SCHOOL of MUSIC
where PASSION is heard

Atlanta Symphony Orchestra
Robert Spano, Conductor
Tengku Irfan, Piano

Friday, October 4, 2019 | 8:00 PM
Dr. Bobbie Bailey & Family Performance Center, Morgan Hall
Program

RICHARD WAGNER (1813-1883)
Prelude to Acts I and III of *LoHENGrIN* (1850)

BÉLA BARTÓK (1881-1945)
Concerto for Piano and Orchestra No. 2 (1931)
I. Allegro
II. Adagio—Presto—Adagio
III. Allegro Molto; Presto

TENGKU IRFAN, PIANO

—INTERMISSION—

JOHANNES BRAHMS (1833-1897)
Symphony No. 1 in C Minor, Opus 68 (1876)
I. Un Poco Sostenuto; Allegro
II. Andante Sostenuto
III. Un Poco Allegretto e Grazioso
IV. Adagio; Più Andante; Allegro Non Troppo, Ma Con Brio

We welcome all guests with special needs and offer the following services: easy access, companion seating locations, accessible restrooms, and assisted listening devices. Please contact a patron services representative at 470-578-6650 to request services.
Notes on the Program by Ken Meltzer

Preludes to Acts I and III of Lohengrin (1850)

Richard Wagner was born in Leipzig, Germany, on May 22, 1813, and died in Venice, Italy, on February 13, 1883. The first performance of the opera Lohengrin took place at the Hoftheater in Weimar, Germany, on August 28, 1850, conducted by Franz Liszt. The Preludes to Acts I and III are scored for three flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, tuba, timpani, cymbals, triangle, tambourine, and strings. Approximate performance time is twelve minutes.

First Classical Subscription Performances:
Prelude to Act III: January 26, 1947, Henry Sopkin, Conductor

Most Recent Classical Subscription Performances:
Prelude to Act III: January 18-20, 1979, Robert Shaw, Conductor.

The story of Wagner's opera, Lohengrin, takes place in Antwerp, in the early 10th century. The maiden Elsa is falsely accused of murdering her brother, the rightful heir to the throne. A knight arrives in a swan-drawn boat and agrees to defend Elsa's honor. The knight demands that Elsa never try to determine his origin or name. Elsa consents, and the knight defeats her accuser. Elsa and the knight wed, but soon, she becomes suspicious. Finally, she asks the knight the forbidden question. The knight reveals his identity. He is Lohengrin, a Knight of the Holy Grail. Because Elsa has violated her trust, the heartbroken Lohengrin must leave her forever. Before he departs, Lohengrin prays, and the swan is transformed back into the person of Elsa's brother.

Wagner saw the story of Lohengrin as a metaphor of the artist's attempt to gain understanding within society. He began work on the text of Lohengrin in 1845, finally completing the score on April 28, 1848. The opera received its premiere in Weimar, under the direction of Franz Liszt, on August 28, 1850. In time, Lohengrin emerged as one of Wagner's most beloved works. The orchestral Preludes to Acts I and III have also enjoyed a regular presence in the concert hall.

The Prelude to Act I of Lohengrin (Langsam) is one of Wagner's most sublime compositions. According to the composer, it is a depiction of the "miraculous descent of the Holy Grail, accompanied by an angelic host, and its consignment to the custody of exalted men."

"The infinitely delicate outline of a miraculous band of angels takes shape, floating imperceptibly down from Heaven and bearing a sacred vessel." Finally, the orchestra majestically proclaims the appearance of the Grail, "the precious vessel out of which our Savior drank at the Last Supper with His disciples; in which his blood was caught when, for love of His brethren, He suffered upon the cross." After entrusting the Grail to the knights, "the seraphic hosts disappear into the bright light of the celestial blue from which they first emerged."

The brief and "very lively" (Sehr lebhaft) Prelude to Act III depicts the celebrations attending the wedding of Elsa and Lohengrin.
Concerto No. 2 for Piano and Orchestra (1931)

Béla Bartók was born in Nagyszentmiklós, Hungary (now, Sînnicolau Mare, Rumania), on March 25, 1881, and died in New York on September 26, 1945. The first performance of the Second Piano Concerto took place in Frankfurt, Germany, on January 23, 1933, with the composer as soloist, and Hans Rosbaud conducting the Frankfurt Radio Symphony. In addition to the solo piano, the Concerto No. 2 is scored for piccolo, three flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, bass drum, cymbals, small snare drum, triangle, tambourine, tam-tam, and strings. Approximate performance time is twenty-eight minutes.


