
2021 - 2022

Signature
SERIES

School of Music Presents
Georgia State University Opera Theater

LE MARIAGE AUX LANTERNES

Music by Jacques Offenbach

Libretto by Michel Carré and Léon Battu

Translation and Adaptation of dialogue by Jen Stephenson
and

BASTIANELLO

Music by John Musto

Libretto by Mark Campbell

Used by arrangement with Songs of Peer, Ltd.

JJ Hudson
Artistic Director and Stage Director

Rolando Salazar
Music Director and Piano

Brian Osborne
Assistant Music Director

Chia-Hui Tu
Piano

Fri-Sun, November 5 - 7, 2021
Fri & Sat, 8:00 PM
Sun, 3:00 PM

Florence Kopleff
Recital Hall

School of
MUSIC



Cast

Le mariage aux lanternes

Guillot	Jan Estrada
Denise	Angie Acedera
Fanchette	Natalie Almeter*, Alexandra Chappell (cover: Madie Hendrix)
Catherine	Casey Margerum*, AnnaLauren Kelly (cover: Bella Chaney)
Guard	Owen Davis

Bastianello

Ortensia, Eustacia	Emily Adams*
	Kristina Tullgren
Amadora, Ettalina, Stelladora	Rosalyn Smith
Bastianello the Younger, Lambent	Demetrious Sampson
Bastianello the Elder, Frediano, Ippolito, Lino	Van-Arc Wright*
	Ryan Henry
Luciano	Jacob McDonald

Supernumeraries

Isabella Chaney, Owen Davis

There will be a 15-minute intermission between the two operas.

** Friday, November 5 and Sunday, November 7*

Artistic and Production Staff

Artistic Director / Stage Director	JJ Hudson
Musical Director and Pianist	Rolando Salazar
Assistant Musical Director and Coach	Brian Osborne
Performance Pianist	Chia-Hui Tu
Stage Manager	Lindsey McCall
Assistant Stage Managers	Natalie Almeter, Alexandra Chappell, Ryan Henry, Van-Arc Wright
Lighting Designer	John Williams (Rubicon Studios)
Costume Coordinator	Reba Kochersperger
Costume Assistants	Angie Acedera, AnnaLauren Kelly
Scenic Builder	Jason Beagle
Scenic Assistants	Isabella Cheney, Casey Margerum
Prop Coordinators	Emily Adams, Kristina Tullgren
Graduate Assistant in Opera	Kristina Tullgren
Supertitle Operators	AnnaLauren Kelly, Casey Margerum
Assistants to the Director	Madie Hendrix, Bella Chaney

GSU Voice/Opera Faculty and Staff

Richard Clement, tenor; voice area coordinator	Magdalena Wor, mezzo-soprano
W. Dwight Coleman, baritone	JJ Hudson, Director of GSU Opera and Stage Director
Kathryn Hartgrove, mezzo-soprano	Rolando Salazar, Music Director
Alejandra Sandoval, soprano	Brian Osborne, Assistant Music Director and Coach
Talise Trevigne, soprano	

Synopsis

LE MARIAGE AUX LANTERNES

Guillot, a young farmer, has recently become guardian to his wealthy godfather's young niece, Denise. Guillot is severe with her – barking orders and scolding her for unfinished chores. His severity makes the lonely Denise even more unhappy with her new circumstances.

Guillot rationalizes his severe behavior toward Denise. He fears that unless he keeps her busy, she will fall prey to the village “playboy,” Grevin. Guillot has promised his godfather to protect the young woman, and he fears something happening to her on his watch. His tone, however, suggests there's more to his concern.

Two village widows, Fanchette and Catherine, appear before Guillot's farmhouse. They're discussing their previous disastrous marriages and their shared desire to find a rich husband. When Guillot appears, they mock and torment him. He's everything they don't want in their next husband – he's poor. Coming from the post office, Denise brings a letter to Guillot. It's from his wealthy godfather. Guillot reads it aloud in front of the two widows. In response to a request for money, his godfather has decided to give him “a treasure!” He can find it, the letter states, under the large tree that night when the evening bell rings. The two widows now deeply desire Guillot. They compete for his affection and threaten each other in rivalry for him.

That night, Denise appears alone. Her uncle has sent her a letter too – a response to a note she wrote to him describing her unhappiness. He instructs her to sit beneath the large tree that night. When the evening bell sounds, he tells her, her heart will be cheered. She follows his instructions and unintentionally falls asleep under the tree. Guillot appears, shovel in hand, prepared to unearth his treasure. He's not alone, however; Fanchette and Catherine have covertly arrived to descend upon Guillot and his treasure. Where the “treasure” should be, Guillot spots the sleeping Denise. It's not long before he realizes what his godfather has cleverly orchestrated for him and the young woman. Much to the consternation of the widows, Guillot asks for Denise's hand in marriage.

BASTIANELLO

A young man, home from college, is found relaxing in a tree. He acknowledges the audience, and tells them that he will narrate a favorite family story. Figures from the past appear, and the young man's story commences – a story which begins twenty years in the past.

A young bride and groom, Amadora and Luciano, have just “tied the knot.” All that remain of the wedding party is the young couple and the parents. After many toasts, Amadora goes to the cellar to retrieve more wine. While there, she begins to think and becomes depressed. One by one, the family members come to the cellar to check on each other. The last to appear in the cellar is the impetuous groom. He notices that his new bride has spilled wine on the floor – an unpardonable offence! He vows to leave her and to not return until he's found six people more foolish than his new bride and the parents.

Synopsis

He begins his journey through the countryside the next day. He comes upon an arguing couple. The man, it appears, cannot figure how to put on his pants – a daily, lifelong torment. Without pants, the man cannot begin his day's chores. Luciano solves the couple's marital strife by showing the man how to properly put on his pants. The now ecstatic couple thanks him, and Luciano moves on in search of four more fools.

The next day he discovers a disturbance in a wedding procession at the gates of a "one horse town." Luciano asks the horse (atop which is the bride) what's going on. The horse explains that the bride upon his back is going to meet her groom, but there is a hitch in the plan: an archway on the outskirts of town is too low to let the bride pass underneath. Each time she attempts to clear the arch, she bumps her head on it. Therefore, to clear the arch, only two (equally unpleasant) options present themselves: either cut off the bride's head, or cut off the horse's legs. Luciano explains to the group that all the bride has to do to clear the arch is lower her head. The bride tries it. It works! Luciano set-out to find the final fool – fool number six.

On the third day, Luciano comes upon a man casting a net into a lake at night. He asks the man what he's doing. The man explains that once a month he sees deceased wife's face shining on the lake, and he attempts to catch it. Her image, however, shatters it into a million pieces with each attempt. The man relates the story of his own "stupidity" that led to his wife's drowning. Luciano realizes the stupidity in the man's story as similar to the stupidity he displayed with his new bride only days before. Luciano has found the sixth fool: himself.

Luciano returns home to his bride and she forgives him. Returning his story to the present, the narrator and his father and mother (Luciano and Amadora) sing a toast to love.

About the Operas

Le mariage aux lanternes (1857)

The legacy of Jacques Offenbach (1819-1880) resides in his nearly 100 comedic operettas produced across three decades, 1850s-1870s. Modern audiences are likely to know Offenbach principally as the composer of the beloved opera, *The Tales of Hoffmann*. This work is a bit of a one-off in the composer's output, however – a late-in life-attempt to compose a serious opera. Unfortunately, Offenbach died prior to completing *Hoffmann*, and consequently, it exists in several performance versions. Very fortunately, however, he left behind an impressive body of comedic works that inspired such musical-theater luminaries as W.S. Gilbert and Arthur Sullivan, and Johann Strauss, Jr.

In his own lifetime, Offenbach's reputation was that of a virtuosic cellist and composer of comedic and highly satirical musical-theater works, which Offenbach himself termed *operetta* (among other unique descriptions). A direct forerunner to American musical theater, operetta is characterized by light subject-matters and musical numbers separated by spoken dialogue. The vast majority of Offenbach's operettas are (like *Le mariage aux lanternes*) short operas – comedies in only one act. Offenbach also wrote several full-length operettas, including the still frequently performed satires *La belle Hélène* (The Beautiful Helen [of Troy]), 1864, and *Orphée aux enfers* (Orpheus in the Underworld), 1858. In these two works, and others, Offenbach and his librettists humorously adapted well-known Ancient Greek myths to critique the Second French Empire regime of Napoleon III.

