



Kennesaw State University
Philharmonic and Concert Band

Thursday, November 20, 2014 at 8:00 pm

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall
Forty-first Concert of the 2014-15 Concert Season

Philharmonic

Charles Laux, conductor

Shannan O'Dowd, soprano

FRANCIS SCOTT KEY (1779-1843)

JOHN STAFFORD SMITH (1750-1836)

The Star Spangled Banner

Shannan O'Dowd, soprano

CHRISTOPH WILLIBALD GLUCK (1414-1787)

Overture to Iphigenie en Aulide

TRADITIONAL

arr. John Leavitt (b. 1956)

Greensleeves

FELIX MENDELSSOHN (1809-1847)

Sinfonia No. 3 in E minor

I. Allegro di molto

II. Andante

III. Allegro

Concert Band

Debra Traficante, conductor

Melinda Mason, guest student conductor

JACK STAMP (b. 1954)

Gavorkna Fanfare (1991)

ERIC WHITACRE (b. 1970)

Sleep (2011)

Melinda Mason, guest student conductor

JOHAN DE MEIJ (b. 1953)

Aquarium (1989)

I. Allegretto grazioso (Neon Tetra, Electric Eel and Angelfish)

II. Andante / Adagio (Sea Horse and Zebrafish)

III. Finale: Allegro giocoso (Guppy & Co.)

JOHN MACKEY (b. 1973)

Undertow (2008)

program notes

The Star Spangled Banner | Francis Scott Key and John Stafford Smith

The Star-Spangled Banner is the national anthem of the United States. The lyrics come from "Defence of Fort M'Henry," a poem written in 1814 by the 35-year-old lawyer and amateur poet Francis Scott Key after witnessing the bombardment of Fort McHenry by British ships of the Royal Navy in the Chesapeake Bay during the Battle of Fort McHenry in the War of 1812.

The poem was set to the tune of a popular British song written by John Stafford Smith for the Anacreontic Society, a men's social club in London. "The Anacreontic Song" with various lyrics, was already popular in the United States. Set to Key's poem and renamed *The Star-Spangled Banner*, it would soon become a well-known American patriotic song. With a range of one octave and one fifth (a semi-tone more than an octave and a half), it is known for being difficult to sing. Although the poem has four stanzas, only the first is commonly sung today.

The Star-Spangled Banner was recognized for official use by the Navy in 1889, and by President Woodrow Wilson in 1916, and was made the national anthem by a congressional resolution on March 3, 1931, which was signed by President Herbert Hoover.

Source: http://en.wikipedia.org/wiki/The_Star-Spangled_Banner

Overture to Iphigenie en Aulide | Christoph Willibald Gluck

Iphigénie en Aulide (*Iphigeneia in Aulis*) is an opera in three acts by Christoph Willibald Gluck, the first work he wrote for the Paris stage. It was premiered on 19 April 1774 by the Paris Opéra in the second Salle du Palais-Royal and revived in a slightly revised version the following year.

A German version was made in 1847 by Richard Wagner, with significant alterations, particularly to the coda.

Source: http://en.wikipedia.org/wiki/Iphigénie_en_Aulide

Greensleeves | Traditional | arr. John Leavitt

Greensleeves is a traditional English folk song and tune, over a ground either of the form called a *romanesca* or of its slight variant, the *passamezzo antico*. The *romanesca* originated in Spain and is composed of a sequence of four chords with a simple, repeating bass, which provide the groundwork for variations and improvisation.

The tune is found in several late 16th-century and early 17th-century sources, such as Ballet's *MS Lute Book* and Het Luitboek van Thysius, as well as various manuscripts preserved in the Seeley Historical Library at the University of Cambridge.

