



Department of Music

presents

Kennesaw State University  
Faculty Chamber Players

Sunday, October 21, 2007

7:30 pm

Dr. Bobbie Bailey and Family Performance Center  
Concert Hall

*Twelfth concert of the 2007-2008 season*

**Kennesaw State University  
Faculty Chamber Players**

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**PROGRAM**

Rapid.fire (1992)

Jennifer Higdon  
(b. 1962)

*Robert Cronin, flute*

Mariel (1999)

Oswaldo Golijov  
(b. 1960)

*Charae Krueger, cello and John Lawless, marimba*

A Deviant Fantasy (1993)

Mark Anthony Turnage  
(b. 1960)

*John Warren, Ted Gurch, and Heather Rodriguez, clarinets  
Alcides Rodriguez, bass clarinet*

This Is How It Is (1995)

Kevin Volans  
(b. 1949)

Serenade in d minor, Op. 44 (1878)

Moderato, quasi Marcia  
Minuetto and Trio  
Andante con moto  
Finale (Allegro molto)

Antonin Dvorak  
(1841-1904)

**Kennesaw State University  
Upcoming Music Events**

**Tuesday, October 30**

Kennesaw State University

***Male Chorus Day***

7:30 pm • Bailey Performance Center Concert Hall

**Sunday, November 4**

Cobb Symphony Orchestra

***Georgia Youth Symphony Philharmonia***

4:00 pm • Bailey Performance Center Concert Hall

**Sunday, November 4**

Cobb Symphony Orchestra

***Georgia Youth Symphony Orchestra***

7:00 pm • Bailey Performance Center Concert Hall

**Thursday, November 8**

Kennesaw State University

***Orchestra and Chamber Singers***

8:00 pm • Bailey Performance Center Concert Hall

**Saturday, November 10**

Kennesaw State University

***Community Alumni Choir***

8:00 pm • Bailey Performance Center Concert Hall

**Monday, November 12**

Kennesaw State University

***Jazz Faculty and Percussion Ensemble Concert***

8:00 pm • Bailey Performance Center Concert Hall

For the most current information, please visit  
<http://www.kennesaw.edu/arts/events/>

**Kennesaw State University  
Faculty Chamber Players**

Robert Cronin, flute ✓  
Robin Johnson, oboe and English horn ✓†  
Toni Marie Marchioni, oboe ✓†  
Ted Gurch, clarinet and bassett horn ✓†  
John Warren, clarinet ✓†  
Heather Rodriguez, clarinet ✓  
Alcides Rodriguez, bass clarinet ✓  
Carl Nitchie, bassoon †  
Laura Najarian, bassoon ✓†  
Juan de Gomar, bassoon and contra bassoon ✓†  
Richard Deane, horn ✓†  
Tom Witte, horn ✓†  
Kathy Wood, horn †  
Charae Krueger, cello †  
Douglas Sommer, bass †  
John Lawless, marimba  
Peter Witte, conductor ✓†

✓ Volans  
† Dvorak

**PROGRAM NOTES**

**HIGDON – Rapid.fire (1992)**

“This work is about the violence of the cities, more specifically, the innocent young who are cut down in their homes and on the streets. It is an expression of rage, of pain, and of disbelief. It is the fear and terror. It is an inner city cry.”

Note by Jennifer Higdon

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Jennifer Higdon (b. Brooklyn, NY, December 31, 1962) maintains a full schedule of commissions and her music is known for its technical skill and audience appeal. Hailed by The Washington Post as "a savvy, sensitive composer with a keen ear, an innate sense of form and a generous dash of pure esprit," she is one of America's most frequently performed composers.

Her works have been recorded on over two dozen CDs. In 2004, the Atlanta Symphony released the Grammy-winning Higdon: Concerto for Orchestra/City Scape. In fall of 2006, NAXOS released a recording of

Higdon's chamber works (performed by the Cypress String Quartet). At the same time, Cedille released a recording of *Zaka*, performed by eighth blackbird, and Crystal Records released a recording of *DASH*, performed by the Verdehr Trio.

