



KENNESAW STATE UNIVERSITY SCHOOL OF MUSIC

# Wind Symphony

DEBRA TRAFICANTE  
CONDUCTOR

and

# Wind Ensemble

DAVID T. KEHLER  
MUSIC DIRECTOR AND CONDUCTOR

with

Guest Composer  
Geoffrey Gordon

Monday, November 14, 2016 at 8 pm  
Dr. Bobbie Bailey & Family Performance Center, Morgan Hall  
Thirty-ninth Concert of the 2016-17 Concert Season

# program

## KSU WIND SYMPHONY

MICHAEL DAUGHERTY (b. 1954)  
*Desi* (1991)

IRA HEARSHEN (b. 1948)  
**Symphony on Themes of John Phillip Sousa**  
II. After the Thunderer (1994)

JOHN BARNES CHANCE (1932-1972)  
**Variations on a Korean Folk Song** (1965)

JOHN MACKEY (b. 1973)  
*Kingfisher's Catch Fire* (2007)

## intermission

## KSU WIND ENSEMBLE

NIKOLAI RIMSKY-KORSAKOV (1844-1908)  
***Procession of the Nobles*** (1870/1938)  
(celebrating KSU's Year of Russia)

GEOFFREY GORDON (b. 1968)  
**ROCKS** (2016) \**World Premiere*

- I. Obsidian
- II. Slate
- III. Blue Lapis
- IV. Amethyst
- V. Sulfur

ALFRED REED (1921-2005)  
**Russian Christmas Music** (1944)  
(celebrating KSU's Year of Russia)

# program notes

## **Desi | Michael Daugherty**

Michael Daugherty was born into a musical family on April 28, 1954, in Cedar Rapids, Iowa. His father Willis Daugherty (1929-2011) was a jazz and country and western drummer, his mother Evelyn Daugherty (1927-1974) was an amateur singer, and his grandmother Josephine Daugherty (1907-1991) was a pianist for silent film.

As a GRAMMY® award-winning composer, Michael Daugherty is one of the most commissioned, performed, and recorded composers on the American concert music scene today. Daugherty first came to international attention when the Baltimore Symphony Orchestra, conducted by David Zinman, performed his *Metropolis Symphony* at Carnegie Hall in 1994. Since that time, Daugherty's music has entered the orchestral, band and chamber music repertory and made him, according to the League of American Orchestras, one of the ten most performed American composers. In 2011, the Nashville Symphony's Naxos recording of Daugherty's *Metropolis Symphony* and *Deus ex Machina* was honored with three GRAMMY® Awards, including Best Classical Contemporary Composition.

### *The composer writes:*

*Desi* was composed for and premiered by the Stephen F. Austin State University Symphonic Band, conducted by John Whitwell at the 1991 CBDNA in Kansas City, Missouri. Since then, *Desi* has been widely performed in America by ensembles ranging from the U.S. Marine Band to the San Francisco Symphony Orchestra, and abroad by ensembles including the Tokyo Kosei Wind Orchestra, Netherlands Wind Ensemble, and the Zurich Tonhalle-Orchester. This work is a tribute to the persona of Desi Arnaz (1917-87), who played the Cuban bandleader Ricky Ricardo alongside his wife Lucille Ball in *I Love Lucy*, widely regarded as one of the most innovative television comedy shows of the 1950's. The opening rhythmic motive is derived from the "Conga Dance" made famous by Arnaz when he sang and played bongos in Hollywood film musicals in the 1940's. In *Desi*, the bongo soloist and percussion section provide a lively counterpoint to intricately structured musical canons and four-note cluster cords, creating polyrhythmic layers that intensify and build to a sizzling conclusion. *Desi* evokes a Latin sound punctuated by big band trumpets, trombone glissandi, and dazzling woodwind runs.

## **Symphony on Themes of John Philip Sousa, | Ira Hearshen After "The Thunderer"**

Ira Hearshen received his Bachelor of Music degree in applied theory and composition from Wayne State University. In 1972, he moved to Los Angeles

to study orchestration at the Grove School of Music and counterpoint under Allyn Ferguson. He also studied under film composer, Albert Harris. His arrangements have been featured in the Detroit Symphony's Pine Knob Summer Series, The Summer Pops Series for John Denver, the Jacksonville (FL) Symphony, and the Air Combat Heritage Band.

