

KENNESAW STATE UNIVERSITY SCHOOL OF MUSIC

Philharmonic Orchestra

Christopher Thibdeau, Conductor

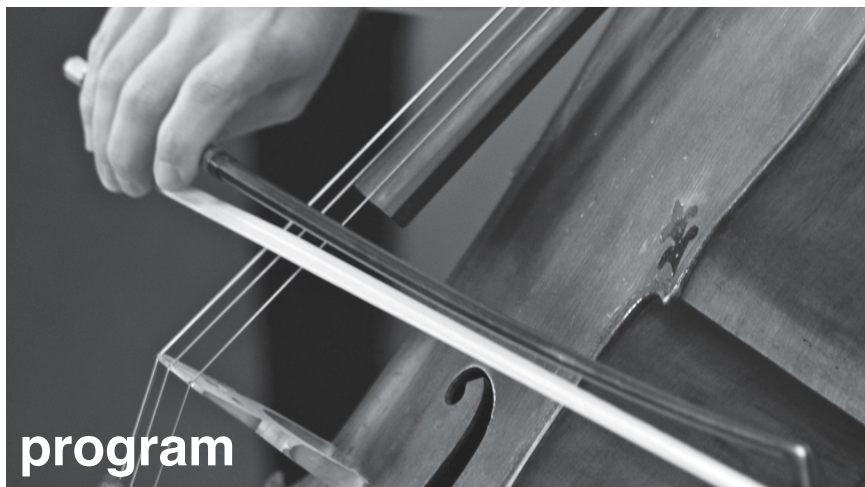
University Band

Cory Meals, Conductor



Tuesday, April 18, 2017 at 8 pm

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall
One-hundred Thirteenth Concert of the 2016-17 Concert Season



PHILHARMONIC ORCHESTRA

Christopher Thibdeau, Conductor

GRANT HARVILLE (b. 1980)

Aggregate Salps (2017)

for Christopher Thibdeau and the Kennesaw State University Philharmonic

ANTON BRUCKNER (1824-1896)

arr. S. Eric Hawk (b. 1985)

Scherzo and Adagio (1896)

from Bruckner's *Symphony No. 9*

STEVE DANYEW (b. 1983)

Winter Song (2015)

Amanda Macon, flute

STEVE DANYEW

Goodnight, Goodnight (2016)

GREG SANDOW (b. 1943)

Palindrome (2017)

*adapted for student string orchestra from the third movement of his
Symphony for the students of Kennesaw State University*



UNIVERSITY BAND

Cory Meals, Conductor

HENRY FILLMORE (1881-1956)

The Klaxon (1930)

ERIC WHITACRE (b. 1970)

Lux Aurumque (Light and Gold) (2005)

RALPH VAUGHAN WILLIAMS (1872-1958)

Sea Songs (1923)

CLIFTON WILLIAMS (1923-1976)

Symphonic Dance No. 3, "Fiesta" (1964)

program notes *from University Band Repertoire*

The Klaxon (1930) | Henry Fillmore

A native of Cincinnati, Ohio, Henry Fillmore (born James Henry Fillmore, Jr.) was a prodigious musician from an early age. Mastering the piano, guitar, violin, flute, and trombone in his youth, he went on to graduate from the Cincinnati Conservatory of Music in 1901 and begin his professional career as a touring performer in various circus bands throughout the United States. Later returning to Cincinnati to lead the Shriners Temple Band, he gained fame as a band leader, composer of marches, and – during his retirement – a contributor to the band programs of The University of Florida, Florida State University, and The University of Miami.

One of Fillmore's more idiosyncratic works, *The Klaxon* was composed for the January 1930 Cincinnati Automobile Show. The work, often subtitled "March of the Automobiles," introduced an instrument of Fillmore's own invention as a member of the ensemble. The klaxophone was a collection of twelve automobile horns, mounted to a table, and powered by an automobile battery. The effect is rendered, somewhat less noisily, by the brass and woodwinds in the setting that has survived.

Lux Aurumque (Light and Gold) (2005) | Eric Whitacre

Born in Nevada, Eric Whitacre came late to his composition career. With interests ranging from marching band to techno-pop in his youth, Eric entered his college career with little formal composition training. An autodidact, he composed his first choral work, "Go, Lovely Rose," in 1990 as a gift to David Weller, his college choral director. He would later go on to study with David Diamond and John Corigliano at the prestigious Julliard School in New York, graduating with a Master of Music in 1997. A Grammy-award winner, his works have gone on to be performed worldwide, and he has held composer residencies in both the United States and United Kingdom.

