

**Upcoming Events at KSU
in
Music**

Thursday, October 13
Kennesaw State University
Jazz Ensemble
8:00 pm Stillwell Theater

Saturday, October 15
COTA Premiere Series
Pro Arte Quartet
8:00 pm Stillwell Theater

Sunday, October 16
Guest Performance
Atlanta Symphony Brass Quintet
3:00 pm Stillwell Theater

Saturday, October 22
Guest Performance
Miami Chamber Ensemble
8:00 pm Stillwell Theater

November 1-4
Kennesaw State University
American Music Week
Richard Crawford

Friday, November 4
Guest Recital
Pamela Dillon, mezzo-soprano
8:00 pm Music Building Recital Hall

Monday, November 14
Kennesaw State University
Wind Ensemble & Orchestra
8:00 pm Brenau University



Kennesaw State University
Department of Music
Musical Arts Series

presents

Kennesaw State University

***FACULTY and FRIENDS
CHAMBER PLAYERS***

Michael Alexander and Peter Witte, Conductors

And the

***Kennesaw State University
WIND ENSEMBLE***

**Helen Kim, Violin
Lauren Denney Wright, Guest Conductor
Peter Witte, Conductor**

***Wednesday, October 12, 2005
8:00pm
Stillwell Theater***

Program

KSU Faculty And Friends Chamber Players

Suite from l'Histoire du Soldat (1918)

Igor Stravinsky
(1882-1971)

The Soldier's March
Airs by the Stream
Pastorale
The Royal March
The Little Concert
Three Dances: Tango, Waltz, and Ragtime
The Devil's Dance
Chorale
The Devil's Triumphal March

Michael Alexander, Conductor

Chamber Symphony, Op. 9 (1906)

Arnold Schoenberg
(1874-1951)

Peter Witte, Conductor

INTERMISSION

KSU Wind Ensemble

Jazz Suite No. 1 (1934)

Dmitri Shostakovich
(1906-1975)

Waltz
Polka
Fox Trot (Blues)

Helen Kim, Violin

March, Op. 99 (1944)

Sergei Prokofiev
(1891-1953)

Lauren Denney Wright, Conductor

Lincolnshire Posy (1937)

Percy Aldridge Grainger
(1882-1961)

Lisbon (Sailor's Song)
Harkstow Grange (The Miser and His Man: a Local Tragedy)
Rufford Park Poachers (Poaching Song)
The Brisk Young Sailor (Returned to Wed His True Love)
Lord Melbourne (War Song)
Lost Lady Found

KSU presents more than 150 musical performances each year. As one of three units in the College of the Arts, the music program collaborates with KSU's nationally accredited programs in Visual Arts and Theatre and Performance Studies to sustain a culture where breadth and depth meet rigor and joy.

Arts at KSU

Attracting 700 students in Music, Theatre and Performance Studies, and Visual Arts, Kennesaw State University's College of the Arts is one of the fastest growing programs on campus. Launched in 1998 under the stewardship of Dean Joseph Meeks, the College of the Arts (COTA) recently became the first university in Metropolitan Atlanta to earn national accreditation in music, theatre, and visual arts.

COTA is committed to relationships that place students and faculty in the community as artists, teachers, and leaders. Through its Annual Benefit Gala, the College has raised more than \$500,000 for scholarships and student-learning initiatives since 2002. The College recently launched a capital campaign to build new arts facilities and to enhance existing ones. In spring of 2006, the College will begin construction on a new 680-seat performance hall. Future projects include construction of an art museum to house the College's \$4 million permanent collection of art, currently numbering more than 400 pieces. To keep up with the latest College of the Arts news, visit

www.kennesaw.edu/arts.

Raised in Atlanta's arts and education communities, **Peter Witte** is Chair of the Department of Music and Director of Instrumental Studies at Kennesaw State University. Conductor of the KSU Wind Ensemble since 1997, he and colleague Dr. Robert J. Ambrose serve as Co-Conductors of the Metropolitan Atlanta Youth Wind Ensemble (MAYWE). Prior to his return to Atlanta, Mr. Witte held a conducting position at Gettysburg College.

