



College of Music
MICHIGAN STATE UNIVERSITY

MSU Symphony Orchestra

The Triumph of Freedom

Octavio Más-Arocas, conductor
Zongheng Zhang, guest conductor

Yvonne Lam, violin
Suren Bagratuni, cello
Deborah Moriarty, piano

*Generously sponsored by
Dr. Robert W. Uphaus and Dr. Lois M. Rosen*

Friday, September 27, 2024
Cobb Great Hall, Wharton Center, 8:00 p.m.

PROGRAM

Korat (2023)

Tyler Mazone
(b. 1998)

The Sam and Mary Austin New Fanfares Project
Zongheng Zhang, conductor

Concerto for Violin, Cello, and Piano
in C Major, Op. 56
Allegro
Largo (attacca)
Rondo allá polaca

Ludwig van Beethoven
(1770-1827)

Yvonne Lam, violin
Suren Bagratuni, cello
Deborah Moriarty, piano

Intermission

Symphony No. 5 in D Minor, Op. 47
Moderato
Allegretto
Largo
Allegro non troppo

Dmitri Shostakovich
(1906-1975)

Octavio Más-Arocas, conductor

PROGRAM NOTES

The Sam and Mary Austin New Fanfares Project

MSU Symphony Orchestra concerts will open with a newly written fanfare composed by a current composition student. The selected students are assigned to write short works for a diverse group of players giving them the opportunity to present their work with the Symphony Orchestra audience. For their continuing support of new music at MSU, we are honored to name the fanfare project after Sam and Mary Austin.

Korat (2024) – Korats are a breed of cat originating in Thailand looking very similar to the Russian Blue and the Chartreux, but with a heart-shaped face rather than a round one. They are rare outside of Thailand, but I am lucky to own one. This short concert opener closer depicts a few things about the Korat: their intensity in making demands, bonding closely with their owners, their playfulness, and their striking but lovely appearance.

- Tyler Mazone

Beethoven's **Concerto for Violin, Cello, and Piano**, commonly known as the "Triple Concerto", is unique in the classical repertoire. The combination of piano, violin, and cello had been a popular chamber music ensemble in the late 18th century, with notable works by composers such as Mozart and Haydn. Beethoven himself had written three piano trios early in his career, but with this work, he took the trio into new territory by casting them collectively as soloists in a concerto.

The "Triple Concerto" was reportedly written to provide Beethoven's student, the 16-year-old Archduke Rudolph, with a less demanding performance piece than a solo concerto. However, the piece still presents significant challenges. Each soloist must balance their role with both the orchestra and the other two instruments, which makes synchronization a major task.

Premiered in 1807, the "Triple Concerto" was not initially successful, though its rarity on concert programs today makes it a delightful discovery for audiences. Beethoven faced difficult technical problems in composing the work, including the challenge of balancing the distinct sounds of the three solo instruments with the orchestra. To prevent the cello from being overpowered, Beethoven gave it a prominent role, often placing it in its upper register and assigning it the primary thematic material.

PROGRAM NOTES (cont.)

The concerto's success depends largely on the skill of the performers and conductor, as the themes themselves can feel severe and formulaic. However, the piece features moments of grandeur and virtuosity, especially in the outer movements, and is balanced by a brief but expressive slow movement.

- Orrin Howard, LA Phil

Shostakovich's ***Fifth Symphony*** was composed at a pivotal point in his career when he faced Stalin's wrath. His opera, *Lady Macbeth of the Mtsensk District*, had offended Stalin with its intense, brutal narrative, leading to a harsh condemnation in *Pravda* in 1936. In the context of Stalin's regime, such criticism was not just a career threat but a potential threat to Shostakovich's life. As a result, he withdrew his unfinished *Fourth Symphony* and began work on the *Fifth*.

Rather than responding with a patriotic or sycophantic piece, Shostakovich turned to the symphony—a genre the Soviet authorities often found hard to control, as its lack of text made its message ambiguous. The *Fifth Symphony*, premiered in November 1937, was met with overwhelming enthusiasm and seemed to rehabilitate the composer. It featured accessible melodies, a direct musical language, and an uplifting fanfare in its finale, signaling a hopeful tone. However, the symphony also possessed a complexity and seriousness that transcended simple propaganda.

Shostakovich publicly described the piece as “a Soviet artist's reply to just criticism,” yet privately hinted that the triumphant finale was a satirical portrayal of Stalin, a hollow celebration disguised as adulation. Whether this interpretation is accurate remains uncertain, leaving listeners to interpret its meaning as they see fit.

The influence of Beethoven and Mahler looms large in the first two movements, with the first showcasing masterful control of tempo and the second offering a lighthearted, folk-like scherzo. The third movement, notable for its expressive string writing, contrasts with the brass and percussion-heavy finale, which might convey triumph, pride, or hidden sorrow. The true meaning, like much of Shostakovich's music, remains enigmatic

- Hugh Macdonald, LA Phil

ARTIST-FACULTY BIOS

Suren Bagratuni, professor of cello at the MSU College of Music – winner of the Silver Medal at the 1986 International Tchaikovsky Competition while still a student at the Moscow Conservatory – has gone on to a distinguished international career as a soloist, recitalist and chamber musician. Born in Yerevan, Armenia, Professor Bagratuni began his musical education there at the age of six. After winning several national and international competitions, he continued his studies at the Moscow Conservatory and later in the United States, at the New England Conservatory of Music. Performing since age ten and as a soloist since age thirteen, he has appeared in solo recitals and as a soloist with all the major orchestras in the former Soviet Union, throughout Europe, North and South America, Asia, and South Africa. His chamber music appearances have included invitations to major festivals throughout North, South, and Central America, Europe, Asia, and Australia. Mr. Bagratuni has been invited to judge and chair in numerous international competitions such as Tchaikovsky, I San Yun, and Khachaturian, to name a few. He has won critical acclaim for his recordings on several labels, and he is artistic director of MSU's Ken and Sandy Beall Cello Plus Chamber Music Festival, and founder of International Music Academy in Todi, Italy.

Grammy Award-winning violinist **Yvonne Lam** has appeared as a soloist with such renowned orchestras as the Los Angeles Philharmonic, the Los Angeles Chamber Orchestra, the Pacific Symphony, the Auckland Philharmonia, and the American Youth Symphony. She was the violinist/violist and Co-Artistic Director of contemporary super-ensemble Eighth Blackbird for eight years and commissioned and premiered major works by composers such as Steve Reich, David Lang, Nico Muhly, and Bryce Dessner. In addition to winning top prizes at international competitions including the Michael Hill World Violin Competition, the Liana Issakadze Violin Competition, and the Holland-America Music Society Competition, Ms. Lam served three seasons as Assistant Concertmaster of the Washington National Opera Orchestra. Ms. Lam is now an Assistant Professor of Violin and Coordinator of Chamber Music at Michigan State University. She received her Bachelor of Music from the Curtis Institute of Music and her Master of Music from the Juilliard School.

ARTIST-FACULTY BIOS (cont.)

Octavio Más-Arocas is Director of Orchestras at MSU. He is the Music Director and Conductor of the Mansfield Symphony in Ohio, the Marquette Symphony in Michigan, the Clinton Symphony in New York, and Conductor-in-Residence at the Cabrillo Festival of Contemporary Music, California. Previous positions include Principal Conductor of the Green Bay Symphony Orchestra, Resident Conductor of the Unicamp Symphony Orchestra in Brazil, Director of Orchestras at Ithaca College, Lawrence University, Baldwin Wallace University, and at Interlochen Arts Academy. He has also been Resident-Conductor of the Sewanee Summer Music Festival and Assistant Conductor of the National Repertory Orchestra. An award-winning conductor, Más-Arocas was chosen by Kurt Masur for the Felix Mendelssohn-Bartholdy Award working as Maestro Masur's assistant with the Leipzig Gewandhaus and Helsinki Radio orchestras. Más-Arocas is the winner of the Robert J. Harth Conducting Prize at the American Academy of Conducting at Aspen, Thelma A. Robinson Award from the Conductors Guild, Prize Winner of the Third European Conductors Competition, and winner of the National Youth Orchestra of Spain Conductors Competition. He has appeared with orchestras across North and South America and Europe, and has taught workshops and masterclasses in the USA, Spain, Portugal, and Brazil.

Deborah Moriarty is professor of piano and chair of the piano area at the Michigan State University College of Music, where she is a recipient of the Distinguished Faculty Award. A Massachusetts native, she made her debut with the Boston Symphony Orchestra at age eleven. She has also served on the piano faculty at the New England Conservatory of Music and the University of Lowell.

Moriarty attended the Curtis Institute of Music, the Juilliard School, and the New England Conservatory of Music, where she received her Master of Music degree with honors. She has studied with Russell Sherman, Theodore Lettvin, and Beveridge Webster.

An active recitalist and soloist with orchestras throughout the eastern United States, she has also performed in Belgium, Japan, Colombia, Mexico, and the Soviet Union. Moriarty is a founding member of the Fontana Ensemble of Michigan, and as an advocate of new music, has participated in numerous premiere performances including Milton Babbitt's "Whirled Series" at Merkin Hall in New York City. She has recordings on the Crystal and CRI labels.

STUDENT BIOS

Tyler Mazone is a deaf and neurodivergent bass clarinetist and composer from Michigan, pursuing a Doctorate in Composition at Michigan State University. His work spans chamber, solo, and large ensemble music, performed by groups such as the U.S. Air Force Band, Imani Winds, and Michigan State University ensembles. Tyler's compositions aim to promote accessibility and inclusivity in music, advocating for broader engagement among performers and audiences. His works are self-published through his website and Randall Standridge Music, with commissions from organizations like Diversify the Stand and the Royal Irish Academy of Music.

Zongheng Zhang is a first-year Doctoral student in Orchestral Conducting at Michigan State University, studying under Professors Octavio Más-Arocas and Kathrine Kilburn. He holds a Master degree in Orchestral Conducting from UT Austin, where he served as Assistant Conductor for the UT Symphony Orchestra and Music Director of the UT University Orchestra. Zhang has worked with Austin Opera, Butler Opera Center, and Berlin Opera Academy. He has conducted operas such as *La bohème* and *Carmen*, and premiered *Le faucon* by Dmitry Bortniansky in 2024. From 2016 to 2021, Zhang was Concertmaster for The Orchestra Now and Bard Conservatory, collaborating with renowned conductors.

PERSONNEL

Violin I

**Diya Dong
Sage Rosales
Chonghua Zuo
Daniella Greene
Maria Skidmore
Thomas Shahbaghyan
Arianna Argentieri
Selin Samsar
Tadan Baartz-Bowman
Jungmin Lee
Hengping Lin
You Jung Hsu
Zenan Li
Lyudmila Gofurova

Violin II

* Leonid Tsoy
Farangiz Takhirova
Yulin Zhou
Amy Chang
Runqi Wong
Wang Liang
Sarah Munson
Dana Hardy
Hsin-Jen Yang
Alison Birmingham
Xinying Hu
Fanhong Jiang
Ashwin Innuganti
Xiang Lei
Min-Han Tsai
Xiaoding Shen

Viola

* Jian Xiong
Jiajing Fang
Yu-Chieh Lin
Madison Schaefer
Xinye Xu
Tirian Cooper
Kunjie Chai
Aidan Chapman-Anderson
Jamie Kasper
Qiongwen Zhang
Mengyuan Song
Eleanor Limbaugh

Cello

* Tung-An Chien
Cheng Lin
Weigen Jiang
Aaron Longuski
Weian Gu
Cheng-Hung Chung
Po-Chen Chang
Yu-Hsin Wu
Yue Kang
Yi-Chen Ke
Yu-Chen Lin
Nolan Wiebenga
Shaniah Cooper

