MSU Music

PRESENTS

Campus Choir
Amy Hall, conductor
Lydia Lane Stout, assistant conductor
Emma Parravano, undergraduate assistant
Yoomin Jung, piano

Chamber Choir
David Mann, conductor
Hae Won Jang, piano

&

Women’s Chamber Ensemble
Sandra Snow, conductor
Alyssa Cossey, assistant conductor
Judy Kabodian, piano

Tuesday, April 18, 2017, at 7:30 p.m.
Fairchild Theatre, MSU Auditorium

College of Music
MICHIGAN STATE UNIVERSITY
CAMPUS CHOIR

Laetatus sum  
Johann Michael Haydn

Stars I Shall Find  
Victor C. Johnson

Jede sedlák  
arr. Jaroslav Krček  
(Czech Folksong)

If Music Be the Food of Love  
David C. Dickau
Lydia Lane Stout, conductor

Psallite, unigenito  
Michael Praetorius
Lydia Lane Stout, conductor

Seasons of Love  
Jonathan Larson  
(arr. by Roger Emerson)
(Rent)

Robert Johnson, bass
Emilio Monreal, drum set
CHAMBER CHOIR PROGRAM

Dixit Dominus Ignacio de Jerusalem
   I.  Dixit Dominus
   II. Virgam virtutis
   III. Judicabit in nationibus
   IV.  De torrente in via bibet
   V.  Gloria Patri...Amen
       Maggie Grace, alto
       Bailey Shepherd, alto
       Sawyer Schlarf, baritone

Easter Anthem William Billings

The Pasture Z. Randall Stroope
(Where the Earth Meets the Sky)

Zigeunerleben, Op. 29, No. 3 Robert Schumann
   Charlotte Darr, soprano
   Chelsea Berner, alto
   Jon Oakley, tenor
   Connor Ralph, bass
   Moose Davis, triangle & tambourine

Der Gang zum Liebchen, Op. 31, No. 3 Johannes Brahms

In Remembrance Jeffery Ames
   Andrew Dodson, horn

Wanting Memories Ysaye Barnwell
(Crossings)
WOMEN’S CHAMBER ENSEMBLE PROGRAM

Hello, Girls Lloyd Pfautsch
(American folksong)

The Stove Zae Munn

The Virgin Martyrs Samuel Barber
Alyssa Cossey, conductor

Dwa Serduszka arr. Stephen Hatfield
(Polish folksong)
Alyssa Cossey, conductor

Liebeslieder Walzer Johannes Brahms
Wie des Abends schöne Röte, Op. 52, No. 4
Vögelein durchrauscht die Luft, Op. 52, No. 13
Nein Geliebter, setze dich, Op. 65, No. 13

Women Should Be Pedestals to Men Gwyneth Walker

Sigh No More, Ladies Ralph Vaughan Williams
(In Windsor Forest)
Becky Marsh, conductor

Song of Perfect Propriety Carol Barnett

He’s Gone Away Ron Nelson
(Three Mountain Ballads)
Alyssa Cossey, conductor

And Ain’t I a Woman Susan Borwick
Alyssa Cossey, conductor

Man Woman, Oh Mama! cover arr. Jane Warren
It’s a Man’s World (James Brown)
I’m Every Woman (Whitney Houston)
Woman (Joy Williams)

Jennifer Giustino, Katie Huzinga,
and Latasha Thomas, soloists
Robert Johnson, bass
Moose Davis, cajon
Alexia Anagnostopoulos
Michaela Andersen
Abbi Balaka
Vincent Black
Cassandra Bloomingdale
Claire Butler
Holly Bronson
Kendall Buzzelli
Jimmy Chang
Han-Ting Chiu
Sebastian Chow
Haley Guffey
Marilyn Hecht
Madison Heise
Kate LaFrenz
Chik Lau
Shaya Master
Jimmy McCormick
Shay Mitchell
Shannon Moore

Nolan Pakizer
Luke Pasini
Steven Perri
Christian Perry
Kristi Pollum
Trevor Puuri
Jacob Randall
Cooper Rhodes
Miguel Rodriguez
Lauren Romzek
Keaton Safar
Zianjia Shao
David Sherwood
Kim Sunkyung
Kristen Van Order
Yibo Wang
Yuhe Wang
Shaina Wolf
Dan Yang
Tianshu Zhao
CHAMBER CHOIR