*The composer writes:*

Stirred and fascinated by the music of John Philip Sousa since childhood, I still get a chill upon hearing the piccolo obbligato in the trio of *The Stars and Stripes Forever*. While the thought of transforming popular march music into a legitimate piece for concert stage had a lot of intellectual appeal, I figured that any attempt I made to pay homage to Sousa would be misunderstood. But artistic challenge won out and I started working on what was to become the second movement of the symphony in the winter of 1990–91. I began this piece by taking the 'trio' theme of the march *The Thunderer*, slowing it down to a tempo of 48 beats per minute and casting it in the style of the finale of Mahler's *Third Symphony*.

### **Variations on a Korean Folk Song | John Barnes Chance**

John Barnes Chance was born in Texas, where he played percussion in high school. His early interest in music led him to the University of Texas at Austin, where he received his bachelor's and master's degrees, studying composition with Clifton Williams. The early part of his career saw him playing timpani with the Austin Symphony, and later playing percussion with the Fourth and Eighth U.S. Army Bands during the Korean War.

While serving in Seoul, Korea, as a member of the Eighth United States Army Band, Chance encountered "Arirang," a traditional folk song sung by native Koreans when experiencing circumstances of national crisis. The Korean word "arirang" means literally rolling hills, and the song relates the story of a man who is forced to leave his significant other, despite her persistent pleas to accompany him. Chance overheard "Arirang" while riding a public bus in Korea and later incorporated it into his work, *Variations on a Korean Folk Song*.

*Variations on a Korean Folk Song* is comprised of a theme and five distinct variations. Though the theme is of Eastern origin, Chance maintains a traditional Western tonal function based on triadic harmony and a pentatonic melody. Formal techniques used in the piece are canon, inversion, imitation, augmentation, ostinato, and polymeter. Chance maintains the theme's Eastern influence by featuring distinct percussive instruments like gong, temple blocks, cymbals, timpani, vibraphone and triangle. In 1966, *Variations on a Korean Folk Song* was awarded the American Bandmaster's Association's Ostwald Composition Award and the piece remains a standard of band repertoire today.

## ***Kingfishers Catch Fire* | John Mackey**

John Mackey holds a Master of Music degree from The Juilliard School and a Bachelor of Fine Arts degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. Mr. Mackey particularly enjoys writing music for dance and for symphonic winds, and he has focused on those mediums for the past few years. His works have been performed at the Sydney Opera House; the Brooklyn Academy of Music; Carnegie Hall; the Kennedy Center; Weill Recital Hall; Jacob's Pillow Dance Festival; Italy's Spoleto Festival; Alice Tully Hall; the Joyce Theater; Dance Theater Workshop; and throughout Italy, Chile, Japan, Colombia, Austria, Brazil, Germany, England, Australia, New Zealand, and the United States.

### *The composer writes:*

A "kingfisher" is a bird with beautiful, brilliantly colored feathers that look in sunlight as if they are on fire. Kingfishers are extremely shy birds and are rarely seen, but when they are seen, they are undeniably beautiful. The first movement, *Following falls and falls of rain*, is suspended in tone, but with hope, depicting the kingfisher slowly emerging from its nest in the early morning stillness, just after a heavy rain storm. The second movement, *Kingfishers catch fire*, imagines the bird flying out into the sunlight.

## ***Procession of the Nobles* | Nicolai Rimsky-Korsakov**

Nikolai Andreyevich Rimsky-Korsakov was a master of orchestration, and a member of the group of composers known as *The Five*. His best-known orchestral compositions — *Capriccio Espagnol*, the Russian Easter Festival Overture, and the symphonic suite *Scheherazade* — are staples of the classical music repertoire, along with suites and excerpts from some of his 15 operas.

Rimsky-Korsakov left a considerable body of original Russian nationalist compositions. He is considered "the main architect" of what the classical music public considers the Russian style of composition. While Rimsky-Korsakov's style was based on those of Glinka, Balakirev, Hector Berlioz, and Franz Liszt, he "transmitted this style directly to two generations of Russian composers" and influenced non-Russian composers including Maurice Ravel, Claude Debussy, Paul Dukas and Ottorino Respighi.

During the season of 1869-1870, the director of the Imperial Theater in St. Petersburg conceived the idea of staging an elaborate opera ballet based on a subject from Slavic mythology. For this work, to be known as *Mlada*, he commissioned music from the Russian school of composition. The project was never realized, however, and most of the music which the composers had written found its way into other of their works. Not until 20 years later did Rimsky-Korsakov decide to use the subject for an opera ballet of his own. His *Mlada* was begun in 1889, and produced at the Marinsky Theater in 1892.

## **ROCKS** | Geoffrey Gordon

### *The composer writes:*

A work in five movements for symphonic winds, brass, piano, harp, percussion and double bass, inspired by the five rocks. The music reflects the textures and sonic implications of each: glassy, volcanic obsidian; dry, crisp slate; luxurious blue lapis; magical amethyst; and intense, burning sulfur.

