

# Wind Symphony

DEBRA TRAFICANTE, Conductor

and

# Wind Ensemble

DAVID KEHLER, Conductor

DOUGLAS LINDSEY, Cornet

RYAN MOSER, Trumpet



Wednesday, October 10, 2018 at 8 pm

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall

Seventeenth Concert of the 2018-19 Concert Season



**KSU WIND SYMPHONY**  
Debra Traficante, Conductor

GUSTAV HOLST (1874–1934)  
**First Suite in E-flat, Op. 28, No. 1 (1909)**

- I. Chaconne
- II. Intermezzo
- III. March

David Kehler, guest conductor

JOHN MACKEY (b. 1973)  
***Hymn to a Blue Hour* (2010)**

VITTORIO GIANNINI (1903–1966)  
**Symphony No. 3 (1958)**

- I. Allegro enerico
- II. Adagio
- III. Allegretto
- IV. Alegro con brio

**Intermission**



## **KSU WIND ENSEMBLE**

David Kehler, Conductor

ARNOLD SCHÖNBERG (1874–1951)  
***Theme and Variations, Op. 43a (1943)***

HERMAN BELLSTEDT (1858–1926)  
***Napoli (1934)***

Douglas Lindsey, cornet soloist

JAMES STEPHENSON (b. 1969)  
transcribed by Rex Richardson  
***Saints Fantasy (2017)***

Ryan Moser, trumpet soloist

DONALD GRANTHAM (b 1947)  
***Fantasy Variations (1998)***

# Program Notes

## **First Suite in E-flat, Op. 28, No. 1 (1909) | Gustav Holst**

2009 marked the 100th anniversary of the First Suite in E-flat by Gustav Holst, now considered one of the masterworks and cornerstones of the band literature. Although completed in 1909, the suite didn't receive its official premiere until 11 years later on June 23rd, 1920, by an ensemble of 165 musicians at the Royal Military School of Music at Kneller Hall. However, the work was originally conceived to be performed by ensembles significantly smaller than the one at Kneller Hall. During this time period there was no standardized instrumentation among the hundreds of British military bands of the day, and as a result no significant literature had been previously written for the band medium; most British bands up to then performed arrangements of popular orchestral pieces. In order to ensure the suite would be accessible to as many bands as possible, Holst ingeniously scored the work so that it could be played by a minimum of 19 musicians, with 16 additional parts that could be added or removed without compromising the integrity of the work. There are three movements in the suite: *Chaconne*, *Intermezzo*, and *March*. Holst writes, "As each movement is founded on the same phrase, it is requested that the suite be played right through without a break." Indeed, the first three notes of the *Chaconne* are E flat, F and C, and the first three notes of the melody when it first appears in the *Intermezzo* are E flat, F, and C. In the third movement, *March*, Holst inverts the motive: The first note heard in the brilliant opening brass medley is an E flat, but instead of rising, it descends to a D, and then a G; the exact opposite of the first two movements.

He also composed a considerable amount of choral music, accompanied and unaccompanied, including arrangements of folk songs, and a smaller number of solo songs. His most famous instrumental work is *The Planets*, but he is also fondly remembered for his *St. Paul's Suite for string orchestra*, the two suites for military band, and *Hammersmith*, based on the district of London bearing the works name.

## ***Hymn to a Blue Hour* | John Mackey**

The blue hour is an oft-poeticized moment of the day - a lingering twilight that halos the sky after sundown but before complete darkness sets in. It is a time of day known for its romantic, spiritual, and ethereal connotations, and this magical moment has frequently inspired artists to attempt to capture its

remarkable essence. This is the same essence that inhabits the sonic world of John Mackey's *Hymn to a Blue Hour*.

The piece is composed largely from three recurring motives - first, a cascade of falling thirds; second, a stepwise descent that provides a musical sigh; and third, the descent's reverse: an ascent that imbues hopeful optimism. From the basic framework of these motives stated at the outset of the work, a beautiful duet emerges between horn and euphonium - creating a texture spun together into a pillowy blanket of sound, reminiscent of similar constructions elicited by great American melodists of the 20th century, such as Samuel Barber. This melody superimposes a sensation of joy over the otherwise "blue" emotive context - a melodic line that over a long period of time spins the work to a point of catharsis. In this climactic moment, the colors are at their brightest, enveloping their surroundings with an angelic glow. Alas, as is the case with the magical blue hour, the moment cannot last for long, and just as steadily as they arrived, the colors dissipate into the encroaching darkness, eventually succumbing at the work's conclusion with a sense of peaceful repose.

