



College of Music  
MICHIGAN STATE UNIVERSITY

# MSU Symphony Orchestra

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A Dance of Sound and Elegance

Katherine Kilburn, conductor  
Daniel Jaggars, guest conductor

Mingzhe Wang, basset clarinet

Tuesday, November 18, 2025  
Cobb Great Hall, Wharton Center, 7:30 p.m.

# PROGRAM

Across the Skies

Adam Josef

*The Sam and Mary Austin New Fanfares Project*

Serenade for Strings

Quinn Mason  
(b. 1996)

Daniel Jaggars, conductor

Clarinet Concerto in A Major, K. 622

Wolfgang Amadeus Mozart  
(1756–1791)

Allegro

Adagio

Rondo: Allegro

Mingzhe Wang, basset clarinet

Suite No 1 from *El sombrero de tres picos*

Manuel de Falla  
(1876–1946)

Introduction

Afternoon

Dance of the Miller's Wife (Fandango)

The Corregidor

The Grapes

Huizhong Jiang, mezzo-soprano  
Katherine Kilburn, 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.

***Across the Skies*** – Inspired by the film scores of John Williams and Ennio Morricone, *Across the Skies* captures the excitement and wonder of flying. The inspiration for this piece came to me after my first international flight, reflecting the feelings of adventure and curiosity that came with it. *Across the Skies* is a celebration of exploration and new beginnings.

- Adam Josef

This “***Serenade for Strings***” is a project many years in the making. The present composition is the result of musical ideas composed as far back as 2007 and 2013. In a sense, the piece has had multiple early lives and finally takes shape in its final life as this piece. In composing a “Serenade for Strings”, one must not forget the masterworks that the genre boasts, such as those by Tchaikovsky, Elgar, Dvořák, and others. Therefore, I sought to use the groundwork they laid but speak in my own voice (and use only one movement) in a mostly post-romantic style. From a slow-burn introduction, I write several contrasting fast sections that are melody-focused and build upon previous themes. However, despite these fast sections, the piece retains a dark, reflective and somewhat nostalgic color. While the piece glances back lovingly, it also looks forward dynamically and lyrically.

- Quinn Mason

***Clarinet Concerto in A Major, K. 622*** – One of the last works Mozart wrote, the clarinet concerto was written for his friend and fellow freemason Anton Stadler. This most popular of all clarinet concertos was actually written for the basset clarinet. Stadler, who was a fine virtuoso, was also a great innovator, and extended the range of the standard A clarinet down by four notes. This so-called basset clarinet (not to be confused with the deeper basset horn used in a number of Mozart's other works including his *Requiem*) was also the basis for Mozart's clarinet quintet, also written for Stadler. Although Stadler sponged off the good-natured Mozart,

# PROGRAM NOTES (cont.)


they remained friends from when they first met in 1783 until Mozart's death.

Mozart's love of the clarinet is evident in every phrase. The first movement is in conventional sonata form, starting with an extended orchestral introduction. The meltingly beautiful second movement exploits the lyrical characteristics of the clarinet to the fullest. The simple opening theme is followed by a central section whose operatic style is reminiscent of *The Magic Flute*, completed a few months earlier.

The energetic and sparkling final movement is a breezy and virtuosic 6/8 Rondo, in which the soloist features throughout. A reflective interlude does not interrupt its lively progress for long, before the soloist again propels the music towards its exuberant conclusion.

Stadler premiered the concerto in Prague in October 1791. He then returned to Vienna to play the concerto on November 18<sup>th</sup>, with Mozart conducting what turned out to be his last public performance. He fell ill and took to his bed, dying a few weeks later.

- Maroondah Symphony Orchestra



### Concert-Anzeige.

Morgen Dienstag den 21<sup>sten</sup> März, wird Herr Stadler, Kapell. Königl. Kammermusikus, mit hoher Obrigkeitlicher Bewilligung im hiesigen Schauspielhause, mit gültiger Bewilligung der musikalischen Gesellschaft, sein drittes und letztes Concert geben, worinn er sich zur Veränderung auf dem Bassett-Horn hören lassen wird.

Dies Instrument ist von einer der Schönheiten mit seine Verwendbarkeit, hat einen Umfang von Vier Octaven, und von halb Vier mehr in der Tiefe, als das sonst gewöhnliche Bassett-Horn.

Stücke sind folgende:

**Erster Theil.**

Uebers Einleitung des Helden.  
Concert für das Bassett-Horn, gespielt von Herrn Stadler.  
Hins gelangen von Madame Lang.

**Zweiter Theil.**

Ein Concert aus dem Ballet.  
Einem Quartett für das Bassett-Horn, gespielt von Fr. Stadler.  
Stücke aus La Clemenza di Tito von Mozart, gesungen von Herrn Krenn, und mit vier Bassett-Hörnern begleitet von Fr. Stadler, und seinem Schüler Vlasch.

**Dritter Theil.**

Ein Concert aus dem Ballet.  
Einige Stücke von Mozart für drei Bassett-Hörner, gespielt von den Hrn. Stadler, Vlasch, und Vlasch, dann verschiedene Arien, Duette, Quartette aus den bekanntesten, und beliebtesten Opern, von Rossini, L'Alfano, di Donna Tiziana, Don Giovanni &c. &c. ebenfalls mit drei Bassett-Hörnern.  
Ein Concert aus dem Ballet.  
Der Anfang ist präcise um halb Sechs Uhr.  
Unter Willens hab zu den gewöhnlichen Opernvorstellungen bey dem Director Herrn Krenn, und nachher am Eingange zu haben.

