



## Kennesaw State University Wind Ensemble

Wednesday, March 18, 2015 at 8:00 pm

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall

Eighty-third Concert of the 2014-15 Concert Season

### *featuring*

Sam Skelton, soprano saxophone

David Kirkland Garner, guest composer

Daniel S. Papp, special guest conductor

WARREN BENSON (1924-2005)

**The Solitary Dancer** (1969)

DAVID KIRKLAND GARNER (b. 1982)

**Soprano Sax Concerto with Wind Ensemble** (2014) (Georgia Premiere)

I. dotted quarter note = 100

II. quarter note = 72; lazy and relaxed

III. quarter note = 112

Sam Skelton, soprano saxophone

DMITRI SHOSTAKOVICH (1906-1975)

transcribed by H. Robert Reynolds

**Prelude, opus 23, No. 14**

MICHAEL TORKE (b. 1961)

**Bliss** (2013)

JOHN PHILIP SOUSA (1854-1932)

**The Washington Post** (1889)

Daniel S. Papp, guest conductor

# program notes

## **The Solitary Dancer** | Warren Benson

Warren Benson, as composer, conductor and performer, was perhaps best known for his music for wind ensemble and percussion and for his song cycles. Benson wrote over 150 works. His music has been played and recorded worldwide by the Kronos Quartet, New York Choral Society, International Horn Society and United States Marine Band. Benson's teaching career spanned over 50 years and culminated with honors including the Kilbourn Professorship for Distinguished Teaching, and appointment as University Mentor and Professor Emeritus at the Eastman School of Music.

Benson played timpani in the Detroit Symphony Orchestra under Ormandy, Reiner, Goosens, and Bernstein while an undergraduate at the University of Michigan. He later received Fulbright Teaching Fellowships, a John Simon Guggenheim Composer Fellowship, National Endowment for the Arts composer commissions and the Diploma de Honor from the Republic of Argentina. He also held residencies at the McDowell Colony. He was elected to the National Band Association Academy of Excellence and the Percussive Arts Society Hall of Fame, and was a founding member of the World Association for Symphonic Bands and Ensembles.

From 1950-1952, Benson was awarded two successive Fulbright grants to teach at Anatolia College in Salonika, Greece. Benson was Professor of Percussion and Composition for fourteen years at Ithaca College. From 1967-93, he was Professor of Composition at the Eastman School of Music. He also served as Distinguished Meadows Visiting Professor at Southern Methodist University from 1986-88.

Benson was largely self-taught in composition, found great inspiration in jazz and poetry, and was highly influenced by nature, languages, literature, and travel. His archive is located at the Eastman School of Music and his bibliography by Alan D. Wagner is published by Edwin Mellen Press.

*The Solitary Dancer* sought quiet excitement and Warren Benson fulfilled this goal with translucent orchestration and the constant manipulation of color, minimal melodic materials, and subtle dynamic nuances. Challenges in this piece are not necessarily technical; rather, performers are required to demonstrate control and restraint while maintaining sonorities for extended periods of time. Individual exposure is frequent, and mature players are best suited to this unconventional work.

## Soprano Sax Concerto with Wind Ensemble | David Kirkland Garner

David Kirkland Garner's compositions exist on a continuum of loose inspiration and direct quotation, drawing on pre-existing material from a wide range of sources to create engaging and expressive music. He has written music for a variety of ensembles and occasions including chamber, orchestral, electroacoustic, and vocal works. Most often, Garner draws on the music of the American South as inspiration, focusing on performance, specifically style, technique, tuning, and timbre, rather than the tunes themselves. He has worked with world-renowned ensembles including the Kronos Quartet, which commissioned and premiered my work influenced by the Scottish diaspora titled *Lament* for the imagined in Glasgow, Scotland. Awards include a Charles Ives Scholarship from the Academy of Arts and Letters in 2014, first prizes in the OSSIA, RED NOTE and NACUSA competitions, and an ASCAP Young Composer Award in 2009. Garner's music has been performed by groups such as the Ciampi Quartet, Vega Quartet, Locrian Chamber Players, San Diego Symphony, Wet Ink Ensemble, Boston New Music Initiative, yMusic and Eastman's OSSIA new music ensemble. With degrees from Rice University and the University of Michigan, David most recently completed a PhD at Duke University. He lives in Durham, NC, with his wife Bronwen, his son Rhys and his dog Niko.