Recently, Mr. Witte led performances in Carnegie Hall of the National University Wind Ensemble and the National High School Wind Ensemble. In 2005, Mr. Witte concluded a seven-year tenure as Music Director and Conductor of the Atlanta Wind Symphony, again in Carnegie Hall, with a joint concert shared with MAYWE. Mr. Witte has conducted performances at the University of Michigan, the Cincinnati College Conservatory of Music, Georgia State University, and with the Cobb Symphony Orchestra and the Third Army Ground Forces Band. An alumnus of the Brevard Music Center and the Atlanta Symphony Youth Orchestra, he currently serves as an advisor to the Cobb Symphony Orchestra, on the board of directors at First Montessori School of Atlanta, and as an "Arts Leader of Metro Atlanta" with the Metro Atlanta Arts & Culture Coalition.

Music at KSU

The Wind Ensemble is one part of a comprehensive undergraduate music program at Kennesaw State University. KSU's thriving student ensembles also include the KSU Orchestra, Chamber Singers and Chorale, Jazz Ensemble, Opera/Musical Theatre productions, Chamber Music program and the KSU Pep Band. Student enrollment in these ensembles has risen 270% since 1997.

The orchestral program under the direction of Michael Alexander performs a broad repertoire of symphonic, concerto, oratorio, and operatic repertoire. The jazz program, led by Sam Skelton, combines big band and combo performances with classes in improvisation. Opera/Musical Theatre productions, guided by Russell Young, are staged each year and include such titles as Puccini's *Gianni Schicchi*, Menotti's *The Old Maid and the Thief*, Bernstein's *Candide*, and musical theatre titles such as *Sweeney Todd* and *Pippin*. KSU's distinguished instrumental faculty collaborate as coaches to support a vibrant student chamber music program. To affirm the focus upon chamber music, each semester KSU's two resident ensembles, the Atlanta Symphony Brass Quintet and the Atlanta Percussion Trio, give full recitals, lectures, and teach masterclasses. Finally, KSU's 2004 NCAA Division II Championship Basketball season provided the ideal launch for KSU's athletic bands.

PROGRAM NOTES

This evening's music is connected across neighborhoods, across time spans, and even across national, religious, and racial identities.

Hundred Year Retrospective:

100 years ago, Schoenberg and Grainger were both at work on the pieces performed tonight. In 1905, Grainger had a 50-pound wax cylinder recorder on his back and trudged through the countryside of Lincolnshire where he recorded the folk singers, and then later transcribed their songs, to form his masterpiece, *Lincolnshire Posy*. Also in 1905, Schoenberg began his first Chamber Symphony, Op. 9. Both works are fiercely visionary and make demands upon performers never before seen in music. Schoenberg's Chamber Symphony, like another work on the program, Stravinsky's *History of the Soldier*, is a "hinge" piece. "Hinges", another theme of our program, are works that mark a fundamental shift in a composer's aesthetic. The works by Stravinsky and Schoenberg clearly mark new directions not only for each composer, but for the course of music in the 20th century.

Hinges:

Schoenberg's compositions fold into two periods, the early period in which his music was vast in scale, and clearly romantic in nature – these works unfold as if from Wagner's hidden hand, and the second period, in which he created atonal and serial compositional techniques that would energize Schoenberg's two protégés, Berg and Webern. Again, Schoenberg's Op. 9, is a "hinge" piece. It is one of a handful of his pieces that is neither wholly new nor wholly revolutionary, but in between – Op. 9 marks a fold from what Schoenberg was to what he would become.

Stravinsky's compositions fold into three periods, the first, of the ballets, is bold, visceral, and rhythmically charged, the second – his neo-classic period – looks to the 17th and 18th centuries as if through a prism – things are familiar, and yet oddly disjointed. The third, his serial period brought him to grips with Schoenberg's techniques, taken up only after Schoenberg's death. Like Schoenberg's Chamber Symphony, *The Soldier's Tale* is a "hinge" piece as well, it clearly shows Stravinsky's shift from his first period, exemplified by the music of the *Rite of Spring*, to the second neo-classic period with its smaller, more intimate, and more explicit forms such as the three dances, and even the references to American Jazz in the ragtime.

