

KENNESAW STATE UNIVERSITY SCHOOL OF MUSIC

2017-18 Signature Series

ATLANTA SYMPHONY ORCHESTRA

Sponsored in part by



Friday, October 13, 2017 at 8 pm

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall

Twenty-fifth Concert of the 2017-18 Concert Season



ATLANTA
SYMPHONY
ORCHESTRA

Robert Spano
Conductor

Dejan Lazić
Piano

MICHAEL GANDOLFI (b. 1956)

***A Garden Feeds also the Soul* (2017)**

The Bone Garden (...of death and rebirth...)

The Scottish Worthies

World Premiere, Commissioned by Paul and Linnea Bert for the Atlanta Symphony Orchestra

DEJAN LAZIĆ (b. 1977)

Concerto in Istrian Style, for Piano and Orchestra, opus 18 (2014)

I. *Overture*

II. *Intermezzo*

III. *Cadenza ad libitum*

IV. *Canon and Rondo on Istrian Folk Tunes*

V. *Finale*

Dejan Lazić, piano

Intermission

SERGEI RACHMANINOV (1873-1943)

Symphony No. 3 in A minor, opus 44 (1936)

I. *Lento; Allegro moderato*

II. *Adagio ma non troppo*

III. *Allegro*

program notes

Notes on the Program by Ken Meltzer

A Garden Feeds also the Soul (2017)

Michael Gandolfi was born in Melrose, Massachusetts, on July 5, 1956. These are the world premiere performances.

Michael Gandolfi describes the inspiration for his orchestral work, *The Garden of Cosmic Speculation* (2007):

The Garden of Cosmic Speculation, a thirty-acre private garden in the Borders area of Scotland created by architect and architectural critic Charles Jencks, is a joining of terrestrial nature with fundamental concepts of modern physics (quantum mechanics, super-string theory, complexity theory, etc.)...I have long been interested in modern physics and it seemed proper for music to participate in this magnificent joining of physics and architecture. I discovered *The Garden of Cosmic Speculation* in January of 2004, and after a month or so of sketching musical ideas, I decided to focus on several aspects of the garden to which I had the strongest musical response.

The Garden of Cosmic Speculation, a work in three Parts, comprising sixteen movements, received its world premiere in Miami, Florida, in April of 2007, with Robert Spano conducting the New World Symphony Orchestra. Robert Spano conducted the Atlanta Symphony premiere on May 24, 2007. Following the performances, Maestro Spano and the ASO recorded the work for Telarc Records (CD-80696).

The two movements premiered tonight, *The Bone Garden* and *The Scottish Worthies*, will eventually join two movements written for Chicago's Grant Park Orchestra last year, titled *Octagonia* and *The Comet Bridge*, to form the fourth part of the ever expanding larger work, *The Garden of Cosmic Speculation*.

The Bone Garden (Charles Jencks, the architect of *The Garden of Cosmic Speculation*, also describes this as the *Garden of Death and Rebirth*) is rather self-explanatory in its title. In my composition, I composed an introduction, which makes overt references to rattling bones but also sets two figures in motion: one that is rising and one that is falling, to metaphorically depict the trajectory of life and death. This is followed by a chaconne (a repeating chord progression) that is composed of ominous-

sounding chords that lead downward locally, but the overall progression is made to rise. The progression ends at a slightly higher pitch-level (one whole-step, to be precise) than its point of origin. This sets in motion an upward spiral that is the metaphor for rebirth. With each iteration, this chaconne increases in brightness and orchestral strength and patterning. When it has risen a full octave, the rebirth is complete and a gentle unwinding occurs until the opening introductory material is rejoined, albeit modulated slightly, as if poised to run through this cycle of infinity.

The Scottish Worthies comprise a portion of Jencks' garden devoted to honoring great figures of the Scottish Enlightenment. Included in this list are Francis Hutcheson, David Hume, Adam Smith, James Hutton, Robert Adam, James Watt, Thomas Telford, Robert Burns, Joanna Baillie, Walter Scott, Mary Somerville, Thomas Babington Macaulay and David Livingstone, Andrew Carnegie, Elsie Maude Inglis, Margaret Macdonald, and Rebecca West. Monuments to each are assembled in chronological order by birth. I decided to approach this in multiple parts, as it would otherwise create a movement of too great a length. I focused on the following, which Jencks characterizes as follows.

