

KENNESAW STATE  
FESTIVAL OF NEW MUSIC PRESENTS

# MUSIC *of* ORIGIN

*featuring*

**Voice of Yunnan**

**Lowland Hum**

**KSU Symphony Orchestra  
and Wind Ensemble**

**with guest composer Kamran Ince**

Tuesday, March 15, 2016 at 8 pm | Voice of Yunnan

Wednesday, March 16, 2016 at 8 pm | Lowland Hum

Thursday, March 17, at 8 pm | KSU Symphony Orchestra and Wind Ensemble

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall

# Kennesaw State Festival of New Music

Eighty-eighth, Eighty-ninth and Ninetieth Concerts  
of the 2015-16 Concert Season



## from the artistic directors

The 2016 Kennesaw State Festival of New Music is proud to present *Music of Origin*, an exploration of place, culture, and identity. The artists featured in the festival create music which is informed by their cultural roots, and will share with us how those elements help form the landscape of their musical storytelling. The concert performances are supported by a slate of educational activities which allow students to further explore these ideas through personal interaction with the artists.

We hope that this year's festival, made possible by collaborations with the KSU Department of English, the Confucius Institute, and the US-China Cultural and Educational Foundation, will both educate and inspire you!

David Daly and Laurence Sherr  
Co-Artistic Directors

## concerts

Tuesday, March 15

### **VOICE OF YUNNAN**

Wednesday, March 16

### **LOWLAND HUM**

Thursday, March 17

### **SYMPHONY ORCHESTRA AND WIND ENSEMBLE**

with visiting composer Kamran Ince

## residency activities

Monday, March 14

### ***“Songs and Origin”***

Prillaman Hall Room 1103 | 10am-12pm

Learn about the intersection of music, writing, and self-identity. Students will join guest artists Lowland Hum to explore how songwriting works, how music relates to origin and identity, and how the songs we choose speak to others about who we are.

Tuesday, March 15

### ***“Creative Careers in Writing and Music”***

Music Building Room 109 | 5-6:15pm

Guest artists Lowland Hum will discuss how writing is used to create artistic content and support the development of an artist’s career and the work required to form and sustain a touring musical ensemble.

Wednesday, March 16

### **Composition Masterclass with Kamran Ince**

Wilson Building Room 119 | 4-6pm

Composer Kamran Ince discusses his work and provides composition students with critique on their original works.

Thursday, March 17

### **Guest Artist Lecture with Kamran Ince**

Music Building Room 109 | 1-1:50pm

Composer Kamran Ince will present an overview of his work and compositional process.

# The Voice of Yunnan

## and The New Rhyme Chinese Choir



### first movement

#### memory of water

##### 1. Leaves of pear trees (Folk song of the Va ethnic group)

*Adapted by:* Xiong Junjie

*Sung by:* Jin Xiaofeng

##### 2. Blang song (Folk song of Blang ethnic group)

*Adapted by:* Zou Hang

*Sung by:* Gao Hongzhang, Ge Sangdunzhu, Qi Rui, Genxiaoer, Jin Xiaobai, Li Yajie, Zhang Yanmei, Pu Yingping

##### 3. Left-foot tune – Tune of Tujia (Folk song of the Yi and Tujia ethnic groups)

*Adapted by:* Wu Jun & Zou Hang

*Sung by:* Gao Hongzhang, Ge Sangdunzhu, Li Yajie, Genxiaoer Zhang Yanmei, Pu Yingping

##### 4. Folk song

*Adapted by:* Zou Hang

*Sung by:* Zhang Yanmei, Li Yajie, Jin Xiaobai, Qi Rui, Ge Sangdunzhu

**Ahabala (Folk song of the Musuo ethnic group)**

**Horse herding song (folk song of Han)**

**Guess tune (folk song of Han)**

**Midu folk song (folk song of Han)**

## 5. Medley of toasting songs

*Adapted by:* Qi Haodi & Zou Hang

*Sung by:* Gao Hongzhang, Ge Sangdunzhu, Qi Rui, Genxiaoer, Jin Xiaobai, Li Yajie, Zhang Yanmei, Pu Yingping

**Drink wine whether you like or not (Folk song of the Yi ethnic group)**

**Drink where there is wine (folk song of the Yi ethnic group)**

**Tell me the truth if you do not come (folk song of the Yi ethnic group)**

**Why are you so arrogant (folk song of the Yi ethnic group)**

## second movement

### charm of water

#### 1. The fern leaf hedge bamboo in moonlight

*Lyric by:* Ni Weide

*Composed by:* Shi Guangnan

*Adapted by:* Qi Haodi & Zou Hang

*Sung by:* Jin Xiaofeng

#### 2. Medley of love songs

*Adapted by:* Wu Jun

*Sung by:* Gao Hongzhang, Ge Sangdunzhu, Li Yajie, Genxiaoer Zhang Yanmei, Pu Yingping

**Mother Moon (folk song of Naxi ethnic group)**

**Sheep herding tune (Folk song of Lisu ethnic group)**

**Singing on the top of the mountain (Folk song of Yi ethnic group)**

**Water carrying tune (folk song of Yi ethnic group)**

**Love song of Mangshi (folk song of Dai ethnic group)**

**Edede (folk song of Nu ethnic group)**

**Being shy (folk song of Yi ethnic group)**

#### 3. Yi folk song

*Sung by:* Gao Hongzhang

#### 4. The Tibetan ethnic folk songs and Harp

*Sung by:* Ge Sangdunzhu

**Folk songs**

**Harp**

## third movement

### a psalm for water

#### 1. Six words of Tibetan folk songs

*Sung by:* Ge Sangdunzhu

#### 2. Jingpo O'ran (an ancient song of the Jingpo ethnic group)

*Adapted by:* Wu Jun & Zou Hang

*Sung by:* Yue Muguo, Ge Sangdunzhu

#### 3. Join us (Jialinsai) (a folk song of the Va ethnic group)

*Adapted by:* Liu Zhou & Zou Hang

*Sung by:* Gao Hongzhang, Ge Sangdunzhu, Qi Rui, Genxiaoer, Jin Xiaobai, Li Yajie, Zhang Yanmei, Pu Yingping

#### 4. Kanaibeinaige Weiweige (a folk song of the Achang and Nu ethnic groups)

*Adapted by:* Qi Haodi

*Sung by:* Gao Hongzhang, Ge Sangdunzhu, Qi Rui, Genxiaoer, Jin Xiaobai, Li Yajie, Zhang Yanmei, Pu Yingping

Sponsored in partnership between the KSU School of Music, the Confucius Institute at KSU, and the US-China Cultural & Educational Foundation.