Neighbors:

Keep your friends close and your enemies closer, so goes the old yarn. While enemies may be too strong a word for two European expatriates acutely aware of real hatred fomented by Hitler, certainly Stravinsky and Schoenberg were attuned to their own places in

musical history. Each also held strong feelings about the other's seemingly antipodal aesthetic. America, a haven for the artists, composers, intellectuals, and many other diverse populations Hitler hoped to eradicate, found itself home to untold genius during the war years. Hindemith, Weill, Stravinsky, and Schoenberg, among others, found refuge in our country. They were part of a wave of European immigration that engendered the artistic, scientific, and political growth that fueled America's rise as a superpower.

Amazingly, upon arrival in the United States, Schoenberg and Stravinsky each ended up settling in Los Angeles. They lived mere miles away from each other, and yet, stayed away from one another. Again, only after Schoenberg's death did Stravinsky begin to compose in the serial method Schoenberg had created. What if these two neighbors had been closer? To highlight the incredible aesthetic span that was contained within the streets of Los Angeles at the time, a vast spectrum of 20th century music, the KSU Faculty Chamber Players visited our neighbors at Pope High School. Pope is roughly the same distance from KSU's campus as Stravinsky's home was from Schoenberg's – though we are happy to report that our two schools have a much warmer relationship!

Jazz/Folkmusic

Op. 9, l'Histoire, and Lincolnshire Posy are masterworks, they seem ever-green, as new to our ears now as when they first were penned. Each contains gestures, forms, colors, never before imagined. Three of tonight's works rise up from hearty roots, those of folk music, blues, and Jazz. That Stravinsky incorporated Jazz into his music earlier than did Shostakovich speaks volumes. The artistic freedom the Russian Stravinsky enjoyed in Paris, Switzerland and America is a stark contrast to the Shostakovich's containment by Stalin. Shostakovich's Jazz Suite No. 1, hints at the government sanctioned "toe-tappers" that Stalin expected of Shostakovich. Still, Shostakovich, perhaps more than any other composer, mastered a razor's edge between the *letter* of state sanctioned and approved *ceremonial art*, and the *spirit* of the artist railing against the machine, it's pogroms, and it's five-year plans. What other musicians of the era expressed joy and sadness simultaneously? Certainly, America's blues and jazz musicians are an answer. Aren't the blues and Jazz a brew of joy, sorrow, and irony filtered through the weeds of segregation, racism, and oppression? Imagine the resonance such music must have had to Shostakovich in the Soviet Union. Whether in America's delta, the hills of Lincolnshire, or the ice fields of Siberia, oppression, struggle, and the insider's quiet mockery of it, found voice in folk song, blues and Jazz.

Notes by Peter Witte

CONDUCTORS

Lauren Denney Wright, a native of Marietta, Georgia, is a graduate of Pope High School. She is pursuing a music education degree at Kennesaw State University. She earned a BM in Clarinet Performance from Vanderbilt University's Blair School of Music. While at Vanderbilt, Lauren studied clarinet with Cassandra Lee and conducting with Emelyne Bingham and Robin Fountain.

She then attended the University of North Carolina at Greensboro, where she graduated in 2002 with a MM in Clarinet Performance while studying clarinet with Dr. Kelly Burke and Dr. Edwin Riley. She also continued her conducting studies at UNCG with Dr. John Locke and Robert Gutter as well as attending the University of South Carolina Conductor's Institute. Lauren is active as both a private instructor and performer, giving master classes regularly and performing in and around the Atlanta area. She has won numerous clarinet competitions as well as a conducting competition. Lauren can be heard on the soundtrack to *Ancient Evil* and has completed other studio work in Nashville and North Carolina. Her professional affiliations include the Atlanta Clarinet Association, Music Teachers National Association, International Clarinet Association, and she was a founding member of the Iota Phi chapter of Sigma Alpha Iota at Vanderbilt University.

Michael Alexander became Director of Orchestras at Kennesaw State University in 2004. Additionally, he serves as Music Director of the Cobb Symphony Orchestra. Prior to arriving in Atlanta, Mr. Alexander was Music Director of the Green Bay Youth Symphony Orchestras and served on the faculty at Ripon College. Additional appointments include those on the faculties at the University of Wisconsin-Milwaukee and the University of Wisconsin-Stevens Point.

Active as a guest conductor, he has performed in Europe, Australia and throughout the United States, including performances with the Maikop Symphony Orchestra and the Novgorod String Orchestra in Russia, the Bacau Philharmonic in Romania, the 2003 Catania Music Festival in Italy, and with the Central Wisconsin Symphony Orchestra.