Frances Hutcheson (1694-1746) – "...an attractive figure from the beginning of the Scottish Enlightenment...had a passion for freedom..."

David Hume (1711-76) – "The Philosopher and the Fishwife"

Adam Smith (1723-90) – "Empathy and Social Construction"

James Hutton (1726-97) – "Deep Time Rocks"

Robert Adam (1728-92) – "Wild and Refined"

James Watt (1736-1819) – "Practical Invention"

Thomas Telford (1757-1834) "Shrinking Spacetime"

Robert Burns (1759-96) – "New Music"

Joanna Baillie (1762-1851) – "Lyrical Moralist"

The Scottish Worthies is composed as a set of episodes or variations that seek to capture the spirit of these great figures from the Scottish Enlightenment.

—Michael Gandolfi

Concerto in Istrian Style, for Piano and Orchestra, opus 18 (2014)

Dejan Lazić was born in Zagreb, Croatia, on February 7, 1977. The first performance of the Concerto in Istrian Style took place in Aspen, Colorado, on July 23, 2014, with the composer as soloist, and Robert Spano conducting the Aspen Festival Orchestra. In addition to the solo piano, the Concerto in Istrian Style is scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings.

This concerto is based on Istrian folklore and its musical tradition: Istria is a peninsula in the northwest of Croatia that juts into the Adriatic Sea near (the) Italian city of Trieste. Despite the fact that this region is situated between Croatia, Slovenia, Italy and Austria – therefore between Slavic, Latin and Germanic Spheres of influence – its musical culture and traditions have remained thoroughly idiosyncratic.

In both vocal and instrumental traditions, Istrian folk music is typically two-voiced, with the melody harmonised in thirds; this is frequently supported by shifts into asymmetrical metres (5/4, 7/4, etc.). Because traditional Istrian folk music uses a non-tempered scale, the folk harmonisation sounds rather exotic to Western ears. This was a wonderful source of inspiration which gave me an extraordinary palette of opportunities. The five contrasting movements are linked with each other through contrapositive motifs which appear throughout the piece in various forms. The work is a tribute to many great pianist-composers who have inspired me over the years and whose works I regularly perform on stage. I also used a number of well-known musical cryptograms employing German note names (where “H” corresponds to “B”, and “B” to “B-flat”). These include “D-S-C-H” (Dmitri Shostakovich), “B-A-C-H” (Bach), “A-S-C-H” and “A-B-E-G-G” (both referring to Schumann), and “F-A-E,” *Frei aber einsam* (Free but lonely), the ultra-Romantic mantra of the 19th century violinist Joseph Joachim and a motif employed in that context by Schumann and Brahms as well.

– Dejan Lazić, 2016

I. *Overture*

II. *Intermezzo*

III. *Cadenza ad libitum*

IV. *Canon and Rondo on Istrian Folk Tunes*

V. *Finale*

Symphony No. 3 in A minor, opus 44 (1936)

Sergei Rachmaninov was born in Semyonovo, Russia, on April 1, 1873, and died in Beverly Hills, California, on March 28, 1943. The first performance of the Third Symphony took place at the Academy of Music in Philadelphia, Pennsylvania, on November 6, 1936, with Leopold Stokowski conducting the Philadelphia Orchestra. The Third Symphony is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, xylophone, triangle, tambourine, side drum, bass drum, cymbals, suspended cymbal, tam-tam, celesta, and strings.

The creation of Sergei Rachmaninov's three Symphonies spanned more than four decades. Rachmaninov completed his First Symphony in 1895. The disastrous March 15, 1897 premiere in St. Petersburg caused Rachmaninov to lapse into a profound depression that almost ended his musical career forever. It was only after consultation with Dr. Nikolai Dahl, a physician who employed hypnosis, that Rachmaninov was able to recover from the trauma. In 1907, a decade after the devastating premiere of his First Symphony, Rachmaninov put the finishing touches on his Symphony No. 2.

