

KENNESAW STATE UNIVERSITY SCHOOL OF MUSIC

Signature Series

Atlanta Symphony Orchestra

JUN MÄRKLE, Conductor

GIORA SCHMIDT, Violin



Friday, October 12, 2018 at 8 pm

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall
Eighteenth Concert of the 2018-19 Concert Season



"Vive la France"

HECTOR BERLIOZ (1803–1869)

Overture to *Benvenuto Cellini*, Opus 23 (1838)

HENRI VIEUXTEMPS (1820–1881)

Concerto for Violin and Orchestra No. 5 in A minor, Opus 37 (1861)

I. *Allegro non troppo; Moderato*

II. *Adagio*

III. *Allegro con fuoco*

Giora Schmidt, violin

Intermission

MAURICE RAVEL (1875–1937)

***Daphnis et Chloé* (1912)**

I. *Première Partie*

II. *Deuxième Partie*

III. *Troisième Partie*

Program Notes

Notes on the program by Ken Meltzer

Overture to *Benvenuto Cellini*, Opus 23 (1838)

Hector Berlioz was born in La Côte-Saint-André, Isère, France, on December 11, 1803, and died in Paris, France, on March 8, 1869. The first performance of *Benvenuto Cellini* took place at the Opéra in Paris on September 10, 1838, with Françoise-Antoine Habeneck conducting. The Overture to *Benvenuto Cellini* is scored for piccolo, two flutes, two oboes, two clarinets, bass clarinet, four bassoons, four horns, four trumpets, two cornets, three trombones, tuba, timpani, bass drum, cymbals, triangle, and strings. Approximate performance time is eleven minutes.

In 1833, Hector Berlioz read the autobiography of the Italian Renaissance sculptor, goldsmith, architect, writer, and musician, Benvenuto Cellini (1500–1571). Today, Cellini is best known for his statue of Perseus (1545–54), on display in the Loggia dei Lanzi in Florence. As Berlioz recalled in his Memoirs: “I had been greatly struck with certain episodes in the life of Benvenuto Cellini, and was so unlucky as to think they offered an interesting and dramatic subject for an opera.”

The premiere of Berlioz’s *Benvenuto Cellini* took place at the Paris Opéra on September 10, 1838. The performers, perplexed by Berlioz’s revolutionary score, did not do the work justice. In addition, Berlioz now had to face an audience that included composers and artists he had pointedly criticized in his own music reviews. Berlioz recalled that during the September 10, 1838 premiere, the Overture “received exaggerated applause, and the rest was hissed with admirable energy and unanimity. It was given three times, however, after which (tenor Gilbert-Louis) Duprez threw up the part of Benvenuto, and the work disappeared from the bills, not to reappear until long afterwards...”

Benvenuto Cellini did enjoy some revivals during Berlioz’s lifetime, notably an 1852 staging in Weimar conducted by Franz Liszt. However, *Benvenuto Cellini* has for the most part remained on the fringes of the operatic repertoire. In 1850, Berlioz commented: “I have just re-read my score carefully and with the strictest impartiality, and I cannot help recognizing that it contains a variety of ideas, an energy and exuberance and a brilliance of colour such as I may perhaps never find again, and which deserved a better fate.”

The brilliant Overture to *Benvenuto Cellini*, incorporating melodies from the opera, contains in abundance the positive qualities Berlioz found in his complete score. And indeed, the Overture has enjoyed “the better fate” the composer wished for his opera, and remains a staple of the concert repertoire.

Concerto for Violin and Orchestra No. 5 in A minor, Opus 37 (1861)

Henri Vieuxtemps was born in Verviers, Belgium, on February 17, 1820, and died in Mustapha, Algiers, Algeria, on June 6, 1881. In addition to the solo violin, the Concerto in A minor is scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings. Approximate performance time is eighteen minutes.

Henri Vieuxtemps, one of the finest violinists of the 19th century, was noted for his pristine technique, beautiful tone, and exemplary musicianship. The eminent Viennese critic, Eduard Hanslick, once wrote: “Listening to Vieuxtemps is one of the greatest, most unqualified pleasures music has to offer. His playing is as technically infallible and masterly as it is musically noble, inspired, and compelling. I consider him the first among contemporary violinists.” During his career, Vieuxtemps concertized to great acclaim throughout Europe, Russia and the United States.

Henri Vieuxtemps composed his Concerto No. 5 for Violin and Orchestra in 1861. He originally intended the work to serve as a competition piece for the Brussels Conservatory. However, the Concerto became a favorite of such notable virtuosos as Henryk Wieniawski and Jascha Heifetz. The marvelous synthesis of virtuoso display, elegance, and melodic charm continues to make the Vieuxtemps Fifth Violin Concerto a welcome part of any concert program.

The Concerto is in three movements, played without pause. The first (*Allegro non troppo*) begins with a stormy orchestral introduction, presenting the first of two central themes. The fury subsides, leading to the soloist’s elaborate entrance, which incorporates the opening theme. The movement’s second theme, introduced by the soloist, is a lovely, flowing melody that Vieuxtemps directs be played in an unaffected manner (*semplice*). The repetition of the melody by various wind instruments serves as counterpoint to the soloist’s brilliant display. The opening theme dominates the ensuing orchestral tutti, as well as the return of the soloist. The movement ends with an extended solo cadenza, capped by a *fortissimo* orchestral proclamation.

Two brief movements conclude the work. The first is a heartfelt *Adagio*, based upon the opening movement's second theme. The *Adagio* proceeds to a grand crescendo, leading directly to the concluding *Allegro con fuoco*, a breathtaking showpiece for the soloist.

***Daphnis et Chloé* (1912)**

Maurice Ravel was born in Ciboure, Basses-Pyrénées, France, on March 7, 1875, and died in Paris, France, on December 28, 1937. The first performance of *Daphnis et Chloé* took place at the Théâtre du Châtelet in Paris on June 8, 1912, with Pierre Monteux conducting the Ballets Russes. *Daphnis et Chloé* is scored for two piccolos, three flutes, alto flute, two oboes, English horn, E-flat clarinet, two clarinets, bass clarinet, three bassoons, contrabassoon, four horns, four trumpets, three trombones, tuba, timpani, bass drum, cymbals, snare drum, military drum, tambourine, tam-tam, xylophone, crotales, castanets, wind machine, jeux de timbres à clavier, two harps, celesta, and strings. Approximate performance time is fifty minutes.

In the summer of 1909, Sergey Diaghilev's spectacular Ballets Russes burst upon the Paris artistic scene. Diaghilev's brilliant and controversial productions inspired audience and critical reactions that ranged from adulation to violent rebellion. During his early years in Paris, Diaghilev made the acquaintance of several young composers with whom he would collaborate on some of his company's greatest triumphs. For example, a meeting with the young Igor Stravinsky led to premieres by the Ballets Russes of such works as *The Firebird* (1910), *Pétrouchka* (1911), and *The Rite of Spring* (1913).

Around that same time, Diaghilev met French composer Maurice Ravel. It was not long before Diaghilev, greatly impressed by Ravel's talent and affinity for the theater, commissioned a ballet based upon the story of Daphnis and Chloe, a pastoral romance attributed to the Greek writer, Longus (approx. 2nd /3rd Century AD). Choreographer Michel Fokine adapted the story for Ravel's composition. Ravel began work on *Daphnis* in 1910 and finished the piano score that year. However, the composer, dissatisfied with the finale, continued to make revisions. Ravel finally completed the fully-orchestrated score on April 5, 1912, just two months before the work's premiere.

The preparations and rehearsals for the *Daphnis* premiere were fraught with tension. Ravel conceived of his score as “a large fresco painting, less in keeping with antiquity than with the Greece of my dreams, which was more closely related to a Greece such as French artists had portrayed at the end of the eighteenth century.” Choreographer Michel Fokine and Léon Bakst (who designed the staging and costumes) shared a more revolutionary view that contemplated modern dance movements and garish color schemes. There were also arguments between Fokine and the legendary Vaslav Nijinsky, who danced the role of Daphnis at the premiere.

The first performance of *Daphnis et Chloé* took place in Paris at the Théâtre du Châtelet on June 8, 1912. Despite the incredible assemblage of talent (including Nijinsky and Tamara Karsavina in the title roles, conductor Pierre Monteux, choreographer Fokine and designer Bakst), the lack both of sufficient rehearsal time and unanimity of artistic vision produced a rather lackluster premiere.

In truth, full productions of *Daphnis* on the ballet stage have been rare. On the other hand, the score Ravel termed “a choreographic symphony in three movements” has enjoyed tremendous success in the concert hall. The Orchestral Suites Ravel fashioned from the complete work are staples of the concert repertoire—particularly the Second Suite, containing the majestic *Sunrise* and thrilling *Danse générale* from the ballet’s *Third Part*. Still, it is the complete score of *Daphnis et Chloé* that reveals the full genius of Ravel’s ability to grip his audience with an unerring sense of color, drama, and atmosphere.

The shepherd, Daphnis, and Chloe are in love. In the ballet’s *First Part*, an *Introduction and Religious Dance* precede the couple’s arrival. A series of games ensues, including a contest between Daphnis and the bumbling cowherd Dorcon, with the reward being a kiss from Chloe. Later, Chloe is captured by pirates. Daphnis discovers Chloe’s disappearance and collapses in despair. Daphnis has a dream in which he encounters the god Pan (*Nocturne*).

Second Part. (Interlude) The scene changes to the pirate camp (*Dance of the Warriors*). Chloe, now a prisoner, is forced to dance for her captors. Suddenly, Pan appears as a fearsome image, causing everyone to flee.

Third Part. After the majestic *Lever du jour (Sunrise)* Daphnis and Chloe are reunited. The two mime the tale of Pan and Syrinx (*Pantomime*). Daphnis pledges himself to Chloe, and the ballet concludes with a thrilling, joyous dance (*Danse générale*).



Photo: Jeff Roffman

Atlanta Symphony Orchestra

Robert Spano
Music Director
The Robert Reid Topping Chair

Donald Runnicles
Principal Guest Conductor
The Neil and Sue Williams Chair

Stephen Mulligan
Assistant Conductor;
Music Director of the Atlanta
Symphony Youth Orchestra
The Zeist Foundation Chair

Norman Mackenzie
Director of Choruses
The Frannie and Bill Graves Chair

FIRST VIOLIN

David Coucheron
Concertmaster
The Mr. and Mrs. Howard R. Peevy
Chair

Justin Bruns
Associate Concertmaster
The Charles McKenzie Taylor Chair

Vacant
Assistant Concertmaster

Jun-Ching Lin
Assistant Concertmaster

Anastasia Agapova
Acting Assistant Concertmaster

Carolyn Toll Hancock
The Wells Fargo Chair

John Meisner
Christopher Pulgram
Carol Ramírez
Juan R. Ramírez Hernández
Olga Shpitko
Kenn Wagner
Lisa Wiedman Yancich
Sissi Yuqing Zhang

SECTION VIOLIN ‡

Judith Cox
Raymond Leung
The Carolyn McClatchey Chair

Sanford Salzinger

SECOND VIOLIN

Julianne Lee
Principal
The Atlanta Symphony Associates
Chair

Sou-Chun Su
Associate Principal
The Frances Cheney Boggs Chair

Jay Christy
Assistant Principal

Sharon Berenson
 David Braitberg
 Noriko Konno Clift
 David Dillard
 Eleanor Kosek
 Ruth Ann Little
 Thomas O'Donnell
 Ronda Respass
 Frank Walton

VIOLA

Vacant
Principal
The Edus H. and Harriet H. Warren
Chair

Paul Murphy
Acting/Associate Principal
The Mary and Lawrence Gellerstedt
Chair

Catherine Lynn
Assistant Principal

Marian Kent
 Yang-Yoon Kim
 Yiyin Li
 Lachlan McBane
 Jessica Oudin
 Madeline Sharp

CELLO

Vacant
Principal
The Miriam and John Conant Chair

Daniel Laufer
Acting/Associate Principal
The Livingston Foundation Chair

Karen Freer
Acting Associate/Assistant Principal

Dona Vellek
Assistant Principal Emeritus

Thomas Carpenter

Joel Dallow
The UPS Foundation Chair

Larry LeMaster
 Brad Ritchie
 Paul Warner

BASS

Joseph McFadden
Principal
The Marcia and John Donnell Chair

Gloria Jones Allgood
Associate Principal
The Lucy R. & Gary Lee Jr. Chair

Karl Fenner
 Sharif Ibrahim
 Michael Kenady
 The Jane Little Chair

Michael Kurth
 Daniel Tosky

FLUTE

Christina Smith
Principal
The Jill Hertz Chair

Robert Cronin
Associate Principal

C. Todd Skitch
Gina Hughes

PICCOLO
Gina Hughes

OBOE
Elizabeth Koch Tiscione
Principal
The George M. and Corrie Hoyt Brown
Chair

Vacant
Associate Principal
The Kendeda Fund Chair

Samuel Nemec
Acting Associate Principal

Emily Brebach

ENGLISH HORN
Emily Brebach

CLARINET
Laura Ardan
Principal
The Robert Shaw Chair
The Mabel Dorn Reeder Honorary
Chair

Ted Gurch
Associate Principal

Marci Gurnow
Alcides Rodriguez

E-FLAT CLARINET
Ted Gurch

BASS CLARINET
Alcides Rodriguez

BASSOON
Andrew Brady
Principal
The Abraham J. & Phyllis Katz
Foundation Chair

Anthony Georgeson
Associate Principal

Laura Najarian
Juan de Gomar

CONTRA-BASSOON
Juan de Gomar

HORN
Brice Andrus
Principal
The Betty Sands Fuller Chair

Susan Welty
Associate Principal

Kimberly Gilman •
Chelsea McFarland •
Bruce Kenney
Jaclyn Rainey *

TRUMPET
Stuart Stephenson
Principal
The Madeline and Howell Adams Chair

Michael Tiscione
Associate Principal

Mark Maliniak •

TROMBONE
Vacant
Principal
The Terence L. Neal Chair, Honoring
his dedication and service to the
Atlanta Symphony Orchestra

Nathan Zgonc
Acting/Associate Principal

Jason Patrick Robins •
Brian Hecht

BASS TROMBONE
Brian Hecht
The Home Depot Veterans Chair

TUBA
Michael Moore
Principal
The Delta Air Lines Chair

TIMPANI
Mark Yancich
Principal
The Walter H. Bunzl Chair

William Wilder
Assistant Principal

PERCUSSION
Joseph Petrasek
Principal
The Julie and Arthur Montgomery Chair

William Wilder
Assistant Principal
The William A. Schwartz Chair

Vacant
The Connie and Merrell Calhoun Chair

Michael Stubbart

HARP
Elisabeth Remy Johnson
Principal
The Sally and Carl Gable Chair

KEYBOARD
The Hugh and Jessie Hodgson Memorial Chair

Peter Marshall †
Sharon Berenson

LIBRARY
Nicole Jordan
Principal
The Marianna & Solon Patterson Chair

Holly Matthews
Assistant Principal Librarian

Hannah Davis
ASYO/Assistant Librarian

‡ rotate between sections

* Leave of absence

† Regularly engaged musician

• New this season



Biographies



Jun Märkl, conductor has long been known as a highly respected interpreter of the core Germanic repertoire from both the symphonic and operatic traditions, and more recently for his refined and idiomatic explorations of the French impressionists. His long-standing relationships at the state operas of Vienna, Berlin, Munich and Semperoper Dresden have in recent years been complemented by his Music Directorships of the Orchestre National de Lyon (2005-11) and MDR Symphony Orchestra Leipzig (to 2012).

From 2014–17 seasons, he was Principal Conductor to the Basque National Orchestra. He guests with the World's leading Orchestras, including the Cleveland Orchestra, Philadelphia Orchestra, NHK Symphony Orchestra, Czech Philharmonic, Munich Philharmonic, Oslo Philharmonic and Tonhalle Orchester Zürich. Märkl works regularly with many North American Orchestras – St. Lois, Atlanta, Baltimore, Cincinnati, Minnesota, Detroit, Houston and Vancouver, among others. Märkl has been a regular guest at

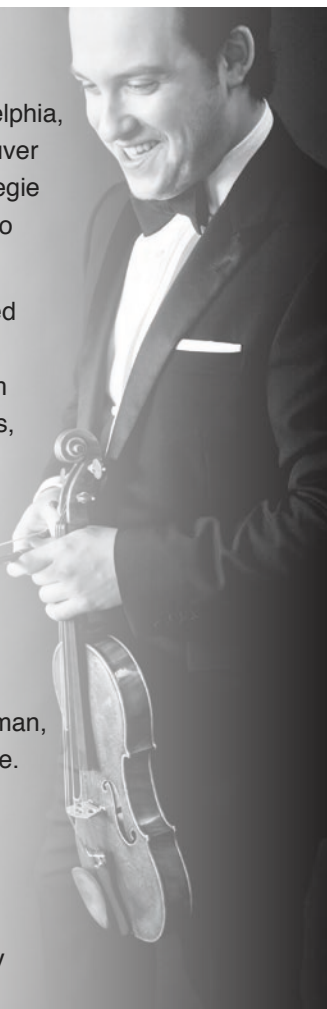
the State Opera of Vienna, Munich and Semper Oper Dresden, and was until 2005 Permanent Conductor of the Bavarian State Opera in Munich.

In 2014 Naxos released two Hosokawa discs recorded by Jun Märkl with Royal Scottish National Orchestra. He has also recorded the complete Schumann symphonies live with the NHL Symphony, Dvořák on Telarc, Mendelssohn and D'albert with MDR, and Ravel, Messiaen and a highly acclaimed nine-disc Debussy set with the Orchestre National de Lyon on Naxos. Presently he is recording a cycle of works of Saint-Saëns and Hosokawa for Naxos. In recognition of his achievements in Lyon, he was honored by the French Ministry of Culture in 2012 with the Chevalier de l'Ordre des Arts et des Lettres.

