



Tuesday, November 17, 2015 at 8:00 p.m.
Dr. Bobbie Bailey & Family Performance Center, Morgan Hall
Forty-third Concert of the 2015-16 Concert Season

KSU School of Music
presents
Philharmonic and Concert Band

KENNESAW STATE UNIVERSITY PHILHARMONIC

Charles Laux, conductor

CHARLES IVES (1874-1954)

arr. Robert Longfield

Fugue from *String Quartet No. 1*

LUDWIG VAN BEETHOVEN (1770-1827)

arr. Jamin Hoffman

Scherzo from *Symphony No. 2*

WOLFGANG AMADEUS MOZART (1756-1791)

arr. Charles Laux

Themes from Symphony No. 40

Kathryn Encisco, student conductor

ANTONIO VIVALDI (1678-1741)

Concerto for Four Violins in B minor

I. Allegro

II. Largo-Larghetto

III. Allegro

Helen Kim, violin I

Justin Bruns, violin II

Kenn Wagner, violin III

Charles Laux, violin IV

Nathaniel F. Parker, conductor

Intermission

KENNESAW STATE UNIVERSITY CONCERT BAND

Debra Traficante, conductor

Cory Meals, assistant conductor

JOHN BARNES CHANCE (1932-1972)

Incantation and Dance (1960)

FRANK TICHELI (b. 1958)

Rest (2010)

DAVID HOLSINGER (b. 1945)

Liturgical Dances (1984)

program notes

Concerto for Four Violins in B minor | Antonio Vivaldi

Antonio Vivaldi's *Concerto for Four Violins in B Minor, Op. 3, No. 10 (RV 580)*, the tenth of *L'Estro Armonico (Harmonic Inspiration), Op. 3*, a collection of twelve concertos for one, two and four violins written by the Italian Baroque composer in 1711.

The composer, who was himself a virtuoso violinist, wrote hundreds of concerti for the violin but relatively few for four violin soloists. This concerto was published early in his career, and it contributed to his international reputation. Like most of Vivaldi's 500-odd concertos, the *B minor Concerto for Four Violins, Op. 3, No. 10*, is in three movements (fast-slow-fast), with the outer movements in ritornello form — that is, unfolding as series of alternating orchestral and solo episodes. But this is also a highly original, even experimental work, not least because its novel instrumentation — four solo violins, solo cello, strings, and continuo — stimulated Vivaldi's imagination. (Bach was so impressed with this work that he arranged it as a concerto for four solo harpsichords.)

The first movement opens with a coup de théâtre — with dialogue among soloists rather than with the full orchestra — and, like the finale, features wonderfully unpredictable solo episodes. Eighteenth-century listeners were astounded, even intoxicated, by the rhythmic drive and extraordinary intensity of expression in Vivaldi's concertos, and the driving finale of the B minor concerto is certainly full of bite and bluster, though the grave, mysterious slow movement is no less passionate and powerful, in its own way.

Another Baroque era giant, Johann Sebastian Bach, made a number of transcriptions from Antonio Vivaldi's concertos, especially from his Op. 3 set, entitled *L'estro Armonico*; he adapted them for solo harpsichord and solo organ, and for the *Concerto for 4 Violins in B minor, Op.3, No.10, RV 580*, he decided upon the unique solution of using four harpsichords and orchestra. This is thus the only harpsichord concerto by Bach which was not an adaptation of his own material. The middle movement has the four harpsichords playing differently-articulated arpeggios in a very unusual tonal blend, while Bach provided some additional virtuosity and tension in the other movements.

Source:

<http://andantemoderato.com/vivaldi-concerto-four-violins-cello-b-minor-op-3-no-10-rv-580-il-giardino-armonico/>

Fugue from String Quartet No. 1 | Charles Ives

Born in Danbury, CT, Charles Ives (1874-1954) was an American through and through. Besides being a star pitcher on his high school baseball team, he was a thoroughly trained organist and composer when still a young man. He is known for his experiments in sound: some just for fun, some as studies in rhythm, and some that have been heralded as significant developments in serious concert music. (He decided to work in the insurance business so he wouldn't have to depend on making money as a composer.) Ives used hymn tunes and popular songs of his day throughout his music, which he developed much as a theme is developed in a string quartet or symphony by Beethoven or Brahms. For instance, in his *Symphony No. 2*, one can hear "Camptown Races," "Columbia, the Gem of the Ocean," and the fiddle tune "Turkey in the Straw" peeling out of the orchestral texture in guises ranging from the comic to the majestic. In his early *Fugue in C*, originally written for string quartet at the turn of the 20th century, Ives paraphrases the missionary hymn by Lowell Mason to the poem *From Greenland's Icy Mountains*, creating a fugue subject that he manipulates in the style of Baroque music.

