KENNESAW STATE
UNIVERSITY
COLLEGE OF THE ARTS

COLLEGE OF THE ARTS

BAILEY SCHOOL of MUSIC

Kristallnacht Commemoration

November 9, 2021 | 7:30 p.m.

Morgan Concert Hall

Bailey Performance Center

MusicKSU.com

Dr. Bobbie Bailey

School of Music

Welcome to the Bailey School of Music at Kennesaw State University!

A student-centered academic community on the move, we are passionate about learning through transformative musical and educational experiences. Music engages, heals, elevates, and inspires. The Bailey School of Music's talented students, expert faculty and dedicated staff connect and empower people near and far, and, in so doing, work to improve the world.

Nestled in the Kennesaw State University College of the Arts, the Bailey School of Music enjoys an extraordinary ecosystem of artistic expression and scholarship. Therefore, music students enjoy both distinctive personal attention and the resources of a thriving, large public university. What's more, our Kennesaw and Marietta campuses breathe and contribute to the dynamic cultural, economic, and geographic assets of metro Atlanta.

Music makes for a fabulous journey! Here, you'll find a world of sounds, ideas, and possibilities on the stage as in the classroom. Let us hear from you as we shape extraordinary futures together.

Jesús Castro-Balbi, D. M. A.
Director and Professor
Dr. Bobbie Bailey School of Music

where PASSION is *heard*

THE MUSEUM OF HISTORY AND HOLOCAUST EDUCATION

The Museum of History and Holocaust Education (MHHE) at Kennesaw State University presents public events, exhibits and educational resources focused on World War II and the Holocaust in an effort to promote education and dialogue about the past and its significance today.

Through educational dialogue about World War II and the Holocaust, our programs emphasize:

- Multiple and complex human experiences
- Ethical and political consequences
- Respect for difference and diversity of life
- Acceptance of civic and personal responsibility

Established in 2003, the MHHE comprises one unit within the Kennesaw State University Department of Museums, Archives, and Rare Books (MARB), under the leadership of Dr. Catherine Lewis, Assistant Vice President and Professor of History at Kennesaw State University.

Meet History FACE to FACE

historymuseum.kennesaw.edu

KENNESAW STATE UNIVERSITY
MUSEUMS, ARCHIVES AND RARE BOOKS
Museum of History and Holocaust Education

Program

WELCOME
Jesús Castro-Balbi, Director
Dr. Bobbie Bailey School of Music

COMMENTARY
Catherine Lewis, Professor of History
Assistant Vice President of Museums, Archives & Rare Books
Executive Director, Museum of History and Holocaust Education

COMMENTARY
Adina Langer, Curator
Museum of History and Holocaust Education

David Zehavi (1910–1977)
Stephen Glass, arr.
EILI, EILI
Nathan Munson, tenor soloist
Allie Eller, soprano
Chloe Roney, Morgan Potts, alto
Kylah Edge, Noah Whitaker, tenor
Morgan Kenney, Dr. Samuel Miller, bass
Judith Cole, conductor

Lori Laitman (b. 1955)
"MEMORIES OF PRAGUE" and "FIVE" from *Solo Vedem Songs*
Nathan Munson, tenor
John Warren, clarinet
Judith Cole, piano

Program
(Continued)

Jake Heggie (b. 1961)
"A HUNDRED THOUSAND STARS" from *Out of Darkness: Two Remain*
Nathan Munson, tenor
Judith Cole, piano

COMMENTARY
Rabbi Joseph Prass, Director
Weinberg Center for Holocaust Education, The Breman Museum

Ernest Bloch (1885–1977)
PRAYER, from *Jewish Life*
Jesús Castro-Balbi, cello
Judith Cole, piano

COMMENTARY
Laurence Sherr, Professor of Music and Composer-in-Residence

Laurence Sherr (b. 1953)
ELEGY AND VISION for solo cello
Jesús Castro-Balbi, cello

Laurence Sherr
FUGITIVE FOOTSTEPS
Cory Schantz, baritone
KSU Chamber Singers
Samuel Miller, conductor

Program Notes

Eili, Eili (1945)
David Zehavi

Hungarian-born Hannah Szenes wrote the poem "A Walk to Caesarea" during her time in a kibbutz near this ancient Roman city on the Mediterranean coast. She volunteered to be parachuted into Hungary to aid Jews and the Allies, but was captured, tortured, and executed in 1944. Israeli composer David Zehavi added the music in 1945.