Bass

* Alex Zajdel
Sam Stover
Ben Merte
Shaun Rogers
Cole Sheffer
Bochi Zhang
Parker Duncan
Grace Kovacs

Flute

Josean Delgado
Adam Gulley
Tzu-Shan Fu

Oboe

John DeBiase
Brett Boyer
Ari VanderLaan

Clarinet

John Khaydorov
Frankie Mu
Shaoqian Wang

Bassoon

Erika Clippinger
Erica Haas
Finn McCune
Matt Weber

Horn

Caden Dennie
Reed Fitzpatrick
Keith Pepper
Alexander Delperdang
Alden Leonard

Trumpet

Natalia Vela
Calvin Pfund
Jon-Michael Taylor
Austin Cruz

Trombone

Jordan Dove
Gracy Tomek

Bass Trombone

Nicolas Cicero

Tuba

AJ Johnson

Percussion

Isaac Hinshaw
Cadence Miller
Margaret Parker
Taryn Parry
Klaire Thomas

Piano/Celeste

Xiaoxiao Ouyang

Harp

Chiyun Casellas
Iris Lin

Librarians

Aaron Longuski
Cole Sheffer

Assistant Conductor

Daniel Jaggars
Zongheng Zhang

**Denotes Concert
Master

* Denotes Principal

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.

THANK YOU TO OUR 2024-2025 SPONSORS

- **Anonymous Donor Family** (Holiday Glory)
- **Sam and Mary Austin** (Musique 21 concerts)
- **Sam and Mary Austin Fund for New Music** (Tambuco Mexican Percussion Ensemble, Nov. 21)
- **Ken and Sandy Beall** (Cello Plus Chamber Music Festival Series; Jazz Spectacular)
- **James and Susan Bonfiglio** (Symphony Orchestra, Apr. 26; Fall Opera)
- **Jenny Chung and Family for Human Rights Fund** (Jazz Nonets concerts)
- **Joanne and Bill Church** (West Circle Series)
- **April Clobes and Glen Brough** (Celebrating the Spectrum; Whirlwinds)
- **Trustee Emerita Dee Cook in memory of her husband Byron Cook** (Baroque Fest)
- **Susan Davis** (Fall Opera)
- **Dean Transportation** (Celebrating the Spectrum)
- **Alena Fabian, M.D.** (Votapek, Sept. 25; Piano Monster)
- **John and Gretchen Forsyth** (Sinder, Feb. 16; Oboe, Trumpet and Organ, Feb. 11)
- **Stanley and Selma Hollander Endowment for Chamber Music** (Happy Birthday Mozart!)
- **Thea Glicksman** (From Vienna with Love, Jan. 17)
- **Howard and Pam Gourwitz** (Lulloff, Nov. 25)
- **Anne Hiller** (Celebrating the Spectrum)
- **Lauren Harris** (Celebrating the Spectrum)
- **Taylor Johnston Early Music Series Endowment established by Taylor Johnston** (Taylor Johnston Early Music Series)
- **Hari Kern and the late Ralph R. Edminster, M.D.** (Votapek, Mar. 27)
- **Michael and Paula Koppisch** (Zuber, Feb. 17)
- **Robert Last and Jill Canny** (MSU Federal Credit Union Jazz Artist in Residence, J. Clayton, Dec. 8; Jazz: Spirituals, Prayer and Protest Concert)
- **Eleanor H. and Harold E. Leichenko Opera Endowment established by Lauren Julius Harris** (Fall and Spring Opera)
- **Ann, John and Abby Lindley** (Holiday Glory; Wind Symphony, Nov. 24)
- **Merritt Lutz** (Jazz Spectacular; Celebrating the Spectrum; Wind Symphony, Apr. 24)
- **Clare Mackey** (Pass a Good Time, Oct. 6; Oboe, Trumpet and Organ, Feb. 11)
- **Joseph and Jeanne Maguire** (A Jazzy Little Christmas)

