

KENNESAW STATE UNIVERSITY SCHOOL OF MUSIC

*KSU Wind Ensemble*

David Kehler, Conductor  
with

*Kell High School Wind Ensemble*

David Roth and Taylor Watts, Conductors



Thursday, April 19, 2018 at 8 pm

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall  
One-hundred Eighteenth Concert of the 2017-18 Concert Season

## program

*Wind Ensemble* KELL HS

David Roth, Taylor Watts, Conductors

ANDREW BOYSEN, Jr. (b. 1968)

***Kirkpatrick Fanfare*** (1999)

Taylor Watts, conductor

GUSTAV HOLST (1874–1934)

**First Suite in E-flat, opus 28, No. 1** (1909)

I. Chaconne

II. Intermezzo

III. March

David Roth, conductor

DAVID MASLANKA (1946–2017)

***Give Us This Day (Short Symphony)*** (2005)

I. Moderately slow

II. Very fast

BRIEF INTERMISSION

*Wind Ensemble* KSU

David T. Kehler, Conductor

STEPHEN MONTAGUE (b. 1943)

***Intrada 1631*** (2003)

MORTEN LAURIDSEN (b. 1943)

***O Magnum Mysterium*** (1994), trans. Reynolds

PERCY ALDRIDGE GRAINGER (1882–1961)

***Lincolnshire Posy*** (1937), edited Fennell (1984)

I. Lisbon

II. Harkstow Grange

III. Rufford Park Poachers

IV. The Brisk Young Sailor

V. Lord Melbourne

VI. The Lost Lady Found

*Combined Bands* AFTER BRIEF INTERMISSION

JOSEPH WILCOX JENKINS (1928–2014)

***American Overture for Band*** (1954)

# program notes

## ***Kirkpatrick Fanfare*** | Andrew Boysen

Andrew Boysen, Jr. is presently a full professor in the music department at the University of New Hampshire, where he conducts the wind symphony and teaches conducting, composition and orchestration. Boysen earned his Doctor of Musical Arts degree in wind conducting at the Eastman School of Music, where he served as conductor of the Eastman Wind Orchestra and assistant conductor of the Eastman Wind Ensemble. He received his Master of Music degree in wind conducting from Northwestern University in 1993 and his Bachelor of Music degree in music education and music composition from the University of Iowa in 1991.

*The composer writes:*

*Kirkpatrick Fanfare* was commissioned by Central Missouri State University for the dedication of the James C. Kirkpatrick Library in March 1999.

This work has a definite Irish flavor, including a strain of *Danny Boy*. The "fanfare" features driving rhythms and exciting brass figures, making this dramatic work sure to please both performers and audiences alike.

## **First Suite in E-flat** | Gustav Holst

Gustav Holst learned piano at an early age, but was stricken with a nerve condition that affected the movement of his right hand, forcing him to give up the piano for the trombone. He received his degrees from The Royal College of Music in London, where he met fellow composer (and lifelong friend) Ralph Vaughan Williams and became interested in Hindu mysticism and spirituality, interests that would later shape the course of his compositional output.

*First Suite in E-flat* occupies a legendary position in the wind band repertory and can be seen, in retrospect, as one of the earliest examples of the modern wind band instrumentation still frequently performed today. Its influence is so significant that several composers have made quotation or allusion to it as a source of inspiration to their own works.

Holst began his work with *Chaconne*, a traditional Baroque form that sets a series of variations over a ground bass theme. That eight-measure theme is stated at the outset in tubas and euphoniums and, in all, fifteen variations are presented in quick succession. The three pitches that begin the work -- E-flat, F, and B-flat, ascending -- serve as the generating cell for the entire work, as the primary theme of each movement begins in exactly the same manner.

The *Intermezzo*, which follows, is a quirky rhythmic frenzy that contrasts everything that has preceded it. This movement opens in C minor, and starts and stops with abrupt transitions throughout its primary theme group. The contrasting midsection is introduced with a mournful melody, stated in F Dorian by the clarinet before being taken up by much of the ensemble. At the movement's conclusion, the two sections are woven together, the motives laid together in complementary fashion in an optimistic C Major.

