



College of Music  
MICHIGAN STATE UNIVERSITY

# **MSU Symphony Orchestra**

---

**Passion, Power, and Majesty**

Octavio Más-Arocás, conductor  
Daniel Jaggars, guest conductor  
Zongheng Zhang, conductor  
Hae Won Jang, organ

Winner of the Honors Competition  
Runqi Weng, violin

Friday, September 26, 2025  
Cobb Great Hall, Wharton Center, 7:30 p.m.

# PROGRAM

Fanfare for the Common Man

Aaron Copland  
(1900-1990)

Zongheng Zhang, conductor

Prelude

Benjamin Horne  
(b. 1995)

*The Sam and Mary Austin New Fanfares Project*

Daniel Jaggars, conductor

Violin Concerto in D Minor, Op. 47

Jean Sibelius  
(1865-1957)

Allegro moderato

Adagio di molto

Allegro, ma non tanto

Runqi Weng, violin

Intermission

Symphony No. 3 in C Minor, Op. 78

Camille Saint-Saëns  
(1835-1921)

“Organ Symphony”

Part I: Adagio. Allegro moderato. Poco adagio

Part II: Allegro moderato. Presto. Maestoso. Allegro

Hae Won Jang, organ

Octavio Más-Arocás, conductor

# PROGRAM NOTES

***Fanfare for the Common Man*** - Unlike 19th-century composers, most in the modern era have not pursued musical nationalism, making Aaron Copland's efforts all the more remarkable. Troubled by the growing distance between audiences and living composers, Copland sought clarity and accessibility, aiming to "say what I had to say in the simplest possible terms." His solution was a uniquely American style: folk-inspired, evoking landscapes, cowboys, and mountain life, yet crafted with sophistication and taste.

This style flourished in ballet, beginning with *Billy the Kid* (1938), followed by *Rodeo* (1942) and *Appalachian Spring* (1943). That same year, Copland wrote his most overt patriotic work, *Fanfare for the Common Man*. Opening with percussion and bold trumpet calls, it combines brilliance with solemnity. Though its heroism may lie more in the title than the notes, the work's intent—to honor ordinary people—remains powerful. Copland later wove the *Fanfare* into the triumphant finale of his *Third Symphony* (1946).  
—Orrin Howard, LA Phil

## **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.

***Prelude*** is a work for orchestra written for the Michigan State University Symphony Orchestra. The work is inspired by both Jean Sibelius' *Violin Concerto* and Camille Saint-Saëns' "Organ Symphony". The main theme of *Prelude* is purposefully reminiscent of the opening theme that appears in the *Violin Concerto*. Its first appearance in this case however turns the character on its head presenting the music in a broodingly heroic manner as a trumpet fanfare. The middle section of the work shifts toward organ-like sensibilities typified with dense counterpoint. A grand tutti A minor chord then announces the return of the opening material like the organ chord that declares the finale of the "Organ Symphony". Subsequent pillars of chords provide a foundation for the finale of *Prelude*. The progression briefly hints at triumph before descending into darkness and rumbling to conclusion.

- Benjamin Horne

## PROGRAM NOTES (cont.)

**Violin Concerto in D Minor, Op.47** – Jean Sibelius once aspired to become a violin virtuoso, though he pursued that dream too late for it to be realized. Still, he became a capable performer, playing in the Vienna Conservatory orchestra in 1890–91 and even auditioning—unsuccessfully—for the Vienna Philharmonic. His lifelong devotion to the instrument produced a substantial body of violin works, from early sonatas and sonatinas to numerous short character pieces. He even sketched a second concerto in 1915, later transforming its material into his Sixth Symphony. His final creative efforts before abandoning composition in 1931 again centered on the violin, in the form of a projected suite for violin and orchestra that remained unfinished.

Among all of these works, however, it is the *Violin Concerto in D Minor, Op. 47*, that stands as his true masterpiece. Sibelius confronted a central challenge: his musical language—dark, sober, and introspective—sat uneasily beside the extroverted brilliance

expected of a 19<sup>th</sup>-century virtuoso concerto. His solution, as musicologist James Hepokoski observed, was to “affirm and transcend” the tradition, creating a virtuoso concerto suffused with depth and density of thought.

This originality is evident in the first movement, where Sibelius transforms the solo cadenza into a central developmental passage rather than an ornamental display. He also avoids the conversational interplay between soloist and orchestra typical of Mozart, Beethoven, Mendelssohn, or Brahms, instead favoring broad symphonic outlines. The *Adagio di molto* slow movement glows with melancholy lyricism, while the finale dances with rugged energy—what the commentator Donald Francis Tovey famously described as “a polonaise for polar bears.” Beyond the wit of that phrase, Tovey recognized Sibelius’s epic scale and elemental style, likening him to “a Bruckner gifted with an easy mastery and the spirit of a Polar explorer.”

In the *Violin Concerto*, Sibelius offered not just a showpiece for virtuosity, but a profound reimaging of what a concerto could be—simultaneously icy, radiant, and monumental.

– James M. Keller, LA Phil

## PROGRAM NOTES (cont.)

Camille Saint-Saëns was himself a distinguished organist, winning first prize at the Paris Conservatory in 1851. His ***Symphony No. 3 in C Minor, Op. 78***—popularly known as the “Organ Symphony” (a title not of his own making)—is not a virtuoso organ showcase, but rather a brilliant example of integrating organ and piano (four hands) into a symphonic fabric.

Saint-Saëns enjoyed particular acclaim in England, where he was celebrated as conductor, pianist, and composer. His first visit in 1871 included a private performance for Queen Victoria and a study of Handel’s manuscripts at Buckingham Palace. In 1886, the Philharmonic Society of London commissioned his Third Symphony, which he conducted at its premiere. Later honors included doctorates from both Cambridge and Oxford and a commission to write a coronation march for Edward VII.

Although Saint-Saëns’s reputation eventually became that of a conservative, this symphony is strikingly original in both form and scoring. Rather than the conventional four movements inherited from Classical models, he compressed the design into two large parts, each combining contrasting movements without repeats. After a slow introduction, the opening Allegro develops in sonata form, but instead of a traditional recapitulation, the music veers into a serene slow movement in D-flat major—announced by the organ’s first, hushed entry.

The second part begins with a scherzo of driving strings and playful woodwinds, interrupted by moments of turbulence and ghostly recall. Suddenly, a resounding C major chord in the organ marks the gateway to the finale. From there the symphony surges toward a radiant conclusion, crowned by what Saint-Saëns himself called “the thunder of the organ.”

Dedicated to the memory of Franz Liszt, who had died in 1886, the symphony reflects Liszt’s principle of cyclical transformation: a single motto theme, restlessly reshaped, binds the work together. In its culmination, Saint-Saëns unites grandeur, invention, and sheer brilliance—leaving listeners uplifted by one of the most dazzling symphonic statements of the 19<sup>th</sup> century.

- John Henken, LA Phil

## ARTIST-FACULTY BIOS

**Hae Won Jang** holds the position of Instructor of Organ at the College of Music at Michigan State University and serves as a visiting instructor of Organ at the Interlochen Center for the Arts.

Her educational journey is marked by remarkable achievements, including the attainment of her Doctor of Musical Arts and Master degrees in Piano Performance, all earned at Michigan State University. Furthermore, she possesses a Master of Music degree in Choral Conducting from the same institution. Currently, Hae Won is continuing her pursuit of musical excellence by working towards a Master of Music in Sacred Music and Harpsichord Performance at the University of Michigan.

Beyond her roles in academia, Hae Won has dedicated over a decade to her position as an Organist and Associate Music Director at St. Thomas Aquinas Catholic Church and St. John Student Center Parish in East Lansing. Her contributions to the musical worship experience, performances in recitals, and the cultivation of a strong sense of community through music have been invaluable.

**Octavio Más-Arocás** 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-Arocás 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-Arocás 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.

## STUDENT BIOS

**Daniel Jaggars** is a Master student in Orchestral Conducting at Michigan State University. A student of Professors Octavio Más-Arocas and Katherine Kilburn, Daniel serves as Assistant Conductor for the MSU Symphony Orchestra and MSU Concert Orchestra. He holds a Bachelor degree in music from the University of Nebraska, Omaha, where he studied conducting with Miguel Harth-Bedoya. Additionally, Daniel studied clarinet at Ithaca College with Dr. Richard Faria. He has attended several workshops with renowned conductors and performers, studying symphonic, operatic, and chamber repertoire. He is immensely grateful for the numerous people who have made his journey in music possible

**Benjamin Horne** is a conductor, composer/arranger, and low brass performer whose music spans diverse styles and has been performed by members of top ensembles including the Chicago Symphony and “The President’s Own” U.S. Marine Band. His works have been featured in international competitions, conducting symposia, and festivals across Europe, Asia, and the Americas. A euphonium specialist and award-winning soloist, he performs with the Sequence Euphonium Quartet. Horne has conducted school and honor ensembles nationwide and has taught extensively. He is pursuing a Doctorate in Wind Conducting and a Master degree in Composition at Michigan State University.