Of his work, *Lux Aurumque* (Light and Gold), Whitacre writes:

"Lux Aurumque began its life as an a cappella choral work that I wrote in the fall of 2000. When the Texas Music Educators Association and a consortium of bands commissioned me to adapt it for symphonic winds, I rewrote the climax and included the grand "Bliss" theme from my my opera *Paradise Lost*.

Lux Aurumque received its premiere at the 2005 conference of the Texas Music Educators Association, and is dedicated with deep admiration for my dear friend Gary Green."

The text of the original choral work is a Latin translation by Charles Anthony Silvestri of the Edward Esch poem *Light*.

*Lux,
calida gravisque pura velut aurum
et canunt angeli molliter
modo natum.*

Light,
warm and heavy as pure gold
and angels sing softly
to the new-born babe.

Sea Songs (1923) | Ralph Vaughan Williams

British composer Ralph Vaughan Williams was encouraged from an early age to study music and learned the piano, violin, and viola while also expressing an early interest in composing. In 1897, he studied composition with Max Bruch in Berlin and in 1908 with Maurice Ravel in Paris. National pride led him to take an interest in the folk songs of England, and along with composers such as Gustav Holst and Percy Grainger, Vaughan Williams began transcribing English folk songs that he later used as the basis for many of his compositions.

He was one of the foremost activists in the movement to collect this folk music, focusing on Norfolk, Sussex, and Essex where he collected more than 800 tunes. *Sea Songs* was composed in 1924, just one year after his popular *English Folk Song Suite*, the first work he composed for band and in which he incorporated nine folk songs. In *Sea Songs*, Vaughan Williams created a simpler, one-movement work in a march style. He incorporated three songs into this work: *Princess Royal*, *Admiral Benbow*, and *Portsmouth*. The work was composed for the Royal Military School of Music at Kneller Hall.

Symphonic Dance No. 3, "Fiesta" (1964) | Clifton Williams

James Clifton Williams Jr. was born in Traskwood, Arkansas, in 1923. Despite the financial difficulties of the depression of the early 1930's, Williams fared well in school, learning the piano and French horn. After graduating high school, he joined the Army Air Corps as a bandsman in 1942, serving as drum major and composing works at every opportunity. After the war, he attended Louisiana State University and went on to earn his Master of Music at the Eastman School of Music in 1949. He went on to teach at the University of Texas at Austin for seventeen years, retiring to Florida where he served as chairman of the department of theory and composition at the University of Miami until his death in 1976.

Fiesta was originally one of Williams' five Symphonic Dances, commissioned by the San Antonio Symphony Orchestra to celebrate their 25th anniversary

in 1964. In the original suite, each of the five dances represented the spirit of a different time and place relative to the background of San Antonio, Texas. *Fiesta* is an evocation of the excitement and color of the city's numerous Mexican celebrations. The modal characteristics, rhythms, and finely woven melodies depict what Williams called "the pageantry of Latin-American celebration - street bands, bull fights, bright costumes, the colorful legacy of a proud people." The introduction features a brass fanfare that generates a dark, yet majestic atmosphere that is filled with the tension of the upcoming events. The soft tolling of bells herald an approaching festival with syncopated dance rhythms. Solo trumpet phrases and light flirtatious woodwind parts provide a side interest as the festival grows in force as it approaches the arena. The brass herald the arrival of the matador to the bullring and the ultimate, solemn moment of truth. The finale provides a joyous climax to the festivities.