"Memories of Prague" and "Five" from *Vedem Songs* (2010)
Lori Laitman

These are the first two of six songs in Laitman's song cycle taken from her oratorio based on the story of the boys in the Terezín ghetto/transit camp and their clandestine magazine *Vedem* (Czech for "In the Lead"). Commissioned by Music of Remembrance, Mina Miller, Founder and Artistic Director. Premiered on May 10, 2010 at Benaroya Recital Hall in Seattle, WA.

"A Hundred Thousand Stars" from *Out of Darkness: Two Remain* (2016)
Jake Heggie

In the opera, "A Hundred Thousand Stars" is sung when the older character Gad Beck is visited by the ghost of Manfred Lewin, his gay companion before the Holocaust. Both opera characters were historical figures: Lewin and his family were murdered in Auschwitz, and Beck survived. Their story is a tribute to their relationship, and to the gay men who suffered Nazi persecution.

***Elegy and Vision* for solo cello** (1993)
Laurence Sherr

Elegy and Vision was jointly commissioned by The Carter Center of Emory University and cellist Ian Ginsburg. The work was written in memory of my brother Edwin Neal Sherr, who died at the age of 24. As implied by the title, the composition is meant to commemorate Neal's life as well as to convey a sense of resolution and hope.

Program Notes
(Continued)

Fugitive Footsteps (2002)
Laurence Sherr

Fugitive Footsteps is a tribute to Holocaust survivors. Jewish poet Nelly Sachs survived by fleeing from Germany to Sweden in 1940, and she spent the following phase of her career bearing witness to the Holocaust through her writing. She was awarded the 1966 Nobel Prize in Literature for her work. I chose her poem "World, do not ask those snatched from death" because it reflects the experiences of Holocaust survivors like Sachs and my mother, both of whom fled Germany and survived the war in neutral European countries. Also significant in my choice of the poem is the universality of its meaning and message, both of which address the plights of survivors of all tragedies. My hope is that my setting of Sachs' words will promote healing, awareness, and understanding.

Fugitive Footsteps is dedicated to my mother, Alice Bacharach Sherr. Born in Egelsbach, Germany in 1931, she was sent on a *Kindertransport* to a children's home in Switzerland in 1939. She was the only member of her family to survive the Holocaust.

The premiere performance was given in 2002 by Cantor Daniel Gale, baritone, the Kennesaw State University Chamber Singers, and conductor Leslie Blackwell at The Temple in Atlanta, GA.

Translations

Hannah Szenes (1921–1944)
A Walk to Caesarea (1942)

My God, my God,
may it never end –
the sand and the sea,
the rustle of the water,
the brilliance of the sky,
the prayer of man.

Petr Ginz (1928–1944)
"Memories of Prague" from *Solo Vedem Songs*

How long since I last saw
The sun sink low behind Petrín Hill?
With tearful eyes I gazed at you, Prague,
Enveloped in your evening shadows.
How long since I last heard the pleasant rush of water
Over the weir in the Vltava river?
I have long since forgotten the bustling life on Wenceslas Square.
Those unknown
corners in the Old Town,
Those shady nooks and sleepy canals,
How are they? They cannot be grieving for me
As I do for them. Almost a year has passed.
For almost a year I have huddled in this awful hole.
A few poor streets replace your priceless beauty.
Like a beast I am, imprisoned in a tiny cage.
Prague, you fairy tale in stone, how well I remember!

Translations
(Continued)

Hanuš Hachenburg (1929–1944)
"Five"

This morning at seven, so bright and so early
Five novels lay there, sewn up in a sack
Sewn up in a sack, like all of our lives,
They lay there, so silent, so silent all five.
Five books that flung back the curtain of silence,
Calling for freedom, and not for the world,
They're somebody's novels, someone who loves them...
They called out, they cried, they shed tears, and they pleaded
That they hadn't been finished, the pitiful five.
They declared to the world that the state trades in bodies
Then slowly they vanished and went out of sight.
They kept their eyes open, they looked for the world
But nothing they found. They were silent, all five.

