Spring Concert

University Band
TREY HARRIS, Conductor

Wind Symphony
DEBRA TRAFICANTE, Conductor

Monday, April 22, 2019 at 8 pm
Dr. Bobbie Bailey & Family Performance Center, Morgan Hall
Eighty-first Concert of the 2018-19 Concert Season
Kennesaw State University Band  
Trey Harris, Conductor

ROBERT SHELDON (b. 1954)  
*Black is the Color* (2009)

JOHANN SEBASTIAN BACH (1685–1750)  
trans. Moehlmann  
Prelude and Fugue in B-flat Major (1955)

JOHN PHILIP SOUSA (1854–1932)  
edit. Rogers  
*Easter Monday on the White House Lawn*  
from “Tales of a Traveler” Suite for Band (1929)

VIET CUONG (b. 1990)  
*Diamond Tide* (2015)  

I. 

II. 

Intermission
Kennesaw State Wind Symphony
Debra Traficante, Conductor

MICHAEL MARKOWSKI (b. 1986)
Instinctive Travels (2009)

DONALD GRANTHAM (b. 1947)
Effulgent Light (2017)

PAUL RICHARDS (b. 1969)
Symphony No. 2 ("Refractions") (2018) *Georgia Premiere

Arie Motschman, guest pianist
Robert Sheldon (b. 1954) is one of the most performed composers of educational band music in the country. Over the course of the last 6 years, his works have made up nearly 10% of all pieces performed at high school band Music Performance Assessment in the state of Florida. His music is thoughtful and expressive while still being accessible to younger ensembles. As a conductor, he has led over 1000 clinics and performances throughout the North America, Europe, Asia, and Australia.

*Black is the Color* (2009) is an arrangement of a traditional folk song that was first known in the Appalachian Mountains region of the United States, however most probably originated in Scotland. The text references a girl who is waiting for her lover to return from sea.

Black is the color of my true love's hair.
His face is like some rosy fair,
The prettiest face and the neatest hands,
I love the ground whereon he stands.

I love my love and well he knows,
I love the ground whereon he goes,
If you no more on earth I see,
I can't serve you as you have me.

The winter's passed and the leaves are green,
The time is passed that we have seen,
But still I hope the time will come,
When you and I shall be as one.

I go to Clyde for to mourn and weep,
But satisfied I never could sleep.
I'll write you a few short lines,
I'll suffer death ten thousand times.

I love my love and well he knows,
I love the ground whereon he goes,
If you no more on earth I see,
I can't serve you as you have me.
**Prelude and Fugue in B-flat Major** | Johann Sebastian Bach

There is only one composer in history whose death marked the end of a musical era. Johann Sebastian Bach (1685–1750) is possibly the most influential composer to have picked up a pen having written concerti, sonatas, innumerable organ works, masses, and much more. His list of completed works includes 1128 compositions. During his life, Bach was most well-known as an organist, serving the longest as Thomaskantor in Leipzig. While in posts like this one, Bach composed music for church services and events including works for the choir and organ works for himself.

Preludes were typically composed for keyboard instruments that were designed to be paired with a contrasting work (i.e. Prelude and Fugue, or Prelude and Nocturne, etc.). The purpose of the prelude is to establish the key center of the following work. Fugues are based upon imitative counterpoint. Bach described fugues “as if they were persons who conversed together like a select company.”

Bach’s music was not as appreciated during his time as it has been since the mid-19th century. Transcribers have found a treasure trove of pieces to provide the wind band and the *Prelude and Fugue in B-flat* is one of the best. Moehlmann’s transcription captures the colors of the organ and spreads the melodic material through virtually all instruments of the wind band.