Scherzo from Symphony No. 2 | Ludwig van Beethoven

Beethoven's *Second Symphony* was mostly written during Beethoven's stay at Heiligenstadt in 1802, at a time when his deafness was becoming more pronounced and he began to realize that it might be incurable. The work was premiered in the Theater an der Wien in Vienna on 5 April 1803, and was conducted by the composer. During that same concert, the *Third Piano Concerto* and the oratorio *Christ on the Mount of Olives* were also debuted. It is one of the last works of Beethoven's so-called "early period."

Beethoven wrote the *Second Symphony* without a standard minuet; instead, a scherzo took its place, giving the composition even greater scope and energy. The scherzo and the finale are filled with Beethovenian musical jokes, which shocked the sensibilities of many contemporary critics. One Viennese critic for the *Zeitung fuer die elegante Welt* (Newspaper for the Elegant World) famously wrote of the symphony that it was "a hideously writhing, wounded dragon that refuses to die, but writhing in its last agonies and, in the fourth movement, bleeding to death."

Source: [https://en.wikipedia.org/wiki/Symphony_No._2_\(Beethoven\)](https://en.wikipedia.org/wiki/Symphony_No._2_(Beethoven))

Themes from Symphony No. 40 | Wolfgang Amadeus Mozart

Wolfgang Amadeus Mozart wrote his *Symphony No. 40 in G minor, KV. 550*, in 1788. It is sometimes referred to as the "Great G minor symphony," to distinguish it from the "Little G minor symphony," No. 25. The two are the only extant minor key symphonies Mozart wrote. The composition occupied an exceptionally productive period of just a few weeks in 1788, during which time he also completed the 39th and 41st symphonies (26 June and 10 August, respectively). Nikolaus Harnoncourt argues that Mozart composed the three symphonies as a unified work, pointing, among other things, to the fact that the *Symphony No. 40*, as the middle work, has no introduction (unlike No. 39) and does not have a finale of the scale of No. 41's. This arrangement was written for the viola, cello, and bass sections of the KSU Philharmonic.

Source: [https://en.wikipedia.org/wiki/Symphony_No._40_\(Mozart\)](https://en.wikipedia.org/wiki/Symphony_No._40_(Mozart))

Incantation and Dance (1960) | John Barnes Chance

John Barnes Chance was an American composer, born in Beaumont, Texas. Chance studied composition with Clifton Williams at the University of Texas and is best known for his concert band works. Before he became a full-time composer, Chance played timpani with the Austin Symphony and later was an arranger for the Fourth and Eighth U.S. Army bands. Chance taught at the University of Kentucky from 1966 until his death in 1972.

Consisting of two sections, *Incantation and Dance* is contrasting in both length and nature. Originally titled *Nocturne*, the *Incantation* is a short, mournful legato melody. Beginning on a misterioso flute note, instruments are gradually added until the feroce and fortissimo of the accented repeated triplets cast the final incantation. The *Dance* also begins quietly, but percussion instruments quickly enter, one by one, building a rhythmic pattern of complexity and drive. The entrance of the brass and winds creates an increase in the rhythmic tension, as the dance grows wilder and more frenzied. After a short variation of material from the *Incantation*, the beginning of the *Dance* section is once again represented by the percussion. The piece gathers force as the entire ensemble draws together for a dramatic and exciting conclusion.

