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MICHIGAN STATE UNIVERSITY | COLLEGE OF MUSIC

presents

The Joanne and Bill Church West Circle Series

Thirteenth Annual Cello Plus Chamber Music Festival

Suren Bagratuni, artistic director

Schubert and More

Sunday, March 17, 2013, 3:00 p.m.

Generously sponsored by Larry Snyder and Wendy Champness

Early Beethoven

Tuesday, March 19, 2013, 7:30 p.m.

Generously sponsored by Linda Nelson: April Clobes and Glen Brough

Bach around the Clock

Thursday, March 21, 2013, 12:00 p.m., 3:00 p.m., and 7:30 p.m.

Preview talk by Dr. Michael Callahan 15 minutes before each concert
Free student performances (Hart Recital Hall) at 2:00 p.m. and 5:00 p.m.

Generously sponsored by Joanne and Bill Church

Happy Anniversary Brahms

Saturday, March 23, 2013, 8:00 p.m.

Generously sponsored by Selma and the late Stanley Hollander

Cook Recital Hall

Schubert and More
Sunday, March 17, 2013, 3:00 p.m.

Liederkreis, Op. 39 (Eichendorff)

Robert Schumann
(1810 – 1856)

In der Fremde (In unknown lands)
Intermezzo
Waldesgespräch (Conversation in the forest)
Die Stille (Silence)
Schöne Fremde (Beautiful outland)
Mondnacht (Moon night)
Auf einer Burg (Atop a castle)
In der Fremde (In unknown lands)
Wehmut (Woefulness)
Zwielicht (Twilight)
Im Walde (In the forest)
Frühlingsnacht (Spring night)

Six Songs, Op. 48

Edvard Grieg
(1843 – 1907)

Gruss (Heine)
Dereinst, Gedanke mein (Geibel)
Lauf der Welt (Uhland)
Die verschwiegene Nachtigall (v.d. Vogelweide)
Zur Rosenzeit (Goethe)
Ein Traum (Bodenstedt)

Nils Neubert*, Tenor; Yuri Kim*, Piano

Intermission

Piano Trio D. 929 (1827)

Franz Schubert
(1797 – 1828)

Allegro
Andante con moto
Scherzando. Allegro moderato
Allegro moderato

Dmitri Berlinsky, Violin; Suren Bagratuni, Cello; Minsoo Sohn, Piano

* guest artist

Liederkreis, Op. 39

In Unknown Lands

From the direction of home, behind the red flashes of lightning there come clouds, but Father and Mother are long dead; no one there knows me anymore.

How soon, ah, how soon will that quiet time come, when I too shall rest, and over me the beautiful forest's loneliness shall rustle, and no one here shall know me anymore.

Intermezzo

Your blissful, wonderful image I have in my heart's depths; it looks so freshly and joyously at me in every moment.

My heart sings quietly to itself an old, beautiful song that soars into the air and hastens to your side.

Conversation in the Forest

It is already late, it is already cold; why do you ride alone through the wood? The wood is vast and you are alone, you fair bride! I will guide you home.

"Great are the deceit and cunning of men; my heart has broken from pain. The forest horn strays here and there, O flee! You do not know who I am."

So richly decked are horse and lady, so wondrously beautiful the young body; now I recognize you - God stand by me! You are the Witch Loreley. "You recognize me well - from the lofty cliffs my castle gazes down into the Rhine. It is already late, it is already cold - you shall never again leave this wood."

Silence

No one knows or guesses how glad I am, so glad! Alas, if only one could know it, just one - no other soul should know it!

The snow outside is not so quiet - nor as mute and silent are the lofty stars, compared to my thoughts.

I wish I were a little bird - I would fly over the sea, well across the sea and farther, until I were in heaven!

Moon night

It was as if the sky had quietly kissed the earth, so that in the shimmer of blossoms she must only dream of him.

The breeze wafted through the fields, the ears of corn waved gently, the forests rustled faintly, so sparkling clear was the night.

And my soul stretched its wings out far, flew through the still lands, as if it were flying home.

Beauteous Foreign Land

The treetops rustle and shiver as if at this hour about the half-sunken walls
The old gods are making their rounds.

Here, behind the myrtle trees, in secretly dawning splendor, what do you say
so confusingly, as if in a dream, to me, fantastic night?

The stars glitter down on me with a glowing gaze of love, and the distance
speaks drunkenly, of great future happiness.

Atop a Castle

Asleep on his watch up there is the old knight; rain showers move above,
And the wood rustles through the grill.

Beard and hair grown into one, chest and ruff have turned to stone; he sits
for many hundreds of years above in his silent den.

Outside it is quiet and peaceful: all have moved to the valley; wood birds
sing alone in the window arches.

A wedding passes by below on the Rhine, in the sunlight: musicians play
gaily and the fair bride is weeping.

In Unknown Lands

I hear the brooklets rushing back and forth in the wood. In the wood, amidst
the rushing, I know not where I am. The nightingales sing here in the
solitude, as if they wanted to speak of fair old times.

The moonbeams dart and I seem to see below me the castle lying in the
valley - yet it is so far from here!

It seems as if, in the garden full of roses white and red, my sweetheart were
waiting for me yet she died long ago.

Woefulness

Sometimes I can sing as though I were happy, but secretly tears well up and
free my heart.

The nightingales, when spring breezes play, let the song of longing resound
from the depths of their dungeon.

Then all hearts listen and everyone rejoices; yet no one truly feels the
anguish, the deep suffering in the song.

Twilight

Dusk prepares to spread its wings, the trees rustle ominously, clouds pass by
like heavy dreams - what does this horror mean?