### **Symphony No. 3 | Vittorio Giannini**

Though the symphony form is more associated with the orchestra, there have been several symphonies written for band by such notable composers as Vincent Persichetti, Morton Gould and Alan Hovhaness. The period of the 1950s and 1960s was a fertile one for the creation of serious works for the Wind repertoire. The spark was the establishment of the Eastman Wind Ensemble in 1952, which led many colleges and universities to establish elite wind and percussion ensembles. Giannini's Symphony No. 3 is a notable example from this period. It was commissioned by the Duke University Band and was composed while the composer was vacationing in Rome in 1958. The work is structured as a late Classical, early Romantic symphony of 4 movements. The first movement is in traditional sonata-allegro form, which consists of 3 major sections — exposition, development, and recapitulation. The exposition begins the movement by introducing two contrasting themes. Giannini starts with a bold opening theme, followed by a contrasting lyrical, tranquil theme. The heart of the movement is the development section in which these themes and fresh material are developed, changed and interwoven in a series of modulations or key changes. Finally, the recapitulation returns the listener to a reprise of the original themes, capped by a concluding coda.

## ***Theme and Variations, Op. 43a* | Arnold Schönberg**

Arnold Schönberg began violin lessons when he was eight and almost immediately started composing, though he had no formal training until he was in his late teens, when Zemlinsky became his teacher and friend. His first acknowledged works date from the turn of the century and include the string sextet *Verklärte Nacht* as well as some songs, all showing influences from Brahms, Wagner and Wolf. In 1901-03 he was in Berlin as a cabaret musician and teacher. He returned to Vienna and began taking private pupils such as Berg and Webern. His compositional style moved in the direction of intensification of harmonic strangeness, formal complexity and contrapuntal density leading him further towards the evolution of the twelve-tone method. However, Schönberg found it possible a quarter-century later to return to something like his tonal style in such works as the Suite in G for strings, the completion of the Chamber Symphony No. 2 and the *Theme and Variations*, Op. 43a for band.

In 1943, Arnold Schönberg composed *Theme and Variations*, Op. 43a after numerous requests for a wind band composition by his dear friend and president of G. Schirmer Music, Carl Engel. While not written in the composer's famed twelve-tone style, Schönberg still believed Opus 43a to be of practical and artistic significance. In a 1944 letter to Fritz Reiner, the composer stated: "...this is not one of my main works, as everybody can see, because it is not a composition with twelve tones. It is one of those compositions which one writes in order to enjoy one's own virtuosity and, on the other hand, to give a certain group of music lovers – here it is the bands – something better to play. I can assure you – and I think I can prove it – technically this piece is a masterwork."

*Theme and Variations* is comprised of a 21-measure theme followed by seven variations. At the onset, the composition appears to be firmly rooted in the key of G minor. From there, however, the composer exercises his compositional mastery to create seven variations of increasing complexity which often mask the melody with various contrapuntal techniques. The original theme returns toward the end of the work, culminating in a subtle tip of the hat to George Gershwin's *Rhapsody in Blue*.

## ***Napoli* | Hermann Bellsted**

After giving his first cornet performance on May 10, 1873, at the Atlantic Garden at age 15, Hermann Bellstedt quickly began performing across the country in various bands and was nicknamed the "Boy Wonder." From 1904

to 1906, he performed with the John Philip Sousa Band, sharing solos with Herbert L. Clarke and Walter B. Rogers. Bellstedt, then eventually served as Professor of Wind Instruments at the Cincinnati Conservatory.

*Napoli* is perhaps the most famous solo by Sousa arranger and cornet virtuoso Hermann Bellstedt. Conceived as a theme and variations on a wildly popular 19th Century song, this edition by Bellstedt's student and Sousa band successor Frank Simon, remains the one most performed today.