PHILHARMONIC ORCHESTRA

Christopher Thibdeau, *Conductor*

VIOLIN I

Katie Bergs
Alec Fisher
Taylor Gonding
Sara Halverson
Brian Mallet
Kayla Scott

VIOLIN II

Zoe Cesar
Lindsey Coleman
Annalee Eagerton
Matthias Kosse

VIOLA

Monica Davis
Nassar Edwards

CELLO

Stephen Barr
Toby Gamache
Adam Harris
Rachel Miller
Pablo Villari

BASS

Kristi Derouen

UNIVERSITY BAND

Cory Meals, *Conductor*

FLUTE

Lindsey Adams, Rome
Lora Asberry, Marietta
Hannah Culp, Cartersville
Mo-Shari Ellefson, Cartersville
Margaret Fordham, Cumming
Edwin Hernandez,* Norcross
Kiedrich Kromp, Woodstock
Caty Mae Loomis, Marietta
Jessica Marques, Cumming
Wynter Olson, Atlanta
Jessie Park, Dacula
Sarah Rehman, Woodstock
Sabrina Silvera, Conyers
Jonathan Swann, Covington
Stella Vera, Arecibo, PR

OBOE

Alyssa Deaton, Canton

CLARINET

Jennifer Blich, Lilburn
Genevieve Brugger, Atlanta
Taylor Carstens, Marietta
Destiny Clark, Voorhees, NJ
Michelle Ezeh, Edison, NJ
Callie Healy, Dacula
Sarah Herbst, Alpharetta
Sharlande Nicolas, Boston, MA
Laura Olle, Kennesaw
Kylah Pollard,* Acworth
Tedra Rogers, Warner Robins

BASS CLARINET

Tyler Roberson,* Waynesboro
Andrew Shaw, Nashville

BASSOON

Caleb Buffington, Cartersville
Jasmine Nixon, Kennesaw

ALTO SAXOPHONE

Aldo Cardenas, Marietta
Sean Hargis, Marietta
Sydney Jerez, Roswell
Mia Jordan, Kennesaw
Jeremy Kariuki, Cartersville
Jared Ludwig,* Woodstock
Basir McGee, Douglasville
Parth Patel, Cartersville
Marielle Reed, Ringgold
Tyler Rushing, Canton
Mika Searles, Camden

TENOR SAXOPHONE

Alex Garcia,* Cumming
Deyson Johnson, Sugar Hill

BARITONE SAXOPHONE

Timothy Hawkins, Blairsville
Katherine Mitchell,* Canton

TRUMPET

Hostetter Alex, Belgrade, Serbia
Kelly Atkinson, Kennesaw
Bell DeVry Dubuche, Atlanta
Charleston Fox, Cartersville
Colby Geil,* Sugar Hill
Conner Hursh, Marietta
Emily Keenan, Cumming
Joshua Klann, Kennesaw
Joshua Mulhern, Kennesaw
Vinh Nguyen, Los Angeles, CA

TRUMPET (cont.)

Ana Ortega, Alpharetta
Amanda Pregibon, Woodstock
Sophia Scher, Cumming
Michael Storck, Gwinnett

HORN

Erin Flanagan,* Cumming
Wyl Harrison, Grayson
Jessica Jarrett, Monroe
Sarah Jarrett, Monroe

TROMBONE

Mitch Bramblett, Kennesaw
Austin Coker, Lawrenceville
Justin Culley, Gwinnett
Caleb Garrett, Kennesaw
Nicholas Gianella, Fayetteville
Evan Gravitt,* Gainesville
Nathaniel Herbst, Alpharetta
Jacob Homiller, Ball Ground
Jesse Manders, Flowery Branch
Darien Maxwell, Grayson

TROMBONE (cont.)

Cody McKinlay, Acworth
Jan Rodriguez, Johns Creek
Carson Vaughan, Evans
Rebecca Worsham, Calhoun

EUPHONIUM

Matthew Boullain, Marietta
Isabel-Sofia Carrion, Acworth
Louis Livingston,* Kennesaw
Anthony Morris, Warner Robins
Holly Phillips, Acworth

TUBA

Austin Curtin,* Flowery Branch
Heather Gunn, Kennesaw
Zachary King, Blairsville

PERCUSSION

Jonathan Bowers, Lilburn
Seth Moore, Acworth
Eleuterio Puga, Euharlee
Amber Tubbs, Auburn

biographies

Grant Harville, winner of the London Conducting Masterclass Competition and the Agatha C. Church Conducting Award, is the Artistic Director and Conductor of the Idaho State-Civic Symphony where he is charged with the musical leadership of all ISCS concerts, as well as the organization's numerous ancillary and educational programs. His tenure has been marked by high artistic standards, adventurous programming, and fiscal stability, earning enthusiastic responses from orchestra, audience, board, and staff, along with a 20 Under 40 award from the Southeast Idaho Business Journal.