- *Note by composer*

Rest (2010) | Frank Ticheli

Created in 2010, *Rest* is a concert band adaptation of my work for chorus, *There Will Be Rest*, which was commissioned in 1999 by the Pacific Chorale. In making this version, I preserved almost everything from the original: harmony,

dynamics, even the original registration. I also endeavored to preserve carefully the fragile beauty and quiet dignity suggested by Sara Teasdale's words:

There will be rest, and sure stars shining
Over the roof-tops crowned with snow,
A reign of rest, serene forgetting,
The music of stillness holy and low.
I will make this world of my devising,
Out of a dream in my lonely mind,
I shall find the crystal of peace, --above me
Stars I shall find.

- Sara Teasdale (1884-1933)

- *Note by composer*

Liturgical Dances (1984) | David Holsinger

David Holsinger's musical path began with fifteen years of service as music minister, worship leader, and composer in residence to Shady Grove Church in Grand Prairie, Texas. In 1999, he joined the music faculty at Lee University, Cleveland, Tennessee, where he is the Conductor of the Lee University Wind Ensemble and teaches conducting and composition. (His biography also notes that he is an avid model railroader!)

Holsinger has written hundreds of works, primarily for the wind band and is one of our most widely performed composers. His primary publisher, TRN, notes of his style: "Much of Holsinger's music is characterized by unrelenting tempos, ebullient rhythms, fluctuating accents....poly-lineal textures, vigorous asymmetrical melodies, and high emotional impact. His adagio works are as intransigently passionate as his allegros are exuberant!"

Commissioned by the Beta Nu chapter of Phi Mu Alpha Sinfonia (Central Methodist College, Fayette, Missouri) in 1984, *Liturgical Dances* bears the subtitle, "Benedicamus Socii Domino" (Let us all, as companions, praise the Lord.) Rather than an established programmatic nature—like many of his other works—this piece is, in Holsinger's own words, "rather a reflection of the composer's memories of his student days as a brother in Beta Mu. The music is both poignant and exuberant, "classic" and "modern," rambunctious and reflective. It pays tribute to Men of Music, not only for their dedication to a vocation, but also for their passion to the medium."

- *Note by publisher*

personnel

KENNESAW STATE UNIVERSITY PHILHARMONIC

VIOLIN I

Kira Bennett, Marietta, GA
Jackson Brischler, Fayetteville, GA
Sabrina Carver, Marietta, GA
Rachel Gordon, Marietta, GA
Sara Halverson, Marietta, GA
Rachel Hightower, Lawrenceville, GA
Julian Lott, Lilburn, GA
Charles Page, Marietta, GA
Elana Smart, Canton, GA
Abigail Sutton, Kennesaw, GA
Jordan Swanson, Stone Mountain, GA

VIOLIN II

Zoe Cesar, Acworth, GA
Kimberly Chamorro, Douglasville, GA
Julie Donn, Woodstock, GA
Kathryn Encisco, Marietta, GA
Kamrynn Johnson, Lawrenceville, GA
Matthias Kosse, Canton, GA
Jhanise Lambert, Smyrna, GA
Dolores Ramirez, Norcross, GA
Briana Smith, Lawrenceville, GA
Graciela Vera, Arecibo, PR

VIOLA

Anthea Baird-Clark, Chittenengo, NY
Justice Brakache, Roswell, GA
Monica Davis, Atlanta, GA
Jacob Lawson, Snellville, GA
Luis Reyes-Hernandez, Norcross, GA
Mitchell Sosebee, Austell, GA
Nikko White, Hampton, GA
Jaime Williams, Acworth, GA

CELLO

Daneel Bennett, Marietta, GA
Tabitha Gamache, Smyrna, GA
Hannah Grussing, Smyrna, GA
Haley Luther, Gwinett, GA
Anthony Newman, Riverdale, GA
Derik Sadowski, Buford, GA
Joseph Tuck, Acworth, GA
Tavarick Wynn, Miami, FL

DOUBLE BASS

Asuria Austin, Lithonia, GA
Tyler Novak, Marietta, GA
Tony Wolcott, Beaufort, GA

KENNESAW STATE UNIVERSITY CONCERT BAND

FLUTE

Amanda Green, Acworth, GA
Amber Goden, Indianapolis, IN
Brandy Palmer, Auburn, AL
Courtney Hamilton, Kennesaw, GA
Courtney Zhorela, Sharpsburg, GA
Emily Satterfield, Armuchee, GA
Hannah Culp, Cartersville, GA
Jacqueline Crone, Alpharetta, GA
James Down, Roswell, GA
Jazmin Anderson, Warner Robins, GA
Jessie Marques, Cumming, GA
Jessie Park, Manhattan, NY
Kaelyn Putnam, Kennesaw, GA
Kristen Coutinho, Kennesaw, GA
Madison Palmer, Dalton, GA