### ***Saints Fantasy*** | James Stephenson, trans. Rex Richardson

James Stephenson came late to his full-time composing career, having performed 17 seasons as a trumpeter in the Naples Philharmonic in Florida, a position he won immediately upon graduating from the New England Conservatory of Music. As such, he is largely self-taught as a composer. Colleagues and friends encouraged his earliest efforts and enthusiasm followed from all directions. His works have been performed by leading American orchestras and hailed by critics as having "straightforward, unabashedly beautiful sounds" and "Stephenson deserves to be heard again and again!" (*Boston Herald*). His music incorporates a fresh and energizing soundscape that delights the audience while maintaining integrity and worthwhile challenges for the performing musicians.

*Saints Fantasy* contains several of "Satchmo's" most famous melodies, including "When It's Sleepy Time Down South," "Do You Know What it Means to Miss New Orleans?," "Hello, Dolly," "What a Wonderful World" and "When the Saints Go Marching In."

### ***Fantasy Variations*** | Donald Grantham

Donald Grantham received his bachelor's degree from the University of Oklahoma, and a master's degree from the University of Southern California. Grantham went on to study at the American Conservatory in France with Nadia Boulanger. Grantham is highly regarded as one of the most accomplished and influential composers for winds working today. Grantham is the recipient of numerous awards and prizes in composition, including the Prix Lili Boulanger, the Nissim/ASCAP Orchestral Composition Prize, First Prize in the Concordia Chamber Symphony's Awards to American Composers, a Guggenheim Fellowship, three grants from the National Endowment for the Arts, three First Prizes in the NBA/William Revelli Competition, two First Prizes in the ABA/Ostwald Competition, and First Prize in the National Opera Association's Biennial Composition Competition.

Donald Grantham is the Frank C. Erwin Centennial Professor in Music at the University of Texas at Austin Butler School of Music, where he teaches composition.

The composer writes:

My attraction to the work is personal because it was the first piece by an American composer, George Gershwin, I learned as a piano student. In *Fantasy Variations*, both of the “big tunes” in the piece are fully exploited, but they do not appear in recognizable form until near the end. The work begins with much more obscure fragments drawn from the introduction, accompanimental figures, transitions, cadences, and so forth. These eventually give way to more familiar motives derived from the themes themselves. All of these elements are gradually assembled over the last half of the piece until the themes finally appear in more or less their original form of George Gershwin’s Second Prelude for Piano.

## Wind Symphony Personnel

### FLUTE / PICCOLO

Mia Jordan, Kennesaw

Caitlin Leamon, Woodstock

\*Kaelyn Putnam, Kennesaw

Jessica Shaw, Guyton

Jade Weldy, Woodstock

Nautica Wilson, Douglasville

### OBOE

\*Emily Gunby, Marietta

Paige Sanford, Rossville

### CLARINET

Callie Christiansen, Sugar Hill

Israel Fortner, Cartersville

Emily Goelz, Kennesaw

Hanna Ivester, Cumming

\*Juliana Krueger, Kennesaw

Taylor Lane, Smyrna

Aiden Lerner, Fayetteville

Bryce Martin-White, LaFayette

Leslie Sullivan, Fayetteville

### BASS CLARINET

Alex Garcia, Suwanee

### ALTO SAXOPHONE

Darquis Grant, Gray

Noah Pirkle, Dallas

\*Brandon Printup, Conyers

Tyler Roberson, Waynesboro

Jonathan Swann, Covington

### TENOR SAXOPHONE

Nathan Woosley, Cumming

Kevin Worley, Marietta

### BARITONE SAXOPHONE

Jimmy Snyder, Woodstock

### HORN

Ben Farrow, Waynesboro

Joelle Hitechew, Fayetteville

\*Janet Johnson, Folkston

CJ Markow, Milton



## **TRUMPET**

Ariana Alonzo, Marietta  
Mark Capalbo, Paulding  
\*Riley Carson, Marietta  
Kameron Clarke, Canton  
Sofia Friederwitzer, Parkland, FL  
Angie Jackson, Kennesaw  
Steven Lukehart, Peachtree City  
Ben Schiele, Fairfield, OH

## **TROMBONE**

Cross Bryant, Thomasville  
Austin Coker, Lawrenceville  
Raymond Durr, Marietta  
\*Blue Goodman, Jasper  
Nate Lawson, Woodstock  
Davis Pitz, Cumming

## **BASS TROMBONE**

Michael Karantonis, Marietta

## **EUPHONIUM**

Alex Diaz, Dalton  
\*Zachary Leinberger, Fayetteville  
Craig Sheehan, Kennesaw  
Mitchell Shyman, Powder Springs