Harville has previously served as Associate Conductor of the Georgia Symphony, Director of the Georgia Youth Symphony, Orchestra Director

at Ripon College, and Music Director for multiple Madison Savoyards productions. His recent guest conducting appearances include the Great Falls Symphony Orchestra, Boise Philharmonic, and Georgia Symphony. He



has collaborated with various artists of international stature, including Bela Fleck, Time for Three, Chee-Yun, Martina Filjak, Patrick Sheridan, Stephanie Chase, and Hubbard Street Dance Company, along with numerous principal players from major US symphonies and young artist competition winners.

A devoted educator, Harville is Music Director of the Boise Philharmonic Youth Orchestra, and has given clinics for numerous school orchestras, honors orchestras, youth orchestras, and summer programs, including founding the annual East Idaho Honors Orchestra. He has taught music appreciation courses for adults in several continuing education

programs in both Idaho and Georgia and served as Choir Director for the Atlanta Music Project, an El Sistema-based music education program dedicated to underserved youth in urban Atlanta.

Harville's diverse musical background includes experience as a tubist, vocalist, violist, and composer. He has a number of tuba competition victories to his credit, including First Prize in the Leonard Falcone International Solo Tuba competition and winner of the University of Michigan Concerto Competition, performing a concerto of his own composition. As tenor with the Atlanta Symphony Chorus, he was selected to perform as soloist with the orchestra at Carnegie Hall. His compositions have been performed by numerous ensembles and soloists throughout the US: his Sonata for tuba and piano was a finalist for the Harvey G. Phillips Award for Excellence in Composition, and he was awarded a grant to perform his Steampunk Partita at the National Association of Music Educators Northwest Division Conference.

Harville pursued his music studies at the University of Wisconsin-Madison and University of Michigan. His principal teachers and mentors include James Smith, Michael Alexander, Markand Thakar, Victor Yampolsky, Kenneth Kiesler, Michael Haithcock, and David Becker.

Steven Eric Hawk is a conductor, composer, and violist. He holds a doctorate in orchestral conducting from the University of Georgia. Currently, Dr. Hawk serves as the Music Director of two orchestras in the North Atlanta area: the Georgia Youth Symphony Orchestra Philharmonia



and the Alpharetta Symphony Orchestra. At Fulton Science Academy, he teaches K-12 students orchestra and general music. As a composer, he completed the master's coursework in music composition at UGA, premiered his first symphony in 2014, and is currently rehearsing an original overture-ballet for a GYSO/dance collaboration in May 2017. Dr. Hawk, a scholar on the music of Hans Rott, premiered his own edition of Rott's *Symphony No. 1 in E major*, published a dissertation on the subject in 2015, and has continued research for another publication. Eric believes his knowledge, experience, enthusiasm, and passion for music defines him as a teacher and music professional.

Steve Danyew's music has been hailed as "startlingly beautiful" and "undeniably well crafted and communicative" by the Miami Herald, and has been praised as possessing "sensitivity, skill and tremendous sophistication" by the Kansas City Independent.



Steve received a B.M. cum laude, Pi Kappa Lambda from the Frost School of Music at the University of Miami, and holds an M.M. in Composition and Certificate in Arts Leadership from the Eastman School of Music. Additionally, Danyew has served as a Composer Fellow at the Yale Summer Music School with Martin Bresnick, and as a Composer Fellow at the Composers Conference in Wellesley, MA, with Mario Davidovsky. Danyew enjoys teaching and has held composer residencies, presented lectures and coached

ensembles at schools throughout the United States. He serves as an instructor in the Arts Leadership Program at the Eastman School of Music, where he teaches a course on creative music careers.

Danyew self publishes much of his catalogue, though several of his works are published by Augsburg Fortress Press, Colla Voce Music, and Keyboard Percussion Publications. For more information, please visit www.stevedanyew.com.

Amanda Macon, passionate about traveling, makes it a point to visit local music venues to experience original sounds from communities world-wide. From symphonic recitals in the States to impromptu steel drum



performances on the streets of Barbados, Macon hopes to further her growth as a performer and teacher by partaking in the exciting genres that create the world's music of today and by fostering that excitement in the minds and actions of others.