David Mann, conductor
Hae Won Jang, piano

Soprano
Kalli Allen
Jillian Brennan
Alyssa Cossey
Charlotte Darr
Jennifer Giustino
Amy Hall
Jennifer Sengin

Tenor
Austin Borst
Zack Coles
Eric Cummings
Isaiah Hawkins
Ben Kapp
Cody Miller
Jon Oakley

Alto
Chelsea Berner
Maggie Grace
Julia Janowski
Lydia Lane Stout
Emma Parravano
Erika Senecal
Bailey Shepherd

Bass
Daniel Dade
Bryan Gilbey
Matthew Greenberg
Greg McClure
Connor Ralph
Sawyer Schlarf

Orchestra

Violin:
Austin Burket
Sungah Kim
Yulia Orlova
Diana Moisejenkaite
Yung-Hsuan Lo
Alexander Casson

Double Bass:
Robert Johnson

Horn:
Claire Ross
Andrew Dodson

Percussion:
Moose Davis

Cello:
Sandro Sidamonidze
WOMEN’S CHAMBER ENSEMBLE

Sandra Snow, conductor
Alyssa Cossey, assistant conductor
Judy Kabodian, piano

**Soprano I**
Justine Alexander
Jennifer Giustino
Becky Marsh
Emma Parravano
Gina Pizzo
Michaela Larsen
Alexis Sargent

**Soprano II**
Alyssa Cossey
Amy Hall
Katie Huzinga
Logan Jones
Laura Pavliscak
Jennifer Sengin
Erika Senecal
Sara Simpson
Maggie Tucker

**Alto**
Gabrielle Barron
Chelsea Berner
Emily Doherty
Cameron Jenkins
Kaitlin Marrison
Molly Main
Sarah Michelson
Elena Petrovich
Lydia Lane Stout
Latasha Thomas
Elizabeth White-Hatton
Laetatus Sum
For I rejoiced with those who said unto me;
Now let us go to the house of God.
And may peace
Be within your ramparts, and great prosperity be within your towers.

Based on Psalm 122: 1 & 7

Jede Sedláč
A Farmer goes to the mill.
When they arrived at the mill, they asked for the miller.
Hey, you miller, where shall we put the oats?
Put it in the chamber over there on my daughter’s bed.

Psallite Unigenito
Sing your psalms to Christ,
the only begotten Son of God,
Sing your psalms to the Redeemer.

A small child lies in the manger.
All the blessed angels serve Him and sing to Him.

Sing your psalms to Christ,
the only begotten Son of God,
Sing your psalms to the Redeemer.
Dixit Dominus [Psalm 109]

Ignacio Jerusalem y Stella was one of the Spanish Empire’s most renowned composers. Although Jerusalem was born in Lecce, Italy in 1704, he moved to Spain where he applied for passage to the New World as a professional violinist. After making the long journey across the Atlantic, Jerusalem was appointed as maestro di capilla at the Mexico City Cathedral where he composed most of his sacred choral works.

The text Dixit Dominus [Psalm 110], most commonly utilized during the Catholic Vespers service, depicts the prophecy of a Messiah who will come again in power to cast judgment on God’s enemies. Typical of Jerusalem’s style, the score is littered with accelerated divisions in the violins, painting the drama of this Biblical text. Written in 1750, at the very end of the Baroque, Jerusalem’s writing looks forward to the elegant simplicity of the Classical era, particularly in the second movement: “Virgam virtutis”.

Tonight’s performance was made possible by the generosity of one of the leading scholars and champions of Ignacio de Jerusalem, Dr. Craig H. Russell. Dr. Russell donated copies of his edition to the 2017 MSU Chamber Choir, and we are very grateful for his support. Audience members are encouraged to discover Dr. Russell’s book that investigates the composers of the Mexican and Californian missions: From Serra to Sancho.

I. Dixit Dominus
The Lord said unto my Lord: Sit thou on my right hand, until I make thine enemies thy footstool.

II. Virgam virtutis
The Lord shall send the rod of thy power out of Sion: be thou ruler, even in the midst among thine enemies. In the day of thy power shall the people offer thee free-will offerings with an holy worship: the dew of thy birth is of the womb of the morning. The Lord has sworn, and will not repent: Thou art a priest for ever after the order of Melchisedech. The Lord upon thy right hand: shall wound even kings in the day of his wrath.

III. Judicabit in nationibus
He shall judge among the heathen; he will fill them with ruins, and break the heads in the populous lands.

