

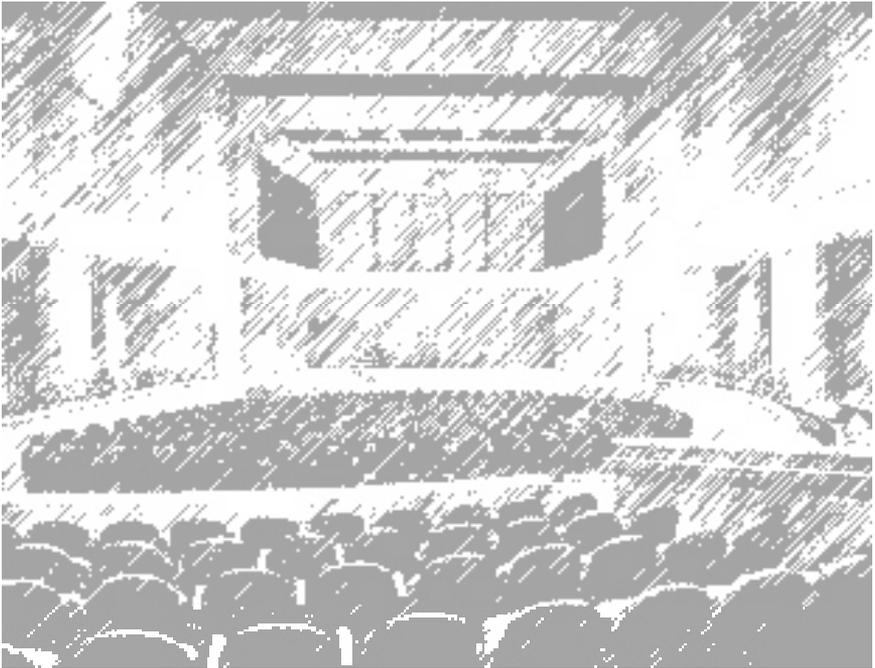
Kennesaw State University
College of the Arts
School of Music

presents



Senior Recital

Julie Mitchell, soprano



Saturday, April 19, 2014

7:00 p.m.

Music Building Recital Hall

One Hundred Twelfth Concert of the 2013-14 Concert Season

Program

I.

HENRY PURCELL (1659-1695)

Music for a While (John Dryden)

I'll Sail Upon the Dogstar (Thomas d'Urfey)

ALESSANDRO SCARLATTI (1660-1725)

O cessate di piagarmi (Niccolò Minato)

Le Violette (Adriano Morselli)

II.

JOHANNES BRAHMS (1833-1897)

Vergebliches Ständchen (A. Wilhelm Zuccamaglio)

ROBERT SCHUMANN (1810-1856)

Widmung (Franz Rückert)

FRANZ SCHUBERT (1797-1826)

Gretchen am Spinnrade (Johann Wolfgang Goethe)

III.

GABRIEL FAURÉ (1845-1924)

Mandoline (Paul Verlaine)

Adieu (Charles Jean Grandmougin)

Chanson d'amour (Armand Silvestre)

IV.

JACQUES OFFENBACH (1819-1880)

Elle a fui, la tourterelle! (Jules Barbier)

from *Les Contes d'Hoffman*

V.

SAMUEL BARBER (1910-1981)

Hermit Songs (8th to 12th century monks)

The Monk and His Cat

The Crucifixion

MARK FAX (1911-1974)

Cassandra's Lullaby (Owen Dodson)

from *A Christmas Miracle*

GLADYS RICH (1904-1994)

American Lullaby

This recital is presented in partial fulfillment of requirements for the degree
Bachelor of Music in Music Education.
Ms. Mitchell studies voice with Valerie Walters.

Program Notes

I.

Music for a While (John Dryden) / HENRY PURCELL

Music is constant and never will cease until the evils in the world are destroyed.

Henry Purcell, born in Westminster, London in 1659, began his life as a vocalist, singing as a chorister in church choirs. Later in his life, he was known as a composer of secular compositions while sacred writings were popular in the 17th century. "Music for a While" is the second of four different movements, written in 1692. It is based on the play *Oedipus*, written by John Dryden. Purcell uses many techniques, such as vivid text-painting and a rising ground bass. Many mythological references come into play, such as the snakes falling off of Medusa's head, whom Oedipus had to destroy in battle.