Mr. Alexander earned his DMA at the University of Wisconsin-Madison in orchestral conducting with David E. Becker and served as an Assistant Conductor with the Symphony and Chamber Orchestras. Additionally, he performed as Assistant Conductor with the UW Opera and as Music Director for the Madison Savoyards Opera Company. Dedicated to music education, Alexander also conducted the Orchestra at Verona Area High School; served on the artistic staff of the Wisconsin Youth Symphony Orchestra and the Maud-Powell Music Festival in Illinois; and has contributed articles to the *Teaching Music Through Performance* book series. Mr. Alexander is a graduate of Cobb County's Pope High School and earned his BM in Music Education from The University of Georgia.

KSU Wind Ensemble

Flutes

Kelly Cato, principal 1st
Derek Vos, principal 2nd
Nicole Rosten
Tunrade Adebayo
Undre' Cia Curry

Oboes

Nancy Davis, co-principal
Jessica Richards, co-principal
Missy Zimmerman
Tamera Sheridan

Bassoons

Linda Rogers, principal
Amanda Gilliam
Megan Yim

Clarinets

Theresa Stephens, principal
Lauren Denney Wright, Eb/co-principal
Bora Moon
Christian Case, alto
Jessica Tucker
Sara Hunter
Tabitha Abernathy
Ariel Horn
Brandi Sheridan, bass
Mallory Griggs, contra

Saxophones

Rodney Brown, principal
Eric Stomackin
Breigh Redding
Justin Lade
Tyler Crawford
Brittany Coronado
Kerry Brunson, tenor
Taylor Hall, tenor
Justin Stefanavage, baritone
Matthew Mattice, bass

Trumpets

Brian Reith, co-principal
Michael Hurt, co-principal
Sam Yim, co-principal
Edward Marshman
Matt Hankins
Raul Guera
Patrick Mead
Ben Rice
Peter Westin
Jason Freeman
Sara Heagy
Eric Montgomery
Justin Williams

Meghan Llewellyn, piccolo
Kayla Rogers
Marcus Harrison
Celeste Zsembery

Horns

Cole McDonald, co-principal
Melissa Fultz, co-principal
Josh Franklin
Luke Rabun
Amanda Roberts
Frances Copeland

Euphonia

James Poteat
Sean O'Kelley
Jonathan Walters

Trombones

Nicholas Alipaz, principal
Crystal Penland
Michael Markwalter
Robert Hays
Sean Teefy
Ben Ray
Bennie Gaddis
Bruce Mangan, bass
Michael Ishmael, bass
Brian Kinnett, bass

Tuba

Vince Jackson
Frank Hill

Percussion

Brian Palat, co-principal
Sarah Dietrich, co-principal
Jeremy Fraiser
Greg Roman
Robert Smith
Dean Wolinsky

String Bass

Jason Rudolf

Piano

Sarah Heagy

Banjo/Hawaiian Guitar

Bill Hatcher

KSU FACULTY AND FRIENDS CHAMBER PLAYERS

Helen Kim, Violin√†
Edward Eanes, Violin†

Catherine Lynn, Viola†
Karen Freer, Cello†
Doug Sommer, Bass√†
Christina Smith, Flute†
Robin Johnson, Oboe†
Russ Deluna, English Horn†
Joe Eller, Eb Clarinet†
Agnes Marchione, Clarinet√†
John Warren, Bass Clarinet†

Laura Najarian, Bassoon†
Juan De Gomar, Bassoon/
Contra-Bassoon√†
Richard Deane, Horn†
Bruce Kenney, Horn†
Mark Hughes, Trumpet√
Colin Williams, Trombone√
John Lawless, Percussion√

Michael Alexander, Conductor√
Peter Witte, Conductor†

√ Stravinsky
† Schoenberg

STRINGS

Helen Hwaya Kim joined the faculty at KSU as Artist in Residence in Violin in 2005. Ms. Kim, a Canadian violinist, Ms. Kim earned her Bachelor and Master Degrees from The Juilliard School. She has appeared as soloist with the Boston Pops, Atlanta, Milwaukee, Green Bay, Vancouver, Calgary, Aspen, Juilliard, National Arts Center, and Montreal Metropolitan Orchestras. She also performed for three seasons as assistant and associate concertmaster of the Atlanta Symphony Orchestra. In 1992, she won the prestigious Artists International Competition in New York and, as a result, gave debut recitals at Carnegie Weill Hall and the Aspen Summer Music Festival. An active chamber musician, she has performed at the Sante Fe and the La Jolla chamber music festivals. Her performances have been broadcast on NPR, CBC and KBS radio networks. Ms. Kim resides in Atlanta where she is associate concertmaster of the Atlanta Opera and performs with contemporary music ensembles Thámyris and Bent Frequency.