*ROCKS* was commissioned by a consortium of universities in the United States and the United Kingdom, lead by Kennesaw State University and their conductor, David Kehler, and including: Arkansas Tech University, Charleston Southern University, Eastern Arizona College, Emory University, Florida Atlantic University, Florida State University, Louisiana State University, Michigan State University, Middle Tennessee State University, Southwest Texas State University, Stetson University, Texas Tech University, the University of Dubuque, the University of Georgia, the University of Memphis, the University of Puget Sound, the University of South Carolina, the University of Washington, the University of West Georgia, the University of Wisconsin-La Crosse, and the University of Cambridge (UK).

## **Russian Christmas Music** | Alred Reed

Alfred was a native New Yorker and became conductor of the Baylor Symphony Orchestra at Baylor University in Waco, Texas, at the same time completing his academic work. His Masters thesis was the *Rhapsody for Viola and Orchestra*, which later was to win the Luria Prize. It received its first performance in 1959, and was subsequently published in 1966. In 1966, he left this post to join the faculty of the School of Music at the University of Miami, holding a joint appointment in the Theory-Composition and Music Education departments, and to develop the unique Music Industry degree program at that institution, of which he became director.

With over 250 published works for Concert Band, Wind Ensemble, Orchestra, Chorus, and various smaller chamber music groups, many of which have been on the required performance lists in this country for the past 20 years, Dr. Reed was one of the nation's most prolific and frequently performed composers.

Originally written in November 1944, *Russian Christmas Music* was first performed in December of that year in Denver, Colorado. An ancient Russian Christmas Carol (*Carol of the Little Russian Children*) is mixed with motives from orthodox liturgical music from the Eastern Orthodox Church. Though set as a single piece, the composer originally subtitled the four easily separated sections *Children's Carol*, *Antiphonal Chant*, *Village Song*, and *Cathedral Chorus*.



# wind symphony personnel

*Listed alphabetically to emphasize the importance of each part.*

## **FLUTE/PICCOLO**

Victoria Banks, Tifton  
Therese Joie Espino, Acworth  
Nicole Hamel, Stockbridge  
Mia Jordan, Kennesaw  
\*Zachary McGee, Acworth  
Kaelyn Putnam, Kennesaw  
Amanda Green, Acworth  
Maria Phillips, St. Marys

## **CLARINET**

Brenden Ayestaran, Gainesville  
Donovan Fain, Blue Ridge  
Crystal Maldonado, Hormigueros, PR  
\*Ryan Milewski, Alpharetta  
Sajal Patel, Acworth  
Mikayla Queen, Ellijay

## **BASS CLARINET**

Tenia Williams, Warner Robins

## **OBOE**

Emily Gunby, Marietta\*  
Ashley Norton, Powder Springs

## **BASSOON**

Andrew Arnold, Ellijay  
Eric Tam, Montréal, Canada  
\*Madelyne Watkins, Decatur

## **ALTO SAX**

Logan Hill, Dawsonville  
Nicholas Leon, Miami, FL  
Andrew Shaw, Nashville  
\*Jonathan Swann, Covington

## **TENOR SAX**

Clint Hembree, Acworth  
Jacob Martinez, Roswell

## **BARITONE SAX**

Robert McLean, Newnan

## **TRUMPET**

Dylan Ayers, Springfield  
Michael Brown, Macon  
Riley Carson, Marietta  
\*Patrick Collins, Cumming  
Ian Dyer, Marietta  
Pablo Gonzalez, Powder Springs  
\*Jordyn Mader, Dalton  
Jacob Morgan, Canton

## **HORN**

Sean Brinkley Jr., Decatur  
Briana Curtis, Dallas  
\*Hannah Evans, Alpharetta

## **TROMBONE**

Trevor Hassell, Roswell  
\*Tristian Hufstetler, Cartersville  
Connor Sullivan, Adairsville  
Anthony Wolcott, Beaufort, SC

## **EUPHONIUM**

Arthur Fanning, Decatur  
\*Tyler Hicks, Cave Spring  
Craig Sheehan, Kennesaw

## **TUBA**

Branden Bonner, Powder Springs  
Shu Cui, Hainan, China  
\*Dillon Silva, Guyton

## **PERCUSSION**

Christopher Bowers, Lilburn  
Andrew Creech, Cumming  
\*Michael Makrides, Milton  
Brooks Payne, Powder Springs  
Foster Simmons, Canton  
Andrew Yi, Johns Creek