The composer writes:

*"As in many of my compositions, the 'Soprano Sax Concerto' draws on traditional music as a starting point for a tapestry of quotation and experimentation. The musical building blocks for this concerto are taken from bagpipe traditions from around the world: Irish Uilleann piping, Scottish Highland piping and a curious form of bagpiping from Rajasthan, India. During the British occupation of India, the instrument of the British army, the Scottish Great Highland Bagpipes, was spread across the country and eventually was absorbed into traditional Rajasthani music, essentially performing traditional songs and dances on the Scottish instrument! In addition to these fundamental influences, references to other musical genres, styles, and traditions also pop up throughout the piece."*

The first movement revolves around an Irish Uilleann pipe performance of a jig titled, *Condon's Frolics*. The movement starts and ends with material that obliquely references the tune by passing the melody around the ensemble. After the opening, a clear version of the tune emerges and repeats while the ensemble builds around the soloist, eventually overshadowing the sax. In

the second movement the soloist performs a slowly unfolding languid melody that nods to traditional music from Rajasthan. The final movement draws on a Scottish Piobaireachd (pronounced PEE-brock) titled *Patrick Og Mac-Crimmon's Lament* as the musical material. The tune is heard throughout the movement in various forms sometimes clear and often transformed, with the most "bagpipe-like" version heard in the slower middle section of the movement. In the final minutes of the concerto the tune is pushed into new territory and, after a cadenza interruption, ends joyously.

### **Prelude in E-flat minor, opus 34, No. 14** | Dmitri Shostakovich

Dmitri Dmitriyevich Shostakovich was a Russian composer who lived under the Soviet regime. Shostakovich had a complex and difficult relationship with the Soviet government, suffering two official denunciations of his music in 1936 and 1948, and the periodic banning of his work. Shostakovich's response to official criticism and, more importantly, the question of whether he used music as a kind of abstract dissidence is a matter of dispute. It is clear that outwardly he conformed to government policies and positions, reading speeches and putting his name to articles expressing the government line. It is also generally agreed that he disliked the regime, a view confirmed by his family and his letters to Isaak Glikman.

Shostakovich prided himself on his orchestration, which is clear, economical, and well-projected. This aspect of Shostakovich's technique owes more to Gustav Mahler than Rimsky-Korsakov. His unique approach to tonality involved the use of modal scales and some astringent neo-classical harmonies à la Hindemith and Prokofiev. His music frequently includes sharp contrasts and elements of the grotesque.

His most popular works are his 15 symphonies and 15 string quartets. His works for piano include 2 piano sonatas, an early set of preludes, and a later set of 24 preludes and fugues. Other works include two operas, six concertos, and a substantial quantity of film music.

The *Twenty-Four Preludes for Piano* were composed in 1932-33, and the *Prelude in E-flat minor, Opus 34, No. 14* was one of this set. Opening with a calm but strong chordal statement, the piece continues to build in a single direction to a grand climax of *fff* dynamics, after which it quickly returns to the quiet mood and material of the beginning. While only 36 measures long, one senses a much more expansive and lengthy composition than its first few short measures reveal.

## Bliss | Michael Torke

Michael Torke is an American composer who writes music influenced by jazz and minimalism. With his two best-known early pieces, *Ecstatic Orange* and *Yellow Pages*, written in 1985 while still a composition student at Yale, Michael Torke practically defined post-Minimalism, a music which utilizes the repetitive structures of a previous generation to incorporate musical techniques from both the classical tradition and the contemporary pop world. At 23, Torke cut short his graduate study to begin his professional career in New York City, where he was soon signed by Boosey and Hawkes (the publisher of Stravinsky and Copland), became an exclusive recording artist with Argo/Decca Records, and began his five-year collaboration with Peter Martins and the New York City Ballet.