## **Wind Ensemble Personnel**

### **FLUTE / PICCOLO**

Ruth Bearden, Woodstock  
Lorin Green, Augusta  
Madison Hart, Cumming  
Rachel Reaves, Lawrenceville

### **OBOE / ENGLISH HORN**

Savannah English, Fayetteville  
Christina Pacetti, Newnan

## **TUBA**

\*Adam Firment, Alpharetta  
Glen Johnson, Mableton  
Laurenz Oriondo, Kennesaw  
JT Reed, Covington

## **PERCUSSION**

Matt Andrews, Buford  
Jordan Hill, Powder Springs  
Bryan Mayo, Bell, FL  
\*Matt Pate, Buford  
Devin Prather, Tallapoosa  
Foster Simmons, Canton  
Alex Sotka, Stockbridge

## **PIANO**

Foster Simmons, Canton

### **BASSOON / CONTRA BSN**

Briana Curtis, Dallas  
Grayson Saylor, Flowery Branch  
Meghan O'Harra, Lawrenceville

### **CLARINET (Eb, Bb, Bcl, CBcl)**

Brenden Ayestaran, Gainesville  
Jessica Bell, Atlanta  
Simon Cheeck, Kennesaw  
Matthew Hodgetts, Marietta

**CLARINET (cont.)**

Oliva Kesler, Martin  
Faith Kirkpatrick, Powder Springs  
Natalie Klein, Jasper  
Grace Liebl, Guyton  
Emily O'Connor, Dallas

**SAXOPHONE****(Sop, Alto, Tenor, Bari, Bass)**

Raphael De Jesus, Cumming  
Jacob Martinez, Roswell  
Sean McOsker, Ringgold  
Andrew Shaw, Nashville  
Jonathan Steltzer, Marietta

**HORN**

Virginia Hyde, Kennesaw  
Heather Leach-Trickel, Omaha, NE  
Hayden McAfee, Acworth  
Johnny Stewart, Ringold  
Will Worthan, Acworth

**TRUMPET**

Miles Bonaker, Cumming  
Michael Brown, Macon  
Jake Gearrin, Dallas  
Jacob Lack, Alpharetta  
Andrew Olsen, Jasper  
Jeremy Perkins, Bainbridge  
Ra Sheed Lemon, Kennesaw  
Eli Rickles, Alpharetta

**TROMBONE**

Wesley Dale, Marietta  
Victoria Schrote, Milton  
Matt Scott, Kennesaw  
Kirill Wood, Augusta

**BASS TROMBONE**

Sam Boeger, Acworth  
Peter Sullivan, Richmond Hill

**EUPHONIUM**

Andrew Berry, Johns Creek  
Mike Long, Dallas

**TUBA**

Nick Collins, Milton  
Kobe Greene, Canton  
Lucas Welch, Marietta

**STRING BASS**

Daniel Barket, Alpharetta

**PIANO**

Josh Anderson, Woodstock

**HARP**

Laurel Buchanan, Roswell

**PERCUSSION**

Christopher Bowers, Lilburn  
Jared Cook, Alpharetta  
Andrew Creech, Cumming  
Jason Frey, Warner Robbins  
Michael Makrides, Milton  
Veta Sukhai, Kennesaw  
Andrew Yi, Johns Creek

**ENSEMBLE ASSISTANTS**

Jonathan Steltzer, Scaryetta  
Andrew Berry, Johns Creek

## **KENNESAW STATE UNIVERSITY BANDS**

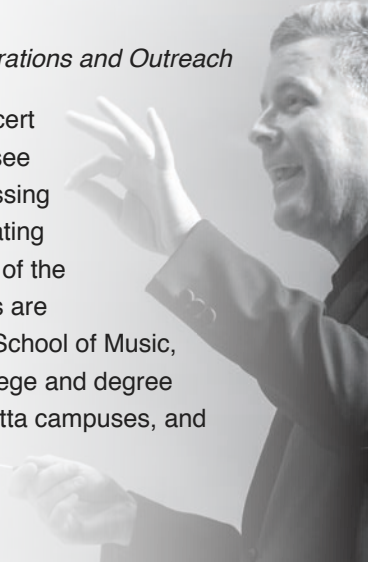
David Kehler, *Director of Bands*

Debra Traficante, *Associate Director of Bands / Director of Athletic Bands*

Trey Harris, *Assistant Director of Bands*

Richard Peluso, *Coordinator of Band Operations and Outreach*

Founded in 1996 as a small community concert band, the KSU Band Program continues to see rapid growth and expansion. Now encompassing five major ensembles with over 450 participating students, the KSU Bands have become one of the largest programs in Georgia. Our ensembles are comprised of the finest music majors in the School of Music, as well as students that represent every college and degree program from both the Kennesaw and Marietta campuses, and include the KSU Wind Ensemble, Wind Symphony, University Band, Basketball Band, and “The Marching Owls.”