Translations
(Continued)

Gene Scheer (b. 1958)
"A Hundred Thousand Stars" from *Out of Darkness: Two Remain*

One by one.
One by one, by one.
A hundred thousand stars, love,
have fallen from the sky.
A hundred thousand dreams gone,
a hundred thousand sighs.
A hundred thousand whispers,
promises and lies.
The constellations change,
our stories rearranged,
and darkness fills the sky.
A hundred thousand stars, love,
have vanished from the sky.
A hundred thousand candle flames
flicker out and die.
Our laughter in the night, love,
when you would hold me tight, love,
Like shadows on the wall
nobody will recall.
Who will remember
how starlight filled the skies?
And I will always remember
the way it filled your eyes.
Every star had a name.
Every one was a light.
What is that I hear, love?
A train is passing by.

Another star has vanished,
stolen from the sky.
Hush, my love!
Hush, my love!
Hush, my love.
my love!

You must not be afraid now.
This will not be the end.
A hundred million stars will be born
to fill the sky again.
You never are alone, love.
I swear I'm by your side.
There's very little light.
Auf Wiedersehen, adieu.
Good night, my love.
Good night.
Good night.

Translations
(Continued)

Nelly Sachs (1891–1970)
"World, do not ask those snatched from death"

World, do not ask those snatched from death
where they are going,
they are always going to their graves.
The pavements of the foreign city
were not laid for the music of fugitive footsteps–
The windows of the houses that reflect a lifetime
of shifting tables heaped with gifts from a picture-book
heaven–
were not cut for eyes
which drank terror at its source.
World, a strong iron has cauterized the wrinkle of their
smile;
they would like to come to you
because of your beauty,
but for the homeless all ways wither
like cut flowers–

But we have found a friend
in exile: the evening sun.
Blessed by its suffering light
we are bidden to come to it with our sorrow
which walks beside us:
A psalm of night.

"World, do not ask" from O THE CHIMNEYS by Nelly Sachs, translated by Ruth and Matthew Mead. Translation copyright 1970 and translation copyright renewed 1998 by Farrar, Straus & Giroux, Inc. Used by arrangement with Farrar, Straus & Giroux, LLC. All rights reserved.

Personnel

KSU Chamber Singers
Samuel Miller, Director

SOPRANO
Destiny Avery
Rylee Barkley
Nubia Causey
Allie Eller
Sarah Hayes
Katie Kosowski
Brianna Powers
Olivia Roberson
Chloe Roney
Lindsey Sanders
Jenna Wagner

ALTO
Morgan Blacksmith
Camille Core
Kyla Edge
Sammy Fodroczi
Sydnee Goode
Sierra Mullins
Emily Patterson
Morgan Potts
Abby Snyder
Jamie Sparkman
Camden Wing

TENOR
Asa Bradley
Coleman Hand
Joshua Hinson
Malachi Norton
Noah Whitaker

BASS
Nate Conner
Kaelan Harris-Patrick
Ryan Kingsley
Brayden Gailey
Morgan Kenney
Mae Morella
Alex Pryor

Biographies

Laurence Sherr

Laurence Sherr is active as a composer of Holocaust remembrance music, lecturer on Holocaust music topics, producer of remembrance events, and Holocaust music educator. Performances and lectures have been given in the Czech Republic, Germany, Poland, England, Norway, Israel, Australia, New Zealand, and North America. His Music of Resistance and Survival Project features his *Sonata for Cello* and *Piano–Mir zaynen do!*, a composition that integrates Holocaust songs from the partisans, ghettos, and camps with newly composed material. The poetry of Holocaust survivor and Nobel laureate Nelly Sachs is featured in his compositions *Fugitive Footsteps* and *Flame Language*.

Dissemination of his work includes Music of Resistance and Survival events in Europe, Australasia, Israel, and the U.S.; a Keynote Address and composition performances at the Recovering Forbidden Voices international conference in New Zealand; a lecture and performance at an international conference in Leeds, England; lectures and concerts in Prague; and a workshop on teaching music and the Holocaust at Yad Vashem in Jerusalem. His concert and educational activities in Germany, produced in collaboration with the children of the generation who persecuted his mother's family, led to reconciliation and healing. He developed the global-citizenship course Music and the Holocaust.

Dr. Sherr is Composer-in-Residence and Professor of Music at Kennesaw State University. He has been awarded numerous prizes, grants, and fellowships. International performances of his work have been given in Austria, Holland, Switzerland, Turkey, Japan, Canada, and Mexico, and CDs released by labels in Europe and the U.S. include his compositions.