Her teacher, Cynthia Hopkins of the South Carolina Philharmonic Orchestra, helped her realize some of these goals through five years of formal training prior to her enrolling at Kennesaw State University in 2013. Macon is currently pursuing a double major in Ethnomusicology and Flute Performance under Todd Skitch of the Atlanta Symphony Orchestra. At KSU,

Macon studies with and is mentored by internationally recognized musicians like Christina Smith, John Warren, Tyrone Jackson, Judith Cole, and many others.

Macon began her musical career at age 12 when she held a flute for the first time. She participated in numerous events and honor bands at the region, state, and national level in the following years. She then gained more educational and professional experience as a member of the University of South Carolina Marching band. Macon has participated in collaborative projects between the school of music and the theater and performance studies departments, and she currently holds the principal flute position of both the KSU Symphony Orchestra and KSU Wind Ensemble, under the batons of Dr. Nathaniel Parker and Dr. David Kehler. Macon also performs with various chamber groups in the Kennesaw area, namely the Party of Five Wind Quintet, of which she is cofounder.

Edification and encouragement are acts often overlooked in the hustle and bustle of everyday life. Always an advocate for “giving something back,”

Macon enjoys taking her music to the retirement centers, nursing homes, and children's hospitals in her region. Since many of their occupants are unable to attend live performances, she takes live performances to them.

Greg Sandow began as a singer and composer, and after working as a classical and pop music critic, a teacher, and a consultant, reemerged as a composer last year with a concert of his work at the Strathmore



Performing Arts Center near Washington, DC.

In his non-composing career, he's best known for his work on the future of classical music. He's been called "the voice of the revolution" — someone who advocates and helps to instigate the many changes sweeping through classical music today. He teaches about the future of classical music at Juilliard, writes an influential blog about classical music's future, and has done projects with major symphony orchestras. As a consultant he's had clients ranging

from individual artists to the DePauw University School of Music, where he worked intensively with students, faculty, and the dean, helping the school put in place its radical new curriculum.

He has also taught branding, and from 2009 to 2011, he was Artist-in-Residence at the University of Maryland, where he helped classical music students find an audience their own age. He's much in demand as a speaker, both in the US and abroad, and has given commencement addresses at the Longy School of Music and at Eastman.

In his days as a nationally-known music critic, he had a column in New York about new music, focusing on the avant-garde, minimalism and beyond. As a pop music critic in Los Angeles, he was the first journalist ever to write about N.W.A., the pathbreaking gangsta hiphop group.

He lives in Washington, DC, with his wife Anne Midgett, the classical music critic of the Washington Post. They have a five year-old son, Rafael, who — though he's never heard of Charles Ives — once set three toy musical instruments playing at once, turned to his dad, and said, "That's cool!"

about the conductors

Limited-Term Assistant Professor of Music Education

Christopher Thibdeau, recently named Limited-Term Assistant Professor of Music Education (Strings) at Kennesaw State University (KSU), is also the Music Director of the Metropolitan Youth Symphony Orchestras



of Atlanta, the Assistant Conductor of the Georgia Tech Symphony Orchestra and the Conductor of the Atlanta Chamber Music Festival. Christopher has previously served as the Interim Music Director of the Georgia Symphony Orchestra and Chorus, the Conductor & Artistic Manager of Orchestras for the Atlanta Music Project, Associate Conductor of the Brighton Symphony Orchestra, and Cover Conductor of the Lexington Philharmonic Orchestra and Firelands Symphony Orchestra. At KSU, Mr. Thibdeau teaches courses in strings

pedagogy and education, leads the KSU String Project, and serves as the conductor of the KSU Philharmonic.

As an educator, Christopher has presented workshops and educational concerts in New York, Connecticut, Maine, Vermont, Texas, California, Florida, Georgia, Kentucky, and other areas across the US. He was a panel speaker at the 2007 Connecticut State Music Teachers Association State Convention and has been featured as a guest speaker and moderator for the Eastman School of Music “Polyphonic.org” webinar series. Most recently, Mr. Thibdeau spent ten days as a guest artist at the Afghanistan National Institute of Music in Kabul where he taught cello and conducting lessons and also had the opportunity to instruct the first ever female Afghan conductor, Negin Khpolwak.

Christopher has participated in many conducting workshops and seminars, including the Conductors Retreat at Medomak under the direction of Kenneth Kiesler, the New England Conservatory Summer Institute where he studied under Frank Battisti and Charles Peltz, and the International Conducting Institute with the Round Rock Symphony under Maestro Peter Bay.