Margaret Fordham, Cumming, GA
*Maria Phillips, Saint Marys, GA
Mia Jordan, Kennesaw, GA
Nikki Hamel, Stockbridge, GA
Stella Vera, Arecibo, PR
Vanessa Boone, Tyrone, GA
Victoria Banks, Norman Park, GA

OBOE

*Lane Hunter, Marietta, GA

CLARINET

Ashley Rogers, Evans, GA
Bailee Koury, Kennesaw, GA
Briana Blanchard, Marietta, GA
Cadi Martin, Woodstock, GA
*Christopher Goden, Indianapolis, IN

Jennifer Malstrom, Marietta, GA
Jenny Free, Georgetown, SC
Jessica Grant, Woodstock, GA
Meghan Jones, Dacula, GA
Sarah Herbst, Alpharetta, GA
Sharlande Nicolas, Boston, MA
Victoria Lescota, Snellville, GA
Zoe Gatcombe, Decatur, GA

BASS CLARINET

*Ashley Morrison, Kennesaw, GA
Samuel Mullinix, Canton, GA
Kristyn Nowak, Suwanee, GA

BASSOON

Briana Curtis, Dallas, GA
Sydney Jerez, Roswell, GA
*Madelyne Watkins, Decatur, GA

ALTO SAXOPHONE

*Chris Bergwall, Marietta GA
Faith Williams, Decatur, Ga
Gabriel Ledger, Norcross, GA
Jane Hedenstrom, Peachtree City, GA
Jonathan Swann, Covington, GA
Scout Normile, Boston, MA

TENOR SAXOPHONE

Sam Patterson, Rome, GA
Daniel Belcher, Marietta, GA

BARITONE SAXOPHONE

Nolan Edwards, Kennesaw, GA

HORN

Jeff Hortenstine, Chicago, IL
Jessica Vega, San German, Puerto Rico
Megan Gifford, Woodstock, GA
*Rachel Pendergrass, Norcross, GA
Sean Blithe, Fayetteville, GA
Sean Brinkley, Jr, Decatur, GA
Trevor Henn, Johns Creek, GA

TRUMPET

BellDeVry Dubuche, Atlanta, GA
Gemma Papasodero, Tyrone, GA
Hunter Reed, Hudson, OH
Jessica Terry, Springfield, GA

Jonathan Fallin, Cairo, GA
Joshua Klann, Kennesaw, GA
*Kyle Green, Euharlee, GA
Miles Bonaker, Cumming, GA
*Pablo Gonzalez, Powder Springs, GA
Patrick Collins, Cumming, GA
Wes Zimmerman, Woodstock, GA

TROMBONE

Caleb Garrett, Kennesaw, GA
*Gage Fisher, Gainesville, GA
Henry Homiller, Ball Ground, GA
Jan Nelson Rodriguez, Johns Creek, GA
Rafael Escamilla, Atlanta, GA

EUPHONIUM

Isaac Griner, Taylorsville, GA
Isabel-Sofia Carrion, Acworth, GA
Leslie Flores, Woodstock, GA
Louis Livingston, Kennesaw, GA
*Mike Long, Dallas, GA
Sara Knapp, McDonough, GA
Tim Gallion, Marietta, GA
Tony Wolcott, Beaufort, SC
Trevor Jesko, Marietta, GA

TUBA

*Andrew Pellom, Dalton, GA
Branden A. Bonner, Powder Springs, GA
Brennan Kellner, Roswell, GA
Evan Gravitt, Kennesaw, GA

PERCUSSION

Alayna Tichenor, Dallas, GA
Alisa Ligman, Marietta, GA
Benjamin Morgan, Kennesaw GA
Christian Albano, Dallas, GA
Elijah Pierre, Powder Springs, GA
Foster Simmons, Canton, GA
Heath Nichols, Hiram, GA
*Jonathan Bowers, Lilburn, GA
Matthew Blomquist, Flowery Branch, GA
Michael Anton, Alpharetta, GA
Stephen Jones, Alpharetta, GA
*Principal Chair

biographies

Associate Professor of Violin

Helen Kim joined the music faculty in 2006 at Kennesaw State University with a stellar performance background. She made her orchestral debut with the Calgary Philharmonic at the age of six, and has gone on to become a respected and sought-after artist. She has appeared as a soloist with the Boston Pops at Boston's Symphony Hall, as well as with the Milwaukee and Atlanta Symphony Orchestras.