**Easter Monday on the White House Lawn** | John Philip Sousa

John Philip Sousa (1854–1932) is possibly the most iconic figure in American band culture. His leadership of “The President’s Own” Marine Band and the tours that the band executed during his time are largely responsible for widespread fame of that organization. A true composer, Sousa wrote hundreds of works, including operettas and light music for instrumental ensembles. However, he is most known for his dozens of march compositions. Pieces like *Semper Fidelis*, *Stars and Stripes Forever*, and *El Capitan* will go down in history as some of the best of the genre. Leonard Bernstein in a conversation at the Library of Congress was heard saying that he could never write an introduction like Sousa and that the closest he ever came was the opening to his *Slava!*

*Easter Monday on the White House Lawn* was originally composed to be played at the coronation of King George V of England. However, after it was completed, Sousa received word from Buckingham Palace that “…It is contrary to rule for His Majesty to grant permission for dedication to
those who are not his own subjects.” Upon hearing this, he changed the title from *Coronation March* to *Grand Promenade at the White House*. He later changed the title to its final name and included it in his *Tales of a Traveler* suite as the third movement.

Of the movement, Sousa wrote in his program notes for the Sousa Band 1928 tour, “With the children rolling eggs, dancing and romping, a scene of animation persists itself: the elders, from the President to the merest passersby...look on the scene with joy and pleasure.”

**Diamond Tide** | Viet Cuong

Viet Cuong (b. 1990), a graduate of Lassiter High School in Marietta, GA, is quickly making his compositional voice heard within the wind band community and in all other areas. His music has already been performed on six continents by some of the most important ensembles currently active.

Of *Diamond Tide*, the composer writes in the score:

A 2010 article published in *Nature Physics* details an experiment in which scientists were able to successfully melt a diamond and, for the first time, measure the temperature and pressure necessary to do so. When diamonds are heated to very high temperatures, they don’t melt; they simply turn to graphite, which then melts (and the thought of liquid graphite isn’t nearly as appealing or beautiful as liquid diamond.) Therefore, the addition of extremely high pressure—40 million times the pressure we feel on Earth at sea level—is crucial to melt a diamond. The extreme temperature and pressure used in this experiment are found on Neptune and Uranus, and scientists therefore believe that seas of liquid diamond are possible on these two planets. Oceans of diamond may also account for these planets’ peculiar magnetic and geographic poles, which do not line up like they do here on Earth. Lastly, as the scientists were melting the diamonds, they saw floating shards of sold diamond forming in pools—just like icebergs in our oceans. Imagine: distant planets with oceans of liquid diamond filled with bergs of sparkling solid diamonds drifting in the tide…

These theories are obviously all conjecture, but this alluring imagery provided heaps of inspiration for *Diamond Tide*, which utilizes the “melting” sounds of metallic water percussion and trombone glissandi throughout.

This piece was commissioned by Cheryl and Dick Floyd for the TMEA Region 18 Middle School Bands.
The title, *Instinctive Travels*, was somewhat influenced by the 90’s hip-hop album *People’s Instinctive Travels and Paths of Rhythm* by the group Tribe called Quest. One of the things I love about the hip-hop genre is an attraction to complex rhythm and metric design. While there are no traditional “hip-hop beats” in this symphonic work, the piece is incredibly infected by rhythm, particularly a primary ostinato and other small fragments.

For me, there is also something primal about rhythm that inspired a more animalistic and chaotic musical landscape. For the listener — and especially the musicians! — there is little breathing room among the tension. As the musical action reaches its peak, the brass choir recites a quotation of the hymnal *All Things Bright and Beautiful*. This comes as a brief release, but remains plagued by the primary rhythmic motif, stated sharply in the upper woodwinds. The evolution of the piece continues to modulate and expand, never officially reaching a traditional climax. Instead, the ending is abrupt and open (in 5ths) until the search for resolution and climactic payoff can start again, perhaps in another piece.

The melody is a 17th century tune called “Royal Oak.” In 1915, composer Martin Shaw arranged and published the “All Things Bright and Beautiful” text to that melody, and I think it’s still the most common arrangement still sung today. This hymn is only quoted twice between mm. 326 – 354. The material from 354 to the end is based off of one of the shorter themes in the piece — a theme that I will name the “call of the wild” theme — which is first stated in the horns way back in m. 27.