IV. De torrente in via bibet
He shall drink of the brook along the way: therefore shall he lift up his head.
V. Gloria Patri
Glory be to the Father and Son and Holy Spirit. As it was in the beginning is now, and will be forever. Amen.

Church of England 1662 Book of Common Prayer, original text from Psalm 110

**Easter Anthem**

William Billings was born in Boston in 1746 and is considered to be one of America's first choral composers. He was a contemporary and friend of many famous New England revolutionaries, including the famous patriot, Paul Revere, who was actively involved in printing Billings’ music.

*Easter Anthem* has been reprinted more times than any other Anglo-American anthem (46 different publications by 1810). Its longevity as an Anglo-American anthem is only surpassed by the well-known doxology tune, *Old Hundredth*. Today Billings’ music is alive and well in the shape-note singing societies of the American Sacred Harp tradition.

Billings’ style is known for its homophonic and declamatory style. Although his music is often performed in a style that reflects the “raw” amateur singing of the Sacred Harp tradition, our rendition will attempt to reflect the aesthetic practices of music in 18th century New England.

The Lord is ris’n indeed, Hallelujah.
Now is Christ risen from the dead, and become the first fruits of them that slept. Hallelujah.
And did He rise? Hear, O ye nations, hear it, O ye dead.
He rose, He burst the bars of death, He burst the bars of death and triumph’d o’er the grave.
Then I rose, then first humanity triumphant passed the crystal ports of light, and seiz’d eternal youth.
Man, all immortal hail, hail, Heaven, all lavish of strange gifts to man,
Thine’s all the glory, man’s the boundless bliss.

Text selected from Edward Young’s Night Thoughts

**The Pasture**

Randall Stroope is an internationally active clinician, conductor, and composer. He was born in 1953 in Albuquerque, New Mexico and currently serves as Professor of Choral and Vocal Studies at Oklahoma State University. His *Where the Earth Meets Sky* sets the poems of Langston Hughes, Robert Frost, and an unknown Native American author.
In *The Pasture*, Robert Frost’s words depict the routine chores of American pastoral life and the new arrival of spring. Stroope divides this work equally between the upper and lower voices, finally joining all singers together in the statement: “I sha’n’t be gone long - you come too.”

I’m going out to clean the pasture spring;  
I’ll only stop to rake the leaves away  
(And wait to watch the water clear, I may):  
I sha’n’t be gone long.—You come too.

I’m going out to fetch the little calf  
That’s standing by the mother. It’s so young,  
It totters when she licks it with her tongue.  
I sha’n’t be gone long.—You come too.

Text by Robert Frost

**Zigeunerleben [A Gypsy’s Life]**

Robert Schumann was born in 1810 in the small town of Zwickau (near Dresden and Leipzig) and would eventually become one of the great choral composers of the nineteenth century. Schumann conducted several choirs throughout his life, often composing works to be premiered by his own ensembles. His enormous output of vocal music includes 4 opuses for vocal chamber group, including Op. 29 No. 3 *Ziguenerleben* (1840).

The text for this work is taken from Emanuel Geibel’s poem and reflects the ways in which European society feared and exoticized “Gypsy” or Roma culture. The colorful poetic language is grouped into fourteen rhyming couplets, depicting the Roma people as dangerous, wild, and uncivilized.

As our country continues to embrace an increasingly global society, listeners are encouraged to consider the following: how might the anti-immigrant sentiment portrayed in Geibel’s poetry reflect a more general pattern of human behavior throughout history?

In the shadows of the forest, among the beechtrees,  
something moves and rustles and whispers all at once.  
Flames are flickering, their glow dances  
Around colorful figures, around leaves and rocks:  
It is the roaming band of gypsies  
With flashing eyes and waving hair,  
weaned on the holy waters of the Nile,  
tanned by Spain’s scorching sun.
Around the fire in the swelling green forest
Wild and bold men are resting,
women squat to prepare the meal,
and busily fill ancient goblets.
And tales and songs resound all around,
telling how the gardens in Spain are so full
of bloom, so full of color;
and words of magic to ward off need and danger
the wise old woman recites for the listening crowd.

Dark-eyed girls begin their dance
While torches flicker in reddish glow;
The guitar casts its lure and the cymbal sounds;
The dance grows wild and wilder.
Then they rest, weary from the night of dance,
and the beeches rustle them to sleep.
And, banned as they are from their blissful homeland,
they see it in their dreams, that happy land.

But now, when the morning awakes in the east,
so vanish the beautiful visions of the night;
at daybreak the mules paw the ground,
the figures move away—who knows where?

Poetry by Emanuel Geibel

*Der Gang zum Liebchen* [*The way to his sweetheart*]

The composer of our next piece, Johannes Brahms, was guided closely at the beginning of his career by his musical mentor, Robert Schumann. Like Schumann, Brahms was a choral conductor throughout his career, writing several elegant chamber pieces for vocal quartet, including Op. 31 No. 3 *Der Gang zum Liebchen*.

The poetry of this particular quartet, written by Josef Wenzig, portrays a romantic scene in which the mood of the lover wavers back and forth with the phases of the moon. Although Brahms’ gently sweeping harmonies seem to imply a blissful and successful romantic encounter, the poetry does not ever seem to reach a clear state of resolution. As the listener, we encourage you to decide for yourself as whether the two characters in this story are meant to be united in the end.
The moon gleams down, I should yet again go to my darling. How does she fare? Alas, she’s despondent and laments and laments, that I will never see her again in her life!

The moon sinks, I hurry off briskly - hurrying so that nobody shall steal my love away. O coo, you doves! O whir, you breezes! - So that nobody shall steal my love away!

Poetry by Josef Wenzig
Translation by Emily Ezust

*In Remembrance*

Jeffery Ames is a conductor and composer who serves as Professor of Music at Belmont University. His composition, *In Remembrance* combines the “Lux aeterna” text of the Requiem Mass with Ames’ own text that pleads for the eternal rest of those who have died.

This piece was written in response to a personal tragedy in Ames’ life as well as the events of September 11, 2001. *In Remembrance* climaxes at the exact midpoint of the piece during the text from Psalm 22: “God my God, why hast Thou forsaken me?” Listeners are encouraged to reflect on the healing message of this work in combination with our final piece on the program.

Lux aeterna, Luceat eis, Domine [May eternal light shine upon them, Lord]
Turn to me and be gracious, for my heart is in distress. Oh God, my God, why hast Thou forsaken me?
My tears linger at night, but joy comes in the morning light. Lord, in your infinite mercy, grant them rest. Rest forever more.

Text by Jeffrey L. Ames
Wanting Memories

Ysaye Barnwell is a singer, composer, and conductor who currently resides in Washington, D.C. She achieved great fame through her 34-year career with the ensemble *Sweet Honey in the Rock*, whose mission includes empowering audiences through performances rooted in African American history.

The text of Barnwell’s most well-known composition, *Wanting Memories*, is a reflection on the world’s beauty as well as the power of gratitude in the face of the “cold and bitter” pains of life. The unaccompanied choral texture features the basses and baritones on rhythmic syllables while the rest of the choir moves in pleasing parallel harmonies, repeating the refrain, “I am sitting here wanting memories to see the beauty of the world through my own eyes.”

I am sitting here wanting memories to teach me to see the beauty in the world through my own eyes.
I am sitting here wanting memories to teach me To see the beauty in the world through my own eyes.

You said you’d rock me in the cradle of your arms.
You said you’d hold me ‘til the storms of life were gone.
You said you’d comfort me in times like these and now I need you.
Now I need you...And you are - gone.

So, I am sitting here wanting memories to teach me
to see the beauty in the world through my own eyes.
Since you’ve gone and left me, there’s been so little beauty, but I know I saw it clearly through your eyes.

Now the world outside is such a cold and bitter place.
Here inside I have few things that will console.
And when I try to hear your voice above the storms of life, then I remember all the things that I was told.

Well, I am sitting here wanting memories to teach me
to see the beauty in the world through my own eyes.
Yes, I am sitting here wanting memories to teach me To see the beauty in the world through my own eyes.
I think on the things that made me feel so wonderful when I was young.
I think on the things that made me laugh, made me dance, made me sing.
I think on the things that made me grow into a being full of pride.
I think on these things, for they are true.
I am sitting here wanting memories to teach me
to see the beauty in the world through my own eyes.
I thought that you were gone, but now I know you’re with me.
You are the voice that whispers all I need to hear.
I know a “Please”, a “Thank you”, and a smile will take me far.
I know that I am you and you are me, and we are one.
I know that who I am is numbered in each grain of sand.
I know that I am blessed, again, and again, and again, and again, and again.