### **Kennesaw State University Wind Ensemble**

Formed in 1996, the Kennesaw State University Wind Ensemble performs a diverse repertoire encompassing large works for band, wind ensemble repertoire, and chamber music. The KSU Wind Ensemble continues to lead in supporting and creating consortiums for the development of new music, which have included the creation of new works by Steven Bryant, Paul Dooley, Geoffrey Gordon, Zhou Long, David Maslanka, Michael Markowski, Carter Pann, Joel Puckett, James Stephenson, Christopher Theofanidis, and Pulitzer Prize winner, Joseph Schwantner. In addition, leading composers Chen Yi, and Pulitzer Prize winners David Lang and Joseph Schwantner have recently visited and worked directly with the ensemble and its students.

Because of KSU's continued close relationship with the Atlanta Symphony Orchestra, Georgia Symphony Orchestra and Atlanta Opera Orchestra, collaborations and performances have resulted with many of those principal players. The KSU Wind Ensemble continues to serve as an important musical voice in the Atlanta Metropolitan area, and has been featured frequently on 90.1 FM (WABE- Atlanta public radio).

In 2012 and 2016, the KSU Wind Ensemble was a selected and featured ensemble at the Southern Division College Band Directors National

Association Conferences, and in 2017, were featured at Georgia Music Educators Association Conference in Athens, Georgia. In addition, the KSU Wind Ensemble was the Winner of the 2013 American Prize for best wind ensemble/concert band performance in the United States, and in 2016, released its first professional recording under the Centaur recording label featuring the music of Chen Yi.

## Biographies



**Douglas Lindsey, cornet** joined the faculty at Kennesaw State University in the fall of 2012, and is regularly in demand throughout the United States. As a soloist, he has been a featured artist with the Memphis Symphony, the Kennesaw State Orchestra, the Kennesaw State Wind Ensemble, the Georgia Brass Band, at the International Trumpet Guild conference, at the Atlanta Trumpet Festival, and at the Trumpet Festival of the Southeast. As an orchestral musician, he has performed as principal trumpet of the Memphis Symphony, as section trumpet with the Atlanta Symphony Orchestra, as principal trumpet of the Georgia Symphony Orchestra, as section trumpet with the Macon Symphony, and spent two summers as an orchestral fellowship winner at the Aspen Music Festival.

Alongside pianist Judy Cole, he has performed solo recitals all over the Southeast as a founding member of Duo Trompiano. His love of building community through music is highlighted by his leadership role in the Georgia Brass Band where he currently serves as President, and as a solo cornet section member of the award-winning Fountain City Brass Band. Previous to earning his DMA at the University of Wisconsin-Madison, Dr. Lindsey studied with Allan Dean at Yale, earning his Master of Music with the distinction of winning the John Swallow Excellence in Brass prize. Prior to Yale he studied with Ray Mase, Louis Ranger, Kevin Cobb, Scott Moore and Richard Rulli. Dr. Lindsey received his music performance and music education degrees *magna cum laude* from the University of Arkansas-Fayetteville.



**Ryan Moser, trumpet** enjoys a busy and varied career as a trumpet player and teacher based in the Greater Atlanta area. Mr. Moser performs as a member of the Premiere Brass Quintet and the acclaimed Georgia Brass Band and has performed with the Atlanta Symphony, Albany Symphony, Gainesville Symphony, Georgia Symphony, Macon Symphony and the New World Symphony. As a commercial musician, Mr. Moser performs and tours regularly with Heather Hayes (daughter of Isaac Hayes), Tray Dahl, and Blair Crimmins, respectively. Mr. Moser has shared the stage with a wide array

of World renowned artists, such as Al Jarreau, Yefim Bronfman, Amy Grant, Michael W. Smith, Warren Haynes, and Jordan Smith. Internationally, he has performed in Germany at the Reckenze Brass Festival in Lichtenburg, Bavaria, and mainland China with the Hollywood Concert Orchestra performing in the top concert halls in Shanghai, Beijing, Guangzhou, Shenzhen, and Nanjing.

As an educator, Mr. Moser has a strong presence in the Greater Atlanta area teaching trumpet lessons, giving masterclasses, sectionals and presenting lectures. Mr. Moser is also serves as adjunct professor of trumpet at Georgia College & State University where he teaches applied trumpet and helps to lead the monthly Jazz Jam in Milledgeville, GA. At KSU, Mr. Moser is Artist-in-Residence in Trumpet.

Mr. Moser received the Bachelor of Music from Louisiana State University studying with Brian Shaw and the Master of Music from University of Georgia studying with David Bilger and Brandon Craswell. Additional trumpet studies include Raymond Mase, Kevin Cobb and Louis Ranger at the Aspen Music Festival and School.



**Debra Traficante, conductor** serves as Associate Director of Bands and Associate Professor of Music. In this position, Dr. Traficante founded and continues to guide and direct all aspects of the KSU Marching Band (“The Marching Owls”), which premiered in Fall 2015. She also created/provides the vision and direction for the KSU Basketball Band. Professor Traficante is the Conductor of the KSU Wind

Symphony, teaches instrumental conducting, wind band literature, arranging and pedagogy, and marching band technique courses, while also advising Music Education students. She serves as the Kappa Kappa Psi and Tau Beta Sigma advisor. Dr. Traficante served on the brass staff and instructed the conductors for Boston Crusaders from 2014-2016, and co-conducts the Youth Band of Atlanta with Freddy Martin.

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, assisted in directing the “Pride of Oklahoma” Marching Band, taught graduate conducting lessons, graduate wind literature, served as the lead teacher for undergraduate conducting and methods, and oversaw music education students. She also served on many committees within the School of Music.

Dr. Traficante frequently judges, guest conducts, and clinics ensembles across the United States, and has conducted at the International World Association for Symphonic Bands and Ensembles Conference in Singapore in 2005. She is an Educational Artist with Yamaha and since 2014 has taught in various countries throughout Europe at the Yamaha Bläsorchester Conferences. She is also sponsored by Remo, Vic Firth, and Sabian.



**David Kehler, conductor** since 2009, has served as Music Director and Conductor of the KSU Wind Ensemble. In addition, Dr. Kehler teaches courses in instrumental conducting, symphonic repertoire, and twentieth century music. Along with his university responsibilities, professor Kehler currently serves as Music Director and Conductor of the Atlanta Wind Symphony, and as President-Elect for the College Band Directors National Association-Southern Division.

An advocate of new music, Professor Kehler has commissioned nearly two-dozen leading composers, including several Pulitzer Prize winners to write new compositions for wind ensemble. Performing music beyond the KSU campus, the KSU Wind Ensemble can also be heard frequently on 90.1, Atlanta Public Radio, along with being featured at the College Band Director's National Association Convention (two times), and most recently at the 2016 GMEA State Conference, in Athens, Georgia. In 2013, the KSU Wind Ensemble won the American Prize for best university wind ensemble/concert band recording in the United States.

Previously, Dr. Kehler served as Associate Conductor of America's Premiere Windband; The Dallas Winds, and served as Founder and Conductor of the Greater Dallas Youth Orchestra Wind Symphony. Previous academic appointments were at Southern Methodist University, the University of Rhode Island, and Bay City Western High School, in Bay City, Michigan. Growing up in Michigan, Dr. Kehler received his Bachelor of Music Education and Master of Music in Conducting degrees from Michigan State University, followed by his Doctorate of Musical Arts degree in instrumental conducting from the University of Texas at Austin.