If you have a favorite deer, don't let it graze alone; hunters roam the forest,
sounding their horns, voices go back and forth.

If you have a friend on earth, do not trust him in this hour;
Friendly in eye and mouth, he plans for war in deceitful peace.

What today goes wearily down, will lift itself tomorrow newly born. Much
goes astray at night - beware - be awake and alert!

In the Forest

Beside the mountain there passed a wedding party. I heard the birds singing;
Many horsemen bolted by, the forest horn sounded. That was a merry hunt!

And ere I thought, everything had died away night threw a cloak all around.
Only from the mountains the woods still rustle, and deep in my heart I am
terrified.

Spring Night

Above the garden and through the air I heard migrating birds passing; that
meant that spring was in the air; below, things are already beginning to
bloom.

I would rejoice, I would weep - I feel as though it cannot be! Old wonders
appear again with the radiant moonlight.

And the moon and stars say it, and in a dream the grove murmurs it, and the
nightingales sing it: she is yours! She is yours!

Six Songs, Op. 48

Greeting

Softly through my soul sweet bells are ringing, sound forth, little song of
spring, sound forth into the distance!

Go out up to the house where the violets are blooming, if you see a rose,
give her my greeting.

One day, O my mind

One day, O my mind, one day, o my mind, you will be calm. If love's ardor
will not let you rest in the cool earth there you will sleep well. There without
love and pain; you will be calm: what you have not found in life, when it has
vanished, it will be given to you; then without wounds and without pain you
will be calm.

The Way of the World

Each evening I go out over the meadow-path. She looks out from her
garden-house, which stands by the pathway. We have never arranged this, it
is just the way of the world.

I don't know how it happened, for a long time I've been kissing her, I don't ask, she doesn't say yes, however, she also never says no. If lips like to rest on lips, we don't hinder them, it pleases us well.

The little breeze plays with the rose, it doesn't ask: do you love me? The little rose is refreshed by the dew, it does not ask for long! I love her, she loves me, but neither says: I love you!

The secretive Nightingale

Under the lindens on the heath where I sat with my dear you might discover how we squashed the flowers and the grass. From the woods came a sweet sound - "Tandaradei!" The nightingale singing in the valley.

I came to the meadow; my sweetheart had arrived before me. He greeted me as a noble lady (I'm still very happy about that). Did he offer me kisses? "Tandaradei!" See how red my lips are!

If anyone found out (God forbid!) how I rested there, I would be deeply ashamed. May nobody know how the young man embraced me except him and me - and a little bird - "Tandaradei!" will certainly keep a secret.

The Time of Roses

You are wilting, sweet roses - my love could not sustain you. Bloom for a hopeless man, whose soul is breaking from sorrow!

I think mournfully of those days when I hung on you, angel, waiting for your first little bud and going to my garden early;

Every blossom, every fruit I carried to your feet; and before your countenance, hope throbbed in my heart.

A dream

I once had a beautiful dream: I was in love with a blonde young woman, it was in a green forest, it was warm springtime. The buds were bursting, the brook was gushing,

The sounds of the distant village bells could be heard, we were full of joy, immersed in bliss.

And even more beautiful than the dream it became reality: it was in a green forest, it was warm springtime, the buds were busting, the brook was gushing, the sounds of the distant village bells could be heard - I held you tight, I held you long, and now will never again let you go!

Oh the spring-green forest you live within me for all time! That is where reality became a dream and the dream became reality!

Early Beethoven **Tuesday, March 19, 2013, 7:30 p.m.**

Ludwig van Beethoven (1770 – 1827)

Trio in G major, Op. 9, No.1

Adagio. Allegro con brio
Adagio ma non tanto e cantabile
Scherzo. Allegro
Presto

Trio in D major, Op. 9, No. 2

Allegretto
Andante quasi Allegretto
Minuetto. Allegro
Rondo. Allegro

Trio in C minor, Op. 9, No. 3

Allegro con spirito
Adagio con espressione
Scherzo. Allegro molto e vivace
Finale. Presto

Ruggero Alliffranchini*, Violin
Randolph Kelly*, Viola
Suren Bagratuni, Cello

* guest artist

Bach Around the Clock
Thursday, March 21, 2013, 12:00 p.m.

Johann Sebastian Bach (1685 – 1750)

Partita in A minor for flute, BWV 1013

Allemande
Corrente
Sarabande
Bourrée angloise

Richard Sherman, Flute

Suite in E flat major for cello, BWV 1010

Prelude
Allemande
Courante
Sarabande
Bourrée I & II
Gigue

Suren Bagratuni, Cello

Intermission

Sonata in D major for Viola da gamba and harpsichord, BWV 1028

Adagio
Allegro
Andante
Allegro

Suren Bagratuni, Cello; Minsoo Sohn, Piano

Partita in D minor for violin, BWV 1004

Allemanda
Corrente
Sarabanda
Giga
Ciaccona

Anna Rabinova*, Violin

* guest artist

Bach Around the Clock
Thursday, March 21, 2013, 3:00 p.m.