**Runqi Weng** is a distinguished violinist pursuing her DMA at Michigan State University under Dimitri Berlinsky. She holds a Master degree from the Cleveland Institute of Music and trained at Beijing’s Central Conservatory. Weng has earned top prizes in international competitions, including the MSU Concerto Competition and the Oleh Krysa International Violin Competition. She has performed with China’s Amber String Quartet and appeared on major stages in solo and chamber settings. Her artistry is shaped by masterclasses with Pinchas Zukerman and Philippe Quint, and participation in the Heifetz Institute, establishing her as a dynamic voice in classical music.

## STUDENT BIOS

**Zongheng Zhang** is a second-year Doctoral student in Orchestral Conducting at Michigan State University, studying under Professors Octavio Mas-Arocas and Kathrine Kilburn. He holds a Master's 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 like *La Bohème* and *Carmen* and premiered *Le Falcon* 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

Qingzhuo Li \*\*  
Diya Dong  
Farangiz Takhirova  
Hannah Hsu  
Thomas Shahbaghyan  
Sarah Munson  
Min-Han Tsai  
Arianna Argentieri  
Hsin-Jen Yang  
Tadan Baartz-Bowman  
You-Jung Hsu  
Xinying Hu  
Yueyu Liu  
Jungmin Lee  
Dana Hardy  
Mabel Ciske  
Ashwin Innuganti

## Violin II

Leonid Tsoy \*  
Daniella Greene  
Chonghua Zuo  
Amy Chang  
Yulin Zhou  
Wang Liang  
Layang Ka  
Zenan Li  
Fanhong Jiang  
Wenjin Zhang  
Kieran Venugopal  
Selin Samsar  
Heng Ping Lin  
Chenghong Yin  
Lyudmila Gofurova  
Noah Walter  
Alison Birmingham

## Viola

Yifei Wang \*  
Tirian Cooper  
Yu-Chieh Lin  
Jamie Kasper  
Mengyuan Song  
Qiongwen Zhang  
Jiajing Fang  
Aidan Chapman-  
Anderson

## Viola (cont.)

Xinye Xu  
Meagan Turner

## Cello

Tung-An Chien\*  
Weigen Jiang  
David Au Yeung  
Shaniah Cooper  
Jingyuan Zhang  
Cheng-Lin Yu  
Weian Gu  
Nolan Wiebenga  
Ruiyang Xie  
Yi-Chen Ke  
Cheng-Hung Chung

## Bass

Grant Phillips \*  
Manyi Zhang  
Grace Kovacs  
Kaden Connell  
Ariel LeBlanc  
Parker Duncan  
Otto Krueger

## Flute

Morgan Page  
Ivana Chacon  
Alex Coble

## Oboe

Brett Boyer  
Geoffrey Madge  
Ari Vanderlaan

## Clarinet

Chang Shu  
Jake Basil  
Rafael Puga  
Hourun Qu

## Bassoon

Megan Frederick  
Katherine Dahn  
Rosalie Trueback

## Horn

Reed Fitzpatrick  
Caden Dennie  
Alexander Delperdang  
Alden Leonard

## Trumpet

Natalia Vela  
Calvin Pfund  
Kaley Rodriguez  
Evelyn Szilagyi

## Trombone

Jordan Dove  
David Grimes

## Bass Trombone

Jonah Weller

## Tuba

AJ Johnson

## Percussion

Colin Chandler  
Benjamin Lober  
Cadence Miller  
Taryn Parry  
Jonah Schertz  
Klaire Thomas

## Piano

Xiaoxiao Ouyang  
Yi-Hui Chen

## Organ

Hae Won Jang

## Librarians

Aaron Longuski  
Cole Sheffer

\*\*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 2025-2026 SPONSORS

- **Sam and Mary Austin Fund for New Music** (Musique 21 concerts)
- **Ken and Sandy Beall** (Cello Plus Chamber Music Festival Series)
- **James and Susan Bonfiglio** (Symphony Orchestra, Oct. 26; Fall Opera)
- **Jenny Chung and Family for Human Rights Fund** (Rucker, Feb. 15)
- **Joanne and Bill Church** (West Circle Series)
- **April Clobes and Glen Brough** (USA at 250 Years)
- **Trustee Emerita Dee Cook in memory of her husband Byron Cook** (Four Seasons)
- **Susan Davis** (Spring Opera)
- **Dean Transportation** (Celebrating the Spectrum)
- **Alena Fabian, M.D.** (Votapek, Mar. 23; Khristenko, Mar. 30)
- **John and Gretchen Forsyth** (Wagner, Sept. 19)
- **Barbara and Bill Given** (Four Seasons; Alegría Navideña)
- **Anonymous** (Rucker, Feb. 15)
- **Howard and Pam Gourwitz** (Lulloff, Oct. 30)
- **Kevin and Amy Guskiewicz** (Alegría Navideña)
- **Lauren Harris** (Symphonic Dialogues; Celebrating the Spectrum)
- **Anne Hiller** (Celebrating the Spectrum)
- **Stanley and Selma Hollander Endowment for Chamber Music** (Gems for Cello)
- **Eileen G. Houston** (Wagner/Johnson/Wang, Sept. 19; Thompkins/Dease/Tang, Oct. 14; Trombone Ensemble, Nov. 8; Kanda, Nov. 18; Tuba/Euphonium, Jan. 28; Huiet, Feb. 24)
- **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. 23)
- **Michael and Paula Koppisch** (Votapek Piano Festival, Aug. 15-17; Sherman/Zuber, Mar. 24)
- **Lansing Chapter of the American Guild of Organists** (Organist Nicole Keller, Sept. 14; Organist Peter Sykes, Mar. 22)
- **Jill Canny and Robert Last** (MSU Federal Credit Union Jazz Artist in Residence, A. Cohen, April 18; Jazz Spectacular Finale Concert)
- **Eleanor H. and Harold E. Leichenko Opera Endowment** established by Lauren Julius Harris (Fall and Spring Opera)

