecturer in Jazz Piano at Kennesaw State University where he teaches applied Jazz Piano, Group Piano (Jazz), Jazz Improvisation II & III, and “The Blues.” Jackson is also a lecturer and clinician with the Rialto for Youth Jazz Ensemble as well as a member of the Rialto Jazz Artist Foundation which educates and develops middle and high school students. Jackson has toured Italy, Austria, Brazil, Thule-Greenland, St. Lucia and the US as a professional musician and educator.

As a composer, Jackson has released three CD’s of original works: Dedicated, Another Voyage, and Melody in Nede: Suite for Jazz Quartet. In addition to these solo projects, Jackson has composed and performed original works and arrangements for Native Guard, a book of poems written by Pulitzer Prize Winning Author and Poet Laureate, Natasha Tretheway. Native Guard, directed by Alliance Theater Director Susan Booth, has received critical acclaim due to the synergy of drama, music and audio/visual artistry. Jackson has written and arranged countless works for a litany of artists and performers. His songs are currently played with much acclaim to worldwide audiences on local and Satellite radio.
MARC MILLER, Artist-in-Residence in Jazz Bass and Jazz Combos

Marc Miller joined Kennesaw State University in 2010. Starting on tuba in elementary school, he picked up electric bass in middle school and double bass in college. Studying under Melanie Punter and Bill Peterson, Marc completed his Bachelor’s degree at Florida State University in Jazz Studies. He then went on to study under John Fremgen and David Neubert at the University of Texas at Austin, completing his Master’s degree in Performance in 2002.

Comfortable in any musical style, Marc has performed and recorded with many jazz artists, rock groups, tango, hip-hop, flamenco, salsa and folk ensembles. While in Austin, he was a member of pioneering jazz group Blaze, winner of the Austin Music Awards Best Jazz Group for several years running. He has performed regularly with Bob Reynolds, Jason Marsalis and Lizz Wright. He has also shared the stage with Tim Hagans, Bob Brookmeyer, Wynton Marsalis, Marcus Printup and Mike Stern.

Prior to teaching at Kennesaw State University, Marc taught at Jacksonville State University and LaGrange College. In addition to his bass studios at these universities, he led big bands and combos and taught academic courses including music appreciation and music theory.

Marc can be heard performing around town in a variety of ensembles, encompassing many genres of music. He is a regular member of the Trey Wright Trio and the Mace Hibbard Group, appearing on their most recent albums, as well as many other local jazz ensembles. Additionally, he performs with salsa groups, Orquesta Macuba and Vecinos Del Mundo, pit orchestras at the Fox, The Atlanta Pops Orchestra, and with other local artists.

JUSTIN CHESAREK, Artist-in-Residence in Jazz Percussion

Justin Chesarek is all about swing. It’s what drives him, it’s what makes him strike drum heads with well-composed intensity, and it’s why some of the best jazz musicians in Atlanta keep him on call. Since arriving in Atlanta in August, 2008, Justin Chesarek, a transplant from rural Pennsylvania, has made quite a name for himself.

He isn’t your average session drummer. While regularly playing gigs with Gary Motley, Laura Coyle and Gordon Vernick, Justin also flexes his composing muscles with his group, The Tree-O of Love, who maintain a regular Wednesday night gig at Churchill Grounds, Atlanta’s premier jazz
Pulling diverse influences from jazz, classical, rock, world music, Justin writes and plays music with emotion, putting his artistry and talent in every note and beat he comes across. The end product is jazz — the virtuosity of Bebop, the soul and funkiness of the early days of Fusion, and a retro-modern mindset oozing with musicality and a beat that gets the inner ear thumpin.'

“Composing as a drummer allows me to supply more of a concept of drums in melody. It gives me the opportunity to inject different rhythms and colors,” Justin said. Consorting with members of jazz royalty including Houston Person, Jerry Bergonzi and Johnny O’Neal, just to name a few, Justin is regularly asked to perform with some of the biggest names around. A graduate of Slippery Rock University, Slippery Rock, PA, Justin holds a Bachelors of Music in Education.

Under the direction of Dr. Stephen Hawk, Justin completed a two-week European tour, making appearances at the Montreaux Jazz Festival and the North Sea Jazz Festival. Justin finished his Masters of Music in Jazz Studies in May, 2010, at Georgia State University and currently teaches at Emory University and Kennesaw State University.
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- Christina Smith, Flute
- Cecilia Price, Flute, Chamber Music
- Shelly Myers, Oboe
- Elizabeth Koch Tiscione, Oboe
- John Warren, Clarinet, Chamber Music
- Andrew Brady, Bassoon
- Sam Skelton, Saxophone
- Luke Weathington, Saxophone

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- Doug Lindsey, Trumpet, Chamber Music
- Mike Tiscione, Trumpet
- Anna Dodd, Horn
- Jason Eklund, Horn
- Tom Gibson, Trombone
- Nathan Zgonc, Trombone
- Brian Hecht, Bass Trombone
- Martin Cochran, Euphonium
- Paul Dickinson, Tuba / Euphonium
- Bernard Flythe, Tuba / Euphonium
- John Lawless, Percussion

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- Helen Kim, Violin
- Kenn Wagner, Violin, Chamber Music
- Catherine Lynn, Viola
- Paul Murphy, Viola
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- James Barket, Double Bass
- Joseph McFadden, Double Bass
- Elisabeth Remy Johnson, Harp
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- Julie Coucheron
- Robert Henry
- John Marsh, Class Piano
- Soohyun Yun

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

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- Alison Mann, Choral Activities
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- Oral Moses, Gospel Choir
- Eileen Moremen, Opera
- Nathaniel F. Parker, Symphony Orchestra
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- Atlanta Percussion Trio
- KSU Faculty Jazz Parliament
- Georgia Youth Symphony Orchestra and Chorus
- KSU Faculty Chamber Players
- KSU Faculty String Trio
- KSU Community and Alumni Choir
Welcome to the Bailey Performance Center. We are thrilled that you are here!

The School of Music at Kennesaw State University is an exciting place to live, work and learn. Housed in the College of the Arts, the School is infused with masterfully skilled and dedicated performing teachers who care deeply about their profession, our programs, our community, and every student involved in music and the arts. This Performance Center is the jewel in our crown! We are so excited about the musical and artistic events that happen here, and we are excited that you are here with us to enjoy them! The School of Music is busy preparing our students to be productive artists. We want them to be accomplished and creative leaders of the arts world of tomorrow, professionals who are diversely trained and well-practiced. Diverse in their backgrounds, our students hail from many of the leading musical arts and honors organizations from across the Southeast, and as a School of Music, we are dedicated to the purpose of furthering the arts and cultural offerings to our region and beyond.

Please take a look through our program book and notice those who advertise with us. They support us financially and help make this performance possible. I know that they will appreciate your patronage and support! Also, please note our Name a Seat Campaign listed within this program book. In preparation of our tenth anniversary, we have established a goal of naming 100 seats. Perhaps there is someone you would like to see honored in this way!

I look forward to a long and rewarding relationship with you. With your continued support of music and the arts, there is nothing that we cannot accomplish together!

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

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