To better understand why I quoted this hymn, it’s interesting to know that the working title for this piece was originally, “From So Simple A Beginning,” which is a quote from the closing paragraphs of Darwin’s *The Origins of Species*:

“There is grandeur in this view of life, with its several powers, having been originally breathed into a few forms or into one; and that, whilst this planet has gone cycling on according to the fixed law of gravity, from so simple a beginning endless forms most beautiful and most wonderful have been, and are being, evolved.”

The piece is inherently animalistic, primal, and constantly evolving (hence the organic through-composed structure). After 6 minutes of bombastic rhythms and nonstop adrenaline, the hymn is musically refreshing, perhaps even saving — that is, until our lizard brains sharply interject again in mm.
338 – 342. For me, the hymn provides a really fascinating contextual contrast, and helps signal the climax — a metric modulation (an evolution of time and rhythm, perhaps?) — and the last musical “call of the wild” (in the augmented horn theme at m. 354).

— Note by composer

**Effulgent Light** | Donald Grantham

*Effulgent Light* is inspired by a poem by Hafiz. Daniel Ladinsky, the translator whose renderings of Hafiz were my point of reference, provides the following brief introduction to his life and works.

The music of Hafiz’s poetry is indeed very wide-ranging. Frequent themes are both spiritual and carnal love, song, dance, stunted religiosity, and an all-embracing mystical pantheism. Below is the poem I have chosen to represent:

It Was Beautiful One Night

It was beautiful, it was so beautiful one night we all began to expect God would speak
from the waves reaching toward the millet fields,
from the mouths of the hanging sky ornaments crooning in light’s infinite codes,
from the glances of children and plants and hills playing with effulgent life.
It was beautiful, it was so beautiful one night we all began to expect God would speak.

— Program Note from the Cedar Park Winds Community Band concert program, 20 December 2017

**Symphony No. 2 (“Refractions”)** | Paul Richards

Composed in celebration of Beethoven's 250th year, each of the four movements of Symphony #2 (“Refractions”) is a response to Beethoven's music, refracted through the lens of time.

I. Custom's Sword (Adagio – Allegro)

"Deine Zauber binden wieder / Was der Mode Schwert geteilt“
("Thy magic powers re-unite / What custom's sword has divided")

— Friedrich Schiller, "Ode to Joy“ (original 1785 version)

The opening movement takes musical ideas that comport with early 19th-century norms and filters them through rhythmic, harmonic, melodic, and textural procedures informed by changes in musical styles that have
happened since. Some parts veer quite close to the music of Beethoven, nearly quoting his work in a few select passages, while other portions depart rather drastically.

II. Tranquil Blossom … Tortured Stem (Adagio, molto sostenuto)
"This moment is the best the world can give: / The tranquil blossom on the tortured stem."

— Edna St. Vincent Millay, "On Hearing a Symphony of Beethoven"

All of the harmonic material in the second movement comes from slow movements of piano sonatas and symphonies of Beethoven, sewn together and stretched such that extra notes suspend across sonorities, like the refraction of light through a prism.

III. The Roiling (Scherzo)
"… Then music raged in me, / rising so swiftly I could not write quickly enough / to ease the roiling."

— Rita Dove, "Ludwig van Beethoven’s Return to Vienna"

Beginning as quiet as possible and growing until the full ensemble is engaged, the third movement is a response to the atmosphere and energy of a Beethovenian scherzo. In some movements of symphonic works, Beethoven appears to link the subdivision of beats to the formal design of the piece, and in response, this movement is built upon frequent metric modulations, where the speed of material is linked to the phrase structure of the work. The trio is a brief fugue for three snare drums.

IV. The Towers of Babylon (Allegro)
"… trying to calculate / the distance between madness and genius / realizing that Beethoven’s musical measurements / could take you to distances / reaching past the towers of Babylon …"

— Shane Koyczan, "Beethoven"

After a brief introduction, the final movement is a set of variations on a theme from the third movement of Beethoven’s Sextet in Eb Major, Op. 71, first presented in its original orchestration for six wind instruments. As in movement one, some variations stay close to Beethovenian norms, while others go far afield.