Most Recent Classical Subscription Performances: September 28-30, 1995, Garrick Ohlsson, Piano, Ádám Fischer, Conductor.

The Hungarian composer Béla Bartók completed his First Piano Concerto in 1926. Bartók, a superb pianist, was the soloist in the Concerto’s world premiere, which took place as part of the Festival of the International Society of Contemporary Music at Frankfurt, on July 1, 1927. Wilhelm Furtwängler was the conductor. Four years later, Bartók completed his Second Concerto. Bartók was once again the soloist in that work’s January 23, 1933 world premiere. Hans Rosbaud conducted the Frankfurt Radio Symphony.

In a 1939 Swiss newspaper article, Bartók contrasted the two Piano Concertos:

I composed my first piano concerto in 1926. I consider it a good composition although the structure is a bit—or indeed one might say very—difficult for orchestra and audience alike. That is why, a few years later, in 1930-31, I wished to compose as a counterpart the Piano Concerto No. 2 with fewer difficulties for the orchestra and more pleasing in its thematic material. This is why most of the themes in the piece are more popular and light in character. Because of its lightness it is sometimes almost reminiscent of one of my early works, the Suite No. 1 for orchestra, op. 3 (1905).

Both Concertos share the composer’s stunning virtuoso writing for the soloist, propulsive rhythms, brilliant and varied deployment of instrumental colors, and a celebration of Bartók’s affection for the folk music of his native land.

The Concerto is in three movements, each presenting a unique sound world. The opening Allegro, in sonata form (exposition, development, recapitulation of central themes) is scored for solo piano, winds, and percussion. The second movement features two Adagio episodes (scored for piano, muted strings, and timpani) framing a whirlwind Presto (piano, strings, winds, and percussion). The finale, the only movement featuring the full complement of the orchestra, is a rondo, based upon a propulsive theme, introduced by the soloist. Contrasting episodes feature reprises of music from the Concerto’s opening movement. A final iteration of the rondo’s central theme resolves to the scintillating closing measures.
Symphony No. 1 in C minor, Opus 68 (1876)

Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna, Austria, on April 3, 1897. The first performance of the Symphony No. 1 took place in Karlsruhe, Germany, on November 4, 1876, with Felix Otto Dessoff conducting. The Symphony No. 1 is scored for two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, timpani, and strings. Approximate performance time is forty-six minutes.

First Classical Subscription Performance: April 30, 1949, Henry Sopkin, Conductor.

Most Recent Classical Subscription Performances: May 5-7, 2016, Lothar Zagrosek, Conductor.

As early as 1853, prominent musicians, Robert Schumann included, urged the young Johannes Brahms to try his hand at symphonic composition. Brahms, however, resisted the call. In 1870, Brahms wrote to conductor Hermann Levi: “I shall never write a symphony. You have no idea the likes of us feel when we hear the tramp of a giant like him beside us.” Here, Brahms referred to the great shadow cast by Ludwig van Beethoven and his epochal Nine Symphonies. And it was not until 1876, when Brahms was forty-three years old, that he completed his First Symphony. The November 4, 1876, premiere took place in Karlsruhe, under the direction of Felix Otto Dessoff.

Although Beethoven had been dead nearly half a century when the C-minor Symphony premiered, comparisons with the man Brahms called a “giant” were inevitable. The Brahms First presents a dramatic journey from C minor to C Major, as does Beethoven’s Fifth. A four-note motif, also reminiscent of the famous opening theme of the Beethoven Fifth, plays a prominent role the first movement. A friend of Brahms noted the similarity of the finale’s principal theme to the Ode “To Joy” in Beethoven’s Ninth. To this observation, Brahms responded, “any ass can see that!” The eminent conductor, Hans von Bülow, dubbed the work “Beethoven’s Tenth.” Although Bülow certainly meant that as a compliment, it provided Brahms no great satisfaction.

For Brahms’s part, it seems that the completion of his First Symphony liberated him from the paralyzing specter of Beethoven’s imposing legacy. Three more Brahms Symphonies followed over the ensuing decade—each, like the first, a monument of the late 19th-century orchestral repertoire. In time, it became abundantly clear that in his Four Symphonies, Brahms, a musical descendent of Beethoven, spoke very much in his own voice—a voice of Romantic lyricism, passion, and grandeur.