Dr. Edward Eanes, Concertmaster of the Cobb Symphony Orchestra, joined the faculty in Music History at Kennesaw State University in 2004. A South Carolina native, Dr. Eanes received a Ph.D. in Musicology from Louisiana State University, a M.M. in Violin Performance from Florida State University and a B.Mus. in Performance from Furman University. Prior to his arrival at KSU, he taught at Louisiana State University, the University of New Orleans and Clayton College and State University.

Currently a member of the Atlanta Opera Orchestra, Dr. Eanes has performed with the Baton Rouge Symphony, the Atlanta Symphony Orchestra, the Louisiana Sinfonietta and the Louisiana Philharmonic. His solo credits include performances with the Louisiana Sinfonietta, the Vermilion Chamber Orchestra, the Furman University Orchestra, and the Cobb Symphony Orchestra.

Catherine Lynn became Artist in Residence in Viola at Kennesaw State University in 2004. Ms. Lynn joined the Atlanta Symphony in the fall of 2002 and is now performing her second season with the ASO and the Atlanta Chamber Players. Ms. Lynn received her BM from the University of Alabama under the instruction of Patrick Rafferty and continued her MM and DMA at the University of Michigan in Ann Arbor, where she studied with Yizhak Schotten and Andrew Jennings. Ms. Lynn performed with the Rosseels String Quartet, the graduate string quartet in residence at the University of Michigan, and was a frequent guest artist on the UM faculty chamber music series - the Michigan Chamber Players. Prior to coming to Atlanta, she served as Principal Viola of the Flint Symphony Orchestra in Flint, MI and as a faculty member of the Ann Arbor School for the Performing Arts. Since 2000, Ms. Lynn has collaborated regularly with the new IRIS Chamber Orchestra, in residence in Germantown, TN. She performed as a fellow at both the Tanglewood and Aspen Music Festivals, and was a finalist in the 1999 William Primrose International Viola Scholarship Competition. She is a native of Alabama.

Cellist **Karen Freer** serves on the faculty at Emory and as cellist with the Atlanta Symphony Orchestra, posts she has held for seven years. Previously she held positions with the Savannah Symphony and the Los Angeles Philharmonic. Originally from San Diego, she attended Indiana University and the Eastman School of Music. She has performed in such diverse venues as Royal Albert Hall, London and Finlandia Hall, Helsinki.

Douglas Sommer joined the faculty at KSU in 1997. He has been a member of the Atlanta Symphony Orchestra since 1989. Prior to his arrival in Atlanta, Mr. Sommer held positions with the orchestras in Columbus, San Francisco, Portland, and San Jose. He received his MM from the New England Conservatory and his BM from the San Francisco Conservatory. His teachers include Lawrence Wolfe, S. Charles Siani, Edwin Barker, Stephen Tramontozzi, and Harold Robinson. He has performed in the summer festivals at Tanglewood, Spoleto, and Grand Teton and performs frequently with the Atlanta Chamber Players.

WINDS

Christina Smith joined the faculty at KSU in 1999. A native of Sonoma County, California, Ms. Smith began her flute studies when she was seven. She appeared as soloist with many orchestras in northern California, including the San Francisco Symphony at the age of 15. In 1989, she entered the Curtis Institute of Music to study with Julius Baker and Jeffrey Khaner. She has also studied with Timothy Day and Keith Underwood.