Gott lebet noch; Seele, was verzagst du doch? BWV 461
Mein Jesu! was fuer Seelenweh. BWV 487
Auf! auf! mein Herz, mit Freuden. BWV 441
Eins ist Not! ach Herr, dies Eine. BWV 453
Kommt, Seelen, dieser Tag. BWV 479

Nils Neubert*, Tenor; Suren Bagratuni, Cello
Michael Callahan, Harpsichord

Two Preludes and Fugues, K. 404a (transcribed by W.A. Mozart)

Prelude from the Organ Sonata No. 3, S. 527
Fugue from the Art of Fugue, Contrapunctus 8, S. 1080
Prelude from the Organ Sonata No. 2, S. 526
Fugue from the Organ Sonata No. 2, S. 526

Ruggero Alliffranchini, Violin*; Randolph Kelly*, Viola
Suren Bagratuni, Cello

Cantata, BWV 150 "Nach dir Herr, verlanget mich"

Sinfonia
Coro: Nach dir, Herr, verlanget mich
Aria: Doch bin und bleibe ich vergnügt
Coro: Leite mich in deiner Wahrheit
Aria (trio): Zedern müssen von den Winden
Coro: Meine Augen sehen stets zu dem Herrn
Coro (ciaccona): Meine Tage in dem Leide

Members of the University Chorale

Soprano: Meredith Bowen; Michelle Gaunt; Erin Slenk
Alto: Randi Bolding; Jessica Glaser; Barbara Lamont; Andrea Ramsey
Tenor: Isaac Frischman; Phillip Rice; Frank Watkins; Kyle Zeuch
Bass: Derrick Fox; Harry Greenleaf; Dwight Jilek

Brandon Ulrich, Conductor
Nils Neubert*, Tenor; Michael Callahan, Harpsichord
Yoonah Na and Andrea Rohr, Violins
Suren Bagratuni and Ping-Chieh Huang, Cello

* guest artist

Cantata, BWV 150 "Nach dir Herr, verlanget mich"

Unspecified Occasion. Poet unknown. 2. Ps. 25:1-2; 4. Ps. 25:4; 6. Ps. 25.14. Date uncertain, perhaps early Weimar period, 1708-1709 (cf. Dürr, p. 628). BG 30; NBA I/41.

1. Sinfonia

2. Chorus [Dictum] (S, A, T, B): For thee, Lord, is my desire. My God, my hope is in thee. Let me not confounded be now, so that all my foes may not triumph over me.

3. Aria (S): I am and shall be e'er content, though here in time may bluster Cross, storm and other trials, Death, hell, and what must be. Though mishap strike thy faithful liege, Right is and shall be ever right.

4. Chorus [Dictum] (S, A, T, B): Lead thou me in thy true pathways and teach thou me; for thou art the God who saves me; daily I await thee.

5. Aria (A, T, B): Cedars must before the tempest oft much stress and torment suffer, Often are they e'en laid low. Thought and deed to God entrust ye, heeding not what howls against you, for his word tells otherwise.

6. Chorus [Dictum] (S, A, T, B): These mine eyes are looking e'er to the Lord, for he shall pluck my foot from the net's confinement.

7. Chorus (S, A, T, B): All my days which pass in sadness endeth God at last in gladness; Christians on the thorny pathways follow heaven's pow'r and blessing. May God bide my faithful shield, may I heed not mankind's spite; Christ, he who now stands beside us, helps me daily win the battle.

Gott lebet noch (Zihn)

Chorale Melody: Anon (1714)

Gott lebet noch. Seele, was verzagst du doch? Gott ist gut, der aus Erbarmen Alle Hülf auf Erden tut, Der mit Kraft und starken Armen Machtet alles wohl und gut. Gott kann besser als wir denken, Alle Not zum besten lenken Seele, so bedenke doch: Lebt doch unser Herrgott noch.

God lives still. My soul, why do you fret? God is good, who in his mercy Offers all help on earth, And who with power and strong arms Makes everything well and good. God can think better than we, Can turn all affliction to the best, My soul, consider: Our Lord and Master lives still.

Gott lebet noch. Seele, was verzagst du doch? Der den Erdenkreis verhüllet Mit den Wolken weit und breit, Der die ganze Welt erfüllet, Ist von uns nicht fern und weit. Wer Gott liebt, dem will er senden Hülf und Trost in allen Enden, Seele, so bedenke doch: Lebt doch unser Herrgott noch.

God lives still. My soul, why do you fret? He who envelops the earth's sphere With clouds far and wide, He who fills the whole world, Is not far from us. He who loves God, will receive Help and comfort for evermore, My soul, consider: Our Lord and Master lives still.

Mein Jesu! Was fuer Seelenweh (Schemelli or Schultze)

Chorale Melody: Anon (1736)

Mein Jesu! was vor Seelenweh Befällt dich in Gethsemane, Darein du bist gegangen. Des Todes Angst, der Höllen Qual Und alle Bäche Belial, Die haben dich umfangen. Du zagst, du klagst, zitterst, bebest Und erhebest im Elende Zu dem Himmel deine Hände.

My Jesus, what pain Befalls your soul in Gethsemane, Where you have entered. Fear of death, and hellish torture, And all the brooks of Belial, They have surrounded you. You fear, you lament, you quiver and tremble, And in your misery You lift your hand toward the heavens.

Sei ewig drum von mir gepreist, Und lass mir deinen Freudengeist Das Herze kräftig stärken. Lass deine große Angst und Weh Und dein betrübt Gethsemane Mein Herze stets bemerken, Bis ich endlich aus dem Leiden In die Freuden möge kommen, Wo du lebst mit allen Frommen.

Therefore, be praised by me for ever, And let your spirit of joy Strengthen my heart. Let your great fear and woe, And your aggrieved Gethsemane Be felt in my heart always. Until at last I will come out of suffering Into the joys, Where you live with all believers.

**Auf! Auf! Mein Herz, mit
Freuden(Gerhardt)
Chorale Melody: Crueger (1648)**

Auf! mein Herz, mit Freuden, Nimm
wahr, was heut geschicht, Wie
kommt nach großen Leiden Nun ein
so großes Licht! Mein Heiland ward
gelegt Da, wo man uns hinträgt, Wenn
von uns unser Geist Gen Himmel ist
gereist.