Rachmaninov's Third Symphony was the Russian composer's first purely orchestral work since his 1909 symphonic poem, *The Isle of the Dead*. The premiere of the Third Symphony took place in Philadelphia on November 6, 1936. The legendary maestro Leopold Stokowski conducted the Philadelphia Orchestra (three years later, Rachmaninov and the Philadelphia Orchestra recorded the work for RCA). Despite the extraordinary talents involved in the work's creation and premiere, the Rachmaninov Third Symphony received mixed reviews. In a letter to a friend, Rachmaninov wrote:

Let me say a few words about my new symphony...It was played wonderfully (the Philadelphia Orchestra about which I have written you, Stokowski conducting). The reception by the public and critics was... sour...I personally am firmly convinced that the composition is good. But... sometimes authors are mistaken! However, I am still of my opinion.

And, Rachmaninov certainly had to be gratified by the appraisal of the prominent British conductor, Sir Henry Wood, whose opinion of the Third Symphony has, in subsequent years, found repeated affirmation:

I have recently had the pleasure of studying with (Rachmaninov) his Third Symphony in A minor, and have since directed it at the Liverpool Philharmonic Society's concert (March 22, 1938) and at a studio broadcast

with the BBC Symphony Orchestra...The work impresses me as being of the true Russian romantic school; one cannot get away from the beauty and melodic line of the themes and their logical development. As did Tchaikovsky, Rachmaninov uses the instruments of the orchestra to their fullest effect...I am convinced that Rachmaninov's children will see their father's third symphony take its rightful place in the affection of that section of the public which loves melody.

The Rachmaninov Third Symphony is in three movements. The first opens with a brief slow-tempo introduction (*Lento*), featuring a motif that will return throughout the Symphony. The ensuing *Allegro moderato* features two principal themes, the second of which is a soaring melody (*dolce cantabile*), introduced by the cellos. The second movement (*Adagio ma non troppo*), begins with the Symphony's recurring central motif. The *Adagio* is in A—B—A form, with two lyrical sections framing a vibrant scherzo episode (*Allegro vivace*). As in the opening movement, the finale (*Allegro*) offers two contrasting principal themes. A lively contrapuntal episode is based upon the finale's opening theme. A Rachmaninov trademark, the ancient plainchant, *Dies irae* ("This day, this day of wrath") assumes prominence. A playful sequence highlighting the winds leads to the Symphony's triumphant resolution.

atlanta symphony orchestra



Robert Spano
Music Director
The Robert Reid Topping Chair

Donald Runnicles
Principal Guest Conductor
The Neil and Sue Williams Chair

Michael Krajewski
Principal Pops Conductor

Stephen Mulligan
Assistant Conductor;
Music Director of the Atlanta
Symphony Youth Orchestra
The Zeist Foundation Chair

Norman Mackenzie
Director of Choruses
The Frannie and
Bill Graves Chair

FIRST VIOLIN

David Coucheron
Concertmaster
The Mr. and Mrs. Howard R. Peevy
Chair
The Mabel Dorn Reeder Honorary
Chair

Justin Bruns
Associate Concertmaster
The Charles McKenzie Taylor Chair

Vacant
Assistant Concertmaster

Jun-Ching Lin
Assistant Concertmaster

Anastasia Agapova
Acting Assistant Concertmaster

Carolyn Toll Hancock
The Wells Fargo Chair

John Meisner
Christopher Pulgram
Carol Ramírez
Juan R. Ramírez Hernández
Olga Shpitko
Kenn Wagner
Lisa Wiedman Yancich
Sissi Yuqing Zhang •

SECTION VIOLIN ♯

Judith Cox
Raymond Leung
The Carolyn McClatchey Chair
Sanford Salzinger

SECOND VIOLIN

Julianne Lee•
Principal
The Atlanta Symphony Associates
Chair

Sou-Chun Su
Associate Principal
The Frances Cheney Boggs Chair

Jay Christy
Assistant/Acting Principal

Noriko Konno Clift
Acting Assistant Principal

Sharon Berenson
David Braitberg
David Dillard
Eleanor Kosek
Ruth Ann Little
Thomas O'Donnell
Ronda Respass
Frank Walton