Despite playing in the orchestra of Paris's famed Opera-Comique, and occasionally conducting performances of other composer's work, Offenbach was unable to convince the company's management to commission a work from himself. So, in 1855, Offenbach opened a small theater in the Champs-Élysées where he could produce his own works and the works of other young composers. Strict licensing regulations limited Offenbach to producing works in only one-act, and with fewer than five singing characters. It was in Offenbach's theater, the Salle Choiseul (or the Théâtre des Bouffes-Parisiens), and under these licensing restrictions, that the one-act operetta *Le mariage aux lanternes* premiered in October, 1857.

For our production at Georgia State University, we have chosen to sing the musical numbers in the original French, but to present the dialogue in English – a common performance-tradition for operetta in the United States. We are fortunate to have been allowed to use the excellent dialogue adaptation/translation of Dr. Jen Stephenson (Baylor University) for our production.

Bastianello (2008)

Composer and pianist John Musto (b.1954) is one of America's foremost composers of opera, vocal music, and chamber works. A recipient of numerous awards, Musto was a Pulitzer Prize finalist for his 1996 orchestral song-cycle, *Dove Sta Amore*. Musto's operas have been produced regularly at companies, festivals, and in university programs. Musto's recent operas include *Volpone* (based on the Ben Jonson comedy), *Later That Same Evening* (inspired by a

About the Operas

series of Edward Hopper paintings), and the satirical one-act *Bastianello* (based on an Italian folktale).

For all three of the above operas, and others, Musto collaborated with the equally celebrated American librettist, Mark Campbell, who in 2012 won the Pulitzer-Prize for Music with composer Kevin Puts for their World War 1-era opera, *Silent Night*. Campbell has written the libretto for many of the most important opera premiers in the past ten years, including: *As One* (Laura Kaminsky), *The (R)evolution of Steve Jobs* (Mason Bates), *Stonewall* (Iain Bell), and *The Shining* (Paul Moravec).

Musto and Campbell's one-act *Bastianello* premiered in 2008 alongside William Bolcom's one-act *Lucrezia* (also with a libretto by Mark Campbell) as a twentieth-anniversary project for the New York Festival of Song. The two one-acts, both comedies, were originally scored for only two pianos and a cast of only five performers each. In 2016, GSU Director of Opera, JJ Hudson, had the pleasure of directing the orchestral premier of *Bastianello* at Rochester Lyric Opera with the composer in residence.

The performance indications of *Bastianello* allow for as few as five performers playing multiple characters (as originally conceived), or as many as twelve performers if each of the many characters is played by different actors. For our production at Georgia State University, we are pleased to present the original two-piano version of *Bastianello* using only five singing-actors.

Note from JJ Hudson, Director of the GSU Opera Theater

What a thrill and honor it is to assume leadership of GSU Opera Theater! I join the GSU faculty after more than decade of freelance opera directing in the professional arena. It's such a joy now to work with talented and enthusiastic students in their first opera roles. I feel a great responsibility to help prepare them – the next generation of opera performers! – for the professional world that awaits them.

Young-artists, such as those talented and dedicated artists in the GSU Opera Program, will be entering an opera industry quite different from that of past generations. The opera industry is experiencing many new levels of growth and awareness – an evolution to leading to many positive and exciting changes. Beloved operatic “classics” – the staples of most opera companies – are being reexamined and produced in ever more thoughtful and technically innovative ways. In addition, opera companies are beginning to regularly program and commission new operas (potentially new “classics!”) by contemporary artists – including operas by traditionally underrepresented artists/creators of opera. The industry is even expanding the lines of genre itself to include a wider variety of “lyric theater” works; a brief survey of opera companies’ seasons will see show inclusion of “cross-over” works – in particular, works from musical theater.

To prepare the next generation of opera performers for the evolving and expanding professional world of opera, a university opera program must evolve and expand as well. It must provide students with experiences that simulate not only the industry’s expanding repertoire, but also its new technological approaches to production. Not surprisingly, significant resources are required to provide students with these very experiences.

To help prepare our talented GSU students we need your support. We are grateful to receive funding from the GSU Student Activities Council. But to offset production costs and to produce the variety of opera that our students need – and with production values that they and YOU can take great pride in – we rely on outside funding by generous supporters like you. Please consider mailing a tax-deductible contribution to the address below. (Please earmark your donation for GSU Opera Theater.) or visit our **Giving Page**.