The *March* that follows immediately begins shockingly, with a furious trill in the woodwinds articulated by aggressive statements by brass and percussion. This sets up the lighthearted and humorous mood for the final movement, which eventually does take up the more reserved and traditional regal mood of a British march and is simply interrupted from time to time by an uncouth accent or thunderous bass drum note. The coda of the work makes brief mention of elements from both the *Chaconne* and *Intermezzo* before closing joyfully.

### ***Give Us This Day* | David Maslanka**

Dr. Maslanka attended the Oberlin College Conservatory where he studied composition with Joseph Wood, and spent a year at the Mozarteum in Salzburg, Austria. He also did graduate work in composition at Michigan State University with H. Owen Reed. David Maslanka served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough College of the City University of New York.

#### *The composer writes:*

The words "give us this day" are, of course, from the *Lord's Prayer*, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hanh (pronounced "Tick Not Hahn") entitled *For a Future to be Possible*. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is *\*the\** issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness. Music allows us to be immediately present, awake, and aware. *Give Us This Day*...Give us this very moment of aware aliveness so that we can build a future in the face of a most dangerous and difficult time.

I chose the subtitle *Short Symphony for Wind Ensemble* because the music really isn't programmatic in nature. It has a full-blown symphonic character,

even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the chorale melody *Vater Unser in Himmelreich* (Our Father in Heaven), #110 from the *371 Four-Part Chorales* by J. S. Bach.

### ***Intrada 1631*** (after Juan Perez Bocanegra) | Stephen Montague

After studying piano, conducting and composition at Florida State University, B.M. 1965 with Honors, M.M. 1967, Montague received a Doctor of Musical Arts in composition from Ohio State University in 1972. He did additional study in conducting at the Mozarteum, Salzburg, Austria, 1966, computer music at IRCAM, Paris, 1981, and at Stanford University, California, 1984. He was awarded a Fulbright Fellowship/Polish Cultural Grant to work at the Experimental Music Studio of Polish Radio, Warsaw, Poland, 1972 –74. Since 1974, Montague has lived in London working as a freelance composer, pianist, and conductor touring worldwide.

Major commissions include London Symphony Orchestra, BBC Proms, London's Southbank and Barbican Centres, Birmingham Royal Ballet, Warsaw Autumn Festival, Paris, Singapore, and Hong Kong festivals. Conducting work has included the London Sinfonietta, City of London Sinfonia, Danish Chamber Orchestra, Bournemouth Symphony and many others.

*Intrada 1631* was inspired by a concert of early South American liturgical music directed by Jeffery Skidmore at the Dartington International Summer Music School in the summer of 2001. One of the most moving and memorable works in the program was a *Hanacpachap cussicuinin*, a 17th century Catholic liturgical chant written in Quechua, the native language of the Incas. The music was composed by a Franciscan missionary priest called Juan Pérez Bocanegra who lived and worked in Cuzco (Peru), a small village east of Lima in the Jauja Valley, during the early 17th century.

*Intrada 1631* uses Bocanegra's 20-bar hymn as the basis for an expanded processional scored for the modern forces of a symphonic brass choir with field drums.

### ***O Magnum Mysterium*** | Morten Lauridsen

Morten Lauridsen is a long-time professor of Composition at the University of Southern California (USC) Thornton School of Music, and served as chairman of its Composition Department between 1990 and 2002. In 2006,

Morten Lauridsen was named an "American Choral Master" by the National Endowment for the Arts. In 2007, he was the recipient of the National Medal of Arts from the President in a White House ceremony, "for his composition of radiant choral works combining musical beauty, power and spiritual depth that have thrilled audiences worldwide." The National Medal of Arts is the highest award given to artists and arts patrons by the United States government.

*The composer writes:*

For centuries, composers have been inspired by the beautiful *O Magnum Mysterium* text with its depiction of the birth of the newborn king amongst lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy.