Highlights since then include: *Color Music* (1985–89), a series of orchestral pieces that each explore a single, specific color; *Javelin*, recorded both for Argo and for John Williams's *Summon the Heroes*, the official 1996 Olympics album; *Four Seasons*, a 65-minute oratorio commissioned by the Walt Disney Company to celebrate the millennium and premiered by Kurt Masur and the New York Philharmonic; *Strawberry Fields*, whose "Great Performances" broadcast was nominated for an Emmy Award; and two evening-length story ballets, *The Contract*, and *An Italian Straw Hat*, for James Kudelka and the National Ballet of Canada.

In 1998, Torke was appointed Associate Composer of the Royal Scottish National Orchestra. Naxos released an album including *Rapture*, his percussion concerto, and *An American Abroad*, a tone poem, both of which were commissioned and performed by the RSNO. In 2003, Torke founded Ecstatic Records and acquired the rights to re-issue the Decca/Argo catalog of his works. The boxed set of the complete recordings was selected by The New York Times as one of the top Classical albums of the year. Two new releases occurred in 2005: *Strawberry Fields*, and *An Italian Straw Hat*.

The composer writes:

*"Originally written in 2003, "Bliss" has been extensively revised for wind ensemble in 2013. The 2003 composition was a simple rhythm (4 eighth notes, rest, 1 eighth note, rest, 2 eighth notes, rest) is the underpinning that we hear throughout. What changes is the melodies assigned to these rhythmic values, and the harmonies that support them. With percussionists tapping out the rhythm, the accumulation becomes an ever increasing celebration; a state of 'Bliss'."*

## **The Washington Post** | John Philip Sousa

John Philip Sousa was 3rd of 10 children of John Antonio Sousa (born in Spain of Portuguese parents) and Maria Elisabeth Trinkhaus (born in Bavaria). John Philip's father, Antonio, played trombone in the U.S. Marine Band. He grew up around military band music. Sousa started his music education, playing the violin, as a pupil of John Esputa and G. F. Benkert for harmony and musical composition at the age of six. He was found to have absolute pitch. When Sousa reached the age of 13, his father, a trombonist in the Marine Band, enlisted his son in the United States Marine Corps as an apprentice. Sousa served his apprenticeship for seven years until 1875, and apparently learned to play all the wind instruments while also continuing with the violin.

Several years later, Sousa left his apprenticeship to join a theatrical (pit) orchestra where he learned to conduct. He returned to the U.S. Marine Band as its head in 1880, and remained as its conductor until 1892. He organized his own band the year he left the Marine Band. The Sousa Band toured 1892-1931, performing 15,623 concerts. In 1900, his band represented the United States at the Paris Exposition before touring Europe. In Paris, the Sousa Band marched through the streets including the Champs-Élysées to the Arc de Triomphe – one of only eight parades the band marched in over its forty years.

Sousa wrote 136 marches. Sousa also wrote school songs for several American Universities, including Kansas State University, Marquette University, the University of Michigan, and the University of Minnesota. Sousa died at the age of 77 on March 6th, 1932 after conducting a rehearsal of the Ringgold Band in Reading, Pennsylvania. The last piece he conducted was *The Stars and Stripes Forever*.

*The Washington Post* was written in 1889 to help promote an essay contest sponsored by the newspaper of the same name. With Sousa conducting, it was premiered by the U.S. Marine Band during the distribution of the essay prizes on the Smithsonian Museum grounds in Washington, D.C. The 6/8 march happened to be appropriate for a new dance called the two-step and soon became the most popular tune in both America and Europe. Although he received only \$25 for its publication, Sousa was quickly inundated with requests for more marches. Of his 136 marches, *The Washington Post* and *The Stars and Stripes Forever* have been the most widely known.