Website: ksuweb.kennesaw.edu/~lsherr/

BIOGRAPHIES
(Continued)

Jesús Casto-Balbi

Jesús Castro-Balbi is a concert cellist, pedagogue and higher education leader of international reputation with a passion for building communities through music and education. He has performed as a soloist with the Aarhus, Dallas, and Fort Worth Symphony Orchestras; the China and Mexico City Philharmonic Orchestras; the Leipzig and the Norwegian Radio Orchestras; and the National Symphony Orchestra of Peru. He has been featured at New York's Alice Tully Hall, over a dozen times at Carnegie Hall, at the Shanghai Oriental Arts Center and at Tokyo's Suntory Hall.

Jesús Castro-Balbi's repertoire stretches from Osvaldo Golijov's *Azul* and Arlington Jones' *Soul Unity Suite* to Lutoslawski's Cello Concerto. To date, he has presented 53 premiere performances, the world premiere recording of 19 works, and is the dedicatee of 19 compositions.

A renowned educator, he has guest taught at Beijing's Central Conservatory, Paris Conservatoire, Leipzig and Stuttgart Hochschule, for the Japan Cello Society, and at the Yale School of Music. Additionally, he has adjudicated at the Lynn Harrell Competition (Dallas), the Sphinx Competition (Michigan), and at the Lutoslawski (Poland) and Carlos Prieto (Mexico) international cello competitions.

Prior to joining Kennesaw State University, Dr. Castro-Balbi served as a professor at Texas Christian University for 18 years, where he built an internationally sought-after cello program.

Of Peruvian heritage and raised in France, Dr. Castro-Balbi graduated from the Conservatoire National Supérieur at Lyon, Indiana University Bloomington, and the Yale School of Music, and holds a Doctor of Musical Arts degree from The Juilliard School.

BIOGRAPHIES
(Continued)

Judith Cole

Judith Cole, Artist in Residence in Collaborative Piano at Kennesaw State University, is known for her abilities to play a wide variety of styles and to adapt quickly to the needs of any collaborative musical situation. She performs frequently at KSU with faculty and guest artists in addition to a busy performance schedule off campus. Judy has performed for corporate presidents, university presidents, and even a former President of the United States, in venues ranging from concert halls to nightclubs and recording studios, as a soloist and as a collaborative pianist. Along with being the staff accompanist for The Temple on Peachtree, she frequently travels to play for Jewish music colleagues all over the country. She was the Music Director for City Springs Theatre Company in Sandy Springs in their inaugural season and remains active in the musical theatre community as a performer and musical director. Educated at UNC-Chapel Hill undergraduate and Cincinnati's College-Conservatory of Music for her master's degree, Judy has enjoyed a long career of performing as both a classical and a commercial pianist, embracing a wide variety of musical genres. She is happily married to Cantor Herb Cole and enjoys spending time with their four grandchildren and playing golf as often as possible.

Samuel Miller

Samuel Miller is honored to join the faculty of the Dr Bobbie Bailey School of Music at Kennesaw State University where he serves as Assistant Director of Choral Activities. Dr. Miller was previously on faculty at LaGrange College where he was Director of Choral Activities and oversaw the music education program. Dr. Miller also has over a decade of experience in high school direction in Georgia. Dr. Miller has directed choirs in performance at conferences for GMEA and KMEA (Kentucky) as well as domestic and international tours. Dr. Miller currently performs with the Orpheus Men's Ensemble and is on faculty of the Csehy Summer School of Music. Dr. Miller holds degrees from Valdosta State University, the University of Georgia, Mercer University, and the University of Kentucky.

BIOGRAPHIES
(Continued)

Nathan Munson

Nathan Munson has been praised for his vocal beauty, maintaining a versatile presence on the concert and operatic stage. He has sung leading and supporting roles with the Sarasota Opera, Hawaii Opera Theatre, the Atlanta Opera, Opera North, Piccola Opera San Antonio, Capitol City Opera, dell'Arte Opera, and the Illinois Opera Theatre. Roles include Beppe in *Pagliacci*, the Steersman in Wagner's *Der fliegende Holländer*, Tom Snout in *A Midsummer Night's Dream*, Normanno in *Lucia di Lammermoor*, Pedrillo in *Die Entführung aus dem Serail*, Remendado and El Dancaïre in *Carmen*, Rodolfo in *La bohème*, Roméo in *Roméo et Juliette*, Ferrando in *Così fan tutte*, Cassio in Verdi's *Otello*, and Dr. Baglioni in a world-premiere revision of Daniel Catan's *La Hija di Rappaccini*. Recent performances include roles in *Carmen, Der Kaiser von Atlantis, Frida, Salome, The Seven Deadly Sins*, and *Turandot*, all with the Atlanta Opera.