Source: <http://en.wikipedia.org/wiki/Greensleeves>

Sinfonia No. 3 in E minor | Felix Mendelssohn

Felix Mendelssohn wrote twelve string symphonies between the years 1821 and 1823. The *Sinfonia No. 3 in E minor* was written when Mendelssohn was just twelve years old. The fugal style and counterpoint found in the first and last movement show the influence of J.S. Bach on the young composer. Most of the string symphonies were composed in three movements, with the exceptions of Nos. 7, 8 and 9, which are in four movements, No. 10 which is in one movement, and No. 11 which is in five movements.

Source: <http://www.hyperion-records.co.uk/al.asp?al=CDS44081/3>

Gavorkna Fanfare (1991) | Jack Stamp

Gavorkna Fanfare was composed for and dedicated to Eugene Corporon and the University of Cincinnati College - Conservatory of Music Wind Symphony. The work exploits the idea of a fanfare for full wind band, rather than the traditional brass and percussion instrumentation. The opening pyramids lead to the melodic minor third cluster heard in original and inversion simultaneously. A polychordal transition based on the upcoming "fugato" subject leads to a minimalist accompaniment to the four-part counterpoint. The opening idea returns with a coda based on the melodic minor third.

Note by composer

Sleep (2002) | Eric Whitacre

From Wind Band Score:

Sleep began its life as an a capella choral setting, with a magnificent original poem by Charles Anthony Silvestri. The choral-like nature and warm harmonies seemed to call out for the simple and plaintive sound of the winds, and I thought that it might make a gorgeous addition to the wind symphony repertoire. *Sleep* can be performed as a work for band, or band and mixed chorus.

From Vocal Score:

In the winter of 1999, Ms. Julia Armstrong, a lawyer and professional mezzo-soprano living in Austin, Texas contacted me. She wanted to commission a choral work from me to be premiered by the Austin Pro Chorus (Kinley Lange, conductor), a terrific chorus with whom she regularly performed.

The circumstances around the commission were amazing. She wanted to commission the piece in memory of her parents, who had died within weeks of each other after more than fifty years of marriage; and she wanted me to set her favorite poem, Robert Frost's immortal "Stopping by Woods on a Snowy Evening." I was deeply moved by her spirit and her request, and agreed to take on the commission.

I took my time with the piece, crafting it note by note until I felt that it was exactly the way I wanted it. The poem is perfect, truly a gem, and my general approach was to try to get out of the way of the words, and let them work their magic. We premiered the work in Austin, October 2000, and it was well received. Rene Clausen gave "Stopping By Woods" a glorious performance at the ACDA National Convention in the spring of 2001, and soon after I began receiving hundreds of letters, emails and phone calls from conductors trying to get a hold of the work.

And here was my tragic mistake: I never secured permission to use the poem. Robert Frost's poetry has been under tight control from his estate since his death, and until a few years ago, only Randall Thompson ("Frostiana") had been given permission to set his poetry. In 1997, out of the blue, the estate released a number of titles and at least twenty composers set and published "Stopping by Woods" for chorus. When I looked online and saw all of these new and different settings, I naturally (and naively) assumed that it was open to anyone. Little did I know that, just months before, the Robert Frost Estate had taken the decision to deny ANY use of the poem, ostensibly because of this plethora of new settings.

After a LONG battle of legalities back and forth, the Estate of Robert Frost and their publisher, Henry Holt Inc., sternly and formally forbade me to use the poem for publication or performance until the poem would become public domain in 2038. I was crushed. The piece was dead, and would sit under my bed for the next 37 years as a result of rulings by heirs and lawyers. After many discussions with my wife, I decided that I would ask my friend and brilliant poet Charles Anthony Silvestri ("Leonardo Dreams of His Flying Machine," "Lux Aurumque") to set new words to the music I had already written. This was an enormous task, because I was asking him to not only write a poem that had the exact structure of the Frost poem, but that it would even incorporate key words from "Stopping By Woods", like 'sleep'. Tony wrote an absolutely exquisite poem, finding a completely different (but equally beautiful) message in the music I had already written.

And there it is. My setting of Robert Frost's "Stopping By Woods" no longer exists. I am supremely proud of this new work, and my only regret in all of this was that I was way too innocent in my assumption that lawyers and heirs would understand something as simple and delicate as the choral art.