VIOLA

Reid Harris
Principal
The Edus H. and Harriet H. Warren
Chair

Paul Murphy
Associate Principal
The Mary and Lawrence Gellerstedt
Chair

Catherine Lynn
Assistant Principal

Marian Kent
Yang-Yoon Kim
Yiyin Li
Lachlan McBane
Jessica Oudin
Madeline Sharp

CELLO

Christopher Rex
Principal
The Miriam and John Conant Chair

Daniel Laufer
Associate Principal
The Livingston Foundation Chair

Karen Freer
Assistant Principal

Dona Vellek
Assistant Principal Emeritus

Thomas Carpenter •

Joel Dallow
The UPS Foundation Chair

Larry LeMaster
Brad Ritchie
Paul Warner

BASS

Vacant
The Marcia and John Donnell Chair

Gloria Jones
Associate Principal
Lucy R. & Gary Lee Jr. Chair

Karl Fenner
Michael Kenady
The Jane Little Chair

Michael Kurth
Joseph McFadden*
Daniel Tosky

FLUTE

Christina Smith
Principal
The Jill Hertz Chair

Robert Cronin
Associate Principal

C. Todd Skitch
Gina Hughes

PICCOLO
Gina Hughes

OBOE
Elizabeth Koch Tiscione
Principal
*The George M. and Corrie Hoyt
Brown Chair*

Yvonne Powers Peterson
Associate Principal
The Kendeda Fund Chair

Samuel Nemec
Emily Brebach

ENGLISH HORN
Emily Brebach

CLARINET
Laura Ardan
Principal
The Robert Shaw Chair

Ted Gurch
Associate Principal

Marci Gurnow
Alcides Rodriguez

E-FLAT CLARINET
Ted Gurch

BASS CLARINET
Alcides Rodriguez

BASSOON
Andrew Brady
Principal
*The Abraham J. & Phyllis Katz
Foundation Chair*

Anthony Georgeson•
Associate Principal

Laura Najarian
Juan de Gomar

CONTRA-BASSOON
Juan de Gomar

HORN
Brice Andrus
Principal
The Betty Sands Fuller Chair

Susan Welty
Associate Principal

Jaclyn Rainey
Bruce Kenney

TRUMPET
Stuart Stephenson
Principal
The Madeline and Howell Adams Chair

Vacant
Associate Principal

Michael Tiscione
Acting Associate Principal/Second

TROMBONE
Samuel Schlosser
Principal
*The Terence L. Neal Chair, Honoring
his dedication and service to the
Atlanta Symphony Orchestra*

Nathan Zgonc
Second/Associate Principal

Brian Hecht

BASS TROMBONE

Brian Hecht
The Home Depot Veterans Chair

TUBA

Michael Moore
Principal
The Delta Air Lines Chair

TIMPANI

Mark Yancich
Principal
The Walter H. Bunzl Chair

William Wilder
Assistant Principal

PERCUSSION

Joseph Petrasek •
Principal
The Julie and Arthur Montgomery Chair

Charles Settle*
Acting Principal
The Connie and Merrell Calhoun Chair

William Wilder
Assistant Principal
The William A. Schwartz Chair

Michael Stubbart •

HARP

Elisabeth Remy Johnson
Principal
The Sally and Carl Gable Chair

KEYBOARD

The Hugh and Jessie Hodgson Memorial Chair

Peter Marshall †
Sharon Berenson

LIBRARY

Nicole Jordan
Principal
The Marianna & Solon Patterson Chair

Holly Matthews
Assistant Principal Librarian

Hannah Davis
ASYO/Assistant Librarian

‡ rotate between sections

* Leave of absence

† Regularly engaged musician

• New this season



guest artist

Dejan Lazić,
piano

photo credit: Susie Knoll

Dejan Lazić's fresh interpretations of the repertoire have established him as one of the most unique and unusual soloists of his generation. He appears with such orchestras as the Budapest Festival Orchestra, NDR Elbphilharmonie Orchester Hamburg, Netherlands Philharmonic, Rotterdam Philharmonic, Helsinki Philharmonic, Swedish Radio Symphony, Danish National Symphony, Boston Symphony, Chicago Symphony and the Australian and Basel Chamber Orchestras. Lazić enjoys a significant following in the Far East touring China with Budapest Festival Orchestra and Iván Fischer, and appearing with NHK Symphony, Yomiuri Nippon and Sapporo Symphony as well as Seoul and Hong Kong Philharmonic Orchestras. He has built close collaborations with conductors including Giovanni Antonini, Iván Fischer, Andris Nelsons, Robert Spano, John Storgårds, and Krzysztof Urbanski.