Ms. Smith was appointed Principal Flutist with the Atlanta Symphony Orchestra in 1991, becoming the youngest principal flutist of a major American Orchestra. She has appeared as soloist several times with the ASO, in concertos of Mozart, Ibert, Rodrigo, and Nielsen. Prior to attending the Curtis Institute, she graduated from the Interlochen Arts

KSU WIND ENSEMBLE

Formed in 1996, the **Kennesaw State University Wind Ensemble** performs a diverse repertoire for winds and percussion encompassing chamber music, wind ensemble repertoire, and works for large bands. Regularly the KSU Wind Ensemble is visited by leading composers, performers, and conductors. Recent visits include those by The Atlanta Symphony Brass Quintet, Quartetto Gelato, The Detroit Chamber Winds and Strings, The Atlanta Percussion Trio, composers Jennifer Higdon, David Maslanka, Charles Young, and Eric Ewazen, conductors H. Robert Reynolds, James Jordan, and Alexander Mickelthwate, and principal chairs of the world class orchestras in Berlin, New York, Philadelphia, Boston, and Atlanta.

Committed to collaboration, the KSU Wind Ensemble has given joint concerts with bands and wind ensembles at Emory University, Georgia Institute of Technology, Georgia Perimeter College, Harrison High School, and at Reinhardt College's Falany Performing Arts Center and Brenau University's Pearce Auditorium. The KSU Wind Ensemble performed in Savannah, Georgia as part of the 2005 Georgia Music Educators Association In-Service.

Many members of the KSU Wind Ensemble come from the distinguished high school programs and honors ensembles including The Atlanta Youth Wind Symphony, The Metropolitan Youth Symphony Orchestra and The Atlanta Symphony Youth Orchestra. While several KSU Wind Ensemble members have continued their studies at leading music schools like Juilliard, The University of Michigan, Northwestern University, The New England Conservatory, Indiana University, and Roosevelt University, other graduates are offered positions as music educators throughout the state of Georgia. Additionally, since 1999, KSU Wind Ensemble musicians have earned 81 positions in The National Wind Ensemble for performances in Carnegie Hall.

Bruce Kenney, a native Texan, is a graduate of the University of Houston, where he studied with Caesar LaMonaca and Jay Andrus, two New York trained low horn players with the Houston Symphony. He later studied at Rice University's Shepherd School of Music with Thomas Bacon, Principal Horn of the Houston Symphony and a decidedly different style of player. Mr. Kenney's professional experience includes Principal Horn with the Houston Ballet, the Texas Opera Theatre, and some ten years freelancing. He joined the Atlanta Symphony Orchestra, as Fourth Horn, in 1985. In a "past life" he was a guitar instructor and bass player in a rock band.

Appointed Principal Trombone of the Atlanta Symphony Orchestra in 2003, **Colin Williams** joined the faculty at Kennesaw State University in 2004. Prior to his arrival in Atlanta, he played three seasons as Principal Trombone with the San Antonio Symphony. Under the instruction of Douglas Wright, Mr. Williams took a strong interest in music in high school. He continued his studies in New York with David Finlayson at the Manhattan School of Music and Joseph Alessi at the Juilliard School. A participant in the Music Academy of the West, the Grand Tetons Music Festival, and a fellow at the Tanglewood Music Center, Mr. Williams is the winner of several solo competitions, including the Boston Symphony Orchestra Youth Concerto Competition, the Juilliard Concerto Competition, and the International Women's Brass Conference Trombone Competition. As a result, he has given concerto performances with the Boston Symphony Orchestra, the Juilliard Orchestra, and the U.S. Military Academy Band. Additionally, Mr. Williams has performed concerti in subscription concerts with the San Antonio Symphony and the Atlanta Symphony Orchestra.

Mr. Williams joined the Atlanta Symphony Brass Quintet in 2003.

John Lawless became Director of Percussion Studies at Kennesaw State University in 2004. Principal Timpanist of the Atlanta Opera since 1979, Mr. Lawless was appointed as Principal Timpanist with the Chattanooga Symphony and Opera Orchestra in 1986. Since 1978, Mr. Lawless has performed and recorded as an extra with the Atlanta Symphony Orchestra while maintaining a thriving freelance career as studio and pit percussionist.

A founding member of the Atlanta Percussion Trio, Mr. Lawless performs more than 600 school concerts a year for audiences totaling 300,000 annually. In 2004 the Atlanta Percussion Trio performed as concerto soloists with the Columbus Symphony Orchestra in "The Glory and the Grandeur" by Russell Peck, these performances will be repeated in 2006 with the Cobb Symphony Orchestra.