<i>O magnum mysterium</i>	O great mystery,
<i>et admirabile sacramentum</i>	and wondrous sacrament
<i>ut animalia viderent Dominum</i>	that animals should see the new-
<i>natum jacetum in praesepio!</i>	born Lord, lying in their manger!
<i>Beata Virgo, cujus viscera</i>	Blessed is the Virgin whose womb
<i>meruerunt portare</i>	was worthy to bear the
<i>Dominum Christum. Alleluia!</i>	Lord Jesus Christ. Alleluia!

### **Lincolnshire Posy** | Percy Aldridge Grainger

Percy Grainger was an innovative musician who anticipated many forms of twentieth century music well before they became established by other composers. As early as 1899 he was working with "beatless music," using metric successions (including such sequences as 2/4, 2½/4, 3/4, 2 ½ /4).

In December 1929, Grainger developed a style of orchestration that he called "Elastic Scoring." He outlined this concept in an essay that he called, "To Conductors, and those forming, or in charge of, Amateur Orchestras, High School, College and Music School Orchestras and Chamber-Music Bodies."

In 1932, he became Dean of Music at New York University, and underscored his reputation as an experimenter by putting jazz on the syllabus and inviting Duke Ellington as a guest lecturer. Twice he was offered honorary doctorates of music, but turned them down, explaining, "I feel that my music must be regarded as a product of non-education."

*The composer writes:*

Lincolnshire Posy, as a whole work, was conceived and scored by me direct for wind band early in 1937. Five, out of the six, movements of

which it is made up existed in no other finished form, though most of these movements (as is the case with almost all my compositions and settings, for whatever medium) were indebted, more or less, to unfinished sketches for a variety of mediums covering many years (in this case, the sketches date from 1905 to 1937). These indebtednesses are stated in the score. This bunch of "musical wildflowers" (hence the title) is based on folksongs collected in Lincolnshire, England (one notated by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905-1906, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody -- a musical portrait of the singer's personality no less than of his habits of song -- his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone.

### ***American Overture for Band*** | Joseph Wilcox Jenkins

Joseph Jenkins received his B.S. from St. Joseph's College, an M.M. and B.M. from the Eastman School of Music, and a Ph.D. from Catholic University of America. He also studied composition with Vincent Persichetti at the Philadelphia Conservatory of Music and with Thomas Canning and Howard Hanson at Eastman. He was a composer and arranger for the United States Army Field Band, Army Band, Army Chorus and Armed Forces Network. He was the recipient of the ASCAP Serious Music Award for two decades and the Omicron Delta Kappa Teacher of the Year award, 2000. He continued to teach, even after his retirement, as Professor Emeritus at Duquesne University.

*American Overture for Band* was dedicated to the Army Field Band's conductor, Chester E. Whiting. It was written in a neo-modal style, being flavored strongly with both Lydian and Mixolydian modes. Its musical architecture is a very free adaptation of sonata form. The musical material borders on the folk tune idiom although there are no direct quotes from any folk tunes. The work calls for near-virtuoso playing by several sections, especially the French horns, and is a favorite of advanced high school and university bands. Although *American Overture* was Jenkins's first band piece, it remains his most successful work and, in his words, he is "hard-pressed to duplicate its success."

# personnel

## KELL HIGH SCHOOL WIND ENSEMBLE

### FLUTE

Lily Isbitts  
Liora McElvaney  
Alexis Mora  
Ashley Streeter

### OBOE

Matthew Vrabic

### BASSOON

Will Sherman

### CLARINET

Mika Brown  
Simon Cheek  
Joel Del Valle  
Alina Ferdinand  
Matthew Hardy  
Roman Highsmith

