



presents

## *Junior Recital*

**Natalie B. Rivera,**  
**mezzo-soprano**  
**Judy Cole, piano**



Monday, December 3, 2012  
6:00 p.m.

Music Building Recital Hall  
*Forty-second Concert of the 2012-2013 Season*

Kennesaw State University  
School of Music  
Music Building Recital Hall  
December 3, 2012

I.

Non t'amo più  
Ideale

Francesco Paolo Tosti  
(1846-1916)

Amorosi miei giorni  
Ah, mai non cessate

Stefano Donaudy  
(1879-1925)

II.

The Crucifixion  
Sleep Now

Samuel Barber  
(1910-1981)

III.

Der Tod und das Mädchen (*Claudius*)  
An die Musik (*Schober*)

Franz Schubert  
(1797-1828)

IV.

Psyché (*Corneille*)

Émile Paladilhe  
(1844-1926)

Le Charme (*Silverstre*)

Ernest Chausson  
(1855-1899)

V.

Près des remparts de Sévilla (*Seguidilla*)  
from *Carmen*

Georges Bizet  
(1838-1875)

This recital is presented in partial fulfillment of requirements for the degree  
Bachelor of Music in Performance.  
Ms. Rivera studies voice with Adam Kirkpatrick.

## Francesco Paolo Tosti

Tosti was born in 1846 in Ortona sul Mare in the Abruzzi region of modern Italy. Tosti received most of his music education in his native Ortona, as well as the Conservatory of Naples. He studied violin and composition. He suffered health problems that caused him to quit his job as a student teacher with Saverio Mercadante and return to his hometown of Ortona. Later on, while searching for employment opportunities, he traveled to Rome where he met pianist and composer Giovanni Sgambati, who arranged for Tosti to give a concert where the future Queen of Italy, Princess Margherita of Savoy, was in attendance. She appointed him singing-master to the royal family and was knighted for those services. His fame as a composer grew from that point forward. One of his compositions, "Forever and ever" became a favorite, and there was great demand for his compositions. By 1885 Tosti was the most popular composer of songs in England.

Tosti is remembered for his light, expressive songs, which are characterized by natural, easy to sing melodies and sweet sentimentality. His Italian folk songs editions are another thing for which he is well known. His style of writing became very popular during the Belle Époque. He died in Rome on December 2, 1916.

### Non t'amo più!

Ricordi ancora il dì che c'incontrammo;  
Le tue promesse le ricordi ancor?  
Folle d'amore io ti seguìi,  
ci amammo,  
E accanto a te sognai, folle d'amor.

Sognai, felice, di carezza e baci;  
Una catena dileguante in ciel:  
Ma le parole tue furon mendaci,  
Perchè l'anima tua fatta è di gel.  
Te ne ricirdi ancor?,  
te ne ricordi ancor?

Or la mia fede, il desiderio immense,  
il mio sogno d'amor non sei più tu:  
I tuoi baci non cerco, a te non penso;

Sogno un altro ideal;  
Non t'amo più, non t'amo più.  
Nei cari giorni che passammo insieme,  
Io cosparsi di fiori il tuo sentier:  
Tu fosti del mio cor l'unica speme;  
Tu della mente l'unico pensier.

Tu m'hai visto pregare, impallidire,  
piangere tu m'hai visto innanzia a te:  
Io, sol per appagare un tuo desire,  
Avrei dato il mio sangue e la mia fè.  
Te ne ricordi ancor, te ne ricordi ancor?

Or la mia fede, il desiderio immense,  
il mio sogno d'amor non sei più tu:  
I tuoi baci non cerco, a te non penso;

Sogno un altro ideal;  
Non t'amo più, non t'amo più.

### I No Longer Love You!

Do you remember the day we met?  
And all the promises you made?  
Mad with love I pursued you  
and we loved each other,  
and next to you I dreamed, mad with love.

I dreamed happily of kisses and caresses;  
A bond vanishing into thin air:  
But your words were only lies,  
because your soul is made of ice.  
Do you still remember?  
Do you still remember?

Now my faith, my immense desire,  
my dream of love is no longer you.  
I do not seek your kisses, I don't think of  
you:

I dream another dream  
I no longer love you, I no longer love you.  
In those dear days that we spent together,  
I spread flowers in your path:  
You were my heart's only hope,  
my mind's only thought.

You saw me pleading, pale,  
Crying before you:  
I, just to satisfy one of your desires,  
would have given my blood and my faith.  
Do you still remember, do you still  
remember?

Now my faith, my immense desire,  
my dream of love is no longer you.  
I do not seek your kisses, I don't think of  
you:

I dream another dream;  
I no longer love you, I no longer love you.

Tosti was sensitive to the poetry in his musical settings. "Non t'amo più" is an emotional song whose refrain declares multiple times, "I no longer love you." The minor droning quarter-note chords of the verses establish a dirge-like atmosphere, musically depicting the theme of the poem, love's death. A move to the parallel major and a change in accompaniment texture underscore the more hopeful mood of the refrain.

### Ideale

Io ti seguì com'iride di pace  
Lingo le vie de cielo:  
Io ti seguì come un'amica face  
De la notte nel velo.

E ti sentii ne la luce,  
Ne l'aria  
Nel profumo dei fiori;  
E fu piena la stanza solitaria  
Di te, dei tuoi splendori.

In te rapito,  
al suon de la tua voce,  
Lungamente sognai;  
E de la terra ogni affanno,  
Ogni croce,  
In quel giorno scordai.

Torna, caro ideal,  
Torna un istante  
A sorredermi ancora,

E a me risprenderà,  
Nel tuo sembiante,  
Una novella aurora.

Torna, caro ideal,  
Torna, torna.

### Ideal

I followed you like a rainbow of peace  
Along the paths of the sky;  
I followed you like a friendly torch  
Of the night in the veil

And I sensed you in the light,  
In the air,  
In the perfume of the flowers;  
And my lonely room was full  
Of you and your beauty

Entranced by you  
and by the sound of your voice  
For a long time I dreamed,  
And all the earthly worry  
And every torment,  
I forgot in that day.

Return, dear perfection,  
Come back for a moment  
And smile upon me again,

And for me will shine,  
In your face,  
A new dawn.

Return, dear ideal,  
Return, return.

### Stefano Donaudy

Donaudy was born in Palermo, Sicily, on February 21, 1879. He was a minor Italian composer active in the 1890s and early 20th Century. He primarily composed vocal music. Little is recorded about his life, but we do know that he studied with composer Guglielmo Zuelli, who was in rivalry with Puccini in his later years.

His most popular song was, and still is, "Vaghissima Sembianza" (Graceful Appearance in English). It is believed to have been composed when Donaudy was only about 13 years old. He enjoyed some success with his operas, which included "Falchetto and Ramuntcho." Among his other well known compositions are, "O Del Mio Amato Ben" and "O Bei Nidi D'amore." In 1922, Donaudy's final opera was premiered, but the reviews were lackluster, which brought him immense disappointment. This caused him to retire from composing and he died three years later on May 30, 1925.

### Amorosi miei giorni

Amorosi miei giorni,  
chi vi potrà mai più scordar,  
or che di tutti I beni adorni,

date pace al mio core  
e profumo ai pensieri?

### My Loving Days

My loving days,  
who could ever forget you,  
now that I am enriched with all your blessing,  
you give peace to my soul  
and perfume to my thoughts?

Poter così, finché la vita avanza,  
non temer più gli affanni  
d'una vita d'inganni,  
sol con questa speranza:

Che un suo sguardo sia tutto il mio splendor  
e un suo sorriso sia tutto il mio tesoro!

Chi di me più beato,  
se accanto a sé così non ha  
un dolce e caro oggetto amato,  
sì che ancor non può dire  
di saper cos'è amore?

Ah, ch'io così, finché la vita avanza,  
più non tema gli affanni  
d'una vita d'inganni,  
sol con questa speranza:

Che un suo sguardo sia tutto il mio splendor  
e un suo sorriso sia tutto il mio tesoro!

To be able, as I grow older,  
to no longer fear the anxieties  
of a life filled with betrayal,  
and to live with this one hope:

That my joy could be one of your glances,  
and that his smile would be my worldly  
treasure!

Who could be more blessed than I,  
If he does not have at his side  
a lover so sweet and dear,  
and can still not say  
that he knows what true love is?

Ah, thus as I grow older,  
to no longer fear the anxieties  
with a life filled with betrayal,  
and to live with this one hope:

That my joy could be one of your glances,  
and that his smile would be my worldly  
treasure!