Note by composer

Aquarium (1989) | Johan de Meij

The Suite *Aquarium* is Johan de Meij's third composition for symphonic band and features six tropical fishes, each of them represented by a motif, and surfacing as such in several guises.

The composition consists of three movements of which the second and third merge uninterrupted into each other.

- I. Allegretto grazioso (Neon Tetra, Electric Eel and Angelfish)
- II. Andante/Adagio (Sea Horse and Zebrafish)
- III. Finale: Allegro giocoso (Guppy & Co.)

The Neon Tetra motif functions as a kind of 'Leitmotiv' and describes the beautifully colored, frisky fish. A number of variants have been derived from this theme and will also appear in the other movements. The Electric Eel in fact is not represented by a motif, but by a rhythm based on the restless electric pulses made audible in some aquaria. Elegant cluster chords represent the Angelfish.

In the second movement the Sea Horse emerges out of the water vegetation and starts a dialogue with the Zebrafish, which is represented by one melodic phrase in unison, getting more and more threatening by added parallel fifths and octaves. Simultaneously with the Sea Horse motif, the Neon Tetra theme emerges, this time in 3/4 time and in E-flat minor.

The third movement starts with only two instruments (trumpet and xylophone), but as it is often the case with Guppies their number rapidly increases. Piccolo and Alto Saxophone introduce the Guppy theme followed by several instrumental combinations. Every theme from the first movement 'swims by' once more, after which the principal motif leads us to a brilliant ending.

Note by composer

Undertow (2008) | John Mackey

Undertow was commissioned by the Hill Country Middle School Band, the Band Parents and its conductors, Cheryl Floyd and Chuck Fischer, in Hill Country, Texas. The Hill Country Middle School Band gave the world premiere performance on May 13, 2008, at the Bates Recital Hall of The University of Texas at Austin.

Note from score

philharmonic personnel

Violin I

Susan Reyes, Kennesaw, GA,
Concertmaster
Olivia Chiuwa, Atlanta, GA
Rachel Hightower, Lawrenceville, GA
Sharon Memar, Lawrenceville, GA
Jacqueline Nguyen, Marietta, GA
Ingrid Santamaria, Monteclaire, GA
Jacquelyn Smith, Powder Springs, GA
Jordan Swanson, Stone Mountain, GA

Violin II

Atolani Agboola, College Park, GA
Katie Baumgarten, Peachtree Corners,
GA
Jackson Brischler, Fayetteville, GA
Nicole Brooks, Lawrenceville, GA
Anna Deeb, Roswell, GA
Julie Donn, Woodstock, GA
Kathryn Encisco, Marietta, GA
Perry Morris, Powder Springs, GA
Destiny Nieves, Stockbridge, GA

Viola

Marika Blackmon, Augusta, GA
Avery McCoy, Acworth, GA
Isabelle Talledo, Marietta, GA
Marisa Yates, Kennesaw, GA

Cello

Daneel Bennett, Marietta, GA
Xavier Dorsey, Las Vegas, NV
Taylor Hill, Marietta, GA
Amy Holmes, Marietta, GA
Cara Vick, Marietta, GA

Double Bass

Kathryn Encisco, Marietta, GA
Perry Morris, Powder Springs, GA

concert band personnel

Flute

Hannah Culp, Cartersville, GA
James Down, Roswell, GA
Rachel Earwood, Marietta, GA
Mo-Shari Ellefson, Cartersville, GA
Amanda Green, Acworth, GA
Courtney Hamilton, Kennesaw, GA
Mia Jordan, Kennesaw, GA
Sara Knapp, McDonough, GA
*Amanda Macon, Winnsboro, SC
Aja Miller, Warner Robins, GA
Madison Palmer, Dalton, GA
Maria Phillips, St. Marys, GA
Kaelyn Putnam, Kennesaw, GA
Courtney Zhorela, picc, Sharpsburg, GA