Higdon enjoys more than 200 performances a year of her works. Her work *blue cathedral* is one of the most-performed orchestral works by a living composer (100 orchestras have performed the work since its 2000 premiere).

She teaches composition at The Curtis Institute of Music in Philadelphia.

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### **GOLIJOV – Mariel (1999)**

"I wrote this piece in memory of my friend Mariel Stubrin. I attempted to capture that short instant before grief, in which one learns of the sudden death of a friend who was full of life: a single moment frozen forever in one's memory, and which reverberates through the piece, among the waves and echoes of the Brazilian music that Mariel loved. The work was written for and premiered by Maya Beiser and Steve Schick."

Note by Osvaldo Golijov

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"The high energy in Bartok and Stravinsky's music was this ethnic energy, a Jewish energy, a Gypsy energy, and it was precisely the energy that was literally exterminated in the death camps of Europe. It is what has been missing from most European music for a while. It's that huge, unbearable melody of lament which is devastating and life-affirming at the same time. Which is, of course, a huge tradition of Jewish music, and which has been missing in action. Osvaldo has brought it back from Eastern Europe, through Israel, through Argentina. It is transformed but still wailing."

Peter Sellars

Osvaldo Golijov (born December 5, 1960) grew up in an Eastern European Jewish household in La Plata, Argentina. Born to a piano teacher mother and physician father, Golijov was raised surrounded by chamber classical music, Jewish liturgical and klezmer music, and the new tango of Astor Piazzolla. After studying piano at the local conservatory and composition with Gerardo Gandini he moved to Israel in 1983, where he studied with Mark Kopytman at the Jerusalem Rubin Academy and immersed himself in the colliding musical traditions of that city. Upon moving to the United States in 1986, Golijov earned

### **Douglas Sommer**

*Artist-in-Residence in Bass*

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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 M.M. from the New England Conservatory and his B.M. 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.

### **Peter Witte**

*Conductor*

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Raised in Georgia'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, Mr. Witte previously held a conducting position at Gettysburg College.

Recently Mr. Witte led performances in Carnegie Hall with the National Wind Ensemble, the Metropolitan Atlanta Youth Wind Ensemble, and with the Atlanta Wind Symphony, with whom he served as Music Director for seven years. Additionally, he is a member of the KSU Faculty Chamber Players, a collaborative ensemble comprised of members of the Atlanta Symphony Orchestra and Atlanta Opera Orchestra.

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. Committed to music in our schools, he serves as conductor, clinician and coach with bands, orchestras and honors ensembles throughout the south.

While earning degrees in conducting and horn performance from the University of Michigan, Mr. Witte studied with H. Robert Reynolds, Louis Stout, Lowell Greer and Bryan Kennedy.

Mr. Witte is a graduate of the Northside School for the Arts in Atlanta. An alumnus of the Brevard Music Center and the Atlanta Symphony Youth Orchestra, he currently serves as an advisor to the Cobb Symphony Orchestra.

## **Charae Krueger**

*Artist-in-Residence in Cello*

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Charae Krueger joined the faculty at Kennesaw State University in 2006 and is a member of KSU 's Faculty String Trio. She received her training in cello studies at the New England Conservatory of Music where she studied with Laurence Lesser and Colin Carr and received a B.M. degree in cello performance. She also holds an Artist Diploma from the Longy School of Music in Cambridge, MA. Ms. Krueger received her chamber music training with Eugene Lehner of the Kolisch Quartet, as well as with Robert Mann and Samuel Rhodes of the Juilliard String Quartet. She has also coached with such artists as Menahem Pressler of the Beau Arts Trio, Louis Krasner, Felix Galimir and Leon Kirchner. She has played in masterclasses with Aldo Parisot, Janos Starker and Tsuyoshi Tsutsumi at the Banff School for the Arts.