Ms. Kim earned her Master's Degree from the Juilliard School, where her teachers included Cho-Liang Lin and Dorothy DeLay. She is the recipient of more than one hundred national and international awards. In 1992, she won the Artists International Competition in New York and as a result, gave debut recitals at Carnegie Weill Hall and the Aspen Summer Music Festival.

A native of Canada, Ms. Kim has been engaged by many of Canada's leading orchestras, including the National Arts Center Orchestra, Montreal Metropolitan Orchestra, Vancouver Symphony, McGill Chamber Orchestra, and the Windsor, Regina, Victoria and Prince George Symphonies. She has also appeared with the Cobb, Georgia Symphony Orchestra, DeKalb, New Orleans, Aspen and Banff Festival Orchestras, and with orchestras in the United Kingdom, Germany and Poland.

Ms. Kim toured extensively throughout Canada and U.S., including performances at Alice Tully Hall and the Sante Fe and La Jolla International Music Festivals where she performed with Cho-Liang Lin, Gary Hoffman, Andre Previn, and the Orion String Quartet. She performed Bach's *Double Violin Concerto* with Hilary Hahn at the 2002 Amelia Island Chamber Music Festival.

Ms. Kim has been profiled on national and international television and has appeared on CBC, PBS and CBS networks. Her performances have been aired on NPR and CBC radio networks. Ms. Kim served as assistant and associate concertmaster for the Atlanta Symphony for three seasons. She is currently the assistant concertmaster of the Atlanta Opera Orchestra. Ms. Kim performs with local new music ensembles Bent Frequency, Sonic Generator, Thamyris, and recently joined the Atlanta Chamber Players.

Artist-in-Residence in Violin

Kenn Wagner has been a first violinist with the Atlanta Symphony Orchestra since 1994, and has also served as acting assistant concertmaster of the ASO for one season.

Outside of the ASO he has also appeared abroad as guest soloist with the Shenzhen Symphony Orchestra in China, and Christ Church Symphony string section in New Zealand. Nationally he has soloed with the New Orleans Symphony, Arlington Symphony and the Wintergreen Music Festival Orchestra. Locally, Kenn has also appeared as soloist with the Atlanta Community Symphony Orchestra, the Dekalb Symphony, Clark/Spellman Symphony, Atlanta Philharmonic, and the Atlanta Musicians' Orchestra.



In addition to his solo work and position with the ASO, Mr. Wagner enjoys playing chamber music and performs with groups such as the Riverside Chamber Players, Leaptrott Trio (Trio in residence at Brenau University), Atlanta Chamber Players, Awadagin Pratt's Next Generation Festival, and National Chamber Players with special guest Kenneth Slowik of the Smithsonian Chamber Players. This season he also made his debut at Piccolo Spoleto with the Orlando Chamber Soloists and also performed with members of the Grammy Award winning Cuerteto Latino Americano. Mr Wagner also performed chamber music this summer with former IU faculty member Csaba Erdelyi.

Kenn is a graduate of Indiana University where he trained with Joseph Gingold, former Concertmaster of the Cleveland Orchestra. Before completing his undergraduate degree at Indiana University, Mr. Wagner won a position with the New Jersey Symphony Orchestra, with coaching from Vernon Summers of the National Symphony and former Concertmaster of both Atlanta and National Symphonies, William Steck. Kenn is very pleased and honored to be on faculty at both Kennesaw State University and Morehouse College.

Director of Chamber Music

Justin Bruns, Assistant Concertmaster, has been with the Atlanta Symphony Orchestra (ASO) since 2006 and holds the Mary and Cherry Emerson Chair.