A graduate of Georgia State University, Mr. Lawless's teachers include Tom Float, Jack Bell, Cloyd Duff, Paul Yancich, Bill Wilder, and Mark Yancich. Mr. Lawless's previous faculty appointments include those at Georgia State University, Clark Atlanta University, and West Georgia State University.

Academy in 1989, where she won the Academy's highest honor, the Young Artist Medal. In the same year, she was an awardee at the NFAA's National Arts Recognition and Talent Search, and appeared in recital at the United Nations. She has performed at the Blossom, Tanglewood and Marlboro Music Festivals.

Robin Johnson joined the faculty at Kennesaw State University in 1998. Her current posts are Principal Oboe of the Atlanta Ballet, Principal Oboe of the Cobb Symphony Orchestra, and Second Oboe/English Horn of the Atlanta Opera Orchestra. From 1990-98 she served as Principal Oboe of the Windsor Symphony in Ontario, Canada.

Ms. Johnson has performed with the Detroit, Atlanta, Alabama and Columbus Symphony Orchestras, the Detroit Chamber Winds, Michigan Opera Theatre, Atlanta's contemporary music ensemble, Thamyris, and performed as Oboe/English Horn soloist with the world premiere production of Elton John's *Elaborate Lives*. A frequent studio musician, Ms. Johnson performed as Oboe/English Horn soloist on the Grammy-winning title track "I Believe I Can Fly". As concerto soloist, she has had engagements with the Atlanta Wind Symphony, Cobb Symphony Orchestra, Windsor Symphony, Seattle Philharmonic, and Washington-Idaho Symphony in works of Albinoni, Bach, Barber, Copland, Goossens and Mozetich.

Russ de Luna is an active performer and educator who is currently the Principal Oboe of the Atlanta Opera Orchestra and the Columbus Symphony Orchestra and English Hornist of the Atlanta Ballet Orchestra. He performs frequently with the Atlanta Symphony Orchestra and most recently joined the orchestra for its 2003 Florida Tour. As a chamber musician, he was asked to perform with ASO Music Director Robert Spano and other members of the ASO for the opening of the Schwartz Center at Emory University. While a member of the Chicago Civic Orchestra he was chosen to perform with the Chicago Symphony. As a member of the wind quartet Mozarteum, Mr. de Luna made a solo appearance in 1995 with Radio Orchestra of Bucharest Romania. Mr. deLuna is a member of the Southwind Quintet and the Camerata Musicum at Columbus State University's Schwob School of Music, where he serves on the faculty.

Joseph Eller, joined the faculty of the University of South Carolina in the Fall of 2005 as assistant professor of Clarinet. Previously, he was the clarinet professor at Kennesaw State University in Georgia since 1998. A native of Ypsilanti, Michigan, Mr. Eller received a Bachelor of Music degree in performance from Eastern Michigan University. He received his masters in performance from Louisiana State University. He has studied with D. Ray McClellan, Laura Ardan, Steven Barta, Steven Cohen, Ted Oien and Armand Abramson.

Mr. Eller has performed solo throughout the United States, Europe and Japan. He currently plays with the Atlanta Opera Orchestra and serves as extra with the Atlanta Symphony Orchestra and numerous other orchestras throughout the southeastern United States. He also served as principal clarinetist of the Cobb Symphony Orchestra from 1997-2005. Additionally, he was principal clarinetist of the 214th Army Band in Atlanta, GA from 1996-2000, where he was a featured soloist on many of their national tours.

Agnes Marchione, Instructor of Clarinet, comes to Kennesaw State University by way of Philadelphia and Los Angeles. A native of New Jersey, Ms. Marchione started her clarinet studies at the age of eight. She entered The Curtis Institute of Music in 1999 where she was a student of Donald Montanaro. She graduated with her BM in 2003. Agnes then went to the University of Southern California to study with Yehuda Gilad. She received her Graduate Certificate in 2005. Her other teachers include Anthony Gigliotti and Burt Hara.

Agnes performs as a substitute with The Philadelphia Orchestra and has played with the Haddonfield Symphony. She has soloed with several orchestras on both the east and west coasts, and in addition, as the 2004 USC Concerto Competition winner. Agnes has participated in numerous festivals including Tanglewood, Bowdoin, Bellingham, and the Saratoga Chamber Music Festival.