(Nigel North, *Continuo playing on the lute, archlute, and theorbo*)

I'll Sail Upon the Dogstar (Thomas d'Urfey) / HENRY PURCELL

In my exuberance, I can defy the laws of nature. I don't care who judges me.

"I'll Sail Upon the Dogstar" is one of eight movements included in Purcell's work, "A Fool's Preferment," written for the play by Thomas d'Urfey. The story revolves around a French gentleman who has an ambition to become a courtier. Not feeling at ease, his wife convinces him that he is promoted by the king to serve in a variety of different roles, including a knight, baron, and eventually, a duke. This gentleman believes he is the Duke of Burgundy. "I'll Sail Upon the Dogstar" reflects the air of the French gentleman proclaiming his deluded ability to be able to interact with nature itself, control, manipulate, and defy it.

(Robert F. Wilson Jr. "Francis Beaumont and *The Noble Gentleman*," *English Studies*)

O cessate di piagarmi (Niccolo Minato) / ALESSANDRO SCARLATTI

You are cold and ungrateful. Please stop hurting me, and allow me to die.

Alessandro Scarlatti, born in Palermo in 1660, was well known in the early Baroque Era for his opera works. It was inevitable that Scarlatti would become proficient in music, with his tenor father, Pietro Scarlata and musical mother, Eleanora d'Amato. In 1683, Scarlatti premiered his opera, *Il Pompeo*, libretto written by Niccolò Minato. This opera still resonates with the Baroque style, and contains very serious material, reflective of the conquests of Pompeo, a Roman general. The music itself is dirge-like with the use of constant quarter notes in the accompaniment, foreshadowing the death for which the singer so greatly wishes. "O cessate di piagarmi" reflects this same mood, with impeccably dark and melancholy lyrics.

(Grove Music Online)

Le Violette (Adriano Morselli) / ALESSANDRO SCARLATTI

The violets are beautiful, but they make me self-conscious about my ambitious desires.

“Le Violette” is an aria from Scarlatti’s opera, *Pirro e Demetrio*, premiering in 1694 at the Teatro Sa Bartolomeo. The story is based on two brothers and two sisters who eventually end up becoming paired love interests with one another. “Le Violette” resonates with the playful nature of love, as the singer has a conversation with the violets, who she feels are judging her and poking fun at her for her ambitious desires. Scarlatti also employs a nice sense of text-painting, showing the frustrations and playfulness through the rising phrases and fast, melismatic lines.

(allmusic.com)

II.

Vergebliches Ständchen (A. Wilhelm Zuccamaglio) / JOHANNES BRAHMS

A young boy pleads with a girl to let him into her house, in hopes to win over her heart. The girl constantly rejects him and tells him to go home.

Born in Hamburg in 1833, Johannes Brahms was an expert at composing songs, having attempted all compositional vocal styles excluding the opera. Of these works, 190 included the solo lieder. His vocal works typically created a serious, passionate atmosphere, but this piece strays away from that idea. Here, the performer gets the joy of pursuing not one role, but two, in which a young man is pleading for a girl to let him into her home, and she constantly refuses him, and sends him on his way.

(Grove Music Online)

Widmung (Franz Rückert) / ROBERT SCHUMANN

You are everything to me, good and bad. I love you.

Between 1839 and 1840, Robert Schumann faced a situation in which he had to fight for the hand of Clara Wieck, his love interest. This fight included court settlements with Friedrich Wieck, father of Clara, who had threatened loss of earnings to Clara if she did not break off her relationship with Schumann. This battle to obtain his lover’s hand caused an array of creative work, including “Widmung” (Dedication). Clara is greatly present within the words, as the singer proclaims of a love that includes every aspect of human life, both the beautiful and the frightening.

(Grove Music Online)

Gretchen am Spinnrade (Johann Wolfgang von Goethe) / FRANZ SCHUBERT

I am in deep agony, missing and longing for his presence and his love.

Franz Schubert had written a plethora of German lieder, many of which included the poetry of Johann Wolfgang von Goethe. This piece is no exception to the pattern. This poem comes from Goethe’s work, *Faust*, and the character, Gretchen (a lover of Faust’s) finds herself in a very tragic situation after Faust has signed a contract in blood with the devil. Schubert beautifully displays this tragic character of Gretchen, depicting the madness she faces each day. Struggling with the desire and loss of Faust, that despair and madness is expressed through moving piano passages and soaring phrases. Gretchen is lost in the turmoil of her mind, and without Faust, her life finds no meaning.

(Grove Music Online)

III.

Mandoline (Paul Verlaine) / GABRIEL FAURÉ

An onlooker observes the pleasant and joyful encounters of couples, immersed in elegance and romance.

“Mandoline” is one of five songs in the song cycle *Cinq mélodies “de Venise”* (Five songs “of Venice”), composed in 1891. They are all based on poems by Paul Verlaine. This piece in particular was composed when Fauré travelled to Venice as a guest of Winnaretta Singer, future Princess of Polignac. The cycle was written in dedication to her, with this, along with another piece from the cycle, being the only ones written in Venice. The others were composed in Paris. He brings back returning themes throughout the entire cycle. “Mandoline” in particular creates a romantic, social atmosphere, as you see the elegant fashions, elegant dancing, and romance.

(http://en.wikipedia.org/wiki/Cinq_mélodies_%22de_Venise%22)

Adieu (Charles Jean Grandmougin) / GABRIEL FAURÉ

My heart is saddened and angered by how quickly love ends; however, I will remember our love with a smile.

Op. 21 no.3 is from a published work *Poème d'un jour* (Poem of a day). This larger work includes songs based on the poetry of Charles Jean Grandmougin. Each piece emanates a tone reflecting the tragic side of love stories, and the loss of love. “Adieu”, translated to “Farewell”, is no exception to this theme. It resonates with the despair of the loss of love, anger at the constant changes of life, and finally, acceptance, “without tears”.

(Grove Music Online)

Chanson d'amour (Armand Silvestre) / GABRIEL FAURÉ

I am in constant bliss and awe because of everything you are.

Gabriel Fauré, the youngest of 6 children in 1810, was born into aristocracy in 1810 and spent many years playing the harmonium at the chapel of École Normale, where his father was the director. He became the pupil of many different teachers, each furthering his education in more contemporary music of his era, including works by Wagner and Liszt. “Chanson d’amour” (Song of Love), based on the poem written by Armand Silvestre, was published in 1882, a year before Fauré married Marie Fremiet. This piece resonates with deep affection and love for Marie. Although Fauré later became unfaithful, this piece may have demonstrated his beautiful admiration and desire for his future wife.

(Grove Music Online)

IV.

Elle a fui, la tourterelle! (from *Les Contes d'Hoffmann*) / JACQUES OFFENBACH

My love, like the turtledove, has abandoned me, and I am mourning his loss.

Les Contes d'Hoffmann (The Tales of Hoffman) was an opera written by Jacques

Offenbach, libretto by Jules Barbier. The opera itself was left unfinished in 1880, when Offenbach had passed away. Many others, including Ernest Guiraud, worked to finish the opera. The opera revolves around the stories written by German author E. T. A. Hoffmann, making Hoffmann himself an active character in each one. They were based on three of his lovers, all of whom were enveloped in his real love, Stella. This aria is sung during Hoffmann's second tale, including the love interest Antonia. Antonia's mother, an opera singer, is currently deceased due to a strange illness which Antonia has inherited. Her health forbids her to sing or she may risk dying. Because of her father's demands, she abandons Hoffmann. In her loss, she feels driven to share her voice in this aria of true love lost. Finally, spurred on by the evil Dr. Miracle, her singing brings Antonia to her death.

(G. Schirmer Opera Anthology)

V.

The Monk and His Cat (from *Hermit Songs*) / SAMUEL BARBER

The song speaks of a contrasting, yet playful relationship between a monk and his cat.

The "Hermit Songs" were a collection of ten songs based on poetry written by 8th to 12th century monks. The collection was written on a grant from the Elizabeth Sprague Coolidge Foundation in 1953, and premiered the same year at the Library of Congress by Leontyne Price (soprano) and Samuel Barber as the collaborative pianist. This piece in particular creates a fair amount of musical challenges to the singer, all of which are common practices in the 20th century music writing. This song contains no meter and much dissonances, yet captures both the playful nature of the cat and the serenity of the monk.

(http://en.wikipedia.org/wiki/Hermit_Songs)

The Crucifixion (from *Hermit Songs*) / SAMUEL BARBER

No pain surpassed that which Jesus felt when looking into His mother's grieving eyes.

Another one of Barber's "Hermit Songs," "The Crucifixion," with its more than heart-wrenching melody and incredibly powerful words, captures the image of Christ on the cross, not only emanating the physical pain, but also the devastation and heart break it caused his mother, Mary. Although some of the poems represented in this song cycle had more of a secular nature than one would expect from monks, this piece aligns with the monk's beliefs. Barber brilliantly writes with beautiful expression, through the forte wailing of physical pain, to the use of piano and decrescendo, with words tenderly, intensely sung, as Jesus must face the eyes of his grieving mother.

Cassandra's Lullaby (from *A Christmas Miracle*) / MARK FAX

May the peace and love of Jesus Christ lull you to sleep, little brother.

Born in Maryland in 1911, Mark Fax became a child prodigy at age 14 when he became the organist and played scores to silent films, as well as gospel music

on Sundays. He enrolled in college as a composer, attending both Syracuse and Eastman School of Music. In his collection of works, Fax wrote two operas, one of which included *A Christmas Miracle*, written in 1958. With a charming libretto by Owen Dodson, this aria, "Cassandra's Lullaby," contains an incredibly sweet and playful melody with pleasant lyrics, as the little brother is lulled to sleep.

(http://en.wikipedia.org/wiki/Mark_Fax)

American Lullaby (Gladys Rich)

Go to sleep child. Everyone loves you and will give their all to put a smile on your face. Enjoy the simple things of this world.

A native to Georgia, Gladys Rich was born in 1904 and raised with a farming background. She ventured through life, living a very long life, dying in 1994 at age 100 in Florida, where she lived the remainder of her life after her husband's death in 1966. Rich is mostly well known for this piece, "American Lullaby." With chords and rhythms popular in jazz, this piece creates a peaceful, relaxing mood, as the narrator sings the child to sleep. Rich also uses tempo alterations to her advantage, creating solid text-painting that reflects the hurrying of the cars, or the longing of a woman's heart.

(http://en.wikipedia.org/wiki/Gladys_Rich)

Texts and Translations

I.

Music for a While

Music for a while
Shall all your cares beguile.
Wond'ring how your pains were eas'd
And disdaining to be pleas'd
Till Alecto free the dead
From their eternal bands,
Till the snakes drop from her head,
And the whip from out her hands.

I'll Sail Upon the Dogstar

I'll sail upon the Dog Star,
And then pursue the morning,
I'll chase the moon 'till it be noon,
But I'll make her leave her horning.

I'll climb the frosty mountain,
And there I'll coin the weather;
I'll tear the rainbow from the sky,
And tie both ends together.

The stars pluck from their orbs, too,
And crowd them in my budget!
And whether I'm a roaring boy,
Let all the nations judge it.

O cessate di piagarmi

O cessate di piagarmi,
o lasciatemi morir!
Luci ingrante, dispietate,
Più del gelo e più de' marmi
fredde e sorde a' miei martir.

O stop wounding me

O stop wounding me,
o leave me to die!
eyes so ungrateful, merciless,
more than ice and more than marble
cold and deaf to my sufferings!

Le Violette

Rugiadose, odorose
violette graziose,
Voi vi state vergognose,
mezzo ascose fra le foglie,

e sgridate le mie voglie,
che son troppo ambiziose.

II.

Vergebliches Ständchen

Guten Abend, mein Schatz,
guten Abend, mein Kind!
Ich komm' aus Lieb' zu dir,
Ach, mach' mir auf die Tür,
mach' mir auf die Tür!

Meine Tür ist verschlossen,
Ich laß dich nicht ein;
Mutter, die rät' mir klug,
Wär'st du herein mit Fug,
Wär's mit mir vorbei!

So kalt ist die Nacht,
so eisig der Wind,
Daß mir das Herz erfriert,
Mein' Lieb' erlöschen wird;
Öffne mir, mein Kind!

Löschet dein' Lieb';
lass' sie löschen nur!
Löschet sie immerzu,
Geh' heim zu Bett, zur Ruh'!
Gute Nacht, mein Knab'!

Widmung

Du meine Seele, du mein Herz,
Du meine Wonn, o du mein Schmerz,
Du meine Welt, in der ich lebe,
Mein Himmel du, darin ich schwebe,
O du mein Grab, in das hinab
Ich ewig meinen Kummer gab!
Du bist die Ruh, du bist der Frieden,
Du bist von Himmel, mir beschieden.
Daß du mich liebst, macht mich mir wert,

Dein Blick hat mich vor mir verklärt,
Du hebst mich liebend über mich,
Mein guter Geist, mein beßres Ich!

The Violets

Dewy, scented
pretty flowers,
You are standing shy,
half hidden among the leaves,

and you scold my desires,
that are too ambitious.

Futile Serenade

Good evening, my treasure,
good evening, sweet girl!
I come from love of you,
Ah, open the door,
open the door for me!

My door is locked,
and I won't let you in:
My mother has advised me well!
If you came in,
It would all be over for me!

The night is so cold,
and the wind so icy
that my heart will freeze,
and my love will be extinguished!
Open for me, sweet girl!

If your love starts dying,
then let it be extinguished!
If it keeps dying,
go home to bed, and rest!
Good night, my boy!

Dedication

You my soul, you my heart,
you my bliss, o you my pain,
you the world in which I live;
you my heaven, in which I float,
o you my grave, into which
I eternally cast my grief.
You are rest, you are peace,
you are bestowed upon me from heaven.
That you love me makes me worthy of
you;
your gaze transfigures me;
you raise me lovingly above myself,
my good spirit, my better self!

Gretchen am Spinnrade

Meine Ruh ist hin,
Mein Herz ist schwer,
Ich finde sie nimmer
Und nimmermehr.

Wo ich ihn nicht hab,
Ist mir das Grab,
Die ganze Welt
Ist mir vergällt.
Mein armer Kopf
Ist mir verrückt,
Mein armer Sinn
Ist mir zerstückt.

Meine Ruh ist hin,
Mein Herz ist schwer,
Ich finde sie nimmer
Und nimmermehr.

Nach ihm nur schau ich
Zum Fenster hinaus,
Nach ihm nur geh ich
Aus dem Haus.

Sein hoher Gang,
Sein' edle Gestalt,
Seines Mundes Lächeln,
Seiner Augen Gewalt,
Und seiner RedeZauberfluß,
Sein Händedruck,
Und ach, sein Kuss.

Meine Ruh ist hin,
Mein Herz ist schwer,
Ich finde sie nimmer
Und nimmermehr.

Mein Busen drängtsich
nach ihm hin.
Ach dürft ich fassen
Und halten ihn,
Und küssen ihn,
So wie ich wollt,
An seinen Küssen
Vergehen sollt!

III.

Mandoline

Les donneurs de sérénades
Et les belles écouteuses
Échangent des propos fades
Sous les ramures chanteuses.

Gretchen at the Spinning Wheel

My peace is gone,
My heart is heavy,
I will find it never
and never more.

Where I do not have him,
That is the grave,
The whole world
Is bitter to me.
My poor head
Is crazy to me,
My poor mind
Is torn apart.

My peace is gone,
My heart is heavy,
I will find it never
and never more.

For him only,
I look out the window
only for him do I go
out of the house.

His tall walk,
His noble figure,
His mouth's smile,
His eyes' power,
And his mouth's Magic flow,
His handclasp,
and ah! his kiss!

My peace is gone,
My heart is heavy,
I will find it never
and never more.

My bosom urges
itself toward him.
Ah, might I grasp
And hold him!
And kiss him,
As I would wish,
At his kisses
I should die!

Mandolin

The givers of serenades
And the lovely women who listen
Exchange insipid words
Under the singing branches.

C'est Tircis et c'est Aminte,
Et c'est l'éternel Clytandre,
Et c'est Damis qui pour mainte
Cruelle (fait)1 maint vers tendre.

Leurs courtes vestes de soie,
Leurs longues robes à queues,
Leur élégance, leur joie
Et leurs molles ombres bleues,

Tourbillonnent dans l'extase
D'une lune rose et grise,
Et la mandoline jase
Parmi les frissons de brise.

Adieu

Comme tout meurt vite,
la rose déclose
Et les frais manteaux diaprés
Des prés;

Les longs soupirs, les bienaimées,
Fumées!

On voit dans ce monde léger
Changer,
Plus vite que les flots des grèves,
Nos rêves,
Plus vite que le givre en fleurs,
Nos coeurs!

À vous l'on se croyait fidèle,
Cruelle,
Mais hélas! les plus longs amours
Sont courts!
Et je dis en quittant vos charmes,
Sans larmes,
Presqu'au moment de mon aveu,
Adieu!

Chanson d'amour

J'aime tes yeux, j'aime ton front,
Ô ma rebelle, ô ma farouche,
J'aime tes yeux, j'aime ta bouche
Où mes baisers s'épuiseront.

J'aime ta voix, j'aime l'étrange
Grâce de tout ce que tu dis,
Ô ma rebelle, ô mon cher ange,
Mon enfer et mon paradis!

There is Thyrsis and Amyntas
And there's the eternal Clytander,
And there's Damis who, for many a
Heartless woman, wrote many a tender
verse.

Their short silk coats,
Their long dresses with trains,
Their elegance, their joy
And their soft blue shadows,

Whirl around in the ecstasy
Of a pink and grey moon,
And the mandolin prattles
Among the shivers from the breeze.

Farewell

Like everything that dies quickly,
the blown rose
and the fresh multi-colored cloaks of
flowers
on the meadows.

Long sighs, those we love,
gone like smoke.

One sees in this frivolous world,
Change.
Quicker than the waves on the beach,
Our dreams,
Quicker than frost on the flowers,
Our hearts.

One believes oneself faithful to you,
Cruel,
But alas! the longest of love affairs
Are short!
And I say on quitting your charms,
Without tears,
Close to the moment of my avowal,
Farewell!

Song of Love

I love your eyes, I love your forehead,
oh my rebellious and fierce one.
I love your eyes, I love your mouth
on which my kisses will tire themselves
out.

I love your voice, I love the strange
gracefulness of everything you say,
oh my rebellious one, my dear angel,
my hell and my paradise!

J'aime tout ce qui te fait belle,
De tes pieds jusqu'à tes cheveux,
Ô toi vers qui montent mes vœux,
Ô ma farouche, ô ma rebelle!

I love all that makes you beautiful,
from your feet to your hair,
you to whom my hopeful pleas ascend,
oh my fierce and rebellious one!

IV.

Elle a fui, la tourterelle!

Elle a fui, la tourterelle!
Ah! souvenir trop doux!
Image trop cruelle!
Hélas! à mes genoux,
Je l'entends, je le vois!
Je l'entends, je le vois!

She has fled, the turtledove!

She has fled, the turtledove!
Ah, memory too sweet,
Image too cruel!
Alas, at my knees,
I hear him, I see him!
I hear him, I see him!

Elle a fui, la tourterelle,
Elle a fui loin de toi;
Mais elle est toujours fidèle
Et te garde sa foi.
Mon bienaimé, ma voix t'appelle,
Oui, tout mon coeur est à toi.

She has flown, the turtledove,
She has flown far from you;
But she is always faithful
And keeps her vow.
My beloved, my voice calls to you,
Yes, all my heart is yours.

Chère fleur qui viens d'éclore
Par pitié réponds moi!
Toi qui sais s'il m'aime encore,
S'il me garde sa foi!
Mon bienaimé, ma voix t'implore,
Ah! que ton coeur vienne à moi.
Elle a fui, la tourterelle,
Elle a fui loin de toi.

Dear flower, just opened,
Have pity, answer me.
You who knows if he still love me,
If he keeps his vow.
My beloved, my voice begs you,
Ah, let your heart come to me.
She has flown, the turtledove,
She has flown far from you.

V.

The Monk and His Cat

Pangur, white Pangur,
How happy we are
Alone together,
Scholar and cat.
Each has his own work to do daily;
For you it is hunting, for me, study.
Your shining eye watches the wall;
My feeble eye is fixed on a book.
You rejoice when your claws entrap a mouse;
I rejoice when my mind fathoms a problem.
Pleased with his own art
Neither hinders the other;
Thus we live ever
Without tedium and envy.
Pangur, white Pangur,
How happy we are,
Alone together,
Scholar and cat.

The Crucifixion

At the cry of the first bird
They began to crucify Thee,
O Swan!
Never shall lament cease because of that.
It was like the parting of day from night.
Ah, sore was the suffering borne
By the body of Mary's Son,
But sorer still to Him was the grief
Which for His sake
Came upon His Mother.

Cassandra's Lullaby

I'm a going to fetch a star or two,
And lay them winking down on you.
Little baby, precious baby,
Sleeping right here in my arms.

Ain't no harm gonna creep
While you sleep, baby brother.
You are smiling mighty nice,
Must be dreaming 'bout little Christ.

When you wake, there'll be milk to drink,
And the star to see.

I'm a going to fetch a star or two,
And lay them winking down on you.
Little baby, precious baby,
Sleeping right here in my arms.

American Lullaby

Hush-a-bye you sweet little baby and don't you cry any more.
Daddy has gone to his stockbroker's office a keepin' the wolf from the door.
Nursie will raise the window shade high,
So you can see the cars whizzing by.
Home in a hurry each daddy must fly
To a baby like you.
Hush-a-bye you sweet little baby and close those pretty blue eyes.
Mother has gone to her weekly bridge party to get her wee baby the prize.
Nursie will turn the radio on
So you can hear a sleepy-time song,
Sung by a lady whose poor heart must long
For a baby like you.

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John Marsh, Class Piano

David Watkins

Soohyun Yun

Music History & Appreciation

Drew Dolan

Edward Eanes

Doug Lindsey

John Marsh

Katherine Morehouse

Harry Price

Trey Wright

Music Education

Janet Boner

Kathleen Creasy

John Culvahouse

Margaret Grayburn

Charles Jackson

Charles Laux

Alison Mann

Angela McKee

Richard McKee

Harry Price

Terri Talley

Amber Weldon-Stephens

Music Theory, Composition & Technology

Judith Cole

Kelly Francis

Jennifer Mitchell

Laurence Sherr

Benjamin Wadsworth

Jeff Yunek

Chamber Music

Allyson Fleck

Bernard Flythe

Charae Krueger

Catherine Lynn

Joseph McFadden

Harry Price

Kenn Wagner

John Warren

Soohyun Yun

Ensembles in Residence

Atlanta Percussion Trio

Faculty Jazz Parliament

Georgia Youth Symphony Orchestra & Chorus

KSU Faculty Chamber Players

KSU Faculty String Trio

School of Music Staff

Julia Becker

Bob Becklean

Dominic Bruno

Steve Burton

David Daly

Susan M. Grant Robinson

Joseph Greenway

Dan Hesketh

June Mauser

Kennesaw State University 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.

Connect with the School of Music

For more information about the School of Music, connect with us online at the websites below. Tweet at us during tonight's concert from Morgan Hall's Tweet Seats to connect with fellow concertgoers during the performance.

facebook.com/musicKSU twitter.com/musicKSU youtube.com/musicKSU
ksutv.kennesaw.edu/musicKSU musicKSU.com

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

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

Upcoming Events

Unless otherwise noted, all events will take place at 8:00 pm in Morgan Concert Hall.

Monday, April 21
Symphony Orchestra

Thursday, April 24
Choral Ensembles

Tuesday, April 22
Jazz Ensembles

Monday, April 28
Percussion Ensemble

Wednesday, April 23
Wind 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 770-423-6650 to request services.