# personnel

## KENNESAW STATE UNIVERSITY WIND ENSEMBLE

(listed alphabetically to emphasize the importance of each part)

### Flute / Piccolo

Madison Hall, Kennesaw  
Brittany Pietsch, Marietta  
Melissa Rolon, Grayson  
Ida Spence, Dallas  
Aly Soriano, Kennesaw  
Corinne Veale, Augusta

### Oboe / English Horn

Emma Goodwin, Newnan  
Alex Sifuentes, Lawrenceville

### Clarinet / Bass Clarinet

Jonathan Itkin, Marietta  
Alyssa Jones, Powder Springs  
Mudussir Quraishi, Acworth  
Crystal Maldonado, Kennesaw  
Alana Rodgers, Marietta  
Ryan Tang, Marietta

### Bassoon / Contra Bassoon

Shelby Jones, Newnan  
Andrew Niehoff, McDonough  
Dustin Price, Senoia

### Saxophone

Nicolas Chambers, Breman  
Michael Opitz, Kennesaw  
Muhsin Quraishi, Acworth  
Jackson Shwartzendruber, Cumming  
Mason Upshaw, Marietta

### Horn

David Anders, Kennesaw  
Kristen Arvold, Cleveland  
Nathan Bedgood, Kennesaw  
Anna Rainwater, Williamson

### Trumpet

Brandon Austin, Conyers  
Jesse Baker, Dallas  
Kristen Gravlee, Lilburn  
Kyle Green, Cartersville  
Jon Klausman, Marietta  
Rasheed Lemon, Richmond, VA

### Trombone

George Blevins, Marietta  
Michael DeSousa, Milton  
Joseph Poole, Marietta  
Tony Wolcott, Marietta  
Travis Longenberger, Rincon

### Euphonium

Anthony Pirulis, Marietta  
Stewart Yancey, Kennesaw

### Tuba

Kyle Loughman, Lilburn

### String Bass

David Metrio, Suwanee  
Nick Twarog, Lawrenceville

### Piano

Soyoun Sheehan, Canton

### Percussion

Joshua Bouland, Marietta  
Joseph Donohue, Cumming  
Mary Madison Jones, Powder Springs  
Caty Mae Loomis, Marietta  
Levi Lyman, Kennesaw  
Michael Ollman, Woodstock  
Brooks Payne, Powder Springs  
Eric Ramos, Kennesaw

# biographies

Director of Jazz Studies | Senior Lecturer in Saxophone

**S**am Skelton, a native of Conyers, Georgia, has been active on the Atlanta music scene for well over two decades. Skelton graduated summa cum laude from Georgia State University and the private studio of Tony Carere with a degree in Jazz Studies.

During his course of study at GSU, Skelton was a Montgomery Music Scholar and a two-time fellowship recipient to the Aspen Music Festival. He continued his saxophone studies with Kenneth Radnofsky at Boston University in 1991.



As a woodwind doubler, Skelton is well versed in any genre of music. His grasp of saxophone, clarinet and flute has enabled him to remain very busy in live performance as well as in the studio.

Skelton has performed and/or soloed with The London Symphony Orchestra, The Atlanta Symphony, The Atlanta Pops, The Peachtree Pops, The Atlanta Ballet Orchestra and The Cobb Symphony Orchestra as well as numerous local high school and civic ensembles. World Premiers include James Oliviero's *Children of A Common Mother*, Lee Johnson's *Ora Pro Mi: Concerto for Winds Soloist* (clarinet, flute and soprano saxophone) and *Seaside Symphony* (clarinet and soprano saxophone soloist). Skelton also played the premier recording of *Ora Pro Mi* and *Seaside Symphony* with the London Symphony Orchestra.