— Note by composer
University Band Personnel  Trey Harris, Conductor

**FLUTE**
Lindsey Adams, *Theatre and Performance Studies*
Emma Depping, *Nursing*
Amber Dunn, *Biology*
Edwin Hernandez, *Psychology*
Kiedrich Kromp, *Criminal Justice*
Caitlin Leamon, *French*
Sarah Rehman, *Chemistry*

**OBOE**
Lindsay Ballard, *International Affairs*
Bryce Dickerson, *Mechanical Engineering*

**CLARINET**
Natalia Bernal, *Computer Engineering*
Taylor Carstens, *Accounting*
Callie Christiansen, *Music Composition*
Mykalea Earnhardt, *Chemistry*
Hannah Grecko, *Middle Grade Education*
Callie Healy, *Biology*
Abigail Janson, *Animation*
Danielle Sands, *Undeclared*

**BASS CLARINET**
Hannah Griffin, *Nursing*
Sarah Herbst, *Psychology*

**BASSOON**
Maddy Long, *History*
Jasmine Nixon, *Psychology*

**ALTO SAXOPHONE**
Justyn Cos, *Animation*
Katie Manders, *Entrepreneurship*
Parth Patel, *Biology/Pre-pharmacy*
Mika Searles, *Criminal Justice*

**TENOR SAXOPHONE**
Alex Garcia, *Economics*
Kerrigan Greene, *Undeclared*
Deyson Johnson, *Journalism*
Clemente Taylor, *Surveying*

**BARITONE SAXOPHONE**
Katie Mitchell, *Mechanical Engineering*

**TRUMPET**
David Blalock, *Psychology*
Vanessa Camilli, *Business Finance*
Ke’Andre Foster, *Biology*
Charleston Fox, *Apparel and Textile Design*
Sydney Gilley, *Information Technology*
Carolina Hernandez, *History Education*
Emmy Keenan, *Graphic Communication*
Nicholas Massaroni, *Accounting*
Ian McCune, *Mechanical Engineering*
Matthew Mendes, *Psychology/Criminology*
Vivian Nguyen, *Mechanical Engineering*
Mason Prather, *Computer Game Design and Development*
Rachel Ray, *Public Relations*
Louis Reyes, III, *Undeclared*
Allen Bailey Watts, *Electrical Engineering*
Dalton White, *Academy of Inclusive Learning and Social Growth*

**HORN**
Sean Blithe, *Exercise Science*
Hannah Evans, *Mechatronics Engineering*
Wyl Harrison, *Media and Entertainment*
Jonathan Lipan, *Computer Engineering*
Nate Nichols, *Political Science*
Chase Rogers, *Architecture*
Aurielle Ventura, *Psychology*

**TROMBONE**
Kane Baldwin, *Computer Science*
Alex Dunn, *Electrical Engineering*
Nicholas Gianella, *Surveying and Mapping*
TROMBONE (cont.)
Faith Jones, Digital Animation
Alex Kimble, Computer Science
Jesse Manders, Electrical Engineering
Wesley McDonald, Computer Science
Rebecca Worsham, Sports Management

EUPHONIUM
Gillian Rose Barnes, Dual Enrollment
Matthew Boullain, Media Entertainment
Meagan Denton, Computer Game Design & Development
Dylan Mossor, Computer Science
Tanner Peters, Cybersecurity
Mitchell Shyman, Modern Language
Robert Stackhouse, Accounting

TUBA
Tony Kluttz, Biochemistry
Kahlil Phillips, Computer Engineering
Michael Razzano, Business
Jacob Shikany, Biology

PERCUSSION
Morgan Bibby, Public Relations
Brandon Buckhalter, Marketing
Hayden Chandler, Nursing
Tessa Jordan, Biology
Eleuterio Puga, Spanish Education
Arsalaan Sayani, Music Production
Amber Tubbs, History Education
Bryanna Walker, Computer Game Design and Development
Wind Symphony Personnel
Debra Traficante, Conductor
Arie Motschman, Guest Pianist