Amorosi miei giorni is a romantic, loving piece, commencing with an octave leap that resembles a "sigh", expressing love, illusion and hope. These ever-present octave leaps create a consistent hopeful, romantic feel throughout. The accompaniment is very supportive of the melody, doubling it at times, and echoing and imitating at others.

### **Ah, Mai Non Cessate**

Ah, mai non cessate dal vostro parlar,  
O labbra desiate on d'io folle vo,  
O labbra desiate on d'io folle vo;

Col miel delle vostre parole vo' far

Un dolce guanciale su cui dormirò,  
Un dolce guanciale su cui dormirò.

O sonni beati da ni un mai sognati

Che su quel guanciale dormendo farò

Dormendo e sognando,  
vicino al tuo cor,  
Il dolce, desiato mio sogno d'amor.

Ah! Dormendo, sognando,  
Sognando d'amor!

### **Ah, Never Cease**

Ah, never cease to talk  
Oh lips of desire that I madly want,  
Oh lips of desire that I madly want;

With the honey of you words I want to  
make  
A sweet pillow on which I will sleep on,  
A sweet pillow on which I will sleep on.

O blessed dreams that no one has ever  
dreamed  
That resting upon that pillow I will dream

Sleeping and dreaming,  
close to your heart,  
the sweet, desired dream of love.

Ah! Sleeping, dreaming,  
dreaming of love!

## Samuel Barber

Samuel Barber was born in West Chester, Pennsylvania in 1910. He was an American composer who wrote his first piece at age seven. He attempted his first opera at age ten. He entered the Curtis Institute at age 14, where he studied voice, piano, and composition. At Curtis Institute, Barber met Gian Carlo Menotti with whom he would form a lifelong personal and professional relationship. Barber won multiple awards and prizes including the American Prix de Rome, two Pulitzers, and election to the American Academy of Arts and Letters. His Opera "Vanessa" won Barber the Pulitzer Prize. Samuel Barber died of cancer in 1981 in New York City at the age of 70.

### 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 suff'ring borne  
by the body of Mary's Son,  
but sorer still to Him was the grief  
which for His sake  
came up on His Mother.

"The Crucifixion" is one of the better-known songs Barber's song cycle Hermit Songs. His accompaniment sets an eerie atmosphere for the intense emotion of the crucifixion described in the poem. The grace note tritones motive that is played 14 times in this piece, represent the birds cry. The intense dissonance throughout this piece, expresses the mother's deep pain and suffering for her son. The melody is very independent from the accompaniment making it complex, but fascinating.

### Sleep Now

Sleep now, O sleep now,  
O you unquiet heart!  
A voice crying: "Sleep Now"  
Is heard in my heart.

The voice of the winter  
Is heard at the door.  
O sleep, for the winter is crying:  
"Sleep no more,  
Sleep no more,  
Sleep no more."

My kiss will give peace now  
And quiet to your heart  
Sleep on in peace now,  
O you unquiet heart!

## Franz Schubert

Austrian-born composer Franz Schubert was known to be one of the greatest writers of melody of all time. He studied his primary education at his father's school and was accepted into the prestigious choir of the Hofkapelle (court chapel). He also studied with Antonio Salieri. Despite of being relatively unknown and unemployed for years, Schubert composed over 600 songs, symphonies, operas, sonatas, chamber music, piano and string quartets and quintets. Among Schubert's notable works are his final C Major Symphony, Symphony No. 9 and the "Unfinished" Symphony (No. 8).

### An die Musik

Du holde Kunst,  
in wieviel grauen Stunden,  
Wo mich des Lebens  
wilder Kreis umstrickt,  
Hast du mein Herz  
zu warmer Leib entzunden,  
Hast mich in eine  
beßre Welt entrückt!

Oft hat ein Seufzer,  
Deiner Harf entflossen,  
Ein süßer, heiliger  
Akkord von dir  
Den Himmel beßrer  
Zeiten mir erschlossen,  
Du holde Kunst,  
ich danke dir dafür!

### To Music

You lovely art,  
in how many grey hours,  
when life's wild circle  
ensnares me,  
have you ignited my heart  
with a more ardent love,  
have you born me away  
to a better world!

Often has a sigh  
flowed from you harp,  
a sweet, holy  
chord from you  
has opened the heaven  
of better times to me,  
You lovely art,  
I thank you for that!

This strophic setting of two stanzas is a hymn to the holy art of music. The poet offers his thanks to music for brightening him in his sad hours and transporting him to a better place. Schubert transformed a rather simple poem into an intense tribute to the arts. It is profoundly simple and its phrases are both exalted and bittersweet. For many, this song is bound up with their deepest feelings for the essence of music and for its inexpressible gifts.

Graham Johnson wrote that: "The music has the force of the still, small voice which can hush the world."

### Der Tod und das Madchen

Vorüber, ach vorüber!  
geh, wilder Knochenmann!  
Ich bin noch jung,  
geh, Lieber!  
und rühre mich nicht an,  
und rühre mich nicht an.

(Der Tod)  
Gib deine Hand,  
Du schön und zart Gebild!  
bin Freund und komme nicht  
zu strafen.

Sei gutes Muts!  
ich bin nicht wild,  
sollst sanft in meinen  
Armen schlafen!

### Death and The Maiden

Pass over! Ah, pass over!  
Go, wild man of bone!  
I am still young,  
go, my dear!  
And touch me not.  
And touch me not.

(Death)  
Give your hand,  
you fair and tender form!  
I am a friend and come not  
to punish.

Be cheerful!  
I am not wild,  
You shall gently  
in my arms sleep!

## Émile Paladilhe

Émile Paladilhe was a French composer, born in Montpellier, France. Paladilhe was a musical child prodigy. At a young age he moved to Paris to begin his studies at the Conservatoire de Paris around age nine. He studied composition, piano and organ, becoming an accomplished pianist and the youngest winner of the Prix de Rome, three years after Bizet, in 1860. The opera "Patrie!" was his greatest success, and was one of the last grand operas to premiere at the Paris Opéra. His infallible memory helped him no doubt in his quick progress and allowed him to learn much more quickly than others what his teachers taught him. The success of "Homeland" earned him entry to the Institute of Fine Arts, July 2, 1892. He died in January 1926.

### Psyché

Je suis jaloux, Psychè,  
de toute la nature!  
Les rayons du soleil vous  
baisent trop souvent,  
Vos cheveux souffrent trop  
les caresses du vent.  
Quand il les flatte,  
j'en murmure!  
L'air même que vous respirez  
Avec trop de plaisir  
passe sur votre bouche.  
Votre habit de tropes vous touché!  
Votre habit de tropes vous touché!  
Et sitôt que vous soupirez  
Je ne sais quoi qui m'effarouche  
Craint,  
Parmi vos soupirs, des soupirs égarés!

### Psyché

I am jealous, Psychè,  
of all nature!  
The sun's rays  
kiss you too often,  
your hair allows the  
wind to caress it.  
When the wind fondles it,  
I mutter!  
The very air you breathe  
with too much pleasure  
passes over your mouth.  
Your gown touches you too closely!  
Your gown touches you too closely!  
And as soon as you sigh  
I do not know what it is that startles me,  
Fear,  
Amidst your sighs, those distracted sighs!

"Psyché" was written by Émile Paladilhe in 1887 and poem by French composer and dramatist, Pierre Corneille. This piece was originally a "tragic-comédie et ballet" for a play. Years later Paladilhe took this piece and composed beautiful music for it, turning it into the "Psyché" we know today.

Psyché (Goddess of the Soul) was a Greek goddess who was not a natural-born goddess. It has been told that this piece was inspired by her. She was said to be mortal of "exquisite grace and beauty", fervently courted by many mortal men and gods. Since Psyché was not interested in any romance and appeared to playing hard to get, it offended Aphrodite (Goddess of Love). Aphrodite sent Aros, her son to shoot her with one of his magical arrows to bring her down a notch, but the plan did not go as planned and they fell in love. But, as we all know, a god and a mortal were not allowed. They had to meet in secret until circumstances allowed differently. All the frustration, jealousy, desire and hidden love are well shown in this thrilling piece.

## Ernest Chausson

Ernest Chausson was a French composer of opera, chamber music, and the symphonic poem "Viviane" (1882). He studied law but after that he attended the Paris Conservatoire and studied under Jules Massenet and César Franck. He wrote little orchestral music and is primarily noted for his many songs. His most remarkable works include a Symphony in B flat major, "Poème" for violin and orchestra and "Poème de l'amour et de la mer" for voice and orchestra.



## Le Charme

Quand ton sourire me surprit,  
Je sentis frémir tout mon être,  
Mais ce qui domptait mon esprit,  
Je ne pus d'abord le connaître.

Quand ton regard tomba sur moi,  
Je sentis mon âme se fonder,  
Mais ce que serait cet émoi,  
Je ne pus d'abord en répondre.

Ce qui me vainquit à jamais,  
Ce fut un plu douloureux charme;  
Et je n'ai su que je t'aimais,  
Qu'en voyant ta première larme.

## Georges Bizet

French composer Georges Bizet was a composer and pianist of the Romantic era. Bizet, a child prodigy, entered the Paris Conservatory of Music at age nine being taught by Pierre Zimmermann, Antoine Francois Marmontel and Francois Benoit. Bizet composed the opera "Les Pecheurs de perles" (The Pearl Fishers) for the Théâtre Lyrique in 1863 and wrote "Jeux d'enfants" (Children's games) for piano duet in 1871. He also wrote incidental music for a play "L'Arlésienne" by Alphonse Daudet. Bizet's best-know work is his 1875 opera, "Carmen", which was based on a 1846 novel of the same name composing the title role for a mezzo-soprano. Today, "Carmen" is one of the world's best-loved operas.

## Près des remparts de Séville

Près des remparts de Séville,  
chez mon ami, Lillas Pastia,  
j'irai danser la Sèguedille  
et boire di Manzanilla.

J'irai chez mona mi,  
Lillas Pastia!

Oui, mais toute seule on s'ennuie,  
et les vrais plaisirs sont à deux...  
Donc, pour me tenir compagnie  
J'emmènerai mon amoureux.

Mon amoureux! il est au diable...  
Je l'ai mis à la porte hier...  
Mon pauvre cœur très consolable,  
Mon cœur est libre comme l'air...

J'ai des galants à la douzaine,  
mais ils ne sont pas à mon gré;  
Voici la fin de la semaine;  
qui veut m'aimer? Je l'aimerai!

Qui veut mon âme? Elle est à prendre.  
Vous arrivez au bon moment.  
Je n'ai guère le temps d'attendre,  
car avec mon nouvel amant...

## The Charm

When your smile caught me by surprise,  
I felt my whole being tremble;  
but what overcame my spirit,  
I did not recognize at first.

When your glance fell on me,  
I felt my soul melt;  
but what this emotion was,  
I could not at first explain.

That which has conquered me forever,  
was a much stronger charm;  
and I only realized I loved you,  
when I saw your first tear.

## Near The Ramparts Of Seville

Near the ramparts of Seville  
place of my friend, Lillas Pastia,  
I will go to dance the Seguedilla  
And to drink Manzanilla.

I will go to the place of my friend,  
Lillas Pastia!

Yes, but all alone one gets bored,  
And the real pleasures are for two...  
So, to keep me company  
I will take my lover.

My lover! He is a devil...  
I had him put out of the door yesterday...  
My poor heart is very consolable,  
My heart is free like the air...

I have suitors by the dozen,  
but they are not to my liking;  
Here is the end of the week;  
Who wants to love me? I will love him!

Who wants my soul? It is to take.  
You are arriving at a good moment.  
I have hardly the time to wait,  
For I am with my new lover...

Carmen is a four act opera that takes place in Seville, Spain in the 19th century composed by Georges Bizet. Près des remparts de Séville, is a seguidilla, a lively Spanish dance in triple meter.

## Music at Kennesaw State University

Whether you are looking to become a dedicated and effective educator, seek focused training in performance, or have a strong interest in music but want to balance that with other academic interests, the School of Music at Kennesaw State University offers an excellent place to challenge yourself in a nurturing and supportive environment.

Accredited by the National Association of Schools of Music and an All Steinway School, the Music school offers Bachelor of Music degrees in Music Education and Performance, as well as a Bachelor of Arts in Music degree. The KSU Music curriculum provides rigorous training in music theory and aural skills, applied lessons, ensemble experiences, and an exposure to the history of Western music as well as world music.

The faculty of the School of Music consists of committed artists-teachers: a strong core of resident faculty, complemented by distinguished members of the Atlanta Symphony Orchestra, Atlanta Opera Orchestra and Georgia Symphony Orchestra. Music students at KSU benefit from world-class instruction, vibrant and challenging performance opportunities, and the chance to immerse themselves in metropolitan Atlanta's rich musical culture.