KENNESAW  
STATE UNIVERSITY  
Confucius Institute



# text and translations

## first movement

### memory of water

Water is the source of life. Since life began, people have been drawn to water. We labour from dawn to dusk; the spring breeze brings rain to refresh all living beings. We create songs to nurture our souls.

### program

#### 1. Leaves of pear trees (folk song of the Va ethnic group)

Leaves and fruits of the pear trees sway with the wind ....

#### 2. Blang song (folk song of Blang ethnic group)

I long for you despite the high mountains and the distance between us. Take out the machete, chop down the thorn trees which stand in your way. Climb over the mountains and pour out the words from my heart when we meet. As long as we love each other, simple meals will taste like the food of the gods.

#### 3. Left-foot tune – Tune of Tujia (Folk song of the Yi and Tujia ethnic groups)

Let's sing a song; the more I sing, the happier I am. It is said when you feel happy, you will sing a song.

Everybody says Tujia people are happy; Tujia girls can sing many songs. Sitting under the big tree, let's sing songs. The horse herdsman loves to sing songs as he goes about his work. Tujia people have too many folk songs for us to remember. Look up the high mountains; there are more folk songs; helpless, the horse herdsman goes home, singing a song.

#### 4. Folk song medley

##### Ahabala (Folk song of the Musuo ethnic group)

Missing my mother....

##### Horse herding song (folk song of Han)

Herding horses in the first month; herding the horse to set off; herding horses in the mountains, followed by ponies, followed by ponies.

Herding horses in the second month; the ponies eat grass in the mountains, eating in the mountains. The horses cannot grow strong without forage; the grass cannot grow without dew.

##### Guess tune (folk song of Han)

Dear baby, we tell you riddles and you tell us the answers. What grows high to the sky? What grows in the waters? What is sold in the street? What grows



in front of you? The Milky Way grows in the sky, the lotus grows in the waters, the rice noodle is sold in the street; the silk thread grows in front of me. What's round hanging in the sky? What's round growing in the waters? What's round sold in the street; what's round in front of you? The moon is round hanging in the sky; the lotus leaf is round growing in the water; the glutinous rice cake sold in the street is round; the mirror is round in front of me.

### **Midu folk song (folk song of Han)**

The mountain faces the mountain, and the cliff faces the cliffs; the bees gather honey from flowers; the bees die for their labour gathering honey just as Liang Shanbo died for Zhu Yingtai in the tale of the Butterfly Lovers. The river separates us; men carry stone blocks and girls carry soil to build a bridge.

## **5. Medley of toasting songs**

### **Drink wine whether you like or not (folk song of the Yi ethnic group)**

Dear boys, dear girls, drink the wine. Dear boys, drink the wine whether you like or not; dear girls, drink the wine whether you like or not. Let's drink the wine together whether you like or not.

### **Drink where there is wine (folk song of the Yi ethnic group)**

Drink wherever there is wine, sleep wherever there is a bed.

### **Tell me the truth if you do not come (folk song of the Yi ethnic group)**

Dear girl, dear boy, if you do not come, tell me the truth and do not keep me waiting for you.

### **Why are you so arrogant (folk song of the Yi ethnic group)**

Dear boy, why are you so arrogant? Dear girl, why do you say so? Any girl who marries me will be happy for her whole life; if the girl does marry me, she will be unhappy for her whole life, let's toast to that!

## **second movement**

### **charm of water**

The world has the North and South magnetic poles, while its surface water can be wild and untamed or milky calm. The moon rises as promised. Music echoes the soft rhythm of the human heart. The music, the story of two lovers drawn together and apart, veiled monologue of love, hidden bitterness and sense of loss. The water and the moon witness their pure love.

## **program**

### **1. The fern leaf hedge bamboo in moonlight**

The fern leaf hedge bamboo in moonlight is as tender and beautiful, like a pale green mist. The beautiful girl in the bamboo building shines like the legendary



pearl. Listen, your loving Hulusheng is calling for you. Dear girl, why don't you open the window?

As tender and beautiful as a pale green mist, the beautiful girl in the bamboo building, your singing is as sweet as nectar.. The lovesick young man, the wild vine does not tangle the betel palm. Dear girl, I have my own lover, the golden peacock is a good match for the golden deer....

## **2. Medley of love songs**

### **Mother Moon (folk song of Naxi ethnic group)**

The moon rises, girls and boys are dancing ....

### **Sheep herding tune (folk song of Lisu ethnic group)**

Herd the cattle, sheep and pigs to the mountains. The lambs are bleating; the piglets are squeaking; the mother pigs are looking for their children in the bamboo forest. The herding girl is waiting quietly on the hilltop; the boy is reining in the horse and singing all the way. The shepherd is worrying that the cattle and sheep will lose their way; the mother pig is worrying the jackal might catch the piglets.

### **Singing on the top of the mountain (folk song of Yi ethnic group)**

Singing on the mountaintop, boys and girls are dancing. The moon is rising and the instruments are tuned; boys and girls, let's dance. The moon is round; the girls are smiling; let's dance.

### **Water carrying tune (folk song of Yi ethnic group)**

Dear boy, let's carry water together...

### **Love song of Mangshi (folk song of Dai ethnic group)**

Dear girl, your singing touches my heart; wherever you want to go, I will come with you.

### **Edede (folk song of Nu ethnic group)**

Oh, dear girl, oh dear boy. The boys are playing *Dabiya*, the girls are very happy. The girls are singing; the boys are touched by their song. Let's sing and dance.

### **Being shy (folk song of Yi ethnic group)**

Boys and girls, let's sing and dance. The magpies on the trees are singing together. We are sisters. If you are all my heart desires, you can come with me. I introduce the playful boy (girl) to you. It is funny, but I am shy.

## **3. Yi folk song**

Sun? The more spicy, I more lazy in, ah strange yo, the moon is more white Mody, I am more hang you, day to you, I rush to sleep, ah strange myself at

night to you, I am not sleep, eat what to think of you, rice taste, rice taste, walk?  
Want to you, sprain foot, ankle? Foot, hey... Do you think Mei, like crazy.....  
Love you no, do a... Alang I don't want to be the only? Go Mody Road hill,  
alang I don't hang only? Go Mody Road hill, hill walking Mody Road, alang I  
don't want to just waiting for? Go Mody Road hill, water uphill, alang I don't  
hang only, hill walking Mody Road, water uphill.