I am sitting here wanting memories to teach me
to see the beauty in the world through my own eyes.
I am sitting here wanting memories to teach me
To see the beauty in the world through

Text by Ysaye Barnwell
WOMEN’S CHAMBER ENSEMBLE
TEXTS & TRANSLATIONS

*Hello, Girls*

Hello, girls, listen to my voice,
Don’t you ever marry no good for nothing boys.
If you do your doom shall be Hoecake, hominy and sassafrass tea.
Fa la la la la la la.

Young boys walking down the street,
Young girls think they look mighty sweet.
Hands in their pockets, not a dime do they find.
Oh, how tickled, poor girls mine.
Fa la la la la la.

When a young man falls in love,
First it’s honey and then turtle dove.
After he’s married, no such thing,
“Get up and get my breakfast, you good for nothing thing.”
Fa la la la la la.

American Folksong Text

*The Stove*

One day my mother took up a sledge hammer and pounded her kitchen stove into bits. She served cold cuts to my father for lunch. In that age, and in that place, such a challenge to my father’s authority and right was mysterious, outrageous, even apocalyptic. The demise of the stove, its piecemeal destruction, poked at the heart of the country, at they quality of life in the town.

And one day, without warning, my mother took it apart, and laughing beat the old stove to death. And one day, without warning my mother took up a sledge hammer and pounded her kitchen stove into bits.

excerpted from “Revolution” by Ann Kilkelley

*The Virgin Martyrs*

Therefore come they, the crowding maidens, Gertrude, Agnes, Prisca, Cecily, Lucy, Thekla, Juliana, Barbara, Agatha, Petronel, and other maids whose names I have read not, whose names I record not, But their souls and their faith were maimed not, Worthy now of God’s company. Wandering through the fresh fields go they, Gath’ring flowers to make them a nosegay, Gath’ring roses for the Passion, Lilies and violets for love.

After the Latin of Sigebert of Gembloux
**Dwa Serduska**

Two hearts and four eyes which cried out day and night
Oh, you black eyes, full of tears
Because you can’t get together (with your love)
My mother told me not to love my boy
The old folk don’t think about love and forbid the young to love
But if the boy is good-looking and nice how could you have the strength [to resist]
Of stone would my heart be made to resist my boy
Ah, but I grab the boy and I’ll love him as long as I live

Polish Folksong

**Liebeslieder Walzer**

**Wie des Abends schöne Röte**

Like the evening’s beautiful sunset,
I, poor maid, would like to glow;
I would like to please one and one alone,
to shower her with endless delight.

**Vögelein durchauscht die Luft**

A little bird rushes through the air
looking for a branch;
and the heart--it yearns for a heart
where it may blissfully rest.

**Nein Geliebter, setze dich**

No, beloved, don’t sit
so close to me.
Don’t gaze so longingly
into my face!

No matter how much your heart burns,
suppress your desire
so that the world won’t know
how much we are in love!
Women Should Be Pedestals

Women should be pedestals moving pedestals moving to the motion of men
Or they should be little horses.
Those wooden sweet old fashioned painted rocking horses
The gladdest things in the toy room
The pegs of their ears so familiar and dear to the trusting fists.
To be chafed feelingly and then unfeelingly
To be joyfully ridden rockingly ridden
until the restored egos dismount and the legs stride away...
Immobile sweet-lipped sturdy and smiling
Ah! Women should always be waiting willing to be set into motion
Women should be pedestals
Women should be pedestals to men

Poetry by May Swenson

Sigh No More, Ladies

Sigh no more ladies,
Ladies, sigh no more,
Men were deceivers ever,
One foot in sea and one on shore,
to one thing constant, constant never.
Then sigh not so, but let them go,
and be you blithe and bonny,
Converting all your sounds of woe into
Hey hey, nonny nonny nonny nonny.

Sing no more ditties, sing no mo of dumps,
So dull and heavy
The fraud of men was ever so since Summer first was leavy
Then sigh not so, but let them go,
and be you blithe and bonny,
Converting all your sounds of woe into
Hey hey, nonny nonny nonny nonny.

Poetry by William Shakespeare
**Song of Perfect Propriety**

Oh, I should like to ride the seas,  
A roaring buccaneer;  
A cutlass banging at my knees,  
A dirk behind my ear.  
And when my captives’ chains would clank  
I’d howl with glee and drink,  
And then fling out the quivering plank  
And watch the beggars sink.  