Dejan Lazić's compositions receive increased recognition; he was recently signed as a composer by Sikorski Music Publishing Group. His arrangement of Brahms' Violin Concerto as a piano concerto was premiered with Atlanta



Symphony Orchestra and Robert Spano in 2009 and has enjoyed much ongoing success, at BBC Proms, Concertgebouw Amsterdam, Hamburg Easter Festival, Chopin Festival Warsaw, in both Americas and in Japan. Lazić has performed his *Piano Concerto in Istrian Style* many times since its premiere in 2014. His first major orchestral work, a tone poem entitled *Mozart and Salieri* (inspired by Alexander Pushkin's eponymous drama), commissioned and premiered by Indianapolis Symphony

and Krzysztof Urbaniński in April 2017. His Cadenzas for Beethoven's Piano Concertos Nos. 1 - 4 are scheduled for publication in August 2017, and he is currently working on his *Chinese Fantasy* for Violin and Orchestra.

Born into a musical family in Zagreb, Croatia, Lazić grew up in Salzburg, Austria, where he studied at the Mozarteum. He now lives in Amsterdam.

the conductor

Robert Spano, conductor, pianist, composer and teacher, is known worldwide for the intensity of his artistry and distinctive communicative abilities. Beginning his 17th season as Music Director of the Atlanta



Symphony Orchestra, this highly imaginative conductor is an approachable artist with the innate ability to share his enthusiasm for music with an entire community and concert hall. A fervent mentor to rising artists, he is responsible for nurturing the careers of numerous celebrated composers, conductors and performers and enjoys collaborations with composers and musicians of all ages, backgrounds and ability, especially through his leadership of the Atlanta School of Composers. As Music Director of the Aspen Music Festival and School, he oversees

photo credit: Angela Morris

the programming of more than 300 events and educational programs for 630 students and rising artists; he also holds a conducting residency with the Colburn School Orchestra in Los Angeles.

Spano has led ASO performances at Carnegie Hall, Lincoln Center, and the Ravinia, Ojai, and Savannah Music Festivals. Guest engagements have included the New York and Los Angeles Philharmonics, and San Francisco, Boston, Cleveland, Chicago, Minnesota, Oregon, Utah, Kansas City and Philadelphia Symphony Orchestras, the Orchestra Filarmonica della Scala, BBC Symphony, Amsterdam's Royal Concertgebouw Orchestra, Orquestra Sinfonica Brasileira, Orquestra Sinfonica Estado Sao Paulo, the Melbourne Symphony in Australia and the Saito Kinen Orchestra in Japan. His opera performances include Covent Garden, Welsh National Opera, Lyric Opera of Chicago, Houston Grand Opera and the Seattle Opera's Wagner Ring cycles.

With a discography of critically-acclaimed recordings for Telarc, Deutsche Grammophon, and ASO Media, Robert Spano has won six Grammy Awards with the Atlanta Symphony Orchestra. Spano is on faculty at Oberlin Conservatory and has received honorary doctorates from Bowling Green State University, the Curtis Institute of Music, Emory University and Oberlin.