## **PIANO**

Joshua Anderson, Woodstock

# wind ensemble personnel

*Listed alphabetically to emphasize the importance of each part.*

## **FLUTE/PICCOLO**

Lorin Green, Augusta  
Amanda Macon, Winnsboro  
Brittany Peitsch, Roswell  
Melissa Rolon, Lawrenceville  
Corinne Veale, Augusta  
Courtney Zhorela, Sharpsburg

## **OBOE/ENGLISH HORN**

Savannah English, Fayetteville  
Amelia Lee, Marietta  
Rachel Rabenek, Pittsburgh, PA

## **BASSOON/CONTRA BSN**

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

## **CLARINET**

Brenden Ayestaran, Gainesville  
Taylor Carstons, Marietta  
Matthew Hodgetts, Marietta  
Jonathan Itkin, Urbana, IL  
Kristen Jackson, Dallas  
Michael Korwek, Powder Springs  
Pearce Kramer, Glenn, MI  
Sarah Seippel, Roswell  
Edie Sinclair, Leesburg  
Ryan Tang, Marietta

## **SAXOPHONE**

Josh Inglis, Marietta  
Kenneth Pack, Orlando, FL  
Jonathan Steltzer, Marietta  
Jonathan Swann, Covington  
Mason Upshaw, Marietta

## **HORN**

Nate Bedgood, Suwanee  
Virgina Hyde, Kennesaw  
Hayden McAfee, Acworth  
Will Worthan, Acworth

## **TRUMPET**

Emily Barbour, Dallas  
Miles Bonaker, Cumming  
Jake Gearrin, Dallas  
Jacob Greifinger, Marietta  
Jon Klausman, Marietta  
Ra Sheed Lemon, Richmond, VA  
Jeremy Perkins, Bainbridge  
Will Woods, Marietta

## **TROMBONE (Tenor, Bass)**

Sam Boeger, Acworth  
Wesley Dale, Marietta  
Ethan David, Alpharetta  
Gage Fisher, Gainesville  
Trevor Hassell, Roswell  
Travis Longenberger, Rincon  
Devin Witt, Douglasville

## **EUPHONIUM**

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

## **TUBA**

Kyle Loughman, Lilburn  
Andrew Pellom, Dalton

## **DOUBLE BASS**

Daniel Kim, Duluth  
David Metrio, Suwanee

## **PIANO**

Jordan Sommer, Buford

## **PERCUSSION**

Michael Berry, Cumming  
Josh Bouland, Marietta  
Joe Donohue, Cumming  
Lane Hunter, Marietta  
Mary Madison Jones  
Michael Makrides, Alpharetta  
Michael Ollman, Woodstock  
Brooks Payne, Powder Springs  
Lindsay Roskopf, Roswell  
Selena Sanchez, Powder Springs



# ksu band program

**David T. Kehler**, *Director of Bands*

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

**Cory Meals**, *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."



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, Michael Markowski, Carter Pann, Joel Puckett, James Stephenson, Christopher Theofanidis and Pulitzer Prize winner, Joseph Schwantner. In addition, leading composers including Kamran Ince, 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 featured ensemble at the Southern Division College Band Directors National Association Conference, and in 2013, was the Winner of the *American Prize* for best wind ensemble/concert band performance in the United States. This past summer, the KSU Wind Ensemble recently released its first professional recording under the Centaur recording label featuring the music of Chen Yi. In January of 2017, the KSU Wind Ensemble will be a featured ensemble at the Georgia Music Educators Conference in Athens, Georgia.

## guest composer

GEOFFREY GORDON, *Composer*

**G**eoffrey Gordon's list of works includes orchestral and chamber music—vocal and instrumental—as well as scores for theater, dance and film. His music has been called “darkly seductive” (*New York Times*), “brilliant”



(*Boston Globe*), “stunning” (*Milwaukee Journal*), “wonderfully idiomatic” (*Salt Lake Tribune*), “haunting” (*Strings Magazine*) and “remarkable” (*Fanfare*). A winner of the Aaron Copland Award, Mr. Gordon has twice served as composer-in-residence at the Aaron Copland House.

His work has been funded by the Barlow Endowment, the National Endowment for the Arts, the United Performing Arts

Fund, the Concert Artists Guild, the American Composers Forum, Meet the Composer, the MacArthur Foundation, the American Music Center, the Abelson Foundation, the Mary Flagler Cary Trust, the Cheswatyr Foundation and the Bush Foundation. He has been in residence at the La Napoule Arts Foundation in Cannes, and at the historic Cliff Dweller Club in Chicago. He has been nominated for the Chamber Music Society of Lincoln Center's Elise Stoecker Prize, and recognized by the Academy of Arts and Letters. He has received academic fellowship support from the University of Wisconsin, Boston University, New York University and the Guildhall in London.