- **Ann, John and Abby Lindley** (Alegría Navideña)
- **Merritt Lutz** (Celebrating the Spectrum)
- **Joseph and Jeanne Maguire** (A Jazzy Little Christmas)
- **Marshall Music Co.** (Symphonic Dialogues)
- **Pat and Mary McPharlin** (Jazz Infusion; Jazz: Spirituals Prayer and Protest)
- **Friends of Jay D. Meetz** (Fall Opera)
- **Dr. Roy and Christine Meland** (Four Seasons)
- **Gordon E. Miracle** (Four Seasons; Votapek, Mar. 23)
- **MSU Federal Credit Union** (Showcase Series; Spartan Spectacular; Celebrating the Spectrum; MSU Music on The Road in Detroit)
- **George Orban and Rae Ramsdell** (Jang/Moriarty, Feb. 8)
- **Liz and Tony Raduazo** (Pass a Good Time, Oct. 5; Sensory Friendly Spartan Concerts)
- **Charles and Nancy Seebeck** (Bagratuni, Mar. 16)
- **Leonard and Sharon Tabaka** (Jazz Spectacular Finale Concert)
- **TechSmith** (Celebrating the Spectrum)
- **Dr. Robert W. Uphaus and Dr. Lois M. Rosen** (Symphonic Dialogues; Four Seasons; Beethoven; Happy Birthday Mozart!; Yehuda/Warren, Jan. 29; Bagratuni, Mar. 16; and Bagratuni, Mar. 31)
- **Linn Van Dyne and Mike Knox** (Happy Birthday Mozart!)
- **Barbara E. Wagner** (Wagner Chamber Music Competition)
- **Anonymous** (Beacon Hill Music Series)
- **Richard Witter** (A Celebration of the Beautiful Voice)
- **WKAR** (Artist-Faculty and Guest Recital Series)
- **Worthington Family Foundation** (Opera Season)
- **Andrea L. Wulf** (Piano Monster)

## **SPONSORSHIPS AND RECOGNITION**

Sponsorships are available at \$1,000, \$2,500, and \$5,000. Sponsors will receive recognition in the form of event publicity, promotions, programs, and through online recognition. For information about event sponsorships and giving to the college, please call (517) 353-9872 or e-mail [music.giving@msu.edu](mailto:music.giving@msu.edu).



## UPCOMING EVENTS

9/28 Sunday

Artist-Faculty and Guest Recital Series sponsored by WKAR

**Letters from the Front: From Rome to Dachau**

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

9/30 Tuesday

Taylor Johnston Early Music Series

**L'Invenzione**

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

10/3 Friday

Artist-Faculty and Guest Recital Series sponsored by WKAR

**Solo Piano Soundscapes - Derek Polischuk, piano**

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

10/5 Sunday

Artist-Faculty and Guest Recital Series sponsored by WKAR

**Pass a Good Time 2025**

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

10/06 Monday

Ken and Sandy Beall Cello Plus

**Symphonic Dialogues**

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

10/8 Wednesday

Ken and Sandy Beall Cello Plus

**Jazz Infusion**

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

10/9 Thursday

**Concert Orchestra: Symphonic Dances**

Cobb Great Hall, 7:30 p.m. \$

### **TICKET PRICES**

**\$** \$14 Adults, \$12 Seniors (age 60 and older), Students with ID and anyone under age 18 are free but require a ticket for admission.

**\$\$** \$19 Adults, \$17 Seniors, \$9 Students with ID and anyone under age 18.

**\$\$\$** \$24 Adults, \$22 Seniors, \$14 Students and those under age 18.

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