The Symphony’s opening movement begins with a dramatic introduction (Un poco sostenuto), featuring the timpani’s relentless hammer-blows and hints of the ensuing Allegro’s thematic material. Another brusque chord launches the Allegro proper and the strings’ forte presentation of the ascending and descending theme that forms the nucleus of the movement’s thematic material. Two relatively brief movements follow. The beautiful slow-tempo movement (Andante sostenuto) concludes with a shimmering violin solo. The third movement (Un poco Allegretto e grazioso) is a graceful intermezzo. As with the opening movement, the finale begins with an extended introduction (Adagio). The principal section of the finale (Allegro non troppo, ma con brio) opens with the broad and majestic theme that bears a kinship to Beethoven’s Ode “To Joy.” Storm and stress finally resolve to the triumphant closing measures.
Personnel

Robert Spano
MUSIC DIRECTOR
The Robert Reid Topping Chair

Donald Runnicles
PRINCIPAL GUEST CONDUCTOR
The Neil and Sue Williams Chair

FIRST VIOLIN
David Coucheron
Concertmaster
The Mr. and Mrs. Howard R. Peevy 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
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
Acting Principal
The Frances Cheney Boggs Chair

Stephen Mulligan
ASSISTANT CONDUCTOR;
MUSIC DIRECTOR OF THE ATLANTA SYMPHONY YOUTH ORCHESTRA
The Zeist Foundation Chair

Norman McKenzie
DIRECTOR OF CHORUSES
The Frannie and Bill Graves Chair

(Second Violin Continued)
Jay Christy
Acting Associate Principal
Noriko Konno Clift
Acting Assistant Principal
Sharon Berenson
David Dillard
Sheela Iyengar**
Eleanor Kosek
Ruth Ann Little
Thomas O’Donnell
Ronda Respess

VIOLA
Zhenwei Shi•
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
Rainer Eudeikis•
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
Joseph McFadden
Principal
The Marcia and John Donnell Chair
Gloria Jones Allgood
Associate Principal
The Lucy R. & Gary Lee Jr. Chair
Brittany Conrad**
Karl Fenner
Michael Kenady
The Jane Little Chair
Michael Kurth
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
Zachary Boeding •
Associate Principal
The Kendeda Fund Chair
Samuel Nemec
Emily Brebach

ENGLISH HORN
Emily Brebach

CLARINET
Laura Ardan
Principal
The Robert Shaw Chair
The Mabel Dorn Reeder Honorary 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
**Personnel**

**HORN**
Vacant
Principal
The Betty Sands Fuller Chair
Susan Welty
Acting Principal
Kimberly Gilman
Chelsea McFarland**
Bruce Kenney
Jaclyn Rainey*

**TRUMPET**
Stuart Stephenson
Principal
The Madeline and Howell Adams Chair
Michael Tiscione
Associate Principal
Mark Maliniak

**TROMBONE**
Vacant
Principal
The Terence L. Neal Chair, Honoring his dedication and service to the Atlanta Symphony Orchestra
Nathan Zgonc
Acting/Associate Principal
Jeremy Buckler**
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
Michael Stubbart
Assistant Principal

**PERCUSSION**
Joseph Petrasek
Principal
The Julie and Arthur Montgomery Chair
William Wilder
Assistant Principal
The William A. Schwartz Chair
Vacant
The Connie and Merrell Calhoun 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
** One-year appointment
About the Soloist

**Tengku Irfan**

Malaysian pianist, composer and conductor Tengku Irfan, 20, began piano lessons at 7 and made his debut at 11, performing Beethoven’s Piano Concerto No. 4 and improvising his own cadenzas with Claus Peter Flor and the Malaysian Philharmonic Orchestra (MPO). He has performed as soloist with orchestras worldwide under Neeme Järvi, Kristjan Järvi, Robert Spano, Osmo Vänskä, David Robertson, George Stelluto, Jeffrey Milarsky, among others.

Previous performances include at the Montreal la Virée classique Festival (invitation from Kent Nagano), with AXIOM, MDR Sinfonieorchester, Aspen Chamber Symphony, the Juilliard, Singapore Symphony, Sao Paulo State Youth, Estonian National Symphony, Malaysian & Lexington Philharmonic, Peoria Symphony, Aspen Philharmonic and Minnesota Orchestras, among others.

He won the Aspen Music Festival 2013 Prokofiev Piano Concerto No. 2 Competition, followed by performances of this concerto worldwide. He served his fourth consecutive year as resident pianist for the Aspen Contemporary Ensemble in 2017.