#### **4. The Tibetan ethnic folk songs and Harp**

##### **Folk songs**

I sing folk songs to the snow mountain over there, if there is a beautiful woman  
with me singing.

##### **Harp**

Bright stars in the sky, the most beautiful is six stars, beautiful prairie flowers  
blossoming, the most beautiful lotus, brilliant stars tonight, tonight auspicious  
Shengping, let us sing, let's dance tage.

### **third movement**

#### **A psalm for water**

A drop of water, like a glittering diamond, dives into the river, seeking eternal  
life. Water brings together people from different ethnic groups. Water is where  
the soul of humanity resides. Therefore, we must love, worship, protect and  
live in harmony with water.

##### **1. Six words of Tibetan folk songs**

May detest Dharma Sambo bless us, may all live leave people happy  
auspicious, wish world all luck, wish the afterlife happiness.

##### **2. Jingpo O'ran (an ancient song of the Jingpo ethnic group)**

O'ran...This is an ethnic group who believe they are descended from the Sun,  
and a tribe migrating southward from the Mongolian Plateau. There is the  
Chinese fireplace that has been burning for a thousand years, and the wooden  
drum and bronze gong that ring out every year. Friends from all corners of the  
country come together, drink, be merry, and dance!

##### **3. Join us (Jialinsai) (a folk song of the Va ethnic group)**

Girls and boys, join us and play, otherwise you will be unhappy. Join us and  
play, and you will find happiness.

##### **4.Kanaibeinaige Weiweige (a folk song of the Achang and Nu ethnic groups)**

Ai...Kanaibeinaige, we have a good life now. Everybody has enough to eat  
and clothes to wear so they can enjoy life... (*Weiweige*, a word in the language  
of the Nu, means folk song.)

## **Lowland Hum**

Sponsored in partnership between the KSU School of Music and Department of English.

Selections will be announced from stage.



## biographies



photo credit: Giffin Hart Davis

**L**aura and Daniel, shortly after they were wed in 2012, quit their odd jobs and decided to try doing music full time. They devoted their days to singing Daniel's songs for as many groups of people in as many places as possible. They wrote new songs too, and Lauren stepped into the songwriting process for the first time as Daniel left space for her to discover more of her voice as a writer. They were constantly dreaming up additional ways to combine their creative strengths. An illuminated installation and hand-bound lyric books made their way into the duo's live performances, incorporating Lauren's background in visual art. Out of these early collaborations Lowland Hum was born and before the end of their first year of marriage, their debut album, *Native Air*, was underway.

While recording in the basement of Daniel's childhood home, *Native Air* became symbolic to the two of their integration as a couple. Many of the songs explore concepts of identity and were written in a season when Daniel and Lauren were sorting out daily what it looked like to join two lives and two creative minds together. It was a year of discovering how to continue to grow as individuals while maintaining unity. The album was released in the fall of 2013 and to the duo's surprise and delight, *Native Air* was met with overwhelming affirmation. Their work was praised for its sincere lyrics, sparse

arrangements and haunting harmonies. They spent the tail end of that year and the bulk of 2014 touring relentlessly across the United States, carving out time for recording sessions in between tours. Their EP *Four Sisters* was released in the fall of 2014 with accompanying videos that Lauren made using public domain home movies.

In 2015, coming off the heels of *Four Sisters*, Lowland Hum shared their sophomore full length release, a self titled collection of songs written during the fast-paced blur of the past year. Though the songs begin with one acoustic guitar and two voices, many of them grow in size and scope while the band recorded them at a small studio outside Charlottesville, Virginia. Daniel and Lauren enlisted the help of good friends Edd Kerr, Joseph Dickey and Dan Faust (engineer, bassist and drummer, respectively) to allow the songs the kind of expansion they were hearing in their imaginations. *Lowland Hum* was released worldwide on April 14 2015. The record debuted as an NPR Music First Listen stream. Following the release of the new album, Lowland Hum hit the road supported by a rhythm section, touring all over the East Coast and Midwest. In September, the LH signed with San Diego-based indie label, Randm Records. Currently, the band is on the road again, this time as a duo, taking the new songs across the country to the west coast and back.



## **KSU Symphony Orchestra**

Nathaniel F. Parker, Music Director and Conductor



## **KSU Wind Ensemble**

David T. Kehler, Music Director and Conductor

featuring Kamran Ince, guest composer



## program

### Kennesaw State University Symphony Orchestra

KAMRAN INCE (b. 1960)

*Before Infrared* (1986)

### Kennesaw State University Wind Ensemble

DAN WELCHER (b. 1948)

*Downshifting* (2014) \*Georgia Premiere

PERCY ALDRIDGE GRAINGER (1882-1961)

*Irish Tune from County Derry* (1918)

*Shepherd's Hey* (1918)

## intermission

### Kennesaw State University Symphony Orchestra

JONNY GREENWOOD (b. 1971)

Suite from the soundtrack to the film *There Will Be Blood*  
(2005/2007; arr. 2012)

- I. Open Spaces
- II. Future Markets
- III. HW/Hope of New Fields
- IV. Henry Plainview
- V. Proven Lands
- VI. Oil

### Kennesaw State University Wind Ensemble

KAMRAN INCE

*Flight Box* (2013) \*Georgia Premiere



## program notes

**Kamran Ince** (b. 1960)

**K**amran Ince's music, from a Turkish / American composer, bridges Anatolia and Balkans to the West. The energy and rawness of Turkish and Balkan folk music, the spirituality of Byzantium and Ottoman court music, the tradition of European art music and the extravert and popular qualities of the American psyche are the base of his sound world. These ingredients happily breathe in cohesion, and they spin the linear and vertical contrasts so essential to his music forward.

Hailed by *The Los Angeles Times* as “that rare composer able to sound

connected with modern music, and yet still seem exotic,” Ince was born in Montana in 1960 to American and Turkish parents. He holds a Doctorate from Eastman School of Music, and currently serves as Professor of Composition at University of Memphis and at MIAM (Center for Advanced Research in Music) at the Istanbul Technical University. His numerous prizes include the Prix de Rome, the Guggenheim Fellowship, the Lili Boulanger Prize, and the Arts and Letters Award in Music from the American Academy of Arts and Letters. His *Waves of Talya* was named one of the best chamber works of the 20th Century by a living composer in the *Chamber Music Magazine*.