Actively involved in teaching and bringing music to young audiences, Mr. Bruns has given master classes at Bradley University, Kennesaw State University, Denver Young Artists Orchestra, taught classes in orchestra repertoire at the University of Colorado and Michigan Youth Symphony Orchestra, and consulted at Medomak Conducting Institute and HarpArts, as well as maintaining a private teaching and coaching studio. He served as a teaching assistant at Rice University and participated in the founding and organization of its outreach program. He regularly appeared with Chamber Music Ann Arbor's outreach program and throughout Colorado with Up Close and Musical.



As a chamber musician Mr. Bruns has performed throughout the United States and England, appearing with ensembles such as the Kocapelli String Quartet, Brave New Works, and Michigan Chamber Players. He was a performer on the Faculty Tuesdays' Recital Series at the University of Colorado, with the String in the Mountains Music Festival, North Georgia Music Festival, and Georgian Chamber Players. He has also performed cycles of the Brahms, Beethoven, and late Mozart sonatas. As first violinist of Atlanta Chamber Players, he appeared at the San Miguel de Allende Chamber Music Festival and made his chamber music debut at Carnegie Hall's Weill Recital Hall.

Before moving to Atlanta, Mr. Bruns was assistant concertmaster of the Colorado Symphony Orchestra and served as concertmaster of the Boulder Bach Festival. He has also played in Symphony II of Chicago, the Houston Symphony, Rochester Philharmonic, and IRIS Chamber Orchestra, besides having toured Germany and Italy with the American Sinfonietta. He has spent summers at the Aspen Music Festival, Beijing Music Festival, BRAVO Vail Valley Music Festival, and Bellingham Music Festival, and he maintains his affiliation as concertmaster with the Cabrillo Festival of Contemporary Music in Santa Cruz, California. He has been a guest concertmaster with the Memphis Symphony Orchestra, Hong Kong Sinfonietta, and São Paulo Symphony (OESP).

Mr. Bruns began his violin studies at age three and won his first competition two years later. He made his solo debut with an orchestra at age nine. Since then he has appeared with numerous orchestras including the Colorado, Michigan Pops, and Amarillo Symphonies, and Sinfonia of Colorado. In England he has appeared with the Chester Philharmonic Orchestra and Stockport Symphony. He received his master's degree from Rice University, where he studied with Kathleen Winkler and Raphael Fliegel.

Assistant Professor of Music Education

Charles Laux is Assistant Professor of String Music Education at Kennesaw State University where his duties include teaching string techniques, string pedagogy, technology integration, supervising student teachers, conducting the KSU Philharmonic and serving as director of the KSU String Project and Summer Music Intensive. Under his leadership, the KSU String Project has grown to serve nearly 110 elementary school students and employ 12 music education majors. In addition, Dr. Laux serves as conductor of the Georgia Youth Symphony Camerata Orchestra and as an Essential Elements clinician, consultant, and contributor for the Hal Leonard Corporation.



A public school string educator for 15 years, Dr. Laux worked with diverse student populations from elementary through high school, directing award-winning public school orchestra programs in Nevada, Florida and Ohio. Under his direction, the Winter Park High School Philharmonic Orchestra was selected to perform at the 60th annual Midwest Clinic. Dr. Laux holds degrees in music education from Ohio University, the University of Nevada - Las Vegas, and a Ph.D. from The Ohio State University where he trained under the tutelage of world-renown string pedagogue, Dr. Robert Gillespie.

A D'Addario endorsed artist educator, Dr. Laux has presented over 100 educational sessions for organizations such as the Midwest Clinic, American String Teachers Association, Technology Institute for Music Education, Association for Technology in Music Instruction, and at music conferences spanning sixteen states. He regularly presents professional development in-services for school districts across the country and has presented internationally at Colegio Menor San Francisco near Quito, Ecuador. His

performing experience includes seasons with the Las Vegas Philharmonic, the Nevada Chamber Symphony, the Columbus String Quartet, in addition to a variety of freelance opportunities. Dr. Laux remains in frequent demand across the nation as an orchestra clinician, conductor and adjudicator.

Interim Director of Orchestras

Nathaniel 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. 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. 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 conducting and music theory faculty at New England Music Camp (Maine), 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.