Principal Cellist of the Atlanta Opera Orchestra, Ms. Krueger also performs frequently with the Atlanta Symphony Orchestra and the Chamber Orchestra of Tennessee, where she will be served as soloist this season. She enjoys playing chamber music with various ensembles throughout the city, performing with the Amadeus String Ensemble, the Musica Da Camera, the Chamber Music Society of Atlanta and the Lyra String Quartet.

While living in Boston, Ms. Krueger was principal cellist for ten years with the Cape Cod Symphony Orchestra and also performed with the Vermont Symphony, Nashua NH Symphony and the New England Chamber Orchestra. She was a founding member of the Arden String Quartet, a nationally managed group who, in 1996, succeeded the Borromeo and Ying Quartets by receiving the Arthur W. Foote Emerging Artist award. The Quartet was formed under the sponsorship of the Longy School of Music, where they were in residence from 1993-1996. As a member of the Arden Quartet, Ms. Krueger performed up and down the eastern U.S., playing in such venues as Lincoln Center, Merkin Hall, Rockefeller University, Brown University, the Seaside Institute, MIT, Harvard Musical Association, Tufts University and NEC's Jordan Hall. She has given U.S. premieres of works by Elliot Carter, Gunther Schuller, Herschel Garfein, Victor Ullman and Alexander Mnatsekanyan. She has also enjoyed playing chamber music in such groups as the Boccherini Ensemble, Trillium (a flute-oboe-cello trio) and the Speakeasy String Quartet (a jazz string quartet).

Ms. Krueger plays on a cello made by Abraham Prescott in Concord, N.H. in 1830.

his Ph.D. at the University of Pennsylvania, where he studied with George Crumb, and was a fellow at Tanglewood, studying with Oliver Knussen.

For the past seven years Golijov has been inspired by the voice of Dawn Upshaw, for whom he composed several works, including the Three Songs for Soprano and Orchestra, the opera Ainadamar, the cycle Ayre, and a number of arrangements of popular songs.

In 2000, the premiere of Golijov's St. Mark Passion took the music world by storm. Commissioned by Helmuth Rilling for the European Music Festival, to commemorate the 250th anniversary of J.S. Bach's death, the piece featured the Schola Cantorum of Caracas, with the Orquesta La Pasi3n (especially assembled for this work by Golijov together with percussionist Mikael Ringquist), all conducted by Maria Guinand. The CD of the premiere of this work, on the Haenssler Classic label, received Grammy and Latin Grammy nominations in 2002. For the premiere of Ayre, Golijov founded another virtuoso ensemble: The Andalucian Dogs. Together with Dawn Upshaw, they premiered the piece at Zankel Hall and recorded it on a Grammy-nominated CD for Deutsche Grammophon in 2005. In 2006 Deutsche Grammophon released the recording of Ainadamar, with Dawn Upshaw, Kelley O'Connor and Jessica Rivera singing the principal roles, and the Atlanta Symphony Chorus and Orchestra, conducted by Robert Spano, an artist and friend who has worked closely with Golijov for almost a decade and conducted the world premiere of the opera, as well as the American premiere of the Passion. The record earned two Grammy awards: for best opera recording, and best contemporary composition.

He has recently been named composer-in-residence for the 2007 Mostly Mozart Festival at Lincoln Center and is co-composer-in-residence, together with Marc-Anthony Turnage, at the Chicago Symphony Orchestra for the next two seasons. Golijov is Loyola Professor of Music at College of the Holy Cross in Worcester, MA, where he has taught since 1991, and is also on the faculty of the Boston Conservatory.

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### **TURNAGE – A Deviant Fantasy (1993)**

A Deviant Fantasy (after J.S. Bach), subtitled "messing around with a Fantasia by Bach, BWV 572" was written in 1993 and given its world premiere by No Strings Attached, at St. James' Piccadilly, London.

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A composer of truly international stature, Mark-Anthony Turnage is among the most relevant communicators and creators of today. His orchestral and operatic music is often forthright and confrontational, unafraid to mirror the realities of modern life, yet its energy is exhilarating. With his flair for vivid titles, and his complete absorption of jazz elements into a contemporary classical style, Turnage produces work with a strong appeal to an enquiring, often young audience. At the same time his music is capable of expressing deep tenderness, especially emotions associated with loss.