Oboe

*Charley Baer, Roswell, GA

Clarinet

Elizabeth Blackhall, Cartersville, GA
Briana Blanchard, Marietta, GA
Paige Camilli, Suwanee, GA
Jenny Free, Kennesaw, GA
Sierra Harris, Stockbridge, GA
Sharlande Nicolas, Boston, MA
Kylah Pollard, Acworth, GA
Cali Sprick, Kennesaw, GA
*Gus Todd, Kennesaw, GA

Bass Clarinet

Jason Kaplan, Alpharetta, GA

Bassoon

*Madelyne Watkins, Decatur, GA

Alto Saxophone

Jacqueline Crone, Alpharetta , GA

Jane Hedenstrom, Peachtree City, GA

Clinton Hinckley, Acworth, GA

*Noah Holcombe, Cumming, GA

Alice Holden, Ellijay, GA

Krissy Phillips, St. Marys, GA

Faith Williams, Decatur, GA

Tenor Saxophone

Cheylin Dutra, Gainesville, GA

Brookes Gafeney, Marietta, GA

*Zachary Mathis, Cartersville, GA

Horn

Sean Brinkley Jr., Decatur, GA

Megan Gifford, Woodstock, GA

*Ciera Hudson, Blue Ridge, GA

Jessica Vega, San German, Puerto Rico

Bennett Zander, Powder Springs, GA

Trumpet

*Patrick Collins, Cumming, GA

*Tyler Elvidge, Kennesaw, GA

Colby Geil, Suwanee, GA

Michael Lewis, Columbus, GA

Jessica Terry, Savannah, GA

Brandt Winters, Social Circle, GA

Eric Young, Marietta, GA

Trombone

*Logan Bush, Kennesaw, GA

Sarah Norman, Cartersville, GA

Phillip Franklin, Acworth, GA

Jeffrey Hall, Canton, GA

Laura Walker, Lawrenceville, GA

Devin Witt, Douglasville, GA

Euphonium

*Kristopher Davis, Kennesaw, GA

Annaliese Gecowets, Woodstock, GA

Trevor Jesko, Marietta, GA

Brandon Lennon, Atlanta, GA

Louis Livingston, Kennesaw, GA

Randi Takatori, Brunswick, GA

Tuba

Branden Bonner, Powder Springs, GA

*Daniel Jacobs, Marietta, GA

Daniel McNabb, Rossville, GA

Andrew Pellom, Dalton, GA

Percussion

Sadia Arif, Kennesaw, GA

Jonathan Bowers, Lilburn, GA

Sydney Hunter, Marietta, GA

*Pauly Lalvani, Alpharetta , GA

Justin Moon, Kennesaw, GA

Elijah Pierre, Powder Springs, GA

Jada Taylor, Brunswick, GA

Alayna Tichenor, Dallas, GA

Piano

Faith Williams, Decatur, GA

* Principal Chair

about the ensembles

The KSU Philharmonic is an orchestra for string players that are non-music majors or music majors wishing to perform on a secondary string instrument. Playing in the Philharmonic is a great way for KSU students to continue having musical experiences throughout their college years. The orchestra performs a wide variety of string orchestra literature from different time periods.

The orchestra is under the direction of Mr. Charles Laux and rehearses on Mondays and Wednesdays from 2:00-3:15 p.m. in the Bailey Performance Center. Each semester the orchestra performs approximately two concerts and collaborates with members of the KSU Concert Band to form a full orchestra.

Interested students should register for MUSI 1144 or 3344. A zero credit option is also available! There is no audition requirement, however previous string/orchestra performing experience is necessary. Come join us to sharpen your string playing skills, meet new people, and have some fun making wonderful music!

For information or to join the KSU Philharmonic Orchestra, contact Charles Laux at 470-578-6553 or claux@kennesaw.edu.