### BASS CLARINET

Whit Bell

### ALTO SAXOPHONE

Mitchell Gacuzana  
Caleb Hughie  
Rand Llamazales  
Angie Sanfratello

### TENOR SAXOPHONE

Logan Berry  
Nathan Dawkins

### BARITONE SAXOPHONE

Dorian Lynman  
Tommy Smith

### TRUMPET

Christopher Abel  
Jared Cinkaj  
Meghan Coughlin

### TRUMPET (cont.)

Evie Hufstetler  
Lorenzo Merritt  
James Nalls  
Liam Powell  
Isaiah Prior

### HORN

Blake Durden  
Alec Hill  
Leah Huck  
Zack Kalet

### TROMBONE

Alex Hassib  
Scott Mason  
Pieter Van Pletzen

### EUPHONIUM

Mason Day  
Teddy Palmer  
James Quarles

### TUBA

Bryant Fair  
Jordan Harris

### PERCUSSION

Cabell Alexander  
Alan Arevalo  
Sam Brooke  
Aaron Christensen  
Scott Ellison  
Reilly McLean  
Gracie Mikell  
Case Sheridan  
Nate Sullivan

# **KENNESAW STATE UNIVERSITY 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**

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

## **CLARINET**

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

## **SAXOPHONE**

Nick Leon, Pembroke Pines, FL  
Andrew Shaw, Nashville  
Jonathan Swann, Covington  
Mason Upshaw, Marietta  
Kevin Worley, Marietta

## **HORN**

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

## **TRUMPET**

Miles Bonaker, Cumming  
Michael Brown, Macon  
Riley Carson, Marietta

## **TRUMPET (cont.)**

Jake Gearrin, Dallas  
Jacob Greifinger, Marietta  
Andrew Olsen, Jasper  
Ra Sheed Lemon, Kennesaw  
Jordan Mader, Dalton  
Jeremy Perkins, Bainbridge

## **TROMBONE**

Sam Boeger, Acworth  
Trevor Hassell, Marietta  
Victoria Schrote, Milton  
Matt Scott, Kennesaw  
Devin Witt, Acworth  
Kirill Wood, Augusta

## **EUPHONIUM**

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

## **TUBA**

Nick Collins, Milton  
Kobe Greene, Canton

## **STRING BASS**

Daniel Kim, Duluth

## **ORGAN**

Jordan Sommer, Buford

## **PERCUSSION**

Josh Bouland, Marietta  
Christopher Bowers, Lilburn  
Jared Cook, Alpharetta  
Joe Donohue, Cumming,  
Mary Madison Jones, Marietta  
Michael Ollman, Woodstock

## **ENSEMBLE ASSISTANTS**

Brittany Pietsch  
Mason Upshaw

## **KENNESAW STATE UNIVERSITY BANDS**

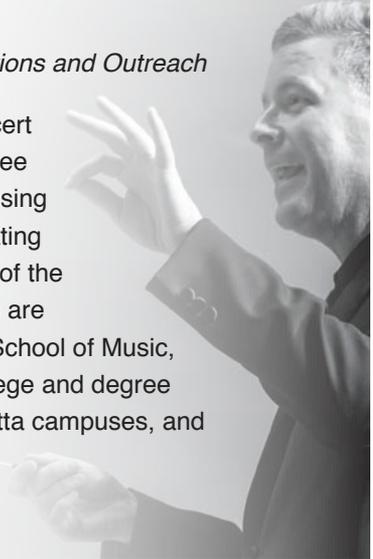
David Kehler, *Director of Bands*

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.”



## **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 Schwantner. In addition, leading composers Chen Yi, and Pulitzer Prize winners David Lang and Joseph Schwantner, have recently visited and worked directly with the ensemble and its students.

Because of KSU's continued close relationship with the Atlanta Symphony Orchestra, Georgia Symphony Orchestra and Atlanta Opera Orchestra, collaborations and performances have resulted with many of those principal players. The KSU Wind Ensemble continues to serve as an important musical voice in the Atlanta Metropolitan area, and has been featured frequently on 90.1 FM (*WABE*- Atlanta public radio).

In 2012 and 2016 the KSU Wind Ensemble was a 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.

## the conductors

*Director of Bands, Kell HS*

**D**avid Roth joined the faculty at Kell High School as the Assistant Director of Bands in 2008 and was named Director of Bands in 2011. Under his direction, the Kell Wind Ensemble has performed at the Music For All Southeastern Regional Concert Festival (2017), GMEA State Convention (2016), and the January High School Music Festival



(JanFest) in Athens, GA (2013).

In 2010, the Kell Wind Symphony performed at the Midwest Band and Orchestra Clinic, and the marching band won two back-to-back BOA Regional Championships. Prior to joining the Kell program, Mr. Roth was the Assistant Director of Bands at Kennesaw Mountain High School where, in December 2006, he conducted the Kennesaw Mountain Wind Symphony at the Midwest Band and Orchestra Clinic.

A native of Marietta, Georgia, Mr. Roth graduated *magna cum laude* from the University of Georgia in December 2003 with a Bachelor of Music degree in Music Education and Music Composition and received his Master's degree in Music Education from the University of Illinois in August 2007. While at UGA, Mr. Roth studied conducting with Dr. John Culvahouse, clarinet under Drs. Dannene Drummond, D. Ray McClellan, and Theodore Jahn, and studied composition with Dr. Leonard V. Ball, Jr. In addition, he has studied at the University of North Texas with Dr. Cindy McTee (composition) and at the University of Illinois under Professor James Keene.

Mr. Roth was a member of the Carolina Crown Drum and Bugle Corps from 2000-2003, serving as the corps' drum major from 2001-2003. While a member of Carolina Crown, he helped found the Carolina Crown Student Leadership Task Force, an initiative aimed at enhancing the level of student leadership within the corps that is still in effect today. He is currently active as an adjudicator, clinician, and music arranger across the Southeast. His professional affiliations include Phi Beta Mu, the National Band Association, Pi Kappa Lambda, Georgia Music Educator's Association, Music Educator's National Conference, and Phi Mu Alpha Sinfonia. Mr. Roth lives in Kennesaw, GA with his husband, Jeff, and four-year old son, Jacob.

*Associate Director of Bands, Kell HS*

**T**aylor Watts joined the faculty of Kell High School as the Associate Director of Bands in 2013. He serves the band program as the primary conductor of the Symphonic, Concert, and Jazz bands throughout the school year and guides the Kell Leadership Training Program



during the spring semester. During his tenure at Kell, he has had the honor of conducting the Wind Ensemble at the Georgia Music Educators Association conference, performing with the Kell saxophone octet, and assisting the marching band in winning several BOA class champion awards.

A native of Kennesaw, Georgia, Mr. Watts graduated *magna cum laude* from the University of Georgia Honors Program with a Bachelor of Music degree in Music Education in 2013. During his time at UGA, he served as the drum major of the Redcoat

Marching Band for three years and worked with the Symphonic Band as a guest conductor. Additionally, he was named the Presser Scholar in 2012, having been voted by the faculty of the Hugh Hodgson School of Music as the most outstanding undergraduate music major. His studies include conducting with Dr. John Lynch and saxophone with Dr. Connie Frigo, Dr. Joseph Wytko, Dr. Stephen Fischer, and the late Dr. Kenneth Fischer.

As a drum major instructor and leadership specialist, Mr. Watts has been blessed to work alongside the staff of the Music For All Summer Symposium, George N. Parks Drum Major Academy, UGA Summer Marching Drum Major Camp, Georgia State University Student Leadership Institute, and Texas A&M-Commerce Drum Major Camp - focusing on widening students' situational perspective while helping them develop communication and interpretation skills to positively inspire change.

Mr. Watts works actively as a clinician, adjudicator, and private lessons instructor for both saxophone and conducting. His professional affiliations include the National Association for Music Education, National Band Association, Georgia Music Educators' Association, and Kappa Kappa Psi honorary band fraternity. He currently resides in Kennesaw, Georgia with his loving wife, Caitlin, and their adorable troupe of animal companions.

*Director of Bands and Professor of Music*

**D**avid Kehler, since 2009, has served as Director of Bands and Professor of Music at Kennesaw State University 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 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 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.

# 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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