Benoit Sabourin

Development Director

Georgia State University College of the Arts

55 Park Place, NE, Suite 937

Atlanta, GA 30303

Thank you for your thoughtful patronage!

Artist Profiles

Angie Acedera is a Filipina-American soprano and a first-year graduate student at GSU pursuing a MM in Vocal Performance. She received her BM in Vocal Performance from Jacksonville University. She was a chorus member for the productions of *Così fan tutte* and *Le Nozze di Figaro* at the Harrower Summer Opera Workshop in 2019. Angie has most recently been seen as Mrs. Mayor of Whoville (*Seussical the Musical*) at Alhambra Theatre and Dining and as Andrea (*Once on this Island*) at Players by the Sea in Jacksonville, Florida.

Emily Adams, soprano, from Raceland, Louisiana, is currently a first-year Master's student at GSU. She has been very active in Northwestern State University Opera Program, portraying Giulietta (*I Capuleti e i Montecchi*), Lucia (*Lucia di Lammermoor*), Zerlina (*Don Giovanni*), Gretel (*Hansel and Gretel*), Pamina (*Die Zauberflöte*), and most recently in Warren Martin's *Cinderella* as the title role. Emily was also recently seen with the Natchitoches-Northwestern Symphony Orchestra concerto aria winner. When she isn't singing, performing, or practicing, she can be seen in the kitchen cooking vegetarian feasts, and playing with her dog, Farrah, and cat, Louie.

Natalie Almeter, soprano, is a second-year graduate student at GSU studying vocal performance under Richard Clement and has recently been awarded as the Winner of the 2021 Opera Guild for Atlanta Scholarship Competition. Miss Almeter has enjoyed performing the roles of Dulcine in Milton Granger's *Angry Birdsong*, Despina in *Così fan tutte*, Lauretta in *Gianni Schicchi*, Barbarina in *Le nozze di Figaro*, the Sandman and Dewfairy in *Hansel and Gretel*, and Agnes Sorrel in *The Maid of Orleans*. She has performed professionally with Sarasota Opera, Orlando Opera, Tampa Opera, and in many recitals across Florida and Georgia.

Isabella Chaney, soprano, is a freshman at GSU pursuing a BM in Vocal Performance. Her experience spans a variety of performing arts such as musical theater, dance, chorus, and classical voice. This past summer, she won Best Leading Actress in the Shuler Awards for her performance as Nettie Fowler (*Carousel*) and advanced to the national level known as the Jimmy Awards. Her favorite role is Sibella in the beautifully deadly farce, *A Gentleman's Guide To Love And Murder*.

Alexandra Chappell, soprano, is a first-year Master's student pursuing a degree in Vocal Performance. Born in British Columbia, Canada and raised in Canton, Georgia, Alexandra has been featured as Liesl in *The Sound of Music* and Célie in *Signor Deluso* during her time at Reinhardt University, where she earned her B.M. in Vocal Performance. Alexandra has placed first at GANATS in 2019 and 2020, and first place at SERNATS in 2020, and is a proud member of Pi Kappa Lambda. She currently studies under the tutelage of Kathryn Hartgrove, and lives in Woodstock, Georgia with her husband, Michael.

Owen Davis, tenor, is a freshman at GSU and is currently working toward a degree in Music Education. This is his first opera production at GSU and is very excited to be a part of it. In his free time, Owen enjoys playing the guitar and the drums, as well as listening to new music.

Artist Profiles

Jan Estrada, tenor, is a Junior at Georgia State pursuing a degree in Music Education with a concentration in Choir. When offered the opportunity to be part of the opera this fall semester he did not hesitate; he desires to expand his performance repertoire and gain more experience on the stage. He looks forward to his first opera performance.

Madie Hendrix, soprano, is a first-year Master's student pursuing a degree in Voice Performance. Originally from Birmingham, Alabama, Madie completed her undergraduate degree at The University of Montevallo, where she sang in the chorus of La Sonnambula, and was cast as Jenny in Street Scene. Madie has also performed in masterclasses for renowned voice teacher David Jones, and accomplished soprano Lisette Oropesa. Madie enjoys singing with her twin sister in their church choir, spending time with family, and playing with her Maltese, Sophie.