The KSU Concert Band serves the University as the second concert band on campus. This ensemble provides performing opportunities for all students campus-wide. (Prior instrumental experience is required). In addition, music education students may perform in the ensemble on a secondary instrument. Chair placements will occur at the beginning of each semester during the first class meeting. To enroll and perform in the KSU Concert Band, students must register for MUSI 1145 or MUSI 3345 for one credit hour. The ensemble performs concerts twice each semester in the Bailey Performance Center on the KSU campus.

For information or to join the KSU Concert Band, please contact Dr. Debra Traficante at dtrafica@kennesaw.edu. No audition is required to enroll, but prior instrumental experience is required.

biographies

Assistant Professor of Music Education

Charles Laux is Assistant Professor of String Music Education at Kennesaw State University where his duties include teaching courses in string techniques and pedagogy, instrumental methods, and music education technology. Additional responsibilities include serving as conductor for the KSU Philharmonic, and as director of the KSU Summer Music Intensive and the KSU String Project. In addition he is a Ph.D. candidate in music education at The Ohio State

University, conductor of the Georgia Symphony Youth Camerata Orchestra, and an Essential Elements clinician, consultant, and contributor for the Hal Leonard Corporation.

With 16 years of public school teaching experience, Mr. Laux directed orchestras in the Hilliard City Schools (Ohio), the Orange County (Florida) Public Schools and the Clark County School District, centered in Las Vegas. Under his direction, the Winter Park High School Philharmonic Orchestra was chosen to perform at the 60th annual Midwest Band and Orchestra Clinic. He has also taught courses at The Ohio State University, the College of Southern Nevada, Valencia College, and the University of Nevada, Las Vegas.

Mr. Laux has presented educational sessions for the Midwest Clinic, American String Teachers Association, Technology Institute for Music Education, Association for Technology in Music Instruction, and state music educator conferences in nine states. His performing experience includes several seasons with the Las Vegas Philharmonic, performances with the Nevada Chamber Symphony, and many freelance performances on violin and viola. Mr. Laux has conducted several regional and festival orchestras including the 2012 New Mexico All State Concert Orchestra and the 2013 GMEA Statewide Honor Orchestra. He is D'Addario endorsed educator/clinician and remains in frequent demand across the nation as an orchestra clinician, conductor, adjudicator and presenter.

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 will guide and direct all aspects of the KSU Marching Band, "The Marching Owls," to be premiered in the Fall 2015, as well as the KSU Basketball Pep Band. Professor Traficante also serves as the Conductor of the KSU Concert Band, teaches beginning instrumental conducting, wind band literature, 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, Florida and Assistant Director of Bands for two years at Buchholz High School, Florida.

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.

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.

Shannan O'Dowd, soprano

Shannan O'Dowd is originally from Baton Rouge, Louisiana, and moved to Georgia in 2001. She is currently a junior at Kennesaw State University, majoring in Choral Music Education, where she studies voice with Jana Young. She has served as a staff singer at Roswell Presbyterian Church and worked in the music department at 12Stone Church in Buford, Georgia. Shannan's professional affiliations include NAfME, and ACDA.

Melinda Mason, guest student conductor

Melinda Mason, a native of the Atlanta area, has been pursuing her passion of music since early childhood. She is currently a student at Kennesaw State University studying music education and tuba under Bernard Flythe. She has been involved in master classes with professional tuba players such as Gene Pokorny of the Chicago Symphony Orchestra and Alan Baer of the New York Philharmonic Orchestra. She also attended the National Brass Symposium in 2012 and worked with Mike Royslance of the Boston Symphony Orchestra and Dennis Nulty of the Detroit Symphony Orchestra. In the fall of 2012, Melinda became one of the founders of the Spectacle Brass quintet. In the Summer of 2013, the quintet attended the Boston Brass Music Camp in Gunnison, Colorado, where they studied with the internationally known Boston Brass. This past summer the group spent four weeks in Petoskey, Michigan, as part of the 2014 BayView Music Festival where they studied with the Spectrum Brass Quintet. For the second year in a row, Melinda was chosen as a finalist for the KSU Concerto Competition. Ms. Mason is currently serving a second term as president of the CNAfME chapter at Kennesaw State University.