SCHOOL OF MUSIC FACULTY AND STAFF

Stephen W. Plate, *Director*

Music Education

Judith Beale
Janet Boner
Nancy Conley
Kathleen Creasy
Charles Jackson
Alison Mann
Angela McKee
Richard McKee

Harry Price
Terri Talley
Paula Thomas-Lee
Charles Tighe
Amber Weldon-Stephens

Music History & Appreciation

Drew Dolan
Edward Eanes

Heather Hart
Kayleen Justus

Music Theory, Composition, Technology

Judith Cole
Steve Dancz
Kelly Francis
Jennifer Mitchell

Laurence Sherr
Benjamin Wadsworth
Jeff Yunek

Woodwinds

Kelly Bryant, *Flute, Chamber Music*
Robert Cronin, *Flute*
Todd Skitch, *Flute*
Christina Smith, *Flute*
Cecilia Price, *Flute, Chamber Music*
Barbara Cook, *Oboe*
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*
Ryan Moser, *Trumpet*
Mike Tiscione, *Trumpet*
Jason Eklund, *Horn*
Richard Williams, *Horn*
Tom Gibson, *Trombone*
Nathan Zgonc, *Trombone*
Brian Hecht, *Bass Trombone*
Jason Casanova, *Tuba / Euphonium*
Paul Dickinson, *Tuba / Euphonium*
Marja Kerney, *Percussion*
John Lawless, *Percussion*

Strings

Helen Kim, *Violin*
Kenn Wagner, *Violin, Chamber Music*
Stephen Majeske, *Orchestral Studies*
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

Jessica Jones
Eileen Moremen
Oral Moses
Nathan Munson

Valerie Walters
Todd Wedge
Jana Young

Piano

Judith Cole, *Collaborative Piano*
Erika Tazawa, *Collaborative Piano*
Julie Coucheron
Robert Henry
Huu Mai
John Marsh

Jazz

Justin Chesarek, *Jazz Percussion*
Wes Funderburk, *Jazz Trombone, Jazz Ensembles*
Karla Harris, *Vocal Jazz*
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*
Nancy Conley, *Philharmonic Orchestra*
Trey Harris, *University Band, Marching Band*
Alison Mann, *Choral Activities*
Oral Moses, *Gospel Choir*
Eileen Moremen, *Opera*
Nathaniel F. Parker, *Symphony Orchestra*
Debra Traficante, *Wind Symphony, Marching Band*
David T. Kehler, *Wind Ensemble*

School of Music Staff

Julia Becker, *Manager/Supervisor IV*
Susan M. Grant Robinson, *Associate Director for Administration*
Joseph Greenway, *Assistant Director for Production & Technology*
Dan Hesketh, *Assistant Director for Marketing and Outreach*
June Mauer, *Administrative Associate II*
Richard Peluso, *Coordinator of Band Operations and Outreach*
Shawn Rieschl Johnson, *Associate Director for Operations & Programming*

Ensembles in Residence

KSU Faculty Jazz Parliament
Georgia Youth Symphony Orchestra and Chorus
KSU Faculty Chamber Players
Summit Piano Trio
KSU Community and Alumni Choir

about the school of music



Welcome to the Bailey Performance Center!

The School of Music at Kennesaw State University is an exciting place! We have a wonderful slate of performances planned for this year's *Signature Series*, and if you have not yet purchased your season tickets, I encourage you to do so as soon as possible. The Atlanta Symphony returns again this year as well as a wonderful slate of other performances.

The Dr. Bobbie Bailey & Family Performance Center is celebrating its 10th Anniversary Season this year. When this building opened in October of 2007, it was transformational for the School of Music and for KSU! It continues to be a jewel in our crown and musicians from around the world love to perform here because of the wonderful acoustic properties of Morgan Hall.


We would love to have you join us the weekend of October 7th-8th. We will have an alumni recital on the 7th and a grand celebration Sunday afternoon October 8th, with full choir and orchestra to celebrate all this Center has meant to us these past 10 years! In honor of the Bailey 10th Anniversary, we will officially launch our *Name a Seat Campaign* during our celebration in October. What a wonderful way to honor a loved one or to provide for future programming for Morgan Hall.


I look forward to a long and rewarding relationship with you. With your continued support of music and the arts, I look forward to all that we will accomplish together!


A handwritten signature in black ink that reads "Stephen W. Plate".


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

connect with us

 /musicKSU

 @musicKSU

 /musicKSU

 @musicKSU

musicKSU.com

Visit the Live Streaming page on musicKSU.com to watch live broadcasts of many of our concerts and to view the full schedule of upcoming live streamed events.

Please consider a gift to the Kennesaw State University School of Music.

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