His works are performed by such orchestras as the Chicago Symphony Orchestra, BBC Symphony Orchestra and the Prague Symphony Orchestra, and such ensembles as the Netherlands Blazers Ensemble, Chanticleer Choir, and the Los Angeles Piano Quartet. Concerts devoted to his music have recently been heard at the Holland Festival, CBC Encounter Series (Toronto), the Istanbul International Music Festival, Estoril Festival (Lisbon), TurkFest (London), and Cultural Influences in Globalization Festival (Ho Chi Minh City). In addition to symphonic and chamber works, his catalogue also includes music for film and ballet. His music is published by Schott Music Corporation.



Commissions he has received include those from Ford Foundation, Fromm Foundation, Koussevitzky Foundation, Jerome Foundation, *Reader's Digest* and Pew Charitable Trust. His latest projects include *Songs With Other Words* (2014) (recomposing of selected movements from Mendelssohn's *Songs Without Words*) for Spark and Schleswig-Holstein Festival; *Abandoned* (2014), a dramatic work (mini opera) for Opera Memphis' Ghosts of Crosstown Project; *Fortuna Sepio Nos* (2013), a piano trio for Arkas Trio; *it's a nasreddin* (2012) for Berlin Counterpoint and Istanbul Festival; *Zamboturfidir* (2012) for Irish Arts Council 2011 for Yurodny (Dublin) and Hezarfen (Istanbul) ensembles; *Symphony in Blue* (2012) for solo piano for Istanbul Museum of Modern Art; *Thyestes* (2011) for the Crossing Choir in Philadelphia; *Still, Flow, Surge* (2011) for choir and orchestra for Present Music's 30th anniversary; *Far Variations* (2009) for Los Angeles Piano Quartet; Concerto for Orchestra, Turkish Instruments and Voices (2009) for the Turkish Ministry of Culture; *Dreamlines* (2008) to celebrate the 100th Anniversary of Turkish Chamber of Architects; *Music for a Lost Earth* (ambient music project) (2007); *Gloria (Everywhere)* (2007) for the Chanticleer Mass project; *Turquoise* (2005), a project of his various works arranged by him for the Netherlands Blazers Ensemble; 5th Symphony *Galatasaray* (2005) in honor of the infamous soccer club's (winner of the European and the World Super Cup) centennial celebrations; and *Requiem Without Words* (2004), for the Istanbul International Music Festival in memory of the victims of the November 2003 terrorist bombings in Istanbul.

Four Naxos CD's of Ince's music have recently been released. They are *Music for a Lost Earth* (9.70141 digital), *Galatasaray* (8.572553 CD/digital), *Hammers & Whistlers* (9.70011 digital) and *Constantinople* (8.572554 CD/digital). Along with *Kamran Ince* (8.557588 CD/digital) this brings his total releases with Naxos to five CD's. His other CD's include *In White on Innova*, *Fall of Constantinople* on Decca and *Kamran Ince & Friends* on Albany.

Ince's Judgment of *Midas*, an opera in two acts, commissioned by Crawford Greenewalt to mark the 50th anniversary of Sardis/Lydia excavations, had its concert version premiere in April 2013 in Milwaukee with Present Music and Milwaukee Opera Theatre with Ince conducting.

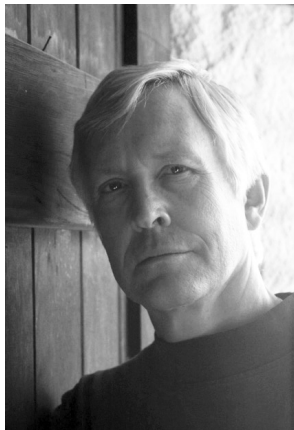
### ***Before Infrared* (1986) | Kamran Ince**

After the success of his orchestral piece *Infrared Only* (1985), Ince decided to write a companion piece to it, calling the entire work *Infrared*. He thought of the companion piece as a piece that would slowly bring us to the energy level of *Infrared Only*. *Before Infrared* is to be played first when played as a set. Either

work can also be performed alone. *Before Infrared* is a piece that travels, somewhat making the composer think of what space travel must be like. It starts slow with almost unintelligible slow harmonic shifts. The tempo slowly starts to pick up, with some lyrical lines starting to show themselves. Eventually after a take-off the music becomes very fast. The various destinations are marked as *Destination 1*, *Destination 2*, etc... At times it may feel like a fast train travel, even with seeing passengers faces, like a broken video, in a train that is traveling the opposite way. There is at last the *Final Destination* where there is a feeling of a final arrival. The work ends with *Remembering the Past*, where the music reminisces about where we came from, slowly dissolving into silence.

### Dan Welcher (b. 1948)

**D**an Welcher first trained as a pianist and bassoonist, earning degrees from the Eastman School of Music and the Manhattan School of Music. He joined the Louisville Orchestra as its Principal Bassoonist in 1972, and remained there until 1978, concurrently teaching composition and theory at the University of Louisville. He joined the Artist Faculty of the Aspen Music Festival in the summer of 1976, teaching bassoon and composition, and remained there for fourteen years. He accepted a position on the faculty at the University of Texas in 1978, creating the New Music Ensemble there and serving as Assistant Conductor of the Austin Symphony Orchestra from 1980 to 1990. It was in Texas that his career as a conductor began to flourish, and he has led the premieres of more than 120 new works since 1980. He now holds the Lee Hage Jmail Regents Professorship in Composition at the School of Music at UT/Austin, teaching Composition and serving as Director of the New Music Ensemble.



Dan Welcher has won numerous awards and prizes from institutions such as the American Academy of Arts and Letters (Arts and Letters Award in Music, 2012), Guggenheim Foundation (a Fellowship in 1997), National Endowment for the Arts, The Reader's Digest/Lila Wallace Foundation, the Rockefeller Foundation, the MacDowell Colony, Yaddo, The Bellagio Center in Bellagio, Italy, the Ligurian Study Center in Bogliasco, Italy, the American Music Center, and ASCAP. His orchestral music has been performed by more than fifty

orchestras, including the Chicago Symphony, the St. Louis Symphony, and the Atlanta Symphony. He lives in Bastrop, Texas, and travels widely to conduct and to teach.

***Downshifting*** (2014) | Dan Welcher

The composer writes:

One of the joys of life for me is riding my 21-speed bicycle. As a basically non-athletic person who nonetheless likes to stay in shape, I have found that riding my bike provides just the exercise I need. The workout is strenuous, but pleasant - and the infinite variety of scenery I pass keeps me alert and wide awake. When I decided to write a piece for band that was basically entertaining and uplifting, it made perfect sense to call it *Downshifting*.