Dr. Munson made his Carnegie Hall debut in Haydn's *Lord Nelson Mass* and debuted with the Helena Symphony Orchestra (Montana) in Handel's *Messiah*. He has been soloist in Bruckner's *Te Deum*, Bach's *B-minor Mass*, Saint John's *Passion and Magnificat*, and Mozart's *Requiem*. He has also been featured with the Kalamazoo Symphony Orchestra, Kentucky Symphony Orchestra, Huntsville Symphony, and the Georgia Symphony.

Dr. Munson can be heard on the recording of *The Golden Ticket* (Albany Records) and was a featured soloist in *A Christmas Concert with the Atlanta Opera*. He is an Assistant Professor of Voice in the Bobbie Bailey School of Music at Kennesaw State University.

BIOGRAPHIES
(Continued)

Cory Schantz

An Oklahoma native, baritone Cory Schantz is an active performer of opera, oratorio, and concert works. He has performed leading and supporting roles with Atlanta Opera, Tulsa Opera, Opera Birmingham, and Wichita Grand Opera, among others. Dr. Schantz possesses a voice of uncommon beauty and a captivating manner on stage. Among his favorite roles are Giorgio Germont in *La Traviata*, Amonasro in *Aida*, and Sharpless in *Madama Butterfly*.

Dr. Schantz recently made his Charleston Symphony debut singing the baritone and bass solos in Felix Mendelssohn's *Die Erste Walpurgisnacht*. He joined the Atlanta Wind Symphony in March 2020 as baritone soloist in Orff's *Carmina Burana*. He made his Carnegie Hall debut in April 2018 as baritone soloist in Handel's *Messiah* and has performed the same work with the Spartanburg Philharmonic Orchestra, Enid Symphony Orchestra, Billings Messiah Festival, and Brazos Chamber Orchestra. Other favorite works to perform include Mozart's *Requiem* and Faure's *Requiem*.

In December of 2016, Dr. Schantz partnered with the New York Repertory Singers to present the world premiere of Michael John Trotta's *Winter's Light*, a song cycle for baritone, soprano, and chamber choir. He returned to his alma mater in September of 2018 to create the role of Henry Clay in George Mabry's opera *An Elegant Obsession*. In February 2022, Dr. Schantz will travel to Radford University where he will present the world premiere of Daron Hagen's song cycle *Four Shakespeare Fragments*.

Dr. Schantz is currently on the voice faculty of Reinhardt University and Spotlight on Opera.

BIOGRAPHIES
(Continued)

John Warren

John Warren serves as Professor of Clarinet at KSU, where he also teaches Chamber Music and chairs the Woodwind Division. His previous university affiliations include Armstrong Atlantic State University in Savannah, Georgia, and the University of Nebraska at Omaha. For 15 years, he was the principal clarinetist of the Savannah Symphony Orchestra and prior to that position, the principal clarinetist of the Omaha Symphony. He served as principal clarinetist of the Des Moines Metro Opera for many summers prior to arriving in Atlanta.

Mr. Warren is a member of the Atlanta Opera Orchestra and the IRIS Orchestra of Memphis, TN, and performs frequently, and has recorded with, the Atlanta Symphony. His playing can be heard on the Telarc, Naxos, Albany, and New World labels.

He has performed as soloist with the Philadelphia Orchestra, the IRIS Orchestra, the Curtis Institute Orchestra, and the Symphonies of Savannah, Omaha, Hilton Head, and Beaufort, SC. As a recitalist and chamber musician, Mr. Warren has appeared at the Aspen Music Festival, the Evian Festival and the Highlands Chamber Music Festival.

Active in the International Clarinet Association, Mr. Warren has been a featured recitalist at a number of ICA conferences and has served as coordinator for the organization's High School Solo Competition. Originally, from Shreveport, Louisiana, Mr. Warren holds degrees from the University of Cincinnati College/Conservatory of Music and The Curtis Institute of Music in Philadelphia. He counts among his musical influences the teaching of Donald Montanaro, L. Thomas LeGrand, and Richard Waller.