Die Welt ist mir ein Lachen Mit ihrem
großen Zorn, Sie zürnt und kann
nichts machen, All Arbeit ist verlorn.
Die Trübsal trübt mir nicht Mein Herz
und Angesicht, Das Unglück ist mein
Glück, Die Nacht mein Sonnenlicht.

**Eins ist Not (Schroeder)
Chorale Melody: Anon (1736)**

Eins ist not! Ach Herr, dies Eine
Lehre mich erkennen doch; Alles
andre, wie's auch scheine, Ist ja nur
ein schweres Joch, Darunter das Herze
sich naget und plaget Und dennoch
kein wahres Vergnügen erjaget.
Erlang ich dies Eine, das alles ersetzt,
So werd ich mit Einem in allem
ergötzt.

Nichts kann ich für Gott fürbringen
Als nur dich, mein höchstes Gut, Jesu,
es muss dir gelingen Durch dein
rosinfarbes Blut. Die höchste
Gerechtigkeit ist mir erworben, Da du
bist am Stamme des Kreuzes
gestorben, Die Kleider des Heils ich
da habe erlangt, Worinnen mein
Glaube in Ewigkeit prangt.

Go forth, my heart, with gladness,
Realize what happens today, How
after such suffering, A great light is
coming. My Saviour was laid
Where we will once be carried,
When our spirit Will travel toward
heaven.

The world is laughable to me, With
all its chagrin, It angers, and yet is
powerless, All work is in vain.
Sadness does not weigh down On
my heart and face, Misfortune is
my gladness, And the night my
radiant sunlight.

One thing is necessary! O Lord,
this one thing: Teach me to see
That everything else, no matter
how it appears, Is just a heavy
burden Underneath which the heart
consumes itself, And yet does not
find true bliss, If I should attain the
one thing that replaces all, I will,
through one, rejoice in all.

I can offer nothing to the Lord, But
you, my greatest good, Jesus, you
must conquer Through your rose-
red blood. The highest justice has
been paid for, Because you died at
the cross, There I received the robe
of salvation, In which my faith will
ever flourish.

**Kommt, Seelen, dieser Tag
(Loescher)
Chorale Melody: Anon (1736)**

Kommt, Seelen, dieser Tag Muss
heilig sein besungen, Sprecht Gottes
Taten aus Mit neuerweckten Zungen,
Heut hat der werte Geist Viel Helden
ausgerüst'. So betet dass er auch Die
Herzen hier begrüßt.

Wen Gottes Geist beseelt, Wen Gottes
Wort erreget, Und wer die Erstlinge
Von seiner Gnade trägt, Der stimme
mit uns ein Und preise Gottes Treu,
Sie ist an diesem Fest Und alle
Morgen neu

**Die bittere Leidenszeit (Elmenhorst)
Chorale Melody: Franck (1681)**

Die bittere Leidenszeit Beginnet
abermal Und breitet kläglich aus Die
große Pein und Qual, Darin mein
Jesus sich So willig hat gegeben. O
Leiden! Voller Gnad Und reiner
Himmelslieb, Wozu sein treues Herz
Den frommen Heiland trieb, Wer kann
die Liebe doch Nach Würden gnug
erheben! Rinnet, ihr Tränen, mit
völligem Lauf, Höret von Laufen ja
nimmermehr auf! Dieweil mein Heil
und Teil anitzt verliert Sein Leben,
anitzt verliert sein Leben.

Mein Jesu! hilf, Dass ich dein Leiden
recht bedenk Und mich in Andacht
tief in deine Wunden senk, Damit
mich nicht die Welt Von deiner Liebe
treibe

Come, souls, this day Shall be sung
solemnly, Speak of God's deeds
With newly awakened tongues,
Today the holy spirit Has armed
many heroes. Pray that he will also
Greet the hearts.

Whom God's spirit blesses, Whom
God's word moves, And who
carries the seed Of his mercy, Let
them join our song, To praise
God's allegiance, On this feast day,
And on all mornings, it is ever
new.

The time of bitter suffering Begins
anew, And it sadly spreads The
great pain and torture, To which
my Jesus So willingly submitted. O
affliction! Full of mercy And pure
heavenly love, To which our pious
savior Was led by his heart, Who
can laud this love With enough
praises? Flow, you tears, in full
torrents, Never stop to flow! As my
heart and body now Loses its life.

My Jesus, Help! That I will
consider your suffering rightfully,
And in meditation Will sink myself
into your wounds, So that the
world Will not drive me from your
love.

In sonderheit verleih, Dass deine
Passion, Angst, Bande, Geißel, Spott
Und scharfe Dornekron, auch
Kreuzestod, dein Geist Mir tief ins
Herz einschreibe. Lass mich stets
denken, mein Jesu, an dich, Und dass
in Buße ich kreuzige mich Gib mir,
dass dir ich hier und ewig Dankbar
bleibe, dir ewig dankbar bleibe.

Text: Anon (after 1733)

Melody: Anon

Bist du bei mir, geh ich mit Freuden
Zum Sterben und zu meiner Ruh. Ach,
wie vergnügt wär so mein Ende, Es
drückten deine schönen Hände Mir
die getreuen Augen zu.

Jesus ist das schönste Licht

(Richter)

Chorale Melody: Anon (1704)

Jesus ist das schönste Licht, Jesus ist
des Vaters Freude, So er aus sich
selber spricht: Er ist meine Lust und
Weide. Jesus ist die süße Kraft, Die
mit Liebe mich entzündet, Da mein
Herz alleine findet, Was mir Ruh und
Freude schafft.

Ihr Gespielen, saget mir, Wo ich
finde, den ich meine. Ach! wer bringet
mich zu dir, Saget ihm, ich sei nun
seine. Sagt, ich sei in ihm entbrannt
Und mit Liebesmacht durchdrungen,
Saget ihm, wie ich gerungen Da ich
seinen Zug erkannt.

Oft hast du mich angeblickt Und
gelabt mit deinen Gaben Doch bin ich
nicht gnug erquickt, Ach! Ich muss
dich selber haben. Jesu, brich in mir
herfür! Jesu, werde mir zur Sonne,
Jesu! Jesu! Meine Wonne, Jesu, ach!
ergib dich mir!

Ensure That your passion Fear,
bonds, whipping, derision, The
sharp crown of thorns, Even your
death at the cross, Will be inscribed
in my heart by your spirit. Let me
always think of you, my Jesus,
That in repentance I shall crucify
myself, Give that that here and for
ever I will be thankful to you.

When you are with me, I go gladly
To death, and to rest. Oh how
delightful my end would be, Your
beautiful hands Would close my
eyelids.

Jesus is the most beautiful light, He
is his father's joy, Just as he says
himself: He is my joy and feast.
Jesus is the gentle power, That
ignites love within me, Only there
my heart finds, What brings calm
and bliss to me.

You companions, tell me, Where I
find the one I mean. Ah! Who will
bring me to you, Tell him that I am
now his alone. Tell him that I am
burning for him, And overcome
with love, Tell him how I fought,
To recognize his call.

Often you have looked upon me,
And refreshed me with your gifts,
But I am not fully happy, Ah, until
I have you for myself. Jesus, break
forth within me! Jesus, become my
sun, Jesus, my joy! Jesus, ah, come
to me!

Bach Around the Clock
Thursday, March 21, 2013, 7:30 p.m.

with the

International Chamber Soloists

Concerto in A minor, BWV 1041

Allegro
Andante
Allegro assai

Anna Rabinova*, Violin

Concerto in D major for Viola and Orchestra
Arranged and reconstructed by Braxton Blake.

Randolph Kelly*, Viola; Braxton Blake*, Conductor

Allegro
Siciliano
Allegro

Intermission

Concerto in D minor for two violins, BWV 1060

Allegro
Adagio
Allegro

Mikhail Bezverkhni* and Dmitri Berlinsky

Concerto in D minor for two violins, BWV 1043

Vivace
Largo, ma non tanto
Allegro

Dmitri Berlinsky and Mikhail Bezverkhni*

* guest artist

Happy Anniversary Brahms
Saturday, March 23, 2013, 8:00 p.m.

Trio in B major, Op. 8

Johannes Brahms
(1833 – 1897)

Allegro con brio
Scherzo
Adagio
Allegro

Anna Rabinova*, Violin
Suren Bagratuni, Cello
Ralph Votapek, Piano

Intermission

Octet in E-flat major, Op. 20

Felix Mendelssohn
(1809 – 1847)

Allegro moderato ma con fuoco
Andante
Scherzo
Presto

Mikhail Bezverkhni*, Dmitri Berlinsky,
Anna Rabinova*, Yoonah Na, Violins
Yuri Gandelsman and Randolph Kelly*, Violas
Suren Bagratuni and Marta Bagratuni, Cellos

Guest Artists

Ruggero Alliffranchini is the Associate Concertmaster of the St. Paul Chamber Orchestra. He was born into a musical household in Milan, Italy, and raised on a diverse musical diet, ranging from Beethoven to John Coltrane. He studied at the New School in Philadelphia with Jascha Brodsky and later at the Curtis Institute of Music with Szymon Goldberg and, for chamber music, Felix Galimir. He was the recipient of the Diploma d'Onore from the Chigiana Academy in Siena, Italy. In 1989, he cofounded the Borromeo String Quartet, with which he played exclusively for 11 years. As a chamber musician of diverse repertoire and styles, Alliffranchini is a frequent guest artist of the Chamber Music Societies of Boston and Lincoln Center, as well as chamber music festivals in Seattle, Vancouver, and El Paso. He is currently concertmaster of the Mostly Mozart Festival Orchestra in New York. He is the violinist of the trio Nobilis, with pianist Stephen Prutsman and cellist Suren Bagratuni. Nobilis has performed chamber music and solos with orchestras in Europe, South America, and South Africa as well as in North America. Over the past few seasons he has played as guest concertmaster with the Hong Kong Philharmonic and the Minnesota Orchestra.

Mikhail Bezverkhni, violinist and painter, was born in St. Petersburg, Russia. During his studies at the Moscow Conservatory with Yuri Yankelevich, he won numerous international competitions such as Wieniawski, Montreal, Munich, Belgrade and Budapest. In 1976, he won First Prize and the Grand Prix D'Elisabeth, at the Queen Elisabeth International Musical Competition in Brussels - one of the most prestigious competitions. Even though he always had an active performance career within former USSR, he was unfortunately prevented from traveling to the West by Soviet Authorities for more than a decade. Only after a fall of the USSR in 1990 was Mikhail able to go abroad and settled permanently in Belgium, becoming a Professor at the Royal Conservatory of Gent. In addition to more than 40 recordings he has made for such labels as Melodya, Pavane and Deutsche Grammophon, he has also earned his spurs as a conductor, actor and composer of soundtracks, among other types of music. His Suite Gambrinus won him First Prize for Music Composition during the International Film Festival of Valence (France) in 1992. He also studied art for 14 years (from 1976 to 1990) under Vladimir Rajkov, a student of Robert Falk. Although he did not return to painting until 2007, long after settling in Belgium, more than 30 of his works of art can be found in private collections and at the Museum of Modern Art in Bologna, Italy.