As a sideman on over 175 compact discs, Skelton remains very active in the studio and can be heard on recordings by such artists as: Elton John, December Radio, Babbie Mason, Howard Tate, Matchbox 20, Train, Edwin McCain, The Gap Band and The Ohio Players. Television and radio jingles include *The Georgia Lottery*, *Glen Beck*, *The Weather Channel*, *The Travel Channel*, *Ford*, *The Cartoon Network*, *CNN*, *Nature's Own*, *Popeye's*, *Papa John's* and *Turner*

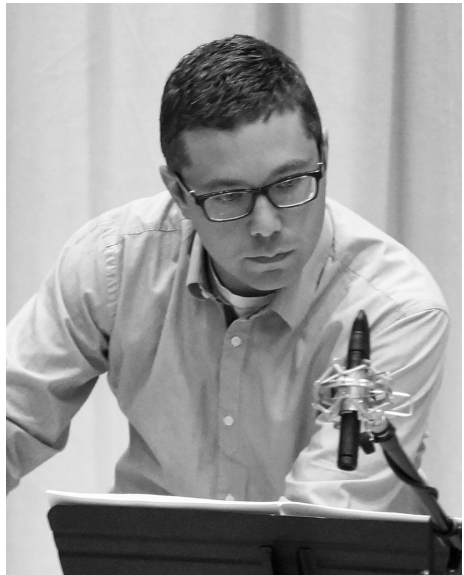


*South*. Television appearances include *In the Heat of the Night*, *Savannah* and Sinbad's *Summer Jam II* on HBO.

Skelton is currently Director of Jazz Studies and Lecturer in Saxophone at Kennesaw State University. He is also Artistic Director of CSO Jazz and GYSO Jazz. Skelton served as Professor of Saxophone at Georgia State University from 1991-2004 and was Jazz Ensemble Director at Georgia Tech from 2002-2004 and Artist-in-Residence at The University of Georgia Jazz Department. He served as Visiting Professor of Saxophone at Furman University 2001-02. Professional associations include: Georgia Music Educators Association, Georgia Association of Jazz Educators, National Academy of Recording Arts & Sciences (voting member) and the American Federation of Musicians.

### Guest Composer

**D**avid Kirkland Garner's compositions exist on a continuum of loose inspiration and direct quotation, drawing on pre-existing material from a wide range of sources to create engaging and expressive music. He has written music for a variety of ensembles and occasions including chamber, orchestral, electroacoustic, and vocal works. Most often, Garner draws on the music of the American South as inspiration, focusing on performance, specifically style, technique, tuning, and timbre, rather than the tunes themselves. He has worked with world-renowned ensembles including the Kronos Quartet, which commissioned and premiered my work influenced by the Scottish diaspora titled *Lament*



*photo by Robert Zimmerman*

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SIA new music ensemble. With degrees from Rice University and the University of Michigan, David most recently completed a PhD at Duke University. He lives in Durham, NC, with his wife Bronwen, his son Rhys and his dog Niko.

### **President, Kennesaw State University | Guest Conductor**

**D**aniel S. Papp is President of Kennesaw State University (KSU), the third largest university in Georgia, with approximately 32,000 students, and 2500 faculty and staff members, which makes it one of the 50 largest public institutions in the nation.

A Phi Beta Kappa graduate of Dartmouth College (1969), Dr. Papp received his Ph.D. from the University of Miami in International Affairs (1973). Since becoming president of KSU in 2006, Dr. Papp has led the creation of a new KSU strategic plan; implemented a new university governance structure; overseen KSU's re-accreditation by the Southern Association of Colleges and Schools; initiated the university's first five doctoral



program; increased the number of bachelor and master degrees that it offers; launched the university's first Comprehensive Campaign, a \$75 million effort that reached its target after four years; and improved the university's visibility and standing within Georgia and nationally.

Dr. Papp's other successes at Kennesaw State include accelerating the expansion of KSU's facilities including new residence halls, classroom buildings, laboratories, performing arts centers, and parking garages; initiating the purchase of 88 acres of land for a university sports and recreation complex; expanding the university's research efforts; initiating on-line degree programs; expanding the university's experiential education efforts; emphasizing customer service initiatives; initiating programs to enhance Kennesaw State's retention, progression, and graduation rates; and overseeing KSU's successful transition to NCAA Division I athletics.