## SCHOOL OF MUSIC FACULTY AND STAFF

Stephen W. Plate, *Director*

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McKenzi Fenn	Charles Tighe
Kimberly Inks	Amber Weldon-
Charles Jackson	Stephens
Alison Mann	

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Heather Hart	Sean Thrower

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Kelly Bryant, *Flute, Chamber Music*  
Robert Cronin, *Flute*  
Todd Skitch, *Flute*  
Christina Smith, *Flute*  
Cecilia Price, *Flute, Chamber Music*  
Barbara Cook, *Oboe*  
Elizabeth Koch Tiscione, *Oboe*  
John Warren, *Clarinet, Chamber Music*  
Andrew Brady, *Bassoon*  
Anthony Georgeson, *Bassoon*  
Sam Skelton, *Saxophone*  
Luke Weathington, *Saxophone*

### Brass & Percussion

Doug Lindsey, *Trumpet, Chamber Music*  
Ryan Moser, *Trumpet*  
Mike Tiscione, *Trumpet*  
Jason Eklund, *Horn*  
Richard Williams, *Horn*  
Tom Gibson, *Trombone*  
Hollie Pritchard, *Trombone*  
Brian Hecht, *Bass Trombone*  
Jason Casanova, *Tuba / Euphonium*  
Paul Dickinson, *Tuba / Euphonium*  
Marja Kerney, *Percussion*  
John Lawless, *Percussion*

### Strings

Helen Kim, *Violin*  
Kenn Wagner, *Violin, Chamber Music*  
David Coucheron, *Orchestral Studies*  
Catherine Lynn, *Viola*  
Paul Murphy, *Viola*  
Charae Krueger, *Cello*  
James Barket, *Double Bass*  
Joseph McFadden, *Double Bass*  
Elisabeth Remy Johnson, *Harp*  
Sean Thrower, *Classical Guitar*

### Voice

Eileen Moremen	Todd Wedge
Oral Moses	Heather Witt
Nathan Munson	Jana Young
Valerie Walters	

### Piano

Judith Cole, *Collaborative Piano*  
Erika Tazawa, *Collaborative Piano*  
Julie Coucheron  
Robert Henry  
Huu Mai  
John Marsh

### Jazz

Justin Chesarek, *Jazz Percussion*  
Wes Funderburk, *Jazz Trombone, Jazz Ensembles*  
Karla Harris, *Vocal Jazz*  
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*  
Nancy Conley, *Philharmonic Orchestra*  
Trey Harris, *University Band, Marching Band*  
Alison Mann, *Choral Activities*  
Oral Moses, *Gospel Choir*  
Eileen Moremen, *Opera*  
Nathaniel F. Parker, *Symphony Orchestra*  
Debra Traficante, *Wind Symphony, Marching Band*  
David Kehler, *Wind Ensemble*

### School of Music Staff

Julia Becker, *Administrative Associate*  
Susan M. Grant Robinson, *Associate Director for Administration*  
Joseph Greenway, *Assistant Director for Production & Technology*  
Dan Hesketh, *Assistant Director for Marketing and Outreach*  
June Mauser, *Administrative Associate*  
Daniel Pattillo, *Technical Manager*  
Richard Peluso, *Coordinator of Band Operations and Outreach*  
Shawn Rieschl Johnson, *Associate Director for Operations & Programming*

### Ensembles in Residence

KSU Faculty Jazz Parliament  
Georgia Youth Symphony Orchestra and Chorus  
KSU Faculty Chamber Players  
Summit Piano Trio  
KSU Community and Alumni Choir





**Welcome** to the Bailey Performance Center! Thank you for making time in your busy schedules to support the performances of the Kennesaw State University School of Music. We are excited that you are here and we appreciate your love of music and support of our faculty and students and musical guests!

The School of Music at Kennesaw State University continues to be an exciting place! This year's *Signature Series* features four wonderful performances that we know will be memorable and well worth your investment. The 27-time Grammy Award winning Atlanta

Symphony is with us again. We so value our professional relationship with this orchestra and we love having them here on our Morgan Stage. If you have not yet purchased your season tickets, I encourage you to do so as soon as possible.


Having just completed our 10th Anniversary Season, the Dr. Bobbie Bailey & Family Performance Center is poised to begin the next decade of bringing you outstanding musical performances and artists from around the world! The Bailey Center continues to be transformational in the life of our School and for you, our patrons!


We are continuing our *Name a Seat* campaign this year. If you have a friend, loved one, child, student, teacher, or significant other that you would like to honor or memorialize, we welcome your support. Your \$1,000 gift to the *Name a Seat* endowment helps us to ensure that we can continue to bring you amazing musical performances well into the future.


I look forward to a long and rewarding relationship with you. With your continued support of music and the arts, I look forward to all we accomplish together!


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

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