Braxton Blake studied at the Eastman School of Music (Ph.D., M.M.), the Aspen Music Festival, the Bayreuth Festival, the Dartington Festival, the Staatliche Musikhochschule, Stuttgart, and the University of Houston. His commissions include those from the Sonderjyllands Symfoniorkester,

* guest artist

Denmark, the Philharmonic Brass, Stuttgart, the Vail Valley Foundation, the City of Mannheim, Ensemble GelberKlang, the Stuttgart Philharmonic, the City of Stuttgart, the West German Radio, Cologne, the Stuttgart Ballet, and the John Cranko School of the Stuttgart Ballet. Recently, seven of his works have been recorded for CDs and broadcast by the Southwest German Radio, Baden-Baden, and music can be heard on the labels Ars-Musici and Albany. His music is published by Theodore Presser and Columbia University Music Press. Mr. Blake is a recipient of the Wladimir and Rhoda Lakond Award from the American Academy of Arts and Letters. As conductor, he served as music director for the Erick Hawkins Dance Company, and appeared with such ensembles as Ensemble Modern, MusikFabrik, the Stuttgart Philharmonic, the San Francisco Contemporary Music Players, Ensemble GelberKlang, the South German Radio Choir, and the Stuttgart Ballet. He has recorded extensively for the South German Radio and has recorded for Muza and for Col Legno recordings.

Randolph Kelly has enjoyed a distinguished career as principal violist of the Pittsburgh Symphony Orchestra. He was signed by André Previn in 1976, and has since played under the direction of Lorin Maazel and Mariss Jansons. In addition to his orchestral career, Kelly's virtuosity as a soloist and chamber musician has been celebrated around the world. He has collaborated with such artists as Yo-Yo Ma, André Previn, Pinchas Zukerman and Trauls Mork, among others. He has recorded and toured extensively with the Los Angeles Piano Quartet. Additionally, Kelly has been invited to perform as a guest artist at chamber music festivals in Japan, Australia, Europe, China, Taiwan and Russia. As a soloist, Kelly has appeared on some of the most prestigious concert stages in the world. He performed the New York premiere of Sir Michael Tippett's Triple Concerto in Carnegie Hall. He made his European solo debut when Lorin Maazel invited him to play the Walton Concerto with the National Orchestra of France. Kelly is a graduate of The Curtis Institute, where he worked closely with the esteemed violist Joseph DePasquale. He is committed to performing new music, and he generously volunteers his time to educational programs in an effort to bring a wide range of musical experiences to young audiences.

Yuri Kim, piano, has appeared as a soloist with the Atlanta Symphony, Los Angeles Philharmonic, Hudson Valley Philharmonic, New York Symphony Orchestra, Virginia Symphony, Round Top Festival Orchestra, Korean Broadcasting Symphony, Buchon Philharmonic, Taipei National Philharmonic, Hudson Valley Philharmonic, and International Sejong Soloists. She has performed recitals at Alice Tully Hall, Carnegie Recital Hall, Merkin Concert Hall, the 92nd Street Y, Amnesty International at Mannes, and in Kuala Lumpur, under the auspices of his royal highness Sultan Salahuddin of Malaysia. She has recorded for Well-Tempered Productions (National Public Radio Award). TV and radio appearances include an Emmy Award- and Peabody Award-winning feature on Channel

13's City Arts and on NBC's Today Show, concert broadcasts on KBS in Korea, and radio programs on NPR and WQXR, as well as programs in Korea, Malaysia, and Russia. She has taught at the New Paltz Piano Institute, Special Music School of America, Summit Music Festival, Festival de Musica Clasica in Puigcerda (Spain), Bizier Music Festival (France), and Duxbury Music Festival, and serves on the piano and chamber music faculties at the International Academy of Music (Italy and Russia), the Burgos International Music Festival (Spain), and the Beethoven Institute at Mannes. She holds MM, BM, and Professional Studies Diploma from Mannes College of Music. Kim serves on the faculties of Mannes College since 1999, and the Aaron Copland School of Music, Queens College, since 2010.

Tenor **Nils Neubert** holds degrees from The Juilliard School (B.M.), and Teachers College, Columbia University (M.A.), and is in his second year in the D.M.A. program at the Graduate Center of the City University of New York. He has also studied at the International Summer Academy Mozarteum Salzburg, the Festival de Musica Clasica in Puigcerda, Spain, and Bel Canto at Caramoor, and studied Italian at the Scuola Leonardo Da Vinci in Florence, Italy. He performs regularly in opera, concert, and recital, both in the U.S. and abroad, and has been a guest at the Summit Music Festival, the Burgos International Music Festival, the American Landmark Festivals, Cello Plus Chamber Music Festival, 4x4 Baroque Music Festival, and the Beethoven Institute at Mannes. This season he is making appearances with Trinity Wall Street's "Bach at One" series, Bach Vespers, TENET, TENEbrae, the Berkshire Bach Society, the Russian Chamber Art Society, the Schubert & Co. project, American Lyric Theater (Gerald Cohen's *Steal a Pencil for Me*), and the Fairfield County Chorale. Neubert serves on the faculties at William Paterson University, the Lucy Moses School at Kaufman Center, and the International Academy of Music in Italy.