Born in Britain in 1960, Turnage studied with Oliver Knussen and John Lambert, and later with Gunther Schuller. With the encouragement of Hans Werner Henze, he wrote his first opera for the Munich Biennale festival, *Greek*, which received a triumphant premiere in 1988. The many ensuing productions worldwide established Turnage's international reputation. The important works that followed, *Three Screaming Popes*, *Kai*, *Momentum* and *Drowned Out*, stemmed from a four-year period as Composer in Association with the City of Birmingham Symphony Orchestra and Sir Simon Rattle, from 1989 to 1993.

In the autumn of 2002, Sir Simon Rattle conducted *Blood on the Floor* at one of his first concerts as Chief Conductor of the Berlin Philharmonic, attracting a largely new, younger audience to the Berlin Philharmonie and generating the Berlin Philharmonic's first major education project. Rattle and the BPO have commissioned *Ceres*, an "orchestral asteroid" which received its premiere performance in March this year. Other significant works from the new century include *Bass Inventions*, premiered by the bass player Dave Holland in Amsterdam in May 2001, and *Scorched*, co-written with John Scofield for jazz trio and orchestra, premiered in September 2002 with the Frankfurt Radio Symphony Orchestra and Big Band, conducted by Hugh Wolff.

Turnage has recently been appointed Mead Composer in Residence with the Chicago Symphony Orchestra, 2006-2008.

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### **VOLANS – This Is How It Is (1995)**

This piece is an arrangement made for the Netherlands Wind Ensemble of two passages from Act III of my opera *The Man with Footsoles of Wind* (libretto by Roger Clarke). The opera deals with the last months of Symbolist poet, Arthur Rimbaud's life – his wandering in the Ethiopian desert and his death in Marseille. These dances are two occasions when Djami, his servant and companion, tries to cheer him up.

Note by Kevin Volans



where his music teachers were Seymour Okun and Charles Weaver, then Second Horn with the Detroit Symphony. He is a graduate of The University of Michigan, where he studied horn with Louis Stout and Harry Berv. Mr. Witte has recorded more than 80 orchestral works with the ASO on the Telarc International and Deutsche Grammophon labels.

### **Kathy Wood**

*Guest Artist, Horn*

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An active musician in the southeast for over 20 years, Kathy Wood has held principal horn positions in the Savannah and Charleston Symphony Orchestras, and the assistant principal horn position in the Atlanta Symphony Orchestra. Ms. Wood studied primarily with David Krehbiel, principal horn of the San Francisco Symphony Orchestra. She also spent a summer in Oslo, Norway in intensive study with horn soloist Froydis Wekre. In addition, she has worked one-on-one with such notable artists as Arnold Jacobs, Gunther Schuller, and Phillip Farkas. Currently enjoying freelance work, Kathy is a member of the Atlanta Opera Orchestra, the Cobb Symphony Orchestra, the Gwinnett Philharmonic, and performs frequently with touring Broadway shows, the Atlanta Symphony Orchestra and other ensembles. An active teacher, Ms. Wood's students have gone on to study at The Julliard School of Music, the Curtis Institute, and the Mannes School of Music.

### **John Lawless**

*Instructor of Percussion Studies*

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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.

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.

School of Music, earning a Master of Music in Performance and Literature and a Performer's Certificate while serving as the Graduate Teaching Assistant.