Giora Schmidt, violinist has appeared with many prominent symphony orchestras around the globe including Chicago, Cleveland, Philadelphia, Canada's National Arts Centre, Toronto, Vancouver and the Israel Philharmonic. He made his Carnegie Hall debut performing the Barber Violin Concerto with the New York Youth Symphony.

In recital and chamber music, Giora (pronounced ghee-OH-rah) has performed at Carnegie Hall, The Kennedy Center, The Metropolitan Museum of Art in New York, San Francisco Performances, the Louvre Museum in Paris, and Tokyo's Musashino Cultural Hall. Festival appearances include the Ravinia Festival, the Santa Fe and Montreal Chamber Music Festivals, Bard Music Festival, Scotia Festival of Music and Music Academy of the West. He has collaborated with eminent musicians including efim Bronfman, Itzhak Perlman, Pinchas Zukerman, Lynn Harrell, Ralph Kirshbaum and Michael Tree.

Born in Philadelphia in 1983 to professional musicians from Israel, Giora began playing the violin at the age of four. He has studied with Patinka Kopec and Pinchas Zukerman at the Manhattan School of Music, and Dorothy DeLay and Itzhak Perlman at The Juilliard School.



Committed to education and sharing his passion for music, Giora was on the faculty of the Juilliard School and the Perlman Music Program from 2005-2009. He was appointed Associate Visiting Professor of Violin at the University of Cincinnati-College Conservatory of Music in August 2017. Through technology and social media he continues to find new ways of reaching young violinists and music lovers around the world. His Facebook page ([facebook.com/gioraschmidt](https://www.facebook.com/gioraschmidt)) has over 70,000 global followers. Giora was the First Prize winner of the Philadelphia Orchestra's Greenfield Competition in 2000, the recipient of a 2003 Avery Fisher Career Grant, and in 2005 won the Classical Recording Foundation's Samuel Sanders Award. From 2004-2006 he was selected to be a Starling Fellow at the Juilliard School.

Atlanta Symphony Orchestra (ASO), currently in its 74th season, continues to affirm its position as one of America's leading orchestras with excellent live performances, renowned guest artist features and engaging education initiatives. The ASO performs more than 150 concerts each year from the Delta Classical Series, Movies in Concert, Family Concert Series, Atlanta Symphony Hall LIVE and the Coca-Cola Holiday Series, as well as community and education concerts.

Now in his 18th season as Music Director, Robert Spano's continued commitment to nurturing and championing contemporary American music, through the Atlanta School of Composers and other partnerships, has defined a new generation of American composers. In 2016, he received the American Composers Forum's Champion of New Music Award. During his tenure, the Orchestra has performed more than 28 ASO commissions, as well as several co-commissions.

The Orchestra continues to record regularly on its in-house label, ASO Media, further demonstrating the Orchestra's commitment to celebrating classical masterworks, while continuing to perform commission, premiere and record with some of today's leading composers. During the ASO's 32-year history with Telarc, the Orchestra and Chorus have recorded more than 100 albums and its recordings have won 28 Grammy® Awards in categories including Best Classical Album, Best Orchestral Performance, Best Choral Performance and Best Opera Performance.

SCHOOL OF MUSIC FACULTY AND STAFF

Stephen W. Plate, *Director*

Music Education

Judith Beale	Angela McKee
Janet Boner	Richard McKee
Nancy Conley	Terri Talley
Kathleen Creasy	Paula Thomas-Lee
McKenzi Fenn	Charles Tighe
Kimberly Inks	Amber Weldon-
Charles Jackson	Stephens
Alison Mann	

Music History & Appreciation

Drew Dolan	Kayleen Justus
Edward Eanes	Harry Price
Heather Hart	Sean Thrower

Music Theory, Composition, Technology

Judith Cole	Matt Still
Steve Dancz	Benjamin
Kelly Francis	Wadsworth
Jennifer Mitchell	Jeff Yunek
Laurence Sherr	

Woodwinds

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 Mauer, *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*

Connect with Us

 /musicKSU

 @musicKSU

 /musicKSU

 @musicKSU

musicKSU.com

Visit the Live Streaming page on musicKSU.com to watch live broadcasts of many of our concerts and to view the full schedule of upcoming live streamed events.

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

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