Program Translation on following page

# PROGRAM NOTES (cont.)

## **Program Translation:**

Tomorrow, Tuesday March 21<sup>st</sup>, Mr. Stadler, Imperial and Royal Chamber Musician, with the high authorization of the authorities, will give his third and last concert in the local theater, with the benevolent help of the musical society, in which he will perform various pieces on the basset-horn.

This instrument is of the same nature as his clarinet d'Invention, has a range of four octaves, and three semitones more in the low register than the usual basset-horn.

The pieces are as follows:

### **Part I.**

Haydn's Great Symphony. Concert for basset-horn, played by Mr. Stadler. Aria sung by Madame Lange.

### **Part II.**

A movement from a symphony by Pleyel. Seven Variations for basset-horn, played by Mr. Stadler. Rondo from Mozart's La Clemenza di Tito, sung by M. Arnold, and accompanied on two basset horns by M. Stadler, and his pupil Maske.

### **Part III.**

A short symphonic movement.

Some pieces by Mozart for three basset-horns played by Messrs Stadler, Maske, and Bahl; then various arias, duets, tercets from the best-known and most popular operettas, Cosa Raca, l'albore di Dianna Tigaco, Don Giovanni &c. &c. also with three basset horns.

A symphonic movement.

The precise start time is half past five. Tickets are available at the usual opera prices from Mr. Hettich, the theater cashier, and afterwards at the entrance.

## PROGRAM NOTES (cont.)

### ***Suite No. 1 from El sombrero de tres picos***

As a young man, Spanish composer Manuel de Falla wrote zarzuelas, a type of Spanish operetta. In 1907, he went to Paris to broaden his horizons and study the techniques of other great European composers. While there, he rubbed shoulders with French impressionists Debussy and Ravel who, at the same time, were experimenting with the exoticism of Spanish music. Falla's studies in Paris enabled him to combine melodies and rhythms of his native Spain with the fantastic colors and harmonies of French impressionism.

Back in Spain, Falla wrote *The Three-Cornered Hat* as incidental music for a pantomime. Serge Diaghilev saw the production and convinced Falla to rewrite it as a ballet – and enlisted Picasso for the sets and Léonide Massine for the choreography.

*The Three-Cornered Hat* is about a miller and his lovely young wife. At the beginning of the ballet, they are joyfully tending their grapes. The Corregidor (Governor), wearing the sign of his office, a three-cornered hat, approaches. He flirts with the miller's wife, but the happy couple sends the old man on his way.

That evening, the Corregidor's bodyguards come and arrest the miller. Unable to follow, the miller's wife retreats to her bedroom. The Corregidor heads for the miller's house, but in the darkness falls into some water. He goes into the miller's house, takes off his wet clothes, and climbs into the miller's bed.

Meanwhile, the miller escapes. He comes home, finds the Corregidor's clothes, and in a fit of rage exchanges them with his own clothes. He leaves a note: "I'm off to avenge myself. Your wife, too, is very handsome." The Corregidor finds the note, puts on the miller's clothes, and is promptly apprehended by his own bodyguards. Now the miller's wife enters, sees who she thinks is her husband, and attacks the bodyguard. The miller enters and sees his wife defending the Corregidor! Not to worry – this is ballet after all. All ends well as the couple is reunited and the Corregidor is tossed up in a blanket.

The music extracted from the ballet for the suites from *The Three-Cornered Hat* is as fun as the story. It combines traditional Spanish dances with orchestral writing that is some of the most colorful and masterful of the Spanish school.

- John P. Varineau

## ARTIST-FACULTY BIOS

Clarinetist **Mingzhe Wang** is committed to promoting both the music of our time and the classics. He has worked closely with some of the world's leading composers. In addition, he has performed on period clarinets with prominent groups such as The American Classical Orchestra and the Clarion Music Society Orchestra. As a chamber musician, Mr. Wang has collaborated and continues to work with some of the most prominent artists today, appearing in concerts and festivals in East Asia, Europe, and North America. Recent engagements include world premiere performances of music by Berlin-based composer James Helgeson and a performance of Isang Yun's monumental work *Riul*, with pianist Manuel Laufer, at the Isang Yun International Association – Berlin. His performances have been broadcast on China's Central Television, New York's WQXR, Nashville's WPLN, and many public radio stations across North America.

Mr. Wang, native of Wuhan, China, first studied clarinet at the age of nine. His first public performance was at the age of ten. He received his Doctor of Musical Arts degree from Yale University. Major teachers include David Shifrin, Charles Neidich, Ayako Oshima, and Paul Green. Mr. Wang is a co-founder of Trio Séléné and currently serves as an Associate Professor of Clarinet at Michigan State University College of Music.

Award-winning conductor **Katherine Kilburn** has conducted in music halls all over the U.S. and in Europe. She has served as Assistant Conductor of the National Repertory Orchestra, the El Paso Opera, the Hot Springs Music Festival, the Bowling Green State University Philharmonia, and the St. Louis Symphony Chorus. She was Conductor of the Interlochen Arts Academy Wind Ensemble, Music Director and Conductor of the Greater New Haven Youth and Chamber Orchestras, and Conductor of the Rhode Island Philharmonic Youth Repertory Orchestra. She has guest conducted the Mansfield Symphony Orchestra, the Lawrence University Symphony Orchestra and Opera Theater, the Green Bay Symphony, Ensemble X, Cleveland Opera Theater, and the Baldwin Wallace Symphony Orchestra. Ms. Kilