

KENNESAW STATE UNIVERSITY SCHOOL OF MUSIC

Wind Ensemble

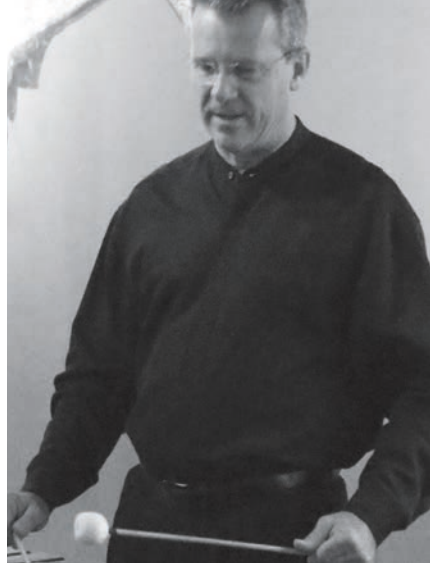
David Kehler, Conductor
Trey Harris, Guest Conductor
with Guest Composer Baljinder Sekhon

featuring
Marja Kerney and John Lawless, percussion



Tuesday, February 13, 2018 at 8 pm
Dr. Bobbie Bailey & Family Performance Center, Morgan Hall
Eighty-first Concert of the 2017-18 Concert Season

program



AARON COPLAND (1900–1990)
***Fanfare for the Common Man* (1942)**

DARIUS MILHAUD (1892–1974)
***Suite Francaise, opus 248* (1945)**

- I. *Normandie*
- II. *Betagne*
- III. *Ile de France*
- IV. *Alsace-Lorraine*
- V. *Provence*

Trey Harris, guest conductor

STEVEN BRYANT (b. 1972)
***Anthem* (2011)**

INTERMISSION

BALJINDER SEKHON (b. 1980)
***Double Percussion Concerto* (2014) *Georgia Premiere**

Marja Kerney and John Lawless, percussion

DMITRI SHOSTAKOVICH (1906–1975)
***Folk Dances* (1949)**
trans. Reynolds

program notes

Fanfare for the Common Man | Aaron Copland

Aaron Copland studied composition with the legendary pedagogue Nadia Boulanger, and his music achieved a balance between modern music and American folk styles, and the open, slowly changing harmonies of many of his works are said to evoke the vast American landscape. Copland incorporated percussive orchestration, changing meter, polyrhythms, polychords and tone rows.

Copland was awarded the Pulitzer Prize in composition for *Appalachian Spring*. His scores for *Of Mice and Men* (1939), *Our Town* (1940), and *The North Star* (1943) all received Academy Award nominations, while *The Heiress* won Best Music in 1949.

While Aaron Copland was trained as a composer in Paris, much of his work has a distinctive sound that has come to be identified with this country's wide-open spaces, and he created music that will always be identified with this country. Copland took the title of his *Fanfare for the Common Man* from Henry Wallace, Vice-President of the United States during Franklin D. Roosevelt's third term, when Wallace dubbed the twentieth century, "the century of the common man." The Cincinnati Symphony commissioned this work, one of eighteen such requests put forward to American composers for a fanfare suited to the times. The *Fanfare for the Common Man* is made of the simplest imaginable materials, but Copland's sense of timing in their deployment is masterful—evident immediately in the majestic but not in the least obvious progression of the percussion's introductory call to attention. Leonard Bernstein called it, "the world's leading hit tune."

Suite Francaise | Darius Milhaud

Born to a Jewish family, Milhaud studied at the Paris Conservatory where he met his fellow group members Arthur Honegger and Germaine Tailleferre. He studied composition under Charles Widor, harmony and counterpoint with André Gédalge, and studied privately with Vincent d'Indy. He was a member of Les Six - also known as the Groupe des Six - and one of the most prolific composers of the 20th century. His compositions are particularly noted as being influenced by jazz and for their use of polytonality. As a young man he worked for a while in the diplomatic entourage of Paul Claudel, the eminent poet and dramatist who was serving as ambassador to Brazil.

Suite Française was written in 1944 on commission from the publisher Leeds Music Corporation, as part of a contemplated series of original works for band by outstanding contemporary composers. Milhaud's first extended work for winds, *Suite Française* was premiered by the Goldman Band in 1945.

The composer writes:

For a long time, I have had the idea of writing a composition fit for high school purposes, and this was the result. In the bands, orchestras, and choirs of American high schools, colleges and universities where the youth of the nation be found, it is obvious that they need music of their time, not too difficult to perform, but nevertheless keeping the characteristic idiom of the composer.

The five parts of this suite are named after French Provinces, the very ones in which the American and Allied armies fought together with the French underground of the liberation of my country: Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine, and Provence (my birthplace).

I used some folk tunes of these provinces. I wanted the young American to hear the popular melodies of those parts of France where their fathers and brothers fought to defeat the German invaders, who in less than seventy years have brought war, destruction, cruelty, torture, and murder three times to the peaceful and democratic people of France.

Anthem | Steven Bryant

Steven Bryant's music is chiseled in its structure and intent, fusing lyricism, dissonance, silence, technology, and humor into lean, skillfully-crafted works that enthrall listeners and performers alike. Winner of the ABA Ostwald award and three-time winner of the NBA Revelli Award, Steven Bryant's music for wind ensemble has reshaped the genre. A prolific composer, his substantial catalogue of music is regularly performed throughout the world. Steven studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University. He also trained for one summer in the mid-1980s as a break-dancer (i.e. was forced into lessons by his mother), was the 1987 radio-controlled car racing Arkansas state champion, has a Bacon Number of 1, and has played saxophone with Branford Marsalis on *Sleigh Ride*. He resides in Durham, NC with his wife, conductor Verena Mösenbichler-Bryant (Duke University).

The composer writes:

Written at the request of Jay Gephart to celebrate the 125th anniversary of the Purdue Bands, *Anthem* opens as a bright, twittering machine of flutes, vibraphone, piano, glockenspiel, eventually transforming into a full-on tutti rock anthem. I think of it as a cousin to *Radiant Joy* which I previously composed, except veering toward “rock” instead of “jazz” in style.

Double Percussion Concerto | Baljinder Sekhon

Baljinder Sekhon has been presented in over 500 concerts in twenty countries, and his works are known for clearly knowing the power of sonority (*Philadelphia Inquirer*), the music of Baljinder's large ensemble to solo works, to electronic music, Sekhon's demonstrate a wide range of interests and styles.

Sekhon serves as Assistant Professor of Composition at the University of South Florida where he received a 2017 Outstanding Undergraduate Teacher award, and holds the PhD and MA from the Eastman School of Music where he is a three-time recipient of the Howard Hanson Orchestral prize. Sekhon also holds a BM from the University of South Carolina. Additional honors include the Wayne Brewster Barlow Prize, New Music USA's Composer Assistance Grant, Audio Inversions, Percussive Arts Society Composition Competition, Brian M. Israel Prize, Boehmler Foundation Commission, Met Life Creative Connections Grant, Belle Gitelman Prize, Barbara B. Smith Prize, multiple awards from ASCAP including the Morton Gould Young Composer Award (2006), and he was named the MTNA/FSMTA Commissioned Composer of 2012. His numerous appearances as a percussionist include those at the L. A. Philharmonic's Green Umbrella Series in Walt Disney Hall, Festival Spazio Musica in Cagliari, Italy, and at the Bang On a Can Marathon in New York City.

The composer writes:

Double Percussion Concerto is a two-movement work for two percussion soloists and wind ensemble. Presented in two movements, the work explores structural and stylistic complementation and how contrary elements are interdependent and symbiotic. The number of dichotomies in this work includes the instrumentation of the two percussion soloists, the pitch material used for each movement, and the relationship between ensemble and soloists. The percussionists have complimentary sets of instruments, with one percussionist playing marimba (wood) and brake

drum (metal) and the other percussionist playing a vibraphone (metal) and large woodblock (wood). In this scenario, the primary instruments for each setup are generally the same yet opposite. In addition, there is a tom, bass drum, and cymbal that are shared by both soloists. Similar instrumental relationships found among the wind ensemble are treated in a similar way. Furthermore, the pitch material used throughout the work consists of a set of six pitches (hexachords) as the basis for each movement. The intervallic relationships within these collections are the same but the actual pitches are completely complimentary. In essence, this work explores the commonalities present between seemingly opposing forces and how such forces are both necessary to achieve a composite whole. The two movements are subtitled "Shadow" and "Light," respectively.

Folk Dances | Dmitri Shostakovich

Dmitri Shostakovich was a Russian composer and had a complex and difficult relationship with the Soviet government, suffering two official denunciations of his music in 1936 and 1948, and the periodic banning of his work. Shostakovich's response to official criticism and, more importantly, the question of whether he used music as a kind of abstract dissidence is a matter of dispute. It is clear that outwardly he conformed to government policies and positions, reading speeches and putting his name to articles expressing the government line. It is also generally agreed that he disliked the regime, a view confirmed by his family and his letters to Isaak Glikman.

Shostakovich prided himself on his orchestration, which is clear, economical, and well-projected. This aspect of Shostakovich's technique owes more to Gustav Mahler than Rimsky-Korsakov. His unique approach to tonality involved the use of modal scales and some astringent neo-classical harmonies à la Hindemith and Prokofiev. His music frequently includes sharp contrasts and elements of the grotesque.

This popular wind band work by the Soviet-era composer Dmitri Shostakovich was originally composed in 1943 as the third movement, *Dance of Youth*, of *My Beloved Country*, *Op. 63*. It was first arranged for Russian bands by Mark Vakhutinskii in 1970 and edited for American bands by H. Robert Reynolds nine years later.

wind ensemble

Listed alphabetically to emphasize the importance of each part.

FLUTE / PICCOLO

Lorin Green, Augusta
Brittany Pietsch, Roswell
Jessica Shaw, Effingham
Corinne Veale, Augusta

OBOE / ENGLISH HORN

Savannah English, Fayetteville
Amelia Lee, Marietta
Christina Pacetti, Newnan

BASSOON / CONTRA BSN

Dustin Price, Senoia
Grayson Saylor, Flowery Branch

CLARINET

(Eb, Bb, BCL, CBCL)

Brenden Ayestaran, Gainesville
Jessica Bell, Atlanta
Matthew Hodgetts, Marietta
Faith Kirkpatrick, Powder Springs
Natalie Klein, Jasper
Pearce Kramer, Peachtree City
Edie Sinclair, Leesburg

SAXOPHONE

(Sop, Alto, Tenor, Bari, Bass)

Nick Leon, Pembroke Pines, FL
Andrew Shaw, Nashville
Jonathan Steltzer, Marietta
Kevin Worley, Marietta

HORN

Virginia Hyde, Kennesaw
Janet Johnson, Folkston
Hayden McAfee, Acworth
Will Worthan, Acworth

TRUMPET

Miles Bonaker, Cumming
Jake Gearrin, Dallas
RaSheed Lemon, Kennesaw
Jordan Mader, Dalton
Andrew Olsen, Jasper
Jeremy Perkins, Bainbridge

TROMBONE (Tenor, Bass)

Trevor Hassell, Marietta
Victoria Schrote, Milton
Devin Witt, Acworth
Kirill Wood, Augusta

EUPHONIUM

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

TUBA

Nick Collins, Milton
Kobe Greene, Canton

PIANO

Jordan Sommer, Buford

HARP

Teresa Sheppard, Marietta

PERCUSSION

Christopher Bowers, Lilburn
Andrew Creech, Cumming
Joe Donohue, Cumming
Michael Makrides, Alpharetta
Michael Ollman, Woodstock
Andrew Yi, Alpharetta

ENSEMBLE ASSISTANTS

Brittany Pietsch
Mason Upshaw



KENNESAW STATE UNIVERSITY WIND ENSEMBLE

Formed in 1996, the Kennesaw State University Wind Ensemble performs a diverse repertoire encompassing large works for band, wind ensemble repertoire, and chamber music. The KSU Wind Ensemble continues to lead in supporting and creating consortiums for the development of new music, which have included the creation of new works by Steven Bryant, Paul Dooley, Geoffrey Gordon, Zhou Long, David Maslanka, Michael Markowski, Carter Pann, Joel Puckett, James Stephenson, Christopher Theofanidis, and Pulitzer Prize winner, Joseph Schwanter. In addition, leading composers Chen Yi, and Pulitzer Prize winners David Lang and Joseph Schwanter have recently visited and worked directly with the Ensemble and its students. Because of KSU's continued close relationship with the Atlanta Symphony Orchestra, Georgia Symphony Orchestra and Atlanta Opera Orchestra, collaborations and performances have resulted with many of those principal players. The KSU Wind Ensemble continues to serve as an important musical voice in the Atlanta Metropolitan area, and has been featured frequently on 90.1 FM (*WABE*- Atlanta public radio).

In 2012 and 2016 the KSU Wind Ensemble was a selected and featured ensemble at the Southern Division College Band Directors National Association Conferences, and in 2017 were featured at Georgia Music Educators Association Conference in Athens, Georgia. In addition, the KSU Wind Ensemble was the Winner of the *2013 American Prize* for best wind ensemble/concert band performance in the United States, and in 2016 released its first professional recording under the Centaur recording label featuring the music of Chen Yi.

KENNESAW STATE UNIVERSITY BANDS

David Kehler, *Director of Bands*

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

Trey Harris, *Assistant Director of Bands*

Richard Peluso, *Coordinator of Band Operations and Outreach*

Founded in 1996 as a small community concert band, the KSU Band Program continues to see rapid growth and expansion. Now encompassing five major ensembles with over 450 participating students, the KSU Bands have become one of the largest programs in Georgia. Our ensembles are comprised of the finest music majors in the School of Music, as well as students that represent every college and degree program from both the Kennesaw and Marietta campuses, and include the KSU Wind Ensemble, Wind Symphony, University Band, Basketball Band and “The Marching Owls.”

biographies

Assistant Director of Bands and Lecturer of Music

Trey Harris is Assistant Director of Bands and Lecturer in Music at Kennesaw State University where his primary duties include directing the University Band, the Basketball Pep Band, teaching courses in Music Education, and assisting in the direction of the KSU Marching Owls.



Prior to pursuing his undergraduate studies, Harris served as a trombonist in the United States Marine Corps. He performed throughout the continental United States as well as Japan, Australia, and Guam while a member of the III Marine Expeditionary Force Band (Okinawa, Japan) and Marine Forces Reserve Band (New Orleans, LA). Upon receiving an honorable discharge from the United States Marine Corps, Harris pursued a

Bachelor's Degree in Music Education from the Michigan State University College of Music. While completing his degree, he served as the band director at St. Martha's School (MI). He earned his Master of Music degree in Wind Conducting from the University of Missouri-Kansas City Conservatory

of Music and Dance, and his Doctor of Philosophy degree in Music Education from the Florida State University College of Music. His teaching experience includes Director of Bands at Yeokum Middle School (MO) and at Lake Howell High School (FL), as well as serving as Adjunct Professor of Trombone/Euphonium at Bethune-Cookman University (FL).

Harris has presented music education research at both state and national conferences. Recent presentations include Florida Music Educators Association (FMEA) Annual Conference, Desert Skies Research Symposium, and the National Association for Music Education (NAfME) Research and Teacher Education National Conference. His primary area of music education research is the programming selections of high school band directors as they relate to educational philosophy.

Harris's musical mentors include Richard Clary, Patrick Dunnigan, Steven D. Davis, Joseph Parisi, John Whitwell, Ava Ordman, and LeMoine Emerson Fantz. He maintains an active schedule as presenter, clinician, and trombonist.

Artist-in-Residence in Marimba

Marja Kerney is Artist-in-Residence and Part-time Assistant Professor of Percussion Performance at the Kennesaw State University School of Music. Prior to her appointment at KSU, she was the percussion



professor at the Stetson University School of Music. A native of Michigan, Kerney earned her BM from the Michigan State University College of Music and MM and DMA from the University of Missouri-Kansas City Conservatory of Music and Dance. As an avid chamber music performer, she cofounded the Quartet P4 for two pianos and two percussion as well as the clarinet/percussion Duo 421. The duo have performed at various universities and were featured performers at ClarinetFest 2017 in Orlando, FL, where they premiered their newly commissioned work, *Two Trees*, by Baljinder

Singh Sekhon, II. This was Kerney's third commission collaboration with Sekhon including tonight's concerto and *Distances* for marimba.

As a new music collaborator, Kerney has worked with composers Chen Yi, James Mobberley, Sydney Hodkinson, Zack Browning, Philip Wharton,

Baljinder Sekhon, Thad Anderson, Lee Hartman, Shawn Hundley, Ethan Greene, and Chad Rehmann. In addition to her extensive contemporary chamber experience, Kerney has performed as a percussionist/timpanist with the Kansas City Symphony, Kansas City Ballet, Florida Orchestra, Jacksonville Symphony, Wichita Symphony, West Shore Symphony, Midland Symphony, and Greater Lansing Symphony, and has served as a pit percussionist for musicals including *A Chorus Line*, *La Cage Aux Folles*, *9 to 5*, and *Spamalot*. She was also a member of Marimba Sol de Chiapas, an authentic Mexican marimba quartet based in Kansas City. Aside from her appointments at Kennesaw State and Stetson, she has served on the faculties at Bethune-Cookman University and Seminole State College. Kerney is a longtime member of the Percussive Arts Society, currently serving on the University Pedagogy Committee and formerly as Secretary/Treasurer of the Florida chapter of PAS, and remains active as a free-lance percussionist and timpanist in the Atlanta area.

Senior Lecturer of Percussion Studies

John Lawless, Senior Lecturer, joined the music faculty of Kennesaw State University in 1998 and became the Director of Percussion Studies in 2004. Principal Timpanist of the Atlanta Opera orchestra since 1979, John held the same position with the Chattanooga Symphony for 21 years. Since 1978, Mr. Lawless has performed, toured and recorded



with the Atlanta Symphony Orchestra while maintaining a thriving freelance career as a studio and pit percussionist.

A founding member of the Atlanta Percussion Trio, Mr. Lawless performs hundreds of school concerts a year for thousands of children throughout the Southeastern United States. Along with Scott Douglas and Karen Hunt, the trio has been a performing group for 32 years, bringing educational programs to children of all ages.

As a soloist, Mr. Lawless played several concertos with the Chattanooga Symphony, including: *The Olympian for 8 Timpani and Orchestra* as well as *The Messenger for Multiple Percussion and Orchestra*, both written by James Oliverio. In 2009, Mr. Lawless performed Joseph Schwantner's

Concerto for Percussion with the Cobb Symphony Orchestra. In 2014, he performed the Southeastern premier of Christopher Theofinidis' *Marimba Concerto* with the KSU Wind Ensemble for the Festival of New Music.

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

Director of Bands and Professor of Music

David Kehler, since 2009, has served as Director of Bands and Professor of Music at Kennesaw State University where he oversees all aspects of the University's quickly expanding band program while serving as Music Director and Conductor of the KSU Wind Ensemble. In addition, Dr. Kehler teaches courses in instrumental conducting, symphonic repertoire, and 20th century music. Along with his university responsibilities, professor Kehler currently serves as Music Director and Conductor of the

Atlanta Wind Symphony, and as Vice-President for the College Band Directors National Association-Southern Division.

An advocate of new music, Professor Kehler has helped commission nearly two-dozen leading composers to write new compositions for wind ensemble, and in 2016, released its first professional recording under the Centaur label featuring the music of Chen Yi. Other leading composers, including Steven Bryant, Paul Dooley, Karel Husa, David Lang, David Maslanka, Scott McAllister, Joel Puckett, and Joseph



Schwantner, continue to praise the ensemble for recent performances of their works. The KSU Wind Ensemble also continues performing beyond the KSU campus and have been featured at the College Band Directors National Conference-Southern Division in 2012 and 2016, and in 2017, was the featured at the Georgia Music Educators Association Conference in Athens, Georgia. Additionally, in 2013, the KSU Wind Ensemble won the *American Prize* for best university wind ensemble/concert band recording in the United States.

From 2001-2009, Dr. Kehler served as Associate Conductor of America's Premier Windband; The Dallas Winds where he was the director of the Dallas Winds International Fanfare Project. In addition, Dr. Kehler conducted the Dallas Winds throughout Texas, including the annual Labor Day Concert at the Dallas Arboretum, various Chautauqua festivals, holiday concerts, and a formal gala presented by the United States Armed Forces with all of the Joint Chiefs of Staff in attendance. While in Texas, Dr. Kehler was also Founder and Conductor of the GDYO Wind Symphony, an ensemble affiliated with the Greater Dallas Youth Orchestras, Inc. During his ten years of service, the GDYO Wind Symphony established itself as one of the premier youth wind ensembles in the United States, and were a featured ensemble at the Texas Bandmasters Association/National Band Association Convention in San Antonio, Texas, and were heard internationally broadcast on *From the Top*. In 2008, they embarked on an extensive two-week tour of China, performing at all of the major music conservatories throughout China and Hong Kong.

Previous academic appointments were at Southern Methodist University, the University of Rhode Island, and Bay City Western High School, in Bay City, Michigan. Growing up in Michigan, Dr. Kehler received his Bachelor of Music Education and Master of Music in Conducting degrees from Michigan State University, followed by his Doctorate of Musical Arts degree in instrumental conducting from the University of Texas at Austin. Dr. Kehler continues to have memberships in many musical organizations including CBDNA, NAFME, Phi Beta Mu, GMEA, Conductor's Guild and others.



SCHOOL OF MUSIC FACULTY AND STAFF

Stephen W. Plate, *Director*

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Judith Beale	Angela McKee
Janet Boner	Richard McKee
Nancy Conley	Terri Talley
Kathleen Creasy	Paula Thomas-Lee
McKenzi Fenn	Charles Tighe
Kimberly Inks	Amber Weldon-
Charles Jackson	Stephens
Alison Mann	

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Edward Eanes	Harry Price
Heather Hart	

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

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*
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

Eileen Moremen	Valerie Walters
Oral Moses	Todd Wedge
Nathan Munson	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*

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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.


The weekend of October 7th–8th, we had 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 officially launched 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

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