In conjunction with the Malaysian Philharmonic Orchestra’s 20th Season Anniversary, Irfan was appointed as the MPO Youth Ambassador to cultivate appreciation in classical music among the new generation and inspire young musicians.
About the Conductor

Robert Spano

Robert Spano, conductor, pianist, composer and teacher, is known worldwide for the intensity of his artistry and distinctive communicative abilities, creating a sense of inclusion and warmth among musicians and audiences that is unique among American orchestras. Beginning his 19th season as Music Director of the Atlanta Symphony Orchestra and first season as Principal Guest Conductor of the Fort Worth Symphony Orchestra, this highly imaginative conductor is an approachable artist with the innate ability to share his enthusiasm for music. A fervent mentor to rising artists, he is responsible for nurturing the careers of numerous celebrated composers, conductors and performers. As Music Director of the Aspen Music Festival and School since 2011, he oversees the programming of more than 300 events and educational programs for 630 students and young performers. The Atlanta School of Composers reflects Spano’s commitment to American contemporary music. He has led ASO performances at Carnegie Hall, Lincoln Center and the Ravinia, Ojai, and Savannah Music Festivals.

Highlights of Spano’s 2019/20 season include a return to the Dallas Symphony Orchestra, conducting the world premiere of George Tsontakis’s Violin Concerto No. 3 alongside Vaughan Williams’s A Sea Symphony. He returns to the Indianapolis Symphony, the Singapore Symphony and the BBC Symphony Orchestra in the world premiere of Dimitrios Skyllas’s Kyrie eleison, commissioned by the BBC.
Conducting debuts include the NHK Symphony Orchestra, Auckland Philharmonia and Wroclaw Philharmonic. As the newly appointed Principal Guest Conductor of the Fort Worth Symphony, Spano appears on the Orchestra’s Symphonic Series, conducting two of the ten scheduled concert weekends.

With the Atlanta Symphony Orchestra, programs include Spano’s quintessentially rich, diverse pairings of contemporary works and cherished classics, welcoming seasoned guest artists and many new faces. The Orchestra’s 75th season features 16 ASO premieres and two world premieres. In celebration of Beethoven’s 250th birthday, the ASO and Chorus travels to Carnegie Hall in April 2020 to perform Missa solemnis with soprano Susanna Phillips, mezzo-soprano Sasha Cooke, tenor Benjamin Bliss and bass Matthew Rose. The season concludes with the Atlanta premiere of Wagner’s Tristan und Isolde.

With a discography of critically-acclaimed recordings for Telarc, Deutsche Grammophon, and ASO Media, Robert Spano has garnered six Grammy © Awards with the Atlanta Symphony. 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. Maestro Spano is one of two classical musicians inducted into the Georgia Music Hall of Fame and makes his home in Atlanta.

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. https://community.kennesaw.edu/GiveToMusic
Widely considered one of the premiere cellists in the world, GRAMMY award-winning Zuill Bailey is among the most sought after and active cellists today. With unique and exciting performances ranging from concertos with some of the best orchestras around the world to a recurring role on the HBO series “Oz” and seemingly every in-between, Mr. Bailey is known for his celebrated artistry, technical wizardry, and engaging personality.

The program will feature solo works and a special performance of Brahms’ Double Concerto with KSU Professor of Violin nHelen Kim and the KSU Symphony Orchestra.

“‘The GRAMMY-winning cellist Zuill Bailey… deployed his sumptuous tone and jaw-dropping technique… [and] the heart-stopping eloquence of which he is capable…”’ – The Evening Standard
Name A Seat
in Morgan Concert Hall

The School of Music is offering the opportunity for friends and patrons to dedicate a seat in Morgan Concert Hall. Each dedicated seat will be permanently affixed with a plaque bearing your name, business name, or the name of someone you wish to honor.

Your contribution of $1000 per seat will immediately impact the programs of the School of Music and help to sustain the exceptional quality of music and live performance at KSU for years to come.

To make a donation or for more info, contact:

Joseph Greenway
jgree112@kennesaw.edu
470-578-2294

musicKSU.com
artsKSU presents: Anat Cohen Tentet, Musical Director Oded Lev-Ari
Saturday, 11/9/2019 at 8 pm

Ever charismatic, prolific, and inspired, GRAMMY-nominated clarinetist-saxophonist Anat Cohen has won hearts and minds the world over with her expressive virtuosity and delightful stage presence. Anat has been declared Clarinetist of the Year by the Jazz Journalists Association every year since 2007 and has also been named the Top Clarinetist, Rising Star, and Jazz Artist of the Year by Downbeat Magazine. The tentet (rhythm section, horns, vibraphone, cello, and accordion) performs tunes from their recent album Happy Song which draws influence from Brazilian music and African grooves to vintage swing and touching ballads.
SCHOOL OF MUSIC FACULTY AND STAFF
Leslie J. Blackwell, Interim Director