With three gears on the front sprocket and seven on the rear, it's possible to keep one's legs going at a constant speed (for me, that's 126 to the quarter note) while the bike itself may be moving very slowly or very quickly. I determined to capitalize on this in writing the music, which manages to keep the same mathematical inner pulse, "shifting" (with a ratchet) as the terrain changes. So *Downshifting* begins with that steady pulse, on a grid of eighth notes in 2/4 to propel the little vehicle forward. There's a joyous little tune in our heads as we begin our ride. As the initial thrill of riding on the flat gives way to monotony, we stay in that pulse for the first minute or so of the ride. Then, as the first hill becomes visible, we shift the bike down: even though the eighths are equal, the pulse feels slower (and we're now in 6/8 time). Ultimately the compound meter shifts again as the climb begins, and we're now plodding doggedly up the hill. (The music reflects all of these changes, with subtitles such as "Working harder - Seeing the climb, ahead," "Steady and committed...the climb begins!", "Straining against the grade," etc.).

There are two hills, and two long climbs (but in different keys, reflecting the change in scenery). When at last the summit of the second hill is reached ("Flying, Over the Top"), we coast at last down the other side at breakneck speed. The initial joyous melody returns, but now in a spread-out coasting pulse.

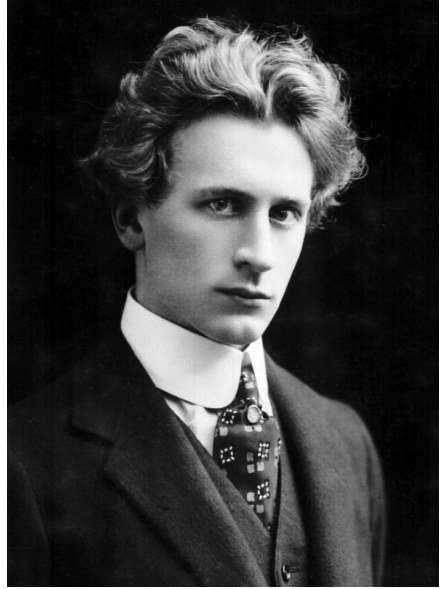
At the end of the ride, we slow to a stop - then take one last sprint (shifting five times in the process) in order to end on a biker's high.

## Percy Aldridge Grainger (1882-1961)

**G**eorge Percy Grainger (born 8 July 1882 in Brighton, Victoria, Australia – died 20 February 1961 in White Plains, New York) was an Australian-born composer, pianist and champion of the saxophone and the concert band, who worked under the stage name of Percy Aldridge Grainger. 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  $2/4$ ,  $2\frac{1}{2}/4$ ,  $3/4$ ,  $2\frac{1}{2}/4$ ).

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."



### ***Irish Tune from County Derry* (1918) | Percy Aldridge Grainger *Shepherd's Hey* (1918)**

*Irish Tune from County Derry* is a setting of a now-famous tune from the Irish county of Derry in the north (also sometimes called Londonderry). This classic arrangement features beautiful, delicate part-writing for both woodwinds and brass, highlighting each family in turn. The full lyrics of "Danny Boy," are as follows:

Oh Danny boy, the pipes, the pipes are calling  
From glen to glen, and down the mountain side

The summer's gone, and all the roses falling  
'Tis you, 'tis you must go and I must bide.  
But come ye back when summer's in the meadow  
Or when the valley's hushed and white with snow  
'Tis I'll be here in sunshine or in shadow  
Oh Danny boy, oh Danny boy, I love you so.  
And if you come, when all the flowers are dying  
And I am dead, as dead I well may be  
You'll come and find the place where I am lying  
And kneel and say an "Ave" there for me.  
And I shall hear, tho' soft you tread above me  
And all my dreams will warm and sweeter be  
If you'll not fail to tell me that you love me  
I'll simply sleep in peace until you come to me.

In some agricultural districts in England, teams of "Morris Men," decked out with jingling bells and clicking sticks, can still be seen dancing to such traditional tunes as *Shepherd's Hey*, which are usually played on a fiddle or a combination of fife and drum. This is one of the many wonderful renditions of English folksongs transcribed by Grainger. Originally penned for an ensemble of 12 instruments in 1911, the band version was transcribed by the composer in 1948.

**Jonny Greenwood** (b. 1971)

**J**onny Greenwood is best known as the lead guitarist of the band Radiohead whom he joined while still at school. He started to study psychology and music at Oxford Brookes University, but only finished his first term before leaving to sign a six-album deal with EMI, and start his recording career with Radiohead. Radiohead has realized phenomenal success over the past decade, with multi-platinum album sales and an ever growing worldwide following.



Greenwood is no stranger to classical music, though. Indeed, his early musical interests included Messiaen and Ligeti and he started out as a viola player. He

plays several other instruments too, including piano, organ, banjo, glockenspiel and harmonica, and he has a particular love for the ondes martenot.

Independently of his work for Radiohead, Jonny has over recent years established a growing reputation for himself as a composer of classical works, and has at the same time emerged as one of the most sought-after film composers working in Britain. To date he has penned four “classical” works: *smear* (two ondes martenots and ensemble); *Popcorn Superhet Receiver* (string orchestra), *Doghouse* (string trio and large orchestra) and *48 Responses to Polymorphia* (48 strings). His score for Paul Thomas Anderson’s *There Will Be Blood* was received with huge acclaim and won for Jonny an Ivor Novello award for ‘Best Original Film Score’ in 2009. Subsequent film credits include Tran Anh Hung’s *Norwegian Wood*, based on the novel by Haruki Murakami, Lynne Ramsay’s *We Need To Talk About Kevin*, and the Paul Thomas Anderson films *The Master* and *Inherent Vice*.