Ryan Henry, baritone, is from McAllen, TX and is pursuing a BM in Vocal Performance. Mr. Henry has performed the roles of Ben (The Telephone), Dale (Don't You Know), David (Hand of Bridge), Bogdanovitch (The Merry Widow), and Bartolo (Le nozze di Figaro). Mr. Henry is a winner of GSU's Honors Competition and was a finalist in The Opera Guild for Atlanta's 2021 Scholarship Competition. Mr. Henry also frequently performs with the Atlanta-based Mariachi group, Mariachi Búhos de Oro.

AnnaLauren R. Kelly, soprano, is a second year Master of Music student at GSU pursuing a degree in Vocal Performance. She is a Rockwood, Tennessee native, and received her Bachelor of Arts degree from Carson-Newman University in Jefferson City, Tennessee. She has been seen as Celie in Pasatieri's Signor Deluso at Carson-Newman University, and The Visitor in Milton Granger's Benedicta at GSU. She is currently under the instruction of Professor Kathryn Hartgrove, and has previously studied with the late Dr. Angela Holder. She enjoys spending her free time exploring new hobbies and spending quality time with her loved one.

Casey Margerum, soprano, is a second-year master's student at GSU studying vocal performance under the tutelage of Kathryn Hartgrove. Her past roles include Don Ettore (La Canterina), Miss Toro/Nurse (Angry Birdsong and Benedicta), Fiordiligi (Cosi fan tutte), and Pamina (The Magic Flute). Casey is originally from Charlotte, NC, and she completed her undergraduate studies in music and English at Davidson College. Outside of music, Casey teaches horseback riding lessons and loves spending time with her tuxedo cat, Scout.

Jacob Thatch McDonald, bass-baritone, is currently pursuing an MM in Vocal Performance at GSU. A Georgia native, Jacob is originally from Macon, GA, where he often spent his summers performing on the stage of Macon Little Theatre. When not on the stage, Jacob enjoys spending time with his fiancé Sara and their cat Percy, and playing board and video games. He is absolutely ecstatic to be returning to the stage for the first time since early 2020!

Demetrious Sampson, tenor, is in his Junior year at GSU for Music Performance. He has performed with GSU Opera Theater since 2018 in roles spanning Betto (Gianni Schicchi) to Sam (Susannah). He has also enjoyed the opportunity to perform the role of CrabMan in the Atlanta Opera's production of Porgy and Bess in 2020. He is excited to perform his first titular role in an opera.

Artist Profiles

Rosalyn Smith, mezzo-soprano, is a first-year Choral Conducting master's student at Georgia State University. Rosalyn graduated with her bachelor's degree in K-12 Vocal Music Education and Secondary Education from William Jewell College in Kansas City, Missouri in 2019. Over the years, Rosalyn has performed in various musical theatre and opera roles including Liesl in *The Sound of Music*, Beth March in *Little Women*, The Dame Doleful in *Too Many Sopranos*, and most recently, Dinah in *Trouble in Tahiti*. Rosalyn is thrilled to continue pursuing her love of performing here at GSU.

Kristina Tullgren, soprano, is a first-year Masters in Vocal Performance Student at GSU. Kristina completed her Bachelor of Music at the University of Nevada, Las Vegas where she performed the roles of Juno (*Orpheus in the Underworld*), Rose (*At the Statue of Venus*), and as Cover for Madame Lidoine (*Dialogues of the Carmelites*). Kristina also performed locally in the Harrower Summer Opera Workshop as Mama McCourt in *The Ballad of Baby Doe*. Kristina is an avid reader and proud Cat Mom.

Van-Arc Wright, baritone, is a native of the Bahamas and resides in Atlanta Georgia. He has performed the works of numerous composers and his repertoire continues to expand and diversify. Van-Arc has had the experience of working with some of music's most celebrated artists. He will be completing his graduate studies in vocal performance in the Spring of 2022.

Faculty and Staff

JJ Hudson is the Valerie Adams Professor of Practice in Opera at the Georgia State University School of Music. He joined the GSU faculty this fall after more than a decade of freelance directing of opera, operetta, and musical theater. He has directed numerous productions with many companies and festivals, including Sarasota Opera, Opera Tampa, Asheville Lyric Opera, Opera Roanoke, Mississippi Opera, Opera in the Heights, Tri-Cities Opera, the Natchez Music Festival, Berkshires Theatre Group, Rochester Lyric Opera, and the Lakes Area Music Festival. Hudson has been a frequent guest-director in university programs and preeminent young-artist training programs. He has directed productions at Temple University, Stony Brook University, Columbus State University, and the University of Kansas. In the summers, he has served on the directing staffs of Aspen Opera Theater, Opera in the Ozarks, The Miami Classical Music Festival, Oberlin in Italy, Opera North, Red River Lyric Opera, and Opera Breve. He holds degrees from the Eastman School of Music (DMA: Voice Performance and Literature; MM: Opera Studies – Stage Direction), and additional degrees from the University of Iowa and Stetson University.