FLUTE/PICCOLO
Edwin Hernandez, Norcross
Caitlin Leamon, Woodstock
*Kaelyn Putnam, Kennesaw
Jessica Shaw, Guyton
Jade Weldy, Woodstock

OBOE
*Emily Gunby, Marietta
Paige Sanford, Rossville
Robert Simon, Kennesaw

BASSOON
Maddy Long, Marietta

CLARINET
Jasmine Avecilla, Ball Ground
Callie Christiansen, Sugar Hill
*Israel Fortner, Cartersville
Emily Goelz, Kennesaw
Hanna Ivester, Cumming
Taylor Lane, Smyrna
Aiden Lerner, Fayetteville
Bryce Martin-White, LaFayette
Leslie Sullivan, Fayetteville

BASS CLARINET
Alex Garcia, Suwanee

ALTO SAXOPHONE
Darquis Grant, Gray
Robert McLean, Newnan
*Brandon Printup, Conyers
Tyler Roberson, Waynesboro

TENOR SAXOPHONE
Nathan Woosley, Cumming
Kevin Worley, Marietta

BARITONE SAXOPHONE
Jimmy Snyder, Woodstock

HORN
Ben Farrow, Waynesboro
Joelle Hitechew, Fayetteville
*Janet Johnson, Folkston
C. J. Markow, Milton

TRUMPET
Ariana Alonzo, Marietta
Jack Brooker, Kennesaw
Nick Capalbo, Paulding
*Riley Carson, Marietta
Jason Dokes, Monroe
Sofia Friederwitzer, Parkland, FL
Jake Gearrin, Dallas
Angie Jackson, Kennesaw
Mason Prather, Tallapoosa

TROMBONE
Cross Bryant, Thomasville
Austin Coker, Lawrenceville
Raymond Durr, Marietta
*Blue Goodman, Jasper
Nate Lawson, Woodstock
Davis Pitz, Cumming

BASS TROMBONE
Michael Karantonis, Marietta

EUPHONIUM
Alex Diaz, Dalton
James Quarles, Kennesaw
*Craig Sheehan, Kennesaw
Mitchell Shyman, Powder Springs

TUBA
Adam Firment, Alpharetta
*Glen Johnson, Mableton
JT Reed, Covington
Lucas Welch, Kennesaw

PERCUSSION
Matt Andrews, Buford
Anna Gugel, Marietta
Jordan Hill, Powder Springs
Bryan Mayo, Bell, FL
*Matt Pate, Buford
Devin Prather, Tallapoosa
Dadisi Sanyika, Woodstock
Alex Sotka, Stockbridge

PIANO/ORGAN
Devin Prather, Tallapoosa
Trey Harris, conductor, is Assistant Director of Bands at Kennesaw State University where his primary duties include directing the University Band, "The Hoo" – KSU's Basketball Band, teaching courses in Music Education, supervising student teachers, 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). Harris's degrees holds a Bachelor of Music Education degree from Michigan State University, a Master of Music degree in Wind Conducting from the University of Missouri-Kansas City Conservatory of Music and Dance, and a Doctor of Philosophy in Music Education from Florida State University. Harris taught at the middle school, high school and collegiate levels in Michigan, Missouri and Florida.

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 research is the programming selections of high school band directors as they relate to educational philosophy.
Debra Traficante, conductor, serves as Associate Director of Bands and Associate Professor of Music. In this position, Dr. Traficante founded and continues to guide and direct all aspects of the KSU Marching Band (“The Marching Owls”), which premiered in Fall 2015. She also created/Provides the vision and direction for the KSU Basketball Band. Professor Traficante is the Conductor of the KSU Wind Symphony, teaches instrumental conducting, wind band literature, arranging and pedagogy, and marching band technique courses, while also advising Music Education students. She serves as the Kappa Kappa Psi and Tau Beta Sigma advisor. Dr. Traficante served on the brass staff and instructed the conductors for Boston Crusaders from 2014–2016, and co-conducts the Youth Band of Atlanta with Freddy Martin.