Suite from the soundtrack to ***There Will be Blood*** | Jonny Greenwood  
(2005/2007; arr. 2012)

In 2004, was made Composer in Residence with the BBC Concert Orchestra. The first fruit of this association was *Popcorn Superhet Receiver*, a BBC commission, premiered by the BBC Concert Orchestra and Robert Ziegler in April 2005. The composition won the BBC Radio 3 Listeners’ Award at the 2006 British Composer Awards and, as part of the award, Greenwood received funding from the PRS Foundation towards the commission of a new orchestral work, *Doghouse*. Greenwood later worked sections of *Popcorn Superhet Receiver* into his score to Paul Thomas Anderson’s Oscar-winning film *There Will Be Blood* (2007). The soundtrack itself was controversially declared ineligible for an Oscar as “the majority of the music was not composed specifically for the film”; however, the soundtrack won Greenwood the “Best Film Score” award at the Evening Standard British Film Awards for 2007, and the “Critics’ Choice Award for Best Composer” by the Broadcast Film Critics Association of the USA. Movements 1, 2, 3, and 6 of the suite were originally composed for the film soundtrack; movements 4 and 5 were originally written as part of *Popcorn Superhet Receiver*. The composer wrote the following note regarding the latter work:

*Popcorn Superhet Receiver* (2005) was commissioned by BBC Radio 3 and first performed by the BBC Concert Orchestra and Robert Ziegler on 23 April 2005 at LSO St Luke’s, London. This was my first piece for the BBC Concert Orchestra, and it’s coloured by my childhood: as a kid,



the family car only ever had the same four cassettes in it. These were: the songs of Simon and Garfunkel (though bizarrely not sung by them); Mozart's horn concertos; and two musicals: *Flower Drum Song* and *My Fair Lady*. (This isn't a claim of any kind of deprivation – there were other records at home – that's just how things were.) On long journeys, when the family refused to hear them yet again, I used to listen to the engine noise, and found that if I concentrated hard enough I could hear the music from the cassettes still playing in the background. I'd do this for hours, until I could nearly hear every detail fighting to be heard through the drone of the car. And it was thoughts of background noise, and radios, that got me started writing this first BBC Concert Orchestra commission.

***Flight Box*** | Kamran Ince

*Flight Box* is commissioned by John Shannon & Jan Serr for Present music, to commemorate the opening of Milwaukee Art Museum's new building designed by Santiago Calatrava. In addition to playing, performers sing and narrate at various times. The words narrated are in Turkish, selected especially by the composer because of their onomatopoeia. Ince made a few visits to Milwaukee during the various stages of the construction of the Calatrava building, and was always left with two strong feelings: the freedom of flight and the stability, grandeur presence and slow movement of a ship. The reality that Ince had traveled between US and Europe about seven times during the writing of this work contributed to his feeling of flight and the stability of a ship crossing grand masses of water. Although it is possible to travel very fast, in fact the distance traveled is not much relatively in the context of the universe and the size of the world, therefore conjecturing the feeling of being on a ship. The work is a diary of these travels and the primal feelings the composer had in experiencing the building.

# personnel

*Musicians are listed alphabetically to emphasize the importance of each player.*

## Kennesaw State University Symphony Orchestra

Nathaniel F. Parker, Music Director and Conductor

### FLUTES

Amanda Macon  
Corinne Veale

### PICCOLO

Catherine Rothery

### OBOES

Elise Conti  
Savannah English  
Rachel Rabeneck

### CLARINETS

Kristen Jackson  
Alyssa Jones

### E-FLAT CLARINET

Alyssa Jones

### BASS CLARINET

Crystal Maldonado

### BASSOONS

Shelby Jones  
Andrew Niehoff

### CONTRABASSOON

Dustin Price

### HORNS

Kristen Arvold  
Nathan Bedgood  
Dennis Korwek  
Will Worthan

### TRUMPETS

Jesse Baker  
Jon Klausman  
Ra Sheed Lemon

### TROMBONES

Gage Fisher  
Travis Longenberger

### BASS TROMBONE

Devin Witt

### TUBA

Vince Jackson

### TIMPANI

Joseph Donohue

### PERCUSSION

Michael Berry  
Mitch Gillis  
Lane Hunter  
Mary Madison Jones  
Caty Mae Loomis  
Michael Ollman  
Eric Ramos  
Selena Sanchez  
Cooper Sewell

### HARP

Amanda Melton

### VIOLINS

Andre Barnes  
Kynan Clymore  
Micah David +  
DuMarkus Davis  
Nassar Edwards  
Nicholas Felder  
Maalik Glover  
Lauren Greene  
Ryan Gregory  
Grace Johnston \*  
Terry Keeling  
Rachel LaRocca

### VIOLINS (cont.)

Huijeong Lee  
Charles Page  
Justin Rawlings  
Susan Reyes  
Nathaniel Roberts  
Patrick Roberts  
Kevin Williams

### VIOLAS

Audine Crosse  
Joshua Fairchild  
Rachel Fishback +  
Perry Morris  
Michael Nolan  
Samantha Tang  
Natalie Thompson  
Nikko White

### CELLOS

Esme Mason  
Halle Rentz  
Michael Roberts +  
Carolina Sifuentes  
Michael Thomas  
Joseph Tuck

### BASSES

Daniel Kim  
David Metrio +  
Tyler Novak

### SYMPHONY ASSISTANTS

Gage Fisher  
Michael Roberts

\* Concertmaster  
+ Principal

## Kennesaw State University Wind Ensemble

David T. Kehler, Music Director and Conductor

### FLUTE

#### (Piccolo)

Amanda Macon  
Brittany Pietsch  
Melissa Rolon  
Catherine Rothery  
Corinne Veale

### OBOE

#### (English Horn)

Elise Conti  
Savannah English  
Rachel Rabeneck

### BASSOON

#### (Contrabassoon)

Shelby Jones  
Andrew Niehoff  
Dustin Price

### CLARINET

#### (Eb, Bb, Bass and Contra Bass)

Jonathan Itkin  
Kristen Jackson  
Alyssa Jones  
Crystal Maldonado  
Sajal Patel  
Sarah Seippel  
Edie Sinclair  
Ryan Tang

### SAXOPHONE

#### (Soprano, Alto, Tenor, Baritone)

Nicolas Chambers  
Nathan Hollis  
Josh Inglis  
Mason Upshaw

### HORN

Kristen Arvold  
Nate Bedgood  
Hannah Evans  
Dennis Korwek  
Will Worthan

### TRUMPET

Jesse Baker  
Mark Fucito  
Jacob Greifinger  
Jon Klausman  
RaSheed Lemon  
Jeremy Perkins  
Ben Schiele  
Will Woods

### TROMBONE

#### (Tenor, Bass)

Sam Boeger  
Gage Fisher  
Travis Longenberger  
Andrew Pendleton  
Devin Witt

### EUPHONIUM

Tyler Hicks  
Michael Long  
Connor Sullivan

### TUBA

Vince Jackson  
Kyle Loughman

### PERCUSSION

Michael Berry  
Josh Bouland  
Joe Donohue  
Lane Hunter  
Caty Mae Loomis  
Michael Ollman  
Mary Madison Jones  
Selena Sanchez  
Eric Ramos  
Cooper Sewell

### STRING BASS

Daniel Kim

### PIANO

Stephanie Ng  
Soy Sheehan

### HARP

Amanda Melton

## about symphony orchestra

The Kennesaw State University Symphony Orchestra began in the Fall of 2004 and in 2010 expanded to include the KSU Philharmonic. The symphony orchestra performs a wide variety of repertoire from all time periods and styles. Students in the orchestra are made up of music majors and non-music majors with an interest in orchestral repertoire and come from distinguished high school programs and honor ensembles across the region.