Violinist **Anna Rabinova** performs nationally and internationally as a soloist, chamber and orchestral musician, and recording artist. She joined the New York Philharmonic in 1994, two years after arriving in the United States from her native Russia; in the 2008–09 season she was a soloist with the Orchestra in Bach's Brandenburg Concerto No. 5, led by Lorin Maazel. She has toured Germany, Italy, the former Yugoslavia, Hungary, and Bulgaria, performing concertos with the Moscow State Symphony Orchestra and numerous other European orchestras. In the United States, she has made solo appearances with the Orchestra of St. Luke's, American Symphony Orchestra (Leon Botstein conducting), and Memphis Symphony, among others, and has premiered works by John Corigliano and Alfred Schnittke. As a recitalist, Rabinova has appeared in numerous halls, including the Schauspielhaus in Berlin, Tchaikovsky Philharmonie Hall in Moscow, and Moscow Conservatory Great Hall, as well as in venues in Rome, Leipzig, and Belgrade. In the U.S. she has performed at the Phillips

Gallery (Washington, D.C.), Weill Recital Hall at Carnegie Hall, Alice Tully Hall, Merkin Concert Hall, Bargemusic, and on the Rockefeller University concert series. Her recordings include works by Schuman (for Germany's *Auris-Subtilis*) and David Winkler's Violin Concerto (Naxos); in 1998 she recorded sonatas by Brahms and Schubert for an NHK-TV (Japan) chamber series, which was broadcast worldwide and produced by Paul Smaczny. She has taught at the Gnessin Institute in Moscow, and is currently on the faculty of the Manhattan School of Music, in addition to giving master classes in the U.S. and abroad.

Faculty Artists

Suren Bagratuni won the silver medal at the 1986 International Tchaikovsky Competition while still a student at the Moscow Conservatory. He has toured worldwide, earning enthusiastic praise in both the traditional and contemporary repertoire. He has performed with major orchestras in the former Soviet Union, including the Moscow Philharmonic, and has also appeared with numerous orchestras in Europe, Asia, and North and South America. In addition to his solo activities, he performs as a member of Trio Nobilis, serves as artistic director of the Cello Plus music festival, and conducts master classes worldwide. A former faculty member of the New England Conservatory and the University of Illinois, he is professor of cello, co-chair of the string area, and artist teacher at the MSU College of Music.

Dmitri Berlinsky took first prize in the Paganini International Violin Competition. He was the winner of the the Tchaikovsky Competition, the Montreal International Violin Competition, and the Queen Elizabeth Competition in Brussels. He has performed with major orchestras in Europe, Russia, Asia, and North and South America. He is associate professor of violin and artist teacher at the MSU College of Music, as well as Artistic Director of the Southampton Arts Festival in Long Island, NY, and founder of the International Chamber Soloists ensemble.

Michael Callahan earned his Ph.D. in music theory from the Eastman School of Music in 2010 and has since published research in the *Journal of Music Theory Pedagogy*, *Integral*, *Musical Performance Research*, and *Theory and Practice*. His research focuses on keyboard improvisation, eighteenth-century counterpoint, music theory pedagogy, and the *Great American Songbook*. An assistant professor of music theory at the MSU College of Music, Michael is a recent recipient of a Lilly Teaching Fellowship and a HARP (Humanities and Arts Research Program) grant, both in support of his work on performance-assisted music theory pedagogy.

Yuri Gandelsman has been entertaining audiences around the world for the last 30 years as a soloist, chamber musician, and a conductor. Winner of the 1980 National Viola Competition, Gandelsman served as principal violist

with the Moscow Virtuosi Chamber Orchestra and later with the Israel Philharmonic Orchestra. He was a member of the Fine Arts Quartet, (University of Wisconsin-Milwaukee) for seven years. He is professor of viola at the MSU College of Music.

Richard Sherman is former principal flute with the Rochester (New York) Philharmonic Orchestra, and is principal flute with the Chautauqua (New York) Symphony Orchestra and the Lansing Symphony Orchestra. He has given performances with the Chicago Symphony, the English Chamber Orchestra, the Detroit Symphony and the Toronto Symphony. He has performed as a soloist with the Columbus Symphony, the Rochester Philharmonic, Youngstown Symphony, among others. He received a bachelor of music degree from the Eastman School of Music, a master of music degree from Northwestern University, and had postgraduate study at the Royal College of Music in London. He is professor of flute at the MSU College of Music.

Minsoo Sohn has performed with the Boston Symphony, Boston Pops, Calgary Philharmonic, Orchestre Symphonique de Québec, the Israel Philharmonic, and many others. He was the First Laureate of the Honens International Piano Competition and was top prizewinner of several international competitions. Sohn recently earned accolades from the *New York Times* for his recording of the Goldberg Variations, and he received rave reviews for his Fall 2012 concert at Carnegie Hall. He is assistant professor of piano at the MSU College of Music.

Ralph Votapek, the first gold medalist of the Van Cliburn International Piano Competition and winner of the prestigious Naumburg Award, has performed with the Chicago Symphony, the Philadelphia Orchestra, the New York and Los Angeles Philharmonics, the Boston Pops, the Pittsburgh, San Francisco, Houston, Dallas, St. Louis, National Symphonies, and other top ensembles. He has also toured in Latin America, Russia, Japan, and Korea and has performed in Carnegie Hall, Lincoln Center, Chicago's Orchestra Hall, and the National Gallery in Washington. His most recent CD, *20th Century Masterpieces, Volume II*, was released in November on the Blue Griffin label. It features works by Albeniz, Ravel, Griffes, and Kapustin. Votapek is professor emeritus of piano at the Michigan State University College of Music, where he served as artist-in-residence for 36 years.