Born in Birmingham, Alabama, **John Warren** is a graduate of the Cincinnati College/Conservatory of Music and the Curtis Institute. He recently moved to Atlanta from Savannah, where he performed for sixteen years as principal clarinetist of the Savannah Symphony. Previously, he held the same position with the Omaha Symphony and taught at the University of Nebraska at Omaha. Currently he performs with the Atlanta Opera and the Iris Chamber Orchestra in Memphis, Tennessee.

Juan de Gomar, contrabassoonist/bassoonist with The Atlanta Symphony Orchestra, joined the faculty at KSU in 2002. Prior to coming to Atlanta, he held the same position with the Oregon Symphony for almost 17 years. Originally from Detroit, Michigan, Juan studied at Wayne State University with Robert Williams, Principal Bassoonist of the Detroit Symphony Orchestra, and he received his bachelor's degree from Temple University, where he studied with Bernard Garfield, former Principal Bassoonist of The Philadelphia Orchestra. Juan has performed with many music festivals throughout the state of Oregon and nationally, including Grand Teton, Aspen, and Interlochen. He was also a member of The Bassoon Brothers, a musically challenged bassoon quartet made up of the bassoon section of The Oregon Symphony. The quartet's CDs *Wanted* and *Captured* on Crystal Records exemplify the group's low-down playing and bass behavior. Juan has also recorded with ASO, OSO, Oregon Bach Festival, and The Third Angle New Music Ensemble.

Laura Najarian joined the Atlanta Symphony Orchestra as bassoonist in 2005. Previously she served as Principal Bassoonist of the Savannah Symphony since 1991. During her tenure she appeared as concerto soloist in works by; Mozart, Weber, Villa-Lobos and Michael Daugherty's "Dead Elvis." Ms. Najarian also serves as Principal Bassoonist with

the Des Moines Metro Opera in the early summer months, a position she has held since 1989.

Formerly a member of the Jacksonville and Omaha Symphonies, Ms. Najarian is originally from Toledo, Ohio. She received a Bachelors Degree in Musical Performance at the Cincinnati College-Conservatory and, a Masters Degree in Performance and Literature from the Eastman School of Music. While at Eastman she earned a Performers Certificate while serving as a Graduate Teaching Assistant.

BRASS AND PERCUSSION

Presently Acting Principal Trumpet of the Atlanta Symphony Orchestra, **Mark Hughes** was appointed to the position of Assistant Principal Trumpet with the Atlanta Symphony Orchestra in 1994. He joined Kennesaw State University's faculty in 1998. While fulfilling his duties with the orchestra, Mr. Hughes appears regularly with many local chamber groups including the Atlanta Symphony Brass Quintet, the Atlanta Brassworks, and the Trinity Festival Brass.

Mr. Hughes completed his BM in performance from Northwestern University, where he studied with Vincent Cichowicz and won the 1983 Concerto Competition. While a member of the Civic Orchestra of Chicago, Mr. Hughes was a scholarship student with Adolph Herseth. From 1988 to 1991, Mr. Hughes performed with Richard Morris as Toccata and Flourishes, an organ and trumpet duo touring throughout the U.S. and Canada. He has appeared as soloist with many local orchestras, including the orchestras in Atlanta, Macon, Cobb, and the Atlanta Ballet.

Richard Deane is a native of Richmond, Kentucky. He joined the Atlanta Symphony Orchestra in 1987 as Third Horn, two years after winning 1st prize in the American Horn Competition. Mr. Deane received an MM in performance from the Juilliard School, where he studied with Myron Bloom, and a BM in performance, summa cum laude, from the Cincinnati College-Conservatory of Music, where he studied with Michael Hatfield. He has played Principal Horn with the Colorado Philharmonic and the Concerto Soloists of Philadelphia, and has performed with the New York Philharmonic, Cincinnati Symphony Orchestra, Soloists New York, and the Lexington, Ky. Philharmonic. In Atlanta, Mr. Deane has performed with the Atlanta Chamber Players, Thamyris, and is a member of the Atlanta Symphony Orchestra Brass Quintet, most recently touring Norway with that group as part of the Olympic cultural exchange between Lillehammer and Atlanta. A member of the faculty at Emory University, Mr. Deane has given master classes at Columbus State University, Georgia State University, and Berry College.