Dr. Traficante formerly served as Assistant Professor of Music/Assistant Director of University Bands at the University of Oklahoma where she conducted the Symphony Band, assisted in directing the “Pride of Oklahoma” Marching Band, taught graduate conducting lessons, graduate wind literature, served as the lead teacher for undergraduate conducting and methods, and oversaw music education students. She also served on many committees within the School of Music.

Dr. Traficante frequently judges, guest conducts, and clinics ensembles across the United States, and has conducted at the International World Association for Symphonic Bands and Ensembles Conference in Singapore in 2005. She is an Educational Artist with Yamaha and since 2014 has taught in various countries throughout Europe at the Yamaha Bläsoorchester Conferences. She is also sponsored by Remo, Vic Firth, and Sabian.
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 Wind Ensemble, Wind Symphony, University Band, “The Hoo” (Basketball Band) and “The Marching Owls” (Marching Band).
# SCHOOL OF MUSIC FACULTY AND STAFF

**Stephen W. Plate, Director**

## Music Education

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## Music History & Appreciation

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## Music Theory, Composition, Technology

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## Woodwinds

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<td>Kelly Bryant</td>
<td>Flute, Chamber Music</td>
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<td>Robert Cronin</td>
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<td>John Warren</td>
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<td>Sam Skelton</td>
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## Brass & Percussion

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<td>Doug Lindsey</td>
<td>Trumpet, Chamber Music</td>
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<td>Ryan Moser</td>
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<td>Hollie Pritchard</td>
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<td>Bass Trombone</td>
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<td>Jason Casanova</td>
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<td>Marja Kerney</td>
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<td>John Lawless</td>
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## Strings

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<td>Helen Kim</td>
<td>Violin</td>
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<td>Kenn Wagner</td>
<td>Violin, Chamber Music</td>
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<td>David Coucheron</td>
<td>Orchestral Studies</td>
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<td>Catherine Lynn</td>
<td>Viola</td>
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<td>Viola</td>
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<tr>
<td>Charae Krueger</td>
<td>Cello</td>
</tr>
<tr>
<td>James Barket</td>
<td>Double Bass</td>
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<tr>
<td>Joseph McFadden</td>
<td>Double Bass</td>
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<tr>
<td>Elisabeth Remy Johnson</td>
<td>Harp</td>
</tr>
<tr>
<td>Sean Thrower</td>
<td>Classical Guitar</td>
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</tbody>
</table>

## Voice

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
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<tbody>
<tr>
<td>Eileen Moremen</td>
<td></td>
</tr>
<tr>
<td>Nathan Munson</td>
<td></td>
</tr>
<tr>
<td>Valerie Walters</td>
<td></td>
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<tr>
<td>Todd Wedge</td>
<td></td>
</tr>
<tr>
<td>Oral Moses</td>
<td></td>
</tr>
<tr>
<td>Jana Young</td>
<td></td>
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<tr>
<td>Heather Witt</td>
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## Piano

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Judith Cole,</td>
<td>Collaborative Piano</td>
</tr>
<tr>
<td>Eric Jenkins,</td>
<td>Collaborative Piano</td>
</tr>
<tr>
<td>Erika Tazawa,</td>
<td>Collaborative Piano</td>
</tr>
<tr>
<td>Julie Coucheron</td>
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</tr>
<tr>
<td>Robert Henry</td>
<td></td>
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<tr>
<td>Huu Mai</td>
<td></td>
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<tr>
<td>John Marsh</td>
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## Jazz