Prior to becoming KSU's President, Dr. Papp from 2000 to 2006 was Senior Vice Chancellor for Academics and Fiscal Affairs of the University System of Georgia (USG). In this capacity, he was responsible for system-wide academic, faculty, and student issues and concerns; system-wide business and financial affairs; academic and business information technology programs and systems; and system-wide strategic planning for the 34 colleges and universities of the 250,000 student USG. Projects he initiated included implementing higher admissions standards, assuring that higher standards had a minimal impact on diversity, overseeing the writing of the 2002-07 USG Strategic Plan, briefing the Board of Regents on issues of critical importance to the USG, hiring senior administrative personnel in the System Office and on the System's campus, and working with the Georgia General Assembly and Governor's Office. Before this, Papp was Director of Educational Programs (1999-2000) for the Georgia Electronic Design Project, Georgia's academic/industry/government initiative to become a global leader in broadband technology. As Director, he developed and implemented the strategic plan for the educational programs of this \$100 million effort, which led to hiring over 70 faculty members at seven USG institutions in computing, broadband communications, and digital signal processing.

Dr. Papp joined the Tech faculty in 1973 as Assistant Professor of International Affairs. While at Tech, he was also Visiting Professor at the Western Australia Institute of Technology (1977); Research Professor at the Strategic Studies Institute of the U.S. Army War College (1977-78); Senior Research Professor at the Center for Aerospace Doctrine, Research, and Education of the U.S. Air War College (1983-84); and Visiting Professor at Fudan University in Shanghai (1984). Dr. Papp's awards while at Georgia Tech included selection by the Student Government Association as "Outstanding Faculty Member" (1976) and selection by the Institute Honors Committee as Tech's "Distinguished Professor" (1993), the first time the award was bestowed on someone other than an engineer or a physical scientist. Papp was also a finalist in the White House Fellows Competition (1979) and a two-time recipient of the U.S. Department of the Army's "Outstanding Civilian Service" medal (1979 and 2004).

Dr. Papp's academic specialties are international security policy, U.S. and Russian foreign and defense policies, international system change, and the impact of information and communication technologies on the international system. He co-authored *American Foreign Policy: History, Politics, Policies* (2005), and authored *Contemporary International Relations* (6th Edition,

2002); *Soviet Policies toward the Developing World: The Dilemmas of Power and Presence* (1986); *Soviet Perceptions of the Developing World in the 1980s: The Ideological Basis* (1985); and *Vietnam: The View from Moscow, Peking, Washington* (1981). Dr. Papp also edited the autobiography of U.S. Secretary of State Dean Rusk, *As I Saw It* (1990); and co-edited the three volume *Information Age Anthology* (1997, 2000, 2001); *International Space Policy* (1987); *The Political Economy of International Technology Transfer* (1986); and *Communist Nations' Military Assistance* (1983). He has published over 60 journal articles and chapters in edited books. Dr. Papp's research has been funded by the U.S. Department of the Army, the U.S. Department of Defense, the U.S. Information Agency, the U.S. Department of Education, the U.S. Institute of Peace, NATO, the NATO Defense College, Lockheed, IBM, Georgia Power, and others. He has traveled widely in the USSR, China, Europe, Southeast Asia, Latin America, and Africa. He has held a Sloan Scholarship and a National Defense Education Act Fellowship.

Papp is married to Susan Lord Papp. He has two sons, William and Alexander, and two stepsons, Michael and Benjamin. He also has five grandchildren, granddaughters Elena, Vivi, and Mila; and grandsons Bobby and Ayden.