Christopher Thibdeau began studying the cello at the age of 8 and conducting at the age of 13. As an undergraduate student at the Eastman

School of Music, Christopher was accepted into the conducting studio of Neil Varon and twice conducted the Eastman School Symphony Orchestra in the prestigious Eastman Theater. Mr. Thibdeau holds a Bachelor of Music degree in Cello Performance from the Eastman School of Music where he studied cello with Alan Harris and orchestral conducting with Neil Varon, and a Master of Music degree in Orchestral Conducting from the Cleveland Institute of Music where he studied with Carl Topilow.

*Assistant Professor of Music Education and
Assistant Director of University Bands*

Cory Meals is Assistant Professor of Music Education and Assistant Director of University Bands at Kennesaw State University where his duties include oversight and instruction of band instrumental music education



courses, supervision of student teachers, conducting the University Band, and assistance with all aspects of the Kennesaw State University Athletic Bands - including the newly formed Kennesaw State University Marching Owls.

A graduate of VanderCook College of Music and the University of Houston, he is currently a doctoral candidate in Music Education at the University of Washington. Prior to graduate studies, Cory held positions in Waller ISD (TX), Klein ISD (TX), and Keller ISD (TX).

Ensembles under his direction received numerous “Superior” ratings and University Interscholastic League (UIL) “Sweepstakes” awards throughout his public school career.

Mr. Meals has presented music education research at state, national, and international venues. Recent presentations include the International Conference on Music Perception and Cognition (ICMPC), the International Conference on the Multimodal Experience of Music (ICMEM), the NAFME Music Research and Teacher Education National Conference, the Texas Music Educators Association (TMEA) Conference, the Georgia Music Educators Association (GMEA) In-Service Conference, and the Louisiana Music Educators Association (LMEA) Professional Development Conference.

He maintains an active schedule as an adjudicator, clinician, and designer throughout the United States and Canada and is an active member of NAFME, CBDNA, CMS, AAUP, and GMEA.

SCHOOL OF MUSIC FACULTY AND STAFF

Stephen W. Plate, *Director*

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Todd Skitch, *Flute*
Christina Smith, *Flute*
Cecilia Price, *Flute, Chamber Music*
Shelly Myers, *Oboe*
Elizabeth Koch Tiscione, *Oboe*
John Warren, *Clarinet, Chamber Music*
Andrew Brady, *Bassoon*
Sam Skelton, *Saxophone*
Luke Weathington, *Saxophone*

Brass & Percussion

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

Strings

Helen Kim, *Violin*
Kenn Wagner, *Violin, 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

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

Piano

Judith Cole, *Collaborative Piano*
Julie Coucheron
Robert Henry
John Marsh, *Class Piano*
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*
Rob Opitz, *Jazz Trumpet*
Trey Wright, *Jazz Guitar, Jazz Combos*

Ensembles & Conductors

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

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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 the Bailey Performance Center. We are thrilled that you are here!

The School of Music at Kennesaw State University is an exciting place to live, work and learn. 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. This Performance Center is the jewel in our crown! We are so excited about the musical and artistic events that happen here, and we are excited that you are here with us to enjoy them! The School of Music is busy preparing our students to be productive artists. We want them to be accomplished and creative leaders of the arts world of tomorrow, professionals who are diversely trained and well-practiced. Diverse in their backgrounds, our students hail from many of 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 to our region and beyond.

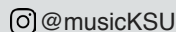
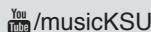
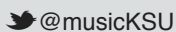
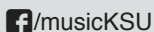
Please take a look through our program book and notice those who advertise with us. They support us financially and help make this performance possible. I know that they will appreciate your patronage and support! Also, please note our *Name a Seat Campaign* listed within this program book. In preparation of our tenth anniversary, we have established a goal of naming 100 seats. Perhaps there is someone you would like to see honored in this way!

I look forward to a long and rewarding relationship with you. With your continued support of music and the arts, there is nothing that we cannot accomplish together!

A handwritten signature in black ink that reads "Stephen W. Plate". The signature is fluid and cursive, with a long horizontal flourish extending to the right.

Stephen W. Plate, DMA
Director, KSU School of Music

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musicKSU.com

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