School of Music Faculty and Staff

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Charles Laux
Alison Mann
Angela McKee
Richard McKee
Harry Price
Terri Talley
Amber Weldon-Stephens

Music History & Appreciation

Drew Dolan
Edward Eanes
Kayleen Justus
Dane Philipson

Music Theory, Composition & Technology

Kelly Francis
Jennifer Mitchell
Laurence Sherr
Benjamin Wadsworth
Jeff Yunek

Woodwinds

Robert Cronin, Flute
Todd Skitch, Flute
Christina Smith, Flute
Elizabeth Koch Tiscione, Oboe
John Warren, Clarinet, Chamber Music
Laura Najarian, Bassoon
Sam Skelton, Saxophone

Brass and Percussion

Doug Lindsey, Trumpet, Chamber Music
Mike Tiscione, Trumpet
Jason Eklund, Horn
Thomas Witte, Horn
Tom Gibson, Trombone
Brian Hecht, Bass Trombone
Bernard Flythe, Tuba/Euphonium
John Lawless, Percussion

Strings

Helen Kim, Violin
Kenn Wagner, Violin
Catherine Lynn, Viola
Allyson Fleck, Viola, Chamber Music
Charae Krueger, Cello
James Barket, Double Bass
Joseph McFadden, Double Bass
Elisabeth Remy Johnson, Harp
Mary Akerman, Classical Guitar

Voice

Jessica Jones
Adam Kirkpatrick
Eileen Moremen
Oral Moses
Leah Partridge
Valerie Walters
Jana Young

Piano

Judith Cole, Collaborative Piano & Musical Theatre
Julie Coucheron
Robert Henry
John Marsh, Class Piano
David Watkins
Soohyun Yun

Jazz

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

Ensembles & Conductors

Leslie J. Blackwell, Choral Activities
Alison Mann, Choral Activities
Oral Moses, Gospel Choir
Eileen Moremen, Opera
Michael Alexander, Orchestras
Charles Laux, Orchestras
Debra Traficante, Concert Band
David T. Kehler, Wind Ensemble

School of Music Staff

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Andrew Solomonson, Facility Operations Manager

Ensembles in Residence

Atlanta Percussion Trio
Faculty Jazz Parliament
Georgia Youth Symphony Orchestra and Chorus
KSU Faculty Chamber Players
KSU Faculty String Trio
KSU Community and Alumni Choir

about the school of music

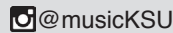
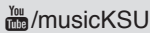
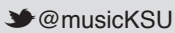
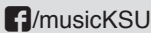
The School of Music at KSU has dedicated, vibrant, and talented faculty and staff that are completely devoted to teaching, performing, scholarship, and serving our community. It is an incredibly exciting place to study, boasting state-of-the-art facilities with opportunities to produce and explore music in a dynamic place that is ahead of the curve for what it means to be a musician in the 21st century. Our students come from the leading musical honor organizations across the region and are poised to lead the cultural offerings and musical education in our area and beyond for years to come.

We welcome you to attend a concert, meet our faculty and staff, and feel the energy and excitement that our students exude. We are fully committed to our purpose as educators, performers, and scholars. We hope that you will find as much enjoyment in our product as we do in producing it.



Michael Alexander
Interim Director, KSU School of Music

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

upcoming events

Unless otherwise noted, all events are held in Morgan Concert Hall and begin at 8 p.m.

Tuesday, December 2
Faculty Jazz Parliament

Thursday, December 4
Choral Holiday Concert

Monday, December 8
Percussion Ensemble

Thursday, January 8
Von Grey with KSU Orchestra

Monday, January 12
Helen Kim, violin with Sakiko Ohashi, piano

Tuesday, January 13
Faculty Recital: David Watkins, piano

We welcome all guests with special needs and offer the following services: easy access, companion seating locations, accessible restrooms, and assisted listening devices. Please contact a patron services representative at 470-578-6650 to request services.