### **Richard Deane**

*Guest Artist, Horn*

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Third horn of the Atlanta Symphony Orchestra since 1987, Richard Deane is a native of Richmond, Kentucky, where he began his horn studies with Stanley Lawson. Mr. Deane received his M.M. degree from The Juilliard School, where he studied with Myron Bloom, and his B.M. degree *summa cum laude* from the Cincinnati College-Conservatory of Music, where he studied with Michael Hatfield. Other teachers have included Jerry Peel at the University of Miami and David Wakefield at the Aspen Music Festival. Mr. Deane was a first-prize winner in the American Horn Competition in 1987. 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 Brass Quintet, touring Norway with that group as part of the Olympic cultural exchange between Lillehammer and Atlanta. In May of 1999, Mr. Deane was a featured artist at the International Horn Society Convention held at the University of Georgia in Athens. In addition to teaching master classes at such schools as the University of Cincinnati College-Conservatory of Music, Georgia State University, Cleveland State University (Ohio) and Eastern Kentucky University, Mr. Deane is also the visiting professor of horn at the University of Georgia. His article "The Third Horn Brahms Experience" was published in the Spring 2007 edition of *The Horn Call* (the journal of the International Horn Society) and his first method book, "The efficient approach: Accelerated development for the French Horn" is slated for publication this winter.

### **Tom Witte**

*Artist-in-Residence in Horn*

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Second Horn with the Atlanta Symphony Orchestra since 1973, Tom Witte began his professional playing career at the age of twenty. He joined the faculty at KSU in 2001. Before moving to Atlanta he was a member of the Toledo Symphony, the San Antonio Symphony, and the Santa Fe Opera Orchestra. In 1988 he performed as a member of the World Philharmonic.

Born in Augsburg, Germany, Mr. Witte spent his childhood in Michigan

Kevin Volans has been described as "one of the planet's most distinctive and unpredictable voices" [Kyle Gann – *Village Voice* 1998]. He was born in Pietermaritzburg, South Africa in 1949. After completing a B Mus at the University of Witwatersrand, Johannesburg he went on to study in Cologne, principally with Karlheinz Stockhausen, later becoming his teaching assistant. In the mid-70's his work became associated with the "Neue Einfachheit" (New Simplicity) – the beginnings of post-modernism in music.

In 1979 following several field recording trips to Africa, he embarked on a series of pieces based on African compositional techniques which quickly established Volans as a distinctive voice on the European new music circuit. In 1986 Kevin Volans began a productive collaboration with the Kronos Quartet. *White Man Sleeps* for string quartet (1986), *Hunting: Gathering* (1987) and *The Songlines* (1988) were all written for them, and given performances in festivals ranging from the Salzburg Festival to the Montreal Jazz Festival, Berliner Festwoche, Tokyo Inkspot, Adelaide Festival, Next Wave Festival (New York) and New Music America, bringing his work to a very wide audience. The Kronos discs, *White Man Sleeps* and *Pieces of Africa* broke all records for string quartet disc sales – the latter was number one on the US Classical and world music charts for 26 weeks, outselling all but Pavarotti.

In the 1990's Volans gave increasing attention to writing for dance, collaborating with Siobhan Davies, Jonathan Burrows, Shobana Jeyasingh in Britain as well as numerous other companies around the world. In 1999 the South bank hosted a fiftieth birthday celebration of his work in the Queen Elizabeth Hall. John Allison wrote in *The Times* "When it comes to composers, only a few today could be called true originals, and Kevin Volans is one of them."

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### **DVORAK – Serenade in D minor, Op. 44 for Winds, Cello and Double Bass (1878)**

In May 1879, Johannes Brahms wrote to his friend, the reknowned violinist Joseph Joachim: "Take a look at Dvorak's Serenade for Wind Instruments; I hope you will enjoy it as much as I do...It would be difficult to discover a finer, more refreshing impression of really abundant and charming creative talent. Have it played to you; I feel sure the players will enjoy doing it!"

Only one year earlier, Brahms had recommended the music of Dvorak to his publisher in Berlin, Simrock, who accepted Dvorak for publication and suggested that he compose a set of Slavonic Dances as Brahms had composed Hungarian Dances. Dvorak obliged, and the result, the Slavonic Dances Op. 46 brought the hitherto unknown composer immediate international success.