- **Patrick and Victoria McPharlin Guest Artist Endowment for Jazz Studies in the College of Music** (Jazz: Spirituals, Prayer and Protest Concert)
- **Pat & Mary McPharlin** (Tambuco Mexican Percussion Ensemble, Nov. 21)
- **Dr. Roy and Christine Meland** (Vive La France)
- **Gordon E. Miracle** (Votapek, Sept. 25; Helton, Oct. 31)
- **MSU Federal Credit Union** (Showcase Series; Spartan Spectacular; Celebrating the Spectrum)
- **MSU Federal Credit Union Entrepreneurial Musical Artist-in-Residence Endowed Fund** (Tambuco Mexican Percussion Ensemble, Nov. 21)
- **George Orban and Rae Ramsdell** (Red Cedar Organ, Sept. 15)
- **Milton Powell, in memory of Sue Powell, accomplished pianist and organist** (Red Cedar Organ, Sept. 15)
- **Liz and Tony Raduazo in honor of Andrew Raduazo** (Sensory Friendly Spartan Concert, Nov. 9 and April 8)
- **Nancy and Charlie Seebeck** (MSU-Stanford Piano Quartet)
- **Michael and Elaine Serling** (A Celebration of the Beautiful Voice)
- **Leonard and Sharon Tabaka** (Jazz Spectacular Finale Concert)
- **TechSmith** (Celebrating the Spectrum)
- **Dr. Robert W. Uphaus and Dr. Lois M. Rosen** (Symphony Orchestra, Sept. 27; Woodward String Quartet, Mar. 13; Bagratuni, Mar. 31)
- **Linn Van Dyne and Mike Knox** (Symphony Orchestra, Feb. 7)
- **Barbara E. Wagner** (Wagner Chamber Music Competition)
- **Dr. Charles and Philippa Webb** (Beacon Hill Music Series)
- **Richard Witter** (A Celebration of the Beautiful Voice)
- **WKAR** (Artist-Faculty and Guest Recital Series)
- **Teresa K. Woodruff, Ph.D. and Thomas V. O'Halloran, Ph.D.** (Holiday Glory)
- **Worthington Family Foundation** (Opera Season)
- **Andrea L. Wulf** (Piano Monster)

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UPCOMING EVENTS

9/29 Sunday

Artist-Faculty and Guest Recital Series sponsored by WKAR

Young Hyun Cho, piano

Cook Recital Hall, 3:00 p.m.

10/6 Sunday

Artist-Faculty and Guest Recital Series sponsored by WKAR

Marc Embree – Pass A Good Time

Cook Recital Hall, 3:00 p.m. \$

10/6 Sunday

Ken and Sandy Beall Cello Plus Chamber Music Festival

Hearts of Vision Chamber Orchestra

Fairchild Theatre, 7:00 p.m. \$\$

10/8 Tuesday

Ken and Sandy Beall Cello Plus Chamber Music Festival

Echoes of Romance: A Voice and Instrumental Journey

Fairchild Theatre, 7:30 p.m. \$\$

10/10 Thursday

Ken and Sandy Beall Cello Plus Chamber Music Festival

MSU- Stanford Piano Quartet

Cook Recital Hall, 7:30 p.m. \$\$

10/13 Sunday

MSUFCU Jazz Artist in Residence

Jazz Orchestras with Ryan Keberle, jazz trombone

Fairchild Theatre, 3:00 p.m. \$\$

10/14 Monday

Artist-Faculty and Guest Recital Series sponsored by WKAR

Mingzhe Wang, clarinet

Cook Recital Hall, 7:30 p.m. \$

TICKET PRICES

\$ \$12 Adults, \$10 Seniors (age 60 and older), Students with ID and anyone under age 18 are free but require a ticket for admission.

\$\$ \$17 Adults, \$15 Seniors, \$7 Students with ID and anyone under age 18.

\$\$\$ \$22 Adults, \$20 Seniors, \$12 Students and those under age 18.

Please note: *All events scheduled in Murray Hall are general admission seating.*