BIOGRAPHIES
(Continued)

Adina Langer

Adina Langer has served as the curator of the Museum of History and Holocaust Education (MHHE) at Kennesaw State University since 2015. A 2009 graduate of the Archives and Public History program at New York University, she has focused her career on interpreting traumatic historical events for diverse audiences while emphasizing the dignity and individuality of the people who experienced them. Langer also shares her experience through teaching in KSU's public history program and has publications in *History@Work*, *The Inclusive Historian's Handbook*, and *The Public Historian*, among others.

Beginning at the National 9/11 Memorial & Museum in New York City, Langer has curated more than eighteen exhibits ranging from permanent installations at the MHHE to panel-based traveling exhibits shown in venues from Kingston, New York, to Casablanca, Morocco. Langer brings a storytelling sensibility to her curatorial practice and emphasizes the human voice in exhibits, digital supplements, and public programs.

Conceived in partnership with Sheena Ramirez, with whom Langer has been collaborating artistically since their undergraduate days at Oberlin College, *Words, Music, Memory: (Re)presenting Voices from the Holocaust* is Langer's first exhibit to foreground the role of the arts in the commemorative process. Building on ideas explored in *Anne Frank in Translation* (Spring, 2021), *Words, Music, Memory* highlights the links along the chain of commemoration that connect the past and the present and generation to generation. Like translation, commemoration involves many individual roles and affirmative acts along its trajectory, from witness, to preservation, to interpretation, to performance to appreciation.

Website: www.artiflection.com

BIOGRAPHIES
(Continued)

Catherine Lewis

Dr. Catherine M. Lewis is Assistant Vice President of Museums, Archives & Rare Books; Executive Director of the Museum of History and Holocaust Education; and Professor of History at Kennesaw State University. She received her B.A. with honors in English and History from Emory University and M.A. and Ph.D. in American Studies from the University of Iowa. She is the author, co-editor, or co-author of fifteen books and has curated more than 40 exhibits for organizations around the nation. Dr. Lewis regularly presents at national and international conferences and has helped bring numerous grants to KSU, including two Museum Connect grant from the U.S. State Department and the American Association of Museums in partnership with the Ben M'sik Community Museum in Casablanca, Morocco, the National Trust for Historic Preservation in support of Oakland Cemetery, and five Marcus Foundation grants in support of the Museum of History and Holocaust Education. Dr. Lewis completed her second term as president of the Georgia Association of Museums in 2016. She serves on several boards and is the chair of the Bobby Jones Program Advisory Board at Emory University.

Rabbi Joseph W. Prass

Rabbi Prass has been teaching about Judaism and the Holocaust for over 20 years and is currently the Director of the Weinberg Center for Holocaust Education at The Breman Museum. In addition, he serves as the Rabbi at Congregation Ner Tamid in Marietta, GA. He has taught about the Holocaust and Jewish history and culture in schools, colleges, synagogues and in the camp setting around the Atlanta area. Prior to joining The Breman, Rabbi Prass served as a congregational rabbi for 20 years in Houston, Wisconsin and Atlanta. Passionate about blending formal and informal education, Rabbi Prass seeks to inspire the next generation to create a deep connection to underlying ideas of the Holocaust and Judaism in order to be moved to action in their everyday lives.

Upcoming Performances

KSU BRASS ENSEMBLES
Wednesday, November 10, 7:30 pm
Morgan Concert Hall
Conductor: Dr. Douglas Lindsey

KSU UNIVERSITY BAND & PHILHARMONIC ORCHESTRA
Monday, November 15, 7:30 pm
Morgan Concert Hall

KSU JAZZ GUITAR & KSU VOCAL JAZZ
Tuesday, November 16, 7:30 pm
Morgan Concert Hall

KSU MIXED CHAMBER PERFORMANCES
Wednesday, November 17, 5:30 pm & 7:30 pm
Morgan Concert Hall

KSU OPERA THEATER
Friday, November 19, 8:00 pm
Morgan Concert Hall
Directed by Eileen Moremen

Dr. Bobbie Bailey School of Music

Name-A-Seat

in Morgan Concert Hall

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Your contribution of $1,000 per seat will immediately impact the programs of the Bailey School of Music and help to sustain the exceptional quality of music and live performances at KSU for years to come.

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770-912-2988

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Prof. Chuck Meacham, Chair, Department of Theatre & Performance Studies