I’d like to straddle gory decks,  
And dig in laden sands,  
And know the feel of throbbing necks  
Between my knotted hands.  
Oh, I should like to strut and curse  
Among my blackguard crew...  
But I am writing little verse,  
As little ladies do.

Oh, I should like to dance and laugh  
And pose and preen and sway,  
And rip the hearts of men in half,  
And toss the bits away.  
I’d like to view the reeling years  
Through unastonished eyes,  
And dip my finger-tips in tears,  
And give my smiles for sighs.

I’d stroll beyond the ancient bounds,  
And tap at fastened gates,  
And hear the prettiest of sounds—  
The clink of shattered fates.  
My slaves I’d like to bind with thongs  
That cut and burn and chill...  
But I am writing little songs,  
As little ladies will.

Poetry by Dorothy Parker

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**He’s Gone Away**

He’s gone away for to stay a little while  
But he’s coming back if he goes ten thousand miles  
Oh who will tie my shoes?  
And who will glove my hand?  
And who will kiss my ruby lips when he is gone?  
Oh he’s gone look away over yandro.  
He’s gone away for to stay a little while  
But he’s comin back if he goes ten thousand miles  
Oh it’s papy’ll tie my shoes and mammy’ll glove my hands.  
And who will kiss my ruby lips when you come back  
Look away  
Look away over yandro.
And Ain’t I a Woman!

And ain’t I a woman?
Ain’t I a woman!
Look at my arm! Look at me!
No man fed me, no man could head me,
Look at my arm! Look at me!
I’ve ploughed and planted,
Look at my arm! Look at me!
And ain’t I a woman? Ain’t I a woman!
Look at my arm! Look at me!

I could work as much and eat as much as a man.
And I done borne thirteen children, sold t’ slavery.
And when I cried out and cried out and grieved like no man can,
no one but Jesus, nobody else heard my plea.

If the first woman God ever made was strong enough to turn the world
upside down all alone, these women here now
can get together and turn it all back around,
none but Jesus, nobody else, can show us how!

Text based on the words and spirit of Sojourner Truth (1797-1883) in her speech at the Ohio Women’s Right Convention, 1851
Man’s/Woman’s World Mash-Up

Whatever you want
Whatever you need
Anything you want done a woman can do naturally
I’m Ev’ry woman
It’s all in me!

But this is a man’s world but it wouldn’t be nothin’ without a
woman or a girl
You see man made the cars to carry us over the road
Man made the trains to carry the heavy load
Man made the electric light to take us out of the dark
Man made the boat for the water like Noah built the ark
This is a man’s world.

But he’s lost in the wilderness
Lost in the bitterness
Lost in the loneliness
This is a man’s world and it would be nothing without a woman!

Woman make, Woman take, Woman breathe

Woman carry the burden of knowledge
Woman always the one to be blamed
Woman shoulder the men of the nations
Woman free you from the sorrow and shame
Come let me show you where life begins
I am the universe wrapped in skin

Woman dream, Woman hate, Woman cry, Woman break

Woman hold you in the palm of her hand
Woman changing the mask on her face
Woman stand with her feet in the fire
Woman only one thrown in the flames
Come let me show you where life begins

I am the universe wrapped in skin
I am the moon in the midnight sky
I am the secret you tried to hide

Woman monster, Woman child, Woman hero, Woman wild,
Woman whisper, Woman scream, Woman listen, Woman free
Woman marry, Jezebel, Woman heaven, Woman hell, Woman
teacher, Woman kind, Woman nature, Woman rise, Woman!
UPCOMING EVENTS

Wednesday, April 19, 2017, 7:30 pm, Fairchild Theatre, MSU Auditorium, $ Concert Band and Concert Orchestra

Wednesday, April 19, 2017, 7:30 pm, Demonstration Hall, $ Swing Dance with Jazz Orchestras

Thursday, April 20, 2017, 7:30 pm, Cook Recital Hall, Music Building, $ Jazz Octets

Saturday, April 22, 2017, 8:00 am – 6:00 pm, MSU Union Lounge, FREE Essentially Ellington High School Jazz Band Regional Festival

Saturday, April 22, 2017, 8:00 pm, Fairchild Theatre, MSU Auditorium, SPECIAL PRICING, Jazz Spectacular Finale Concert

Thursday, April 20, 2017, 7:30 pm, Fairchild Theatre, MSU Auditorium, $ Artist-Faculty Series: Ralph Votapek, piano