It was in 1878 that Dvorak first incorporated the rhythms of Czech folk dances into his music. Along with the Slavonic Dances, he composed the Slavonic Rhapsodies, Bagatelles, Furianty for Piano, the String Sextet (performed by the SCS in its 1991-92 Season) which received its premiere performance by Joseph Joachim and friends in Berlin - the first of Dvorak's works to receive its premiere outside his native land, and the Serenade Op. 44. All of these works are amply endowed with the spirit of Czech folk music.

The opening march pays tongue-in-cheek homage to the serenades of Mozart and central European wind-band music, "Harmoniemusik." The second movement is actually comprised of two Czech folk dances, the sousedska (neighbor's dance) and a furiant as the "Trio" section. In the third movement, Dvorak unfolds a typically lovely melody while the finale rolls along with high-spirited folk dances and a reminiscence of the opening march theme to end the work jubilantly in the key of D major.

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Antonin Dvorák (1841-1904)

"Dvorák must be placed among the most richly gifted and versatile composers of the 19th century. Truly, like Haydn, Mozart and Schubert, he was of the race of those divinely blest and naïvely inspired leaders whose thoughts and emotions manifest themselves spontaneously in musical forms, and whose musical imagination gives itself out in an inexhaustible wealth of pure, fresh and fascinating ideas, in melody, harmony and rhythm. He seemed to be a late offspring of the masters just mentioned, and his nature, fundamentally simple and unsophisticated, was nevertheless innately intelligent, perceptive and witty, robust and fresh, tenderly emotional and gifted. He had an ardent love of nature, a firm and simple faith in God, a joyous optimistic outlook on life. Such was his disposition, which during his whole life always preserved the typical features of the simple peasant origin that coloured his personality and his work."

Otakar Sourek  
Grove's Dictionary of Music and Musicians- Fifth Edition. St. Martin's Press, New York. 1954

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### **Juan de Gomar**

*Artist-in-Residence in Bassoon*

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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 seventeen years. Originally from Detroit, Michigan, Mr. de Gomar 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. Mr. de Gomar 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. He has also recorded with ASO, OSO, Oregon Bach Festival, and The Third Angle New Music Ensemble.

### **Carl Nitchie**

*Guest Artist, Bassoon*

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Carl Nitchie, principal bassoonist of the Atlanta Symphony Orchestra, joined the orchestra in 1971. His major teachers were Kenneth Moore at the Oberlin College Conservatory, and George Goslee, Principal Bassoonist of the Cleveland Orchestra. He teaches at Emory University and privately, is a coach with the Atlanta Youth Symphony, and gives master classes around the country. His performances include many solo appearances with the Atlanta Symphony, as well as chamber music performances with the Atlanta Chamber Players, Georgian Chamber Players, Amelia Island Music Festival, Kennesaw Faculty Chamber Players, Orchestra Atlanta, Atlanta Winds, among others.

### **Laura Najarian**

*Guest Artist, Bassoon*

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Laura Najarian joined the Atlanta Symphony Orchestra as second bassoonist in 2006. Prior to her appointment with the ASO, she was a member of the Savannah Symphony and the Des Moines Metro Opera. She has also performed with orchestras in Nebraska, Florida, Charleston, Utah, and North Carolina as well as with the Houston Grand Opera. She spends her summers at the Tanglewood and Aspen Music Festivals. After earning a Bachelor of Music degree in Performance from the Cincinnati College-Conservatory of Music and studying with Otto Eifert, Ms. Najarian went on to study with K. David Van Hoesen at the Eastman



Ms. Rodriguez's orchestral engagements have included performances with the Atlanta Symphony, the Jacksonville Symphony and the Alabama Symphony Orchestras. She has also participated in the Blossom Music Festival, the New Hampshire Music Festival, the International Festival Institute at Round Top. Ms. Rodriguez currently free-lances and teaches in the Atlanta area.

### **Alcides Rodriguez**

*Guest Artist, Clarinet*

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A native of Venezuela, Alcides Rodriguez was appointed bass clarinetist with the Atlanta Symphony Orchestra in September of 2005. Before joining the ASO, Mr. Rodriguez was the second and bass clarinetist with the Jacksonville Symphony Orchestra. He earned his M.M. in Music Performance from Northwestern University where he studied with Russell Dagon, J. Lawrie Bloom and Larry Combs. He holds a B.M. in Music Performance from Baylor University, where he studied with Richard Shanley.