In 2009, the KSU Orchestra was invited to perform at the Georgia Music Educators Association In-Service Conference and hosted and performed at the 2010 College Orchestra Directors Association National Conference. Other highlights of the 2009-2010 year included a residency and performance with violinist David Perry. In January 2011, the KSU Orchestra completed a three-concert tour of Beijing and Xian, China.

Highlights of the 2011-2012 Season included a performance with KANSAS at the Cobb Energy Centre on September 30, and residencies with Romanian conductor, Ovidiu Balan and cellist Jesús Castro Balbi. 2012-2013 included two world premieres, the first University Orchestra performance of Peter Gabriel's *New Blood*, and a guest appearance by Alan Baer, principal tuba of the New York Philharmonic.

The 2013-2014 season featured the Orchestra performing *Illuminations*, composed by KSU composer-in-residence Laurence Sherr. In November, the Orchestra performed a concerto with MacArthur Fellow and pianist Jeremy Denk. The Orchestra combined forces with the KSU Wind Ensemble in January 2014 to perform the music of The Who. Then, in February, the Orchestra performed in the Kennesaw State New Music Festival featuring world-renowned composer Chen Yi, who was commissioned to write a Violin Concertino celebrating the 10th Anniversary of Professor of Violin, Helen Kim, at KSU. In March, the Orchestra presented Brahms' *Symphony No. 4* featuring KSU artist-in-residence in viola, Catherine Lynn, and guest conductor David Becker.

## about ksu bands

**Dr. David T. Kehler**, Director of Bands and Professor of Music

**Dr. Debra Traficante**, Associate Director of Bands/Director of Athletic Bands/  
Assistant Professor of Music

**Mr. Cory Meals**, Assistant Director of Bands/Assistant Professor of Music  
Education

**Mrs. Kimberly Beckham**, 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 four major ensembles with over 400 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. These ensembles include the KSU Wind Ensemble, KSU Concert

Band, KSU Basketball Band, and "The Marching Owls." Beginning in the Fall of 2016, the KSU Bands will continue expanding with the addition of a Wind Symphony and University Band growing the program to over 500 participating students.

### **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 new works by Steven Bryant, Paul Dooley, Michael Markowski, Joel Puckett, James Stephenson, Christopher Theofanidis, and Pulitzer Prize winner, Joseph Schwantner. In addition, leading composers including Kamran Ince, Chen Yi, and Pulitzer Prize winners David Lang and Joseph Schwantner, have visited and worked directly with the KSU Wind Ensemble and its students. In 2012, the KSU Wind Ensemble hosted and was featured at the Southern Division College Band Directors/National Band Association Conference, and in 2016 will again be featured at the CBDNA Conference at the beautifully remodeled Gaillard Concert Hall in Charleston, South Carolina. In 2013, the KSU Wind Ensemble was the Winner of the American Prize for best wind ensemble/concert band performance in the United States, and in 2016, will be releasing its first professional recording on the Centaur label featuring the music of Chen Yi.

## biographies

### **Interim Director of Orchestras**

**N**athaniel F. Parker, a talented and dynamic musician, joined the Kennesaw State University faculty as Interim Director of Orchestras and Assistant Professor of Music in fall 2015; he also serves as Interim Conductor of the Georgia Youth Symphony Orchestra's Symphony Orchestra and was recently appointed Conductor of the Concert Orchestra at New England Music Camp (Maine). Equally at home working with professionals and training future generations of musicians, Dr. Parker has conducted orchestras in the United States, Peru, Russia, Poland, and the Czech Republic. His recent guest conducting engagements include appearances with the Jackson Symphony Orchestra (Michigan), the Connecticut Music Educators Association All-State Orchestra and the Pennsylvania Music Educators Association District 9 String Fest. In February he served as Guest Conductor and Clinician for

the Georgia Music Educators Association (GMEA) District 12 Middle School Honor Orchestra. Also an active scholar, Dr. Parker's writings have been published by the *Conductors Guild* and the College Orchestra Directors Association (CODA). He has presented research at the College Orchestra Directors Association's national and international conferences and currently serves as Editor of the Journal of the *Conductors Guild*. In 2015 he received a Citation of Excellence in Teaching from the Pennsylvania Music Educators Association.



Prior to his appointment at Kennesaw State, Dr. Parker served as Director of Orchestral Activities and Assistant Professor of Music at Marywood University (Pennsylvania) where he was Music Director and Conductor of the Marywood University Orchestra and taught courses in conducting, instrumental methods, musicology, and analytical techniques. Other previous positions include Assistant Conductor and Production Manager of the Jackson Symphony Orchestra (Michigan), Music Director and Conductor of the Jackson Youth Symphony Orchestra, Director of the Jackson Symphony Orchestra Community Music School, Graduate Conducting Intern at Michigan State University, Music Director and Conductor of the Mason Orchestral Society's Community Orchestra and Youth Symphony (Michigan), Assistant Director of Music at Xaverian High School (New York), Conductor of the New Music Festival of Sandusky Orchestra (Ohio), and Graduate Assistant Conductor and Teaching Assistant at Bowling Green State University (Ohio).

Parker earned a Doctor of Musical Arts in Orchestral Conducting from Michigan State University, where his primary instructors were Leon Gregorian and Raphael Jiménez. He earned a Master of Music in Orchestral Conducting from Bowling Green State University, where he studied with Emily Freeman Brown; his other conducting mentors include Stephen Osmond, Gary W. Hill and Timothy Russell. In addition to his training in academia, Dr. Parker participated in numerous conducting master classes and workshops, conducting orchestras under the tutelage of nationally and internationally renowned conductors and

conducting pedagogues including Christoph Eschenbach, George Hurst, Arthur Fagen, Markand Thakar, Mark Gibson, David Itkin, Jorge Mester, and Paul Vermel. Parker began his collegiate education at Arizona State University, where he studied bassoon with Jeffrey G. Lyman and graduated magna cum laude with a Bachelor of Music in Bassoon Performance.

Nat resides in Woodstock with his wife, Melody, their son, Jacob, and their dog, Sammy.