Papp has served on the Church Council of the Lutheran Church of the Resurrection in Marietta, Ga., and coached youth basketball and football. He is a past captain of the Miami, Atlanta and Georgia Tech rugby football clubs. He has also been a participant in several Friendship Force home-stay programs in Russia. (January 2015)

### **Associate Professor of Music | Director of Bands**

**D**avid Kehler has served as Director of Bands and Associate Professor of Music at Kennesaw State University since 2009, where he oversees all aspects of the University's band program while serving as Music Director and Conductor of the KSU Wind Ensemble. During his short tenure, the KSU Wind Ensemble has been featured several times on 90.1 FM (WABE- Atlanta public radio), and has garnered praise from composers including Steven Bryant, Jennifer Higdon, Karel Husa, David Maslanka, Scott McAllister and Joel Puckett. Under professor Kehler's guidance, the KSU Wind Ensemble continues to lead in composer consortiums, which have included the creation of new works by Steven Bryant, Michael Markowski, Joel Puckett, James Stephenson, Christopher Theofanidis, and an upcoming commission by Pulitzer Prize winner, Joseph Schwantner. In 2012, Kennesaw State University hosted the Southern Division College Band Directors National Association/National

Band Association Conference, and the KSU Wind Ensemble was a featured ensemble. Most recently, the KSU Wind Ensemble was awarded the "2013 American Prize" for Best Wind Ensemble/ Concert Band Performance in the United States.

Previous teaching appointments were at Southern Methodist University, The University of Rhode Island, and Bay City Western High School, in Bay City, Michigan. Dr. Kehler received his Bachelor and Master of Music degrees from Michigan State University and his Doctor of Musical Arts degree from The University of Texas at Austin.



During his tenure in Texas, Dr. Kehler also served America's Premier Wind-band; The Dallas Wind Symphony as Associate Conductor. In addition, from 1999-2009, Dr. Kehler was Founder and Conductor of the GDYO Wind Symphony, an ensemble affiliated with the Greater Dallas Youth Orchestras, Inc. Serving as its music director for ten years, 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 University of North Texas, 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 the music conservatories of Shanghai, Xian, Beijing, and Hong Kong.

## School of Music Faculty and Staff

### Music Education

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

### Music History & Appreciation

Drew Dolan  
Edward Eanes  
Kayleen Justus  
Dane Philipsen

### Music Theory, Composition & Technology

Judith Cole  
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 and Percussion

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

### Strings

Helen Kim, Violin  
Kenn Wagner, Violin  
Catherine Lynn, Viola  
Allyson Fleck, Viola, Chamber Music  
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  
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  
Oral Moses, Gospel Choir  
Eileen Moremen, Opera  
Michael Alexander, Orchestras  
Charles Laux, Orchestras  
Debra Traficante, Concert Band  
David T. Kehler, Wind Ensemble

### School of Music Staff

Julia Becker, Administrative Specialist III  
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 Mauser, Administrative Associate II  
Andrew Solomonson, Facility Operations  
Manager

### Ensembles in Residence

Atlanta Percussion Trio  
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


The School of Music at KSU has dedicated, vibrant, and talented faculty and staff that are completely devoted to teaching, performing, scholarship, and serving our community. It is an incredibly exciting place to study, boasting state-of-the-art facilities with opportunities to produce and explore music in a dynamic place that is ahead of the curve for what it means to be a musician in the 21st century. Our students come from the leading musical honor organizations across the region and are poised to lead the cultural offerings and musical education in our area and beyond for years to come.


We welcome you to attend a concert, meet our faculty and staff, and feel the energy and excitement that our students exude. We are fully committed to our purpose as educators, performers, and scholars. We hope that you will find as much enjoyment in our product as we do in producing it.





Michael Alexander  
Interim Director, KSU School of Music

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

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

## upcoming events

*Unless otherwise noted, all events are held in Morgan Concert Hall and begin at 8 p.m.*

Thursday, March 19

**Jazz Ensemble**

Thursday, March 26

**Gospel Choir**

Friday, March 20

**Atlanta Symphony Orchestra**

Monday, March 30

**Faculty Recital: Robert Henry, piano**

Monday, March 23

**Music of Resistance and Survival:  
A Holocaust Remembrance Concert**

**\* *The Temple in Atlanta, 8 pm***

Tuesday, March 31

**Classical Guitar Ensemble**

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.