Associate Director of Bands / Director of Athletic Bands

Debra Traficante serves as Kennesaw State University's Associate Director of Bands/Director of Athletic Bands. In this position, Dr. Traficante guides and directs all aspects of the KSU Marching Band, "The Marching Owls," as well as the KSU Basketball Pep Band. Professor Traficante also serves as the Conductor of the KSU Concert Band, teaches beginning instrumental conducting, wind band literature, and marching band technique courses while also advising Music Education students.



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, directed the "Pride of Oklahoma" Marching Band, taught conducting lessons to graduate and undergraduate students, taught graduate wind literature courses, served as the lead teacher for the undergraduate

conducting and methods course, and oversaw music education students. She also served as the School of Music: Music Minor advisor, Honors College Music Coordinator, faculty sponsor for Sigma Alpha Iota, and faculty sponsor for the Delta Chapters of Kappa Kappa Psi and Tau Beta Sigma.

Professor Traficante earned her Bachelor of Music in Music Education, cum laude, from the University of Florida (Gainesville, FL), a Master of Music degree in Wind Band Conducting from the University of Florida, and earned a Fellowship to pursue a Doctor of Musical Arts in Wind Band Conducting degree from the University of Oklahoma (Norman, OK). She served as Director of Bands for five years at New Smyrna Beach High School, Florida, and Assistant Director of Bands for two years at Buchholz High School, Florida.

Dr. Traficante frequently judges, guest conducts, and clinics ensembles across the United States, and conducted at the International World Association for Symphonic Bands and Ensembles Conference in Singapore in 2005.

Professor Traficante is the immediate past National Vice President of Professional Relations for Tau Beta Sigma, and an Honorary Member of the Delta Chapters, Alpha Eta Chapter and Beta Xi Chapter of the Kappa Kappa Psi National Band Fraternity and Tau Beta Sigma National Band Sorority. Additionally, she was honored in 2010 as a Distinguished Member in Sigma Alpha Iota and has been awarded the Martha Starke Memorial Scholarship for Women Conductors.

**Assistant Director of Bands /
Assistant Professor of Instrumental Music Education**

Cory Meals is Assistant Director of Bands and Assistant Professor of Instrumental Music Education at Kennesaw State University where his duties include teaching courses in Instrumental Methods, Music Education Colloquium, Wind Band Literature, supervision of student teachers, conducting ensembles and assisting with all aspects of the Kennesaw State University Marching Band (KSUMB) and KSU Basketball Pep Band.



Mr. Meals earned a Bachelor of Music in Music Education from VanderCook College of Music (Chicago, IL) and a Master of Music in Instrumental Wind Conducting from the University of Houston (Houston, TX). He is currently a Ph.D. candidate in Music Education at the University of Washington (Seattle,

WA), where he most recently served as Graduate Assistant Director of the Husky Athletic Bands, Assistant Conductor of the UW Symphonic Band, research assistant through the UW Laboratory for Music Cognition, Culture and Learning (MCCL), and teaching assistant for undergraduate instrumental methods courses. Prior to graduate work, Cory served as Director of Bands at Waller High School (TX), Associate Director of Bands at Klein Forest High School (TX), and Assistant Director of Bands at Indian Springs Middle School (TX). Ensembles under his direction have received consistent "Superior" ratings, numerous University Interscholastic League (UIL) "Sweepstakes" awards, and advanced to the prestigious 4A Texas State Marching Contest in 2009 and 2011.

Recent presentations have included the International Conference on the Multimodal Experience of Music (ICMEM) in Sheffield, UK (2015), the Texas Music Educators Association (TMEA) Annual Convention in San Antonio, TX (2015), the International Conference on Music Perception and Cognition (ICMPC) in Seoul, South Korea (2014), the College Music Society (CMS) Symposium on Music, Science and Society in Seattle, WA (2014), and the National Association for Music Education (NAfME) Conference in St. Louis, MO (2014).

He maintains an active schedule as an adjudicator, clinician and designer throughout the United States and Canada and is an active member of the National Association for Music Education, College Band Director's National Association, Washington Music Educators Association, Texas Music Educators Association, College Music Society, Phi Mu Alpha Sinfonia and Kappa Kappa Psi.

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

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

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