Brass and Percussion
Jason Casanova, Tuba/Euphonium
Paul Dickinson, Tuba/Euphonium
Tom Gibson, Trombone
Brian Hecht, Bass Trombone
John Lawless, Percussion, Area Coordinator

Doug Lindsey, Trumpet, Area Coordinator
Ryan Moser, Trumpet
Hollie Pritchard, Trombone
Michael Stubbart, Percussion
Mike Tiscione, Trumpet
Richard Williams, Horn

Strings
James Barket, Double Bass
Elisabeth Remy Johnson, Harp
Helen Kim, Violin, Area Coordinator
Yinzi Kong, Viola
Charae Krueger, Cello

Joseph McFadden, Double Bass
Sean Thrower, Classical Guitar
Kenn Wagner, Violin

Woodwinds
Andrew Brady, Bassoon
Kelly Bryant, Flute
Barbara Cook, Oboe
Robert Cronin, Flute
Anthony Georgeson, Bassoon
Cecilia Price, Flute
Sam Skelton, Saxophone

Todd Skitch, Flute
Christina Smith, Flute
Justin Stanley, Clarinet
Elizabeth Koch Tiscione, Oboe
John Warren, Clarinet, Area Coordinator
Luke Weathington, Saxophone

Jazz
Justin Chesarek, Jazz Percussion & Combos
Wes Funderburk, Jazz Ensembles and Jazz Trombone
Karla Harris, Vocal Jazz & Combo
Tyrone Jackson, Jazz Piano & Combos
Marc Miller, Jazz Bass & Combos

Rob Opitz, Jazz Ensembles and Jazz Trumpet
Sam Skelton, Jazz Ensembles and Jazz Saxophone, Area Coordinator
Luke Weathington, Jazz Saxophone & Combos
Trey Wright, Jazz Guitar & Combos, Area Coordinator

Voice
Eileen Moremen
Oral Moses
Nathan Munson
Valerie Walters

Todd Wedge
Heather Witt
Jana Young, Area Coordinator

Piano
Judy Cole, Collaborative Piano
Julie Coucheron
Robert Henry, Area Coordinator
Eric Jenkins, Collaborative Piano Coordinator

Huu Mai
John Marsh
Erika Tazawa, Collaborative Piano
Ensembles in Residence
Georgia Youth Symphony
Orchestra and Chorus
KSU Community & Alumni Choir
KSU Faculty Chamber Players
KSU Faculty Jazz Parliament
Summit Piano Trio

Ensembles & Conductors
Leslie Blackwell, Director of Choral Activities
Nancy Conley, Philharmonic Orchestra
David Kehler, Director of Bands
Alison Mann, Women’s Choir
Reid Masters, Assistant Director of Choral Activities
Eileen Moremen, Opera Theater
Oral Moses, Gospel Choir

Nathaniel Parker, Director of Orchestral Studies
Joseph Scheivert, Assistant Director of Athletic Bands
Sam Skelton, Director of Jazz Studies
Debra Traficante, Director of Athletic Bands and “The Marching Owls”

Chamber Music
Julie Coucheron, Piano Ensemble
Charae Krueger, String Chamber Music
Doug Lindsey, Brass Chamber Music

John Warren, Woodwind Chamber Music
Trey Wright, Jazz Combos

Music Education
Judith Beale
Janet Boner
Nancy Conley
Kathleen D. Creasy
Charles R. Jackson
Alison Mann, Area Coordinator
Angee McKee
Richard McKee
Terri Talley
Paula Thomas-Lee
Charles Tighe
Amber Weldon-Stephens

Musicology & Music Appreciation
Drew Dolan
Edward Eanes, Area Coordinator
Heather Hart
Kayleen Justus
John Marsh
Jennifer Mitchell
Harry E. Price
Sean Thrower

Music Composition, Technology, & Theory
Judy Cole, Music Theory
Steve Dancz, Composition, Technology
Kelly Francis, Music Theory
Tyrone Jackson, Music Theory
Jennifer Mitchell, Composition
Laurence Sherr, Composition, Technology, Bachelor of Arts Area Coordinator
Benjamin Wadsworth, Music Theory Area Coordinator
Jeff Yunek, Music Theory, Aural Skills Area Coordinator

School of Music Staff
Christine Collins, Audition Coordinator and Advising
Mark Fucito, Technical Manager
Susan M. Grant Robinson, Associate Director for Administration
Joseph Greenway, Assistant Director for Production & Technology
Richard Peluso, Coordinator of Band Operations and Outreach
Colleen Radbill, Office Manager