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Justin Chesarek</td>
<td>Jazz Percussion</td>
</tr>
<tr>
<td>Wes Funderburk,</td>
<td>Jazz Trombone, Jazz Ensembles</td>
</tr>
<tr>
<td>Karla Harris</td>
<td>Vocal Jazz</td>
</tr>
<tr>
<td>Tyrone Jackson</td>
<td>Jazz Piano</td>
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<tr>
<td>Marc Miller</td>
<td>Jazz Bass</td>
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<tr>
<td>Sam Skelton</td>
<td>Jazz Ensembles</td>
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<tr>
<td>Rob Opitz</td>
<td>Jazz Trumpet</td>
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<tr>
<td>Trey Wright</td>
<td>Jazz Guitar, Jazz Combos</td>
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## Ensembles & Conductors

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
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</thead>
<tbody>
<tr>
<td>Leslie J. Blackwell</td>
<td>Choral Activities</td>
</tr>
<tr>
<td>Nancy Conley,</td>
<td>Philharmonic Orchestra</td>
</tr>
<tr>
<td>Trey Harris,</td>
<td>University Band, Marching Band</td>
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<tr>
<td>Alison Mann,</td>
<td>Choral Activities</td>
</tr>
<tr>
<td>Oral Moses,</td>
<td>Gospel Choir</td>
</tr>
<tr>
<td>Eileen Moremen,</td>
<td>Opera</td>
</tr>
<tr>
<td>Nathaniel F. Parker</td>
<td>Symphony Orchestra</td>
</tr>
<tr>
<td>Debra Traficante</td>
<td>Wind Symphony, Marching Band</td>
</tr>
<tr>
<td>David Kehler</td>
<td>Wind Ensemble</td>
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</tbody>
</table>

## School of Music Staff

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Julia Becker,</td>
<td>Administrative Associate</td>
</tr>
<tr>
<td>Susan M. Grant Robinson</td>
<td>Associate</td>
</tr>
<tr>
<td>Director for Administration</td>
<td></td>
</tr>
<tr>
<td>Joseph Greenway,</td>
<td>Assistant Director for Production &amp; Technology</td>
</tr>
<tr>
<td>Dan Hesket,</td>
<td>Assistant Director for Marketing and Outreach</td>
</tr>
<tr>
<td>June Mauser,</td>
<td>Administrative Associate</td>
</tr>
<tr>
<td>Daniel Pattillo,</td>
<td>Technical Manager</td>
</tr>
<tr>
<td>Richard Peluso,</td>
<td>Coordinator of Band Operations and Outreach</td>
</tr>
<tr>
<td>Shawn Rieschl Johnson</td>
<td>Associate</td>
</tr>
<tr>
<td>Director for Operations &amp; Programming</td>
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## Ensembles in Residence

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
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<tbody>
<tr>
<td>KSU Faculty Jazz Parliament</td>
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</tr>
<tr>
<td>Georgia Youth Symphony Orchestra and Chorus</td>
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<tr>
<td>KSU Faculty Chamber Players</td>
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<tr>
<td>Summit Piano Trio</td>
<td></td>
</tr>
<tr>
<td>KSU Community and Alumni Choir</td>
<td></td>
</tr>
</tbody>
</table>
Welcome!

Thank you for making time in your busy schedules to support the performances of the Kennesaw State University School of Music. We are excited that you are here and we appreciate your love of music and support of our faculty, students and musical guests!

The School of Music at Kennesaw State University continues to be an exciting place! This year’s Signature Series features four wonderful performances that we know will be memorable and well worth your investment. The 27-time Grammy Award winning Atlanta Symphony is with us again. We so value our professional relationship with this orchestra and we love having them here on our Morgan stage.

Having just completed our 10th Anniversary Season, the Dr. Bobbie Bailey & Family Performance Center is poised to begin the next decade of bringing you outstanding musical performances and artists from around the world! The Bailey Center continues to be transformational in the life of our school and for you, our patrons!

We are continuing our Name a Seat campaign this year. If you have a friend, loved one, child, student, teacher, or significant other that you would like to honor or memorialize, we welcome your support. Your $1,000 gift to the Name a Seat endowment helps us to ensure that we can continue to bring you amazing musical performances well into the future.

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 we can accomplish together!

Stephen W. Plate, Director, KSU School of Music

Connect with Us

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