Alcides began his musical training in 1987, in the Youth Symphony Orchestra of his hometown, Guanare, Venezuela. He continued his clarinet studies at the National Conservatory of Music of Venezuela with Professors Valdemar Rodriguez and Luis Rossi respectively. While in Venezuela, he also studied with distinguished Venezuelan clarinetists such as Jorge Montilla, Daniel Granados, and Carlos Mujica, as well as participating in master classes with such distinguished artists as Walter Boeykens, Paul Meyer, and Eddy Vanoosthuyse.

As a soloist, he has been featured on many occasions with the Portuguesa State Symphony Orchestra in Venezuela, the Northwestern University Symphony Orchestra, and the Baylor University Symphony Orchestra, performing the works of Mozart, Rossini, Weber, Nielsen, Francaix, and Copland. His festival engagements have included the New Hampshire Music Festival, the National Repertory Orchestra, the National Orchestral Institute, and the Pacific Music Festival in Japan.

Mr. Rodriguez also has an avid interest in the folk music and instruments of Venezuela. In October of 2005, he was featured with the Jacksonville Symphony performing the Concerto for Maracas and Orchestra by Ricardo Lorenz.

Mr. Rodriguez is an Artist for Buffet Crampon USA and plays Buffet clarinets exclusively.

### **Robert Cronin**

*Artist-in-Residence in Flute*

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Robert Cronin joined the faculty at Kennesaw State University as Artist in Residence in Flute in 2004. Mr. Cronin has served as Associate Principal Flute of the Atlanta Symphony Orchestra since 1999. Previously, he served as Principal Flute of the Knoxville Symphony Orchestra and held visiting positions with the Kansas City Symphony and the Milwaukee Symphony Orchestra. While in Knoxville, Mr. Cronin served on the faculty at the University of Tennessee.

Raised in northern Virginia, Mr. Cronin earned a B.M. in Flute Performance from Northwestern University where he studied with Walfrid Kujala, Donald Peck and Mary Stolper. For two seasons he performed as a member of the Chicago Civic Orchestra and later continued his studies at the Wildacres Retreat with William Bennett and Stephen Preston.

An active composer, Mr. Cronin's works have been performed by the Knoxville Symphony, the Milwaukee Symphony and at the National Flute Association Conventions in Dallas and Columbus.

### **Robin Johnson**

*Artist-in-Residence in Oboe*

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Ms. Johnson joined the faculty at Kennesaw State University in 1998. Her current posts are Acting Principal Oboe of the Atlanta Opera and Principal Oboe of the Cobb Symphony 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, and Atlanta's contemporary music ensemble, Thamyris. 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.

Originally from Puyallup, Washington, Ms. Johnson earned B.M. degrees in oboe and piano performance and in music education at Washington State University, and a M.M. degree in oboe performance at the University of Michigan. Her principal oboe teachers are Harry Sargous, Laurence Thorstenberg, and Barbara Cantlon. Other influential oboists with whom she has worked include Heinz Holliger, Robert Bloom, Richard Woodhams, William Bennett, Elaine Douvas, and Linda Strommen. Her piano studies included work with David Kaiserman, Merilyn Jacobson and Ruby Bailey Ronald.

**Toni Marie Marchioni**

*Guest Artist, Oboe*

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Oboist and English Hornist Toni Marie Marchioni is an equally avid chamber musician and orchestral performer. Originally from Mechanicsburg, Pennsylvania, Ms. Marchioni is a recent graduate of The Juilliard School with a M.M. and of Harvard University with a B.A. in Music. She has appeared as Principal Oboe with the Harrisburg Symphony Orchestra, Brockton Symphony, Juilliard Orchestra, Harvard-Radcliffe Orchestra, and the Harvard Bach Society Orchestra. She was awarded positions at the Aspen Music Festival and National Repertory Orchestra and participated in the 2003 New York String Orchestra Seminar, which culminated in two appearances at Carnegie Hall. She has been featured as a soloist on the NPR/PRI nationally broadcast radio show, *From the Top*, and as a "castaway" on WITF's regional program, *Desert Island Discs*.