## Director of Bands

**D**avid T. Kehler, since 2009, has served as Director of Bands and Professor of Music at Kennesaw State University. Here, he oversees all aspects of the University's quickly expanding band program while serving as Music Director and Conductor of the KSU Wind Ensemble. An advocate of new music, Professor Kehler has commissioned leading composers to write new works for wind ensemble. In addition, the KSU Wind Ensemble has been featured on 90.1 FM (*WABE*- Atlanta public radio), and continues to garner praise from composers including Steven Bryant, Karel Husa, David Lang, David Maslanka, Scott McAllister, Joel Puckett and others. Dr. Kehler's ensembles have performed at the CBDNA Southern Division conferences in 2012 and 2016, and won the American Prize for best university wind ensemble/concert band recording in 2013. In 2016, the KSU Wind Ensemble releases its first professional recording under the Centaur recording label. In addition to his ensemble responsibilities, Dr. Kehler teaches courses in instrumental conducting, wind literature and symphonic repertoire.



Previously, David Kehler served The University of Texas at Austin as a Graduate Conducting Associate receiving a Doctor of Musical Arts degree. 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. They were a featured ensemble at the Texas Bandmasters Association/National Band Association Convention in San Antonio, Texas, and were heard internationally on "From the Top," a syndicated radio program featuring the finest young classical musicians in the country. In addition, the GDYO Wind Symphony participated in exchange concerts with the Atlanta Youth Wind Symphony and performed with Jeff Nelson, former horn of the Canadian Brass. In the summer of 2008, the GDYO Wind Symphony 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 and Master of Music degrees from Michigan State University. Professor Kehler is an active conductor and clinician throughout the United States, and has memberships in many musical organizations including CBDNA, NBA, NAFME, Phi Beta Mu, GMEA and others.

## School of Music Faculty and Staff | Director, Stephen W. Plate

### Music Education

Judith Beale  
Janet Boner  
Kathleen Creasy  
John Culvahouse  
Charles Jackson  
Charles Laux  
Alison Mann  
Angela McKee  
Richard McKee  
Cory Meals  
Harry Price  
Terri Talley  
Amber Weldon-Stephens

### Music History & Appreciation

Drew Dolan  
Edward Eanes  
Heather Hart  
Kayleen Justus

### Music Theory, Composition, Technology

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

### Woodwinds

Robert Cronin, Flute  
Todd Skitch, Flute  
Christina Smith, Flute  
Elizabeth Koch Tiscione, Oboe  
John Warren, Clarinet, Chamber Music  
Laura Najarian, Bassoon  
Sam Skelton, Saxophone

### Brass & Percussion

Doug Lindsey, Trumpet, Chamber Music  
Mike Tiscione, Trumpet  
Jason Eklund, Horn  
Tom Gibson, Trombone  
Nathan Zgonc, Trombone  
Brian Hecht, Bass Trombone  
Martin Cochran, Euphonium  
Bernard Flythe, Tuba/Euphonium  
John Lawless, Percussion

### Strings

Helen Kim, Violin  
Kenn Wagner, Violin  
Justin Bruns, Chamber Music  
Catherine Lynn, Viola  
Paul Murphy, Viola  
Charae Krueger, Cello  
James Barket, Double Bass  
Joseph McFadden, Double Bass  
Elisabeth Remy Johnson, Harp  
Mary Akerman, Classical Guitar

### Voice

Jessica Jones  
Eileen Moremen  
Oral Moses  
Leah Partridge  
Valerie Walters  
Todd Wedge  
Jana Young

### Piano

Judith Cole, Collaborative Piano & Musical Theatre  
Julie Coucheron  
Robert Henry  
John Marsh, Class Piano  
David Watkins  
Soohyun Yun

### Jazz

Justin Chesarek, Jazz Percussion  
Wes Funderburk, Jazz Trombone, Jazz Ensembles  
Tyrone Jackson, Jazz Piano  
Marc Miller, Jazz Bass  
Sam Skelton, Jazz Ensembles  
Lester Walker, Jazz Trumpet  
Trey Wright, Jazz Guitar, Jazz Combos

### Ensembles & Conductors

Leslie J. Blackwell, Choral Activities  
Alison Mann, Choral Activities  
Cory Meals, Concert Band, Marching Band  
Oral Moses, Gospel Choir  
Eileen Moremen, Opera  
Nathaniel Parker, Symphony Orchestra  
Charles Laux, Philharmonic Orchestra  
Debra Traficante, Concert Band, Marching Band  
David T. Kehler, Wind Ensemble

### School of Music Staff

Julia Becker, Administrative Specialist III  
Kimberly Beckham, Coordinator of Band Operations and Outreach  
David Daly, Director of Programming and Facilities  
Susan M. Grant Robinson, Associate Director for Administration  
Joseph Greenway, Technical Director  
Dan Hesketh, Digital Media Specialist  
June Mauer, Administrative Associate II  
Andrew Solomonson, Facility Operations Manager

### Ensembles in Residence

Atlanta Percussion Trio  
KSU Faculty Jazz Parliament  
Georgia Youth Symphony Orchestra and Chorus  
KSU Faculty Chamber Players  
KSU Faculty String Trio  
KSU Community and Alumni Choir

## about the school of music



Welcome to our campus! The School of Music is an exciting place to live, learn and work. Housed in the College of the Arts, the School is infused with masterfully skilled and dedicated performing teachers who care deeply about their profession, our programs, our community and every student involved in music and the arts. Our facilities are aesthetically functional and well equipped, our professional staff first-class, and our motivation perfect; to prepare students to be accomplished, creative arts leaders - diversely trained, acutely challenged and well-practiced to ensure employability and empowerment to take the 21st-century music world by storm.


Our students come to us from the leading musical arts and honors organizations from across the southeast, and as a School of Music, we are dedicated to the purpose of furthering the arts and cultural offerings of our region and beyond.


Please take the time to meet our faculty, students and staff. Interact with them, talk shop with them - their enthusiasm is contagious whether on or off the stage. I look forward to a long and rewarding relationship, and with your involvement as an audience member and patron, there are no limits to what we can become. If we can be of assistance to you, simply ask.


A handwritten signature in black ink that reads "Stephen W. Plate". The signature is fluid and cursive.


Stephen W. Plate, DMA  
Director, School of Music  
Kennesaw State University

## connect with us

 /musicKSU

 @musicKSU

 /musicKSU

 @musicKSU

**musicKSU.com**

Visit [musicKSU.com](http://musicKSU.com) and click "Live Streaming" to watch live broadcasts of many of our concerts and to view the full schedule of live streamed events.

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

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