Monday, April 24, 2017, 7:30 pm, Fairchild Theatre, MSU Auditorium, FREE Musique 21

Tuesday, April 25, 2017, 7:30 pm, Fairchild Theatre, MSU Auditorium, $ Women’s Glee Club and Men’s Glee Club

Tuesday, April 25, 2017, 7:30 pm, Cobb Great Hall, Wharton Center, $ Symphony Band

Wednesday, April 26, 2017, 7:30 pm, Cobb Great Hall, Wharton Center, $ Campus Bands

Thursday, April 27, 2017, 7:30 pm, Cobb Great Hall, Wharton Center, $ Symphony Orchestra

Saturday, April 29, 2017, 8:00 pm, Cobb Great Hall, Wharton Center, $ Wind Symphony, Choral Union, University Chorale and State Singers

Sunday, April 30, 2017, 3:00 pm, Fairchild Theatre, MSU Auditorium, FREE Alumni Band and Spartan Youth Wind Symphony

Friday, June 23, 2017, Summer Solstice Jazz Festival, FREE Presented by the City of East Lansing, Wharton Center and MSU College of Music
IN APPRECIATION

Thank you to those who generously support the College of Music. Private gifts play a vital role in our ability to maintain and enhance the quality of the programs we offer. Donations support student scholarships, fellowships, student travel and performance opportunities, instrument acquisitions, guest artists, outreach activities, operations, and other crucial areas that make the College of Music an exemplary place of learning.

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- Sam and Mary Austin (Musique 21, all four concerts)
- Suren Bagratuni (Korean Hearts of Vision Chamber Orchestra)
- Ken and Sandy Beall, TravelLuxe Wired
- (Korean Hearts of Vision Chamber Orchestra)
- Martha L. and John R. Brick (Happy Birthday Mozart)
- William David Brohn (Shostakovich - 110 years)
- Joanne and Bill Church (West Circle Series)
- April Clobes and Glen Brough (Chamber Music Fusion)
- Byron and Dee Cook (Shostakovich - 110 years)
- Susan and Jack Davis (Spring Opera - The Marriage of Figaro)
- Belle and Julius Harris Visiting Artist Fund established by Lauren Julius Harris (Brooklyn Rider)
- Stanley and Selma Hollander (Chamber Music Masters)
- Michael and Angela Hoover, Mosquito Squad of Greater Lansing (Wind Symphony, Choral Union, University Chorale, State Singers)
- Doug and Brenda Jewell (Piano Monster)
- Taylor Johnston (Taylor Johnston Early Music Series)
- Hari Kern and the late Ralph R. Edminster, M.D. (Music of Schumann)
- Merritt and Candy Lutz (Wind Symphony, March 23, 2017)
- Patrick and Victoria McPharlin (MSU Professors of Jazz - September 9, 2016)
- Michigan State University Federal Credit Union (Showcase Series and Spartan Spectacular)
- MSU’s Resource Center for Persons with Disabilities (Korean Hearts of Vision Chamber Orchestra)
- Dr. James M. Miller and Dr. Rebecca H. Lehto (Yuri Gandelsman, viola – December 4, 2016 and March 19, 2017)
- Beth and the late Dr. Milton Muelder (Prokofiev, a Russian Giant)
- Craig and Lisa Murray (A Jazzy Little Christmas)
- Jim and Elaine Rauschert (MSU Professors of Jazz - February 24, 2017 and Margarita Shevchenko, piano - February 1, 2017)
- Jerry Schuur and Elaine Karle (Chamber Music Fusion)
- Nancy and Charlie Seebeck (Chamber Music Masters)
- Drs. Lou A. and Roy J. Simon (MSU Brassworks Showcase)
- Leonard and Sharon Tabaka (Jazz Spectacular)
- Dr. Robert W. Uphaus and Dr. Lois M. Rosen (Aldo Abreu, recorder – October 4, 2016 and Suren Bagratuni, cello - November 1, 2016)
- Linn Van Dyne and Mike Knox (Symphony Orchestra - Gustav Mahler Symphony No. 5)
- Jeff D. Williams (Handel’s Messiah)
- WKAR (WKAR Artist - Faculty Recital Series)
- Wolverine Development Corporation, Joseph Maguire (A Jazzy Little Christmas)
- Worthington Family Foundation (Opera Season)
- Greg and Pam Zbasnik (Ralph Votapek, piano - April 20, 2017)

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