Rolando Salazar is the Chorus Master for The Atlanta Opera, and has served as Assistant Conductor and pianist at the Bellingham Festival of Music, Coach/Conductor for the Harrower Opera Program, and as a guest artist for numerous productions at Georgia State University. Rolando was seen most recently in performances with the Atlanta Opera, Madison Opera, Atlanta Concert Opera, the Rome Symphony Orchestra, The Atlanta Ballet, the Atlanta Symphony Orchestra, Georgia State University Orchestra, Johns Creek Symphony

Faculty and Staff

Orchestra, the Ozark Family Opera, and the Permian Basin Opera. Mr. Salazar keeps an active coaching and collaborative piano schedule in Atlanta, preparing numerous singers for engagements with major orchestras and opera houses worldwide.

Brian Osborne is excited to be working with GSU Opera once again. He is currently music director of the musical theatre and opera programs at Reinhardt University, where he has worked on a variety of productions including *Company*, *She Loves Me*, *The Secret Garden*, *Little Shop of Horrors*, *Susannah*, *Pippin*, *La Perichole*, *Brigadoon*, *Sweeney Todd*, *Once Upon a Mattress*, *Speed Dating Tonight!*, *Guys and Dolls*, *The Mystery of Edwin Drood*, *The Mikado*, and *Così fan Tutte*, *The Old Maid* and *The Thief and The Telephone*. He also serves as professor of musical theatre history, acting in musical theatre and as voice and recital coach at Reinhardt. In addition, At GSU, he has recently music directed *The Village Singer*, *Trouble in Tahiti*, *Candide*, *Gianni Schicchi*, *Suor Angelica*, *A Little Night Music*, *Don Giovanni*, *Albert Herring*, *The Magic Flute*, *Hansel and Gretel*, and *The Mikado*. Previous teaching experience includes work with Oklahoma City University and The University of Mississippi. He works regularly with various summer music festivals, including Academy Street Players, "Si parla, si canta" in Arona, Italy, and as the founding director of the Reinhardt University Musical Theatre Intensive for high school students. He has recently music directed various regional productions including *Five Course Love* at Marietta Theatre and The 25th Annual Putnam County Spelling Bee at Rome Little Theatre. In addition, Osborne enjoys appearing on-stage and has performed "Miles Gloriosus" in *A Funny Thing Happened on the Way to the Forum* and "Sky Masterson" in *Guys and Dolls*.

Chia-Hui Tu (Ruby) is a first-year graduate student at Georgia State University studying piano performance under Dr. Geoffrey Haydon. She is a recipient of GSU Full Tuition Waiver, Graduate Assistantship and Stegner Piano Scholarship. She came from Taiwan and earned her Bachelor of Music degree in Piano Performance from National Taipei University of Education in 2021.

Acknowledgements

Student Activities Fee Council, Georgia State University
Wade Weast, Dean, College of the Arts, Georgia State University
Chester Phillips, Interim Director, GSU School of Music
Richard Clement, Voice Area Coordinator, GSU School of Music
Kathryn Hartgrove, GSU School of Music
W. Dwight Coleman, GSU School of Music
Greg Smith, Director, GSU School of Film, Media, and Theatre
Gail Rodriguez, Public Relations Coordinator, GSU School of Music
Cole Hankins, Production Manager, GSU School of Music
Stephen Watts, Business Manager, GSU School of Music
Jen Stephenson, Director of Baylor University Opera Theater

The mission of the Georgia State University School of Music is to preserve, promote, and advance humanity's rich and expanding tradition of artistic music-making through performance, composition, education, and research in accordance with the urban and global initiatives of the University.

Students performing in this concert are supported by gifts to the School of Music. To donate please visit our [giving page](#) and select the fund of your choice. Your generosity makes all the difference. Thank you!

School of
MUSIC

For more information about upcoming School of Music events at GSU, visit

music.gsu.edu