The School of Music presents more than 150 performances each year, from chamber music to full orchestra, choral and wind ensemble concerts, musical theatre and opera productions, with repertoire from traditional classical to modern jazz. Our state-of-the art facilities, our team of committed faculty and staff, and the breadth of musical opportunity make KSU an exciting choice for dedicated musicians. All this is done in a very personalized setting. For more information about our programs, please visit us on the web at [www.kennesaw.edu/music](http://www.kennesaw.edu/music).



## **KSU Faculty**

### **Woodwinds**

Robert Cronin, flute  
Cecilia Price, flute  
Christina Smith, flute  
Elizabeth Koch, oboe  
Dane Philipsen, oboe  
John Warren, clarinet  
Laura Najarian, bassoon  
Sam Skelton, saxophone

### **Brass and Percussion**

Karin Bliznik, trumpet  
Doug Lindsey, trumpet  
Jason Eklund, horn  
Thomas Witte, horn  
George Curran, trombone  
Tom Gibson, trombone  
Bernard Flythe, tuba / euphonium  
Michael Moore, tuba  
Justin Chesarek, jazz percussion  
John Lawless, percussion

### **Strings**

Helen Kim, violin  
Catherine Lynn, viola  
Allyson Fleck, viola  
Charae Krueger, cello  
Douglas Sommer, double bass  
Elisabeth Remy Johnson, harp  
Mary Akerman, classical guitar  
Trey Wright, jazz guitar  
Marc Miller, jazz bass  
Joseph McFadden, bass

### **Ensembles & Conductors**

Leslie J. Blackwell, choral activities  
Alison Mann, choral activities  
Russell Young, opera and musical theatre  
Eileen Moremen, opera  
Michael Alexander, orchestras  
John Culvahouse, concert band  
David T. Kehler, wind ensemble  
Charles Laux, orchestras  
Oral Moses, gospel choir  
Wes Funderburk, jazz ensembles  
Sam Skelton, jazz ensembles  
Marc Miller, jazz combos  
Trey Wright, jazz combos

### **Voice**

Adam Kirkpatrick  
Eileen Moremen  
Oral Moses  
Valerie Walters  
Jana Young  
Russell Young, vocal coach

### **Piano**

Robert Henry  
Tyrone Jackson, jazz piano  
John Marsh  
David Watkins  
Susan White  
Soohyun Yun

### **Music History & Appreciation**

Judith Cole  
Drew Dolan  
Edward Eanes  
David T. Kehler  
Alison Mann  
Katherine Morehouse  
Oral Moses

### **Music Education**

Janet Boner  
Kathleen Creasy  
John Culvahouse  
Margaret Grayburn  
Barbara Hammond  
Charles Laux  
Hollie Lawing  
Alison Mann  
Angela McKee  
Richard McKee  
Terri Talley  
Amber Weldon-Stephens

### **Music Theory, Composition & Technology**

Judith Cole  
Allyson Fleck  
Kelly Francis  
Jennifer Mitchell  
Laurence Sherr  
Benjamin Wadsworth

### **Chamber Music**

Allyson Fleck  
David T. Kehler  
Charae Krueger  
Alison Mann  
Joseph McFadden  
John Warren  
Soohyun Yun

### **Ensembles in Residence**

KSU Faculty String Trio  
KSU Faculty Chamber Players  
Atlanta Symphony Brass Quintet  
Atlanta Percussion Trio  
Georgia Youth Symphony Orchestra & Chorus

**Kennesaw State University  
School of Music Upcoming Events**

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

**UPCOMING PREMIERE SERIES**

Friday, February 15  
**Sō Percussion**

Thursday, April 11  
**Jennifer Koh and Shai Wosner**

**UPCOMING SCHOLARSHIP SERIES**

Thursday, January 10  
**KSU Orchestra: New Blood**

Saturday, February 2  
**School of Music Collage Concert**

Monday, March 18  
**Helen Kim, violin**

Monday, April 29  
**KSU Percussion Ensemble**

For the most current information, please visit  
<http://calendar.kennesaw.edu>

Ladies and Gentlemen, welcome to the Music Building Recital Hall. As a reminder, please silence or power off all mobile phones, audio/video recording devices, and other similar electronic devices. The performers, and your fellow audience members will greatly appreciate it. Thank you, and enjoy the performance!

We welcome all guests with special needs and offer the following services: easy access, companion seating locations, and accessible restrooms. Please contact an audience services representative to request services.