MSU Student Artists

Marta Bagratuni made her Carnegie Hall solo recital debut last March at Weill Recital Hall. Born in L'viv, Ukraine, Bagratuni started her musical studies with her parents, Natalia Khoma and Suren Bagratuni. Soon after she made her performance debut at age 5 in the Newport Music Festival. She has appeared as a recitalist on five different continents and has performed

concerti with the Leopold Chamber Orchestra (Ukraine), Lansing Symphony (Michigan), and the Detroit Civic Symphony, among others. Her most recent performance of Dmitri Kabalevsky's Cello Concerto No. 2 with the MSU Symphony was broadcast on WKAR public radio, serving the entire Mid-Michigan area. As a featured young artist, she spent summers at Kneisel Hall, Aspen Music School, and the International Academy of Music (Italy) Festival on full scholarships. She served as assistant principal of the Aspen Festival Orchestra and principal of the University of Michigan Symphony. She earned a Bachelor of Music Degree from the University of Michigan magna cum laude. Currently, she is serving as a graduate assistant at Michigan State University and is a master's candidate in cello and voice performance.

Born in Taiwan, **Ping-Chieh Huang** started playing the cello at the age of nine. She received a bachelor's degree from Soochow University in Taiwan in 2008 and completed a master's degree in cello performance at Michigan State University in 2010. She is studying for her DMA in cello performance at MSU, where she studies with Professor Suren Bagratuni. In March of 2010, Huang played the Beethoven Cello Sonata No. 3, Op. 69, 1st movement with pianist A Ram Lee, and Beethoven Piano Trio Ghost 1st movement with pianist Eun-Jung Lee and violist Camilo de Rosa Simoes in the pre-concerto of Detroit Symphony Orchestra in Detroit. In 2011 she had four recitals at Michigan State University and Zhishan Recital Hall in Kaohsiung Culture Center in Kaohsiung, Taiwan.

International Chamber Soloists is a unique group of extraordinary young string players from all over the world. Founded in 2004 by violinist Dmitri Berlinsky, the group has received high praise for its performances at home and abroad. This season, the [Toronto Globe & Mail](#) wrote: "In the best of today's chamber orchestras, there's no room for wimpy playing: These ensembles are muscular, agile, flexible and out to make an impression. That's a pretty good description of the International Chamber Soloists -- These musicians approach everything they play with an infectious alacrity..." Berlinsky's intention was to develop a new ensemble for advanced MSU students to have an exposure to variety of string repertoire and close collaboration with experienced professional performers including some of the MSU faculty. Since then ICS developed into the professional group of musicians, which engage not only MSU graduate students. In recent years members of the major orchestras including New York Philharmonic, Boston Symphony, Detroit Symphony, Cincinnati Orchestra, and also advanced players from Juilliard and Manhattan School of Music, Curtis Institute, University of Michigan and Yale University went on tours with ICS. International Chamber Soloists performed numerous concerts and outreaches in Michigan, New York, Florida, Maryland, and Kansas and also participated at the prestigious international festivals in Costa Rica and Mexico. Recently they performed at the Fontana Arts Festival in

Kalamazoo, at the San Francisco Conservatory as part of MSU Gala concert, and at the Collage Concert at the Wharton Center. ICS was the orchestra in residence at the 2010 Southampton Arts Festival in Long Island, NY. Last season performances include Los Angeles, Washington DC, Toronto, Danbury CT and eight concerts Mid-West tour. For information: www.InternationalChamberSoloists.com

Yoonah Na graduated from the Seoul Arts High School in 2002, Seoul National University in 2006, Indiana University with a Performance Diploma and MM degree in 2009, and Michigan State University with a DMA degree in December 2012 where she studied with Dr. Walter Verdehr. She was featured as a soloist with the MSU Philharmonic Orchestra and the MSU Symphony Orchestra. Most recently, she became a winner of the MSU Honors Competition, winner of the Golden Strings of America International String Competition, prize winner of the William C. Byrd International Competition, the Marquette Symphony Young Artist competition, and New York International Artists Association Competition.

Andrea Rohr received her M.M. degree from the Ferenc Liszt Academy of Music in Budapest in 2006. During her study years she attended numerous competitions, such as the Leo Weiner Music Competition, where she won the first prize, the János Koncz Violin Competition, and the Zathureczky Violin Competition. She has performed with several symphony orchestras and has been a member of the Hungarian Virtuosi Chamber Orchestra. She was awarded a full scholarship to attend the Young Artists Peninsula Music Festival in Los Angeles in 2001 and the Chautauqua Summer Music Festival in N.Y. to study with Jacques Israelievitch in 2009. From 2010 she had a permanent job in the Aarhus Symphony Orchestra in Denmark for two and a half years. She is now a teaching assistant at Michigan State University and is pursuing her D.M.A. degree in performance with Dr. Walter Verdehr.

Brandon Ulrich has been teaching at Stoney Creek High School since the school's inception in 2002, where he serves as director of choirs, and musical productions. He is currently on sabbatical completing his doctoral course work in choral conducting at Michigan State University where he earned his Bachelor of Music Degree. He earned his Master of Music in Instrumental Conducting from Southern Oregon University in 2005. He was recently selected to conduct the 2011 TTBB Michigan State Honors Choir. Ulrich is called upon as a clinician and adjudicator across the state for both MSVMA and MSBOA. Ensembles under his leadership have performed at the Michigan Music Conference, ACDA State and Central Division Conventions, and regularly perform with the Detroit Symphony and the Detroit Chamber Winds. An advocate for new music, Ulrich is an active composer and is frequently commissioned by ensembles such as the Detroit Chamber Winds. His compositions are published through Colla Voce Music Inc. and Musicatus Press.