Most recently, Ms. Marchioni has performed with the Atlanta Symphony and was named Guest Artist in chamber music and Executive Administrator of the Las Vegas Music Festival in Las Vegas, Nevada. She is currently serving as the oboist in the Georgia Woodwind Quintet and on the faculty of the University of Georgia.

At Harvard, Miss Marchioni performed with the Cambridge Early Music Project, Harvard-Radcliffe Contemporary Music Ensemble, the Harvard Baroque Chamber Orchestra, the Dudley Consort and Camerata, and the University Choir.

Miss Marchioni's primary teachers were Elaine Douvas, Pedro Diaz, Mark McEwen, Jonathan Blumenfeld, and Eugene Izotov. Her passions outside music include animals, arts journalism, reading, theater, and athletic training.

**Ted Gurch**

*Artist-in-Residence in Clarinet*

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Ted Gurch, Associate Principal/E-flat Clarinetist with the Atlanta Symphony Orchestra since 1989, joined the faculty at Kennesaw State University in 2006. Prior to coming to Atlanta, he served for three seasons as Principal Clarinetist with the Mississippi Symphony Orchestra. He attended the Eastman School of Music where he studied with Stanley Hasty and Charles Neidich, earning a B.M. and the Performer's Certificate. While at Eastman he was active as a saxophonist in the school's jazz program, and was a member of the award-winning Eastman Jazz Ensemble. He continues to play saxophone on jazz, pop and classical programs, and has appeared as a concerto soloist with the ASO on saxophone as well as clarinet.

An active chamber musician, Mr. Gurch is a member of the contemporary music ensemble *Thamyris*, with which he has performed and recorded numerous world and regional premieres, including a current release featuring music from the National Black Arts Festival. He also performs with *Bent Frequency*, an Atlanta-based multi-media new music group, and is a member of *Luna Nova*, the contemporary music ensemble of the NITLE college association. In addition to his duties at KSU, Mr. Gurch coaches the clarinet section of the Atlanta Symphony Youth Orchestra.

**John Warren**

*Artist-in-Residence in Clarinet*

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Mr. Warren, currently a member of the Atlanta Opera Orchestra, the IRIS Chamber Orchestra of Memphis, Tennessee, and the Greenville Symphony, joined the faculty at Kennesaw State University in 2006. He also performs regularly with the Atlanta Symphony, the Alabama Symphony, and the Charleston Symphony.

Prior to his arrival in Atlanta, Mr. Warren served as Principal Clarinetist of the Savannah Symphony for sixteen seasons and taught at Armstrong Atlantic State University. Before his appointments in Savannah he held similar positions with the Omaha Symphony and the University of Nebraska at Omaha.

Originally from Shreveport, Louisiana, Mr. Warren received his B.M. from the Cincinnati College Conservatory of Music, and the Performer's Diploma from the Curtis Institute of Music in Philadelphia.

His principal teachers include Donald Montanaro, Thomas LeGrand, and Richard Waller.

Mr. Warren has performed as soloist with the Philadelphia Orchestra, the Curtis Orchestra, and the symphonies of Savannah, Omaha, Hilton Head, and Beaufort, S.C.

**Heather Rodriguez**

*Guest Artist, Clarinet*

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A native of Texas, Heather Rodriguez holds a M.M. Degree in performance from Northwestern University, where she studied with Russell Dagon. Ms. Rodriguez obtained her B.M. degree from Baylor University, where she studied with Dr. Richard Shanley. Ms. Rodriguez has performed as a soloist with the Northwestern University Symphony Orchestra, the Northwestern Contemporary Music Ensemble, the Baylor University Symphony Orchestra and the Midland/Odessa Symphony.