# about the conductors

DEBRA TRAFICANTE, *Director of Athletic Bands,  
Assistant Professor of Music*

**D**ebra Traficante serves as Kennesaw State University's Associate Director of Bands/Director of Athletic Bands. In this position, Dr.

Traficante guides and directs all aspects of the KSU Marching Band, "The



Marching Owls," which premiered in the Fall 2015, as well as the KSU Basketball Pep Band. Professor Traficante also serves as the Conductor of the KSU 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, 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.

DAVID T. KEHLER, *Director of Bands and Professor of Music*

**D**avid Kehler, since 2009, has served as Director of Bands and Professor of Music at Kennesaw State University. Here, he oversees all aspects of the University's quickly expanding band program while serving as Music



Director and Conductor of the KSU Wind Ensemble. An advocate of new music, Professor Kehler has commissioned leading composers to write new works for wind ensemble. In addition, the KSU Wind Ensemble has been featured on *90.1 FM (WABE- Atlanta public radio)*, and continues to garner praise from composers including Steven Bryant, Karel Husa, David Lang, David Maslanka, Scott McAllister, Joel Puckett and others. Dr. Kehler's ensembles have performed at the CBDNA Southern Division conferences in 2012 and 2016, and won the 2013 *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. They were a featured ensemble at the Texas Bandmasters Association/National Band Association Convention in San Antonio, Texas,

and were heard internationally on *From the Top*, a syndicated radio program featuring the finest young classical musicians in the country. In addition, the GDYO Wind Symphony participated in exchange concerts with the Atlanta Youth Wind Symphony and performed with Jeff Nelson, former horn of the Canadian Brass. In the summer of 2008, the GDYO Wind Symphony 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. Professor Kehler currently serves as Vice-President for the College Band Directors National Association-Southern Division, and has memberships in many musical organizations including CBDNA, NAFME, Phi Beta Mu, GMEA, Conductor's Guild and others. David Kehler continues to be active as a guest conductor and clinician for high school ensembles, all-region bands and university sponsored honor bands throughout the United States, including recent engagements at Florida State University, McNeese State University, University of Georgia, University of Missouri, and the University of Rhode Island.





## SCHOOL OF MUSIC FACULTY AND STAFF

Stephen W. Plate, *Director*

### Music Education

Janet Boner	Cory Meals
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Richard McKee	Stephens

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Edward Eanes	Kayleen Justus

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

### Woodwinds

Robert Cronin, *Flute*  
Todd Skitch, *Flute*  
Christina Smith, *Flute*  
Cecilia Price, *Flute, Chamber Music*  
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*  
Mike Tiscione, *Trumpet*  
Anna Dodd, *Horn*  
Jason Eklund, *Horn*  
Tom Gibson, *Trombone*  
Nathan Zgonc, *Trombone*  
Brian Hecht, *Bass Trombone*  
Martin Cochran, *Euphonium*  
Bernard Flythe, *Tuba / Euphonium*  
John Lawless, *Percussion*

### Strings

Helen Kim, *Violin*  
Kenn Wagner, *Violin*  
Justin Bruns, *Chamber Music*  
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

Stephanie Adrian	Leah Partridge
Jessica Jones	Valerie Walters
Eileen Moremen	Todd Wedge
Oral Moses	Jana Young

### Piano

Judith Cole, *Collaborative Piano*  
Julie Coucheron  
Robert Henry  
John Marsh, *Class Piano*  
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*  
Rob Opitz, *Jazz Trumpet*  
Trey Wright, *Jazz Guitar, Jazz Combos*

### Ensembles & Conductors

Leslie J. Blackwell, *Choral Activities*  
Alison Mann, *Choral Activities*  
Cory Meals, *University Band, Marching Band*  
Oral Moses, *Gospel Choir*  
Eileen Moremen, *Opera*  
Nathaniel Parker, *Symphony Orchestra*  
Christopher Thibdeau, *Philharmonic Orchestra*  
Debra Traficante, *Wind Symphony, Marching Band*  
David T. Kehler, *Wind Ensemble*

### School of Music Staff

Julia Becker, *Administrative Specialist III*  
David Daly, *Director of Programming and Facilities*  
Susan M. Grant Robinson, *Associate Director for Administration*  
Joseph Greenway, *Technical Director*  
Erik Kosman, *Technical Coordinator*  
Dan Hesketh, *Digital Media Specialist*  
June Mauser, *Administrative Associate II*  
Richard Peluso, *Coordinator of Band Operations and Outreach*  
Shawn Rieschl Johnson, *Facility Operations Manager*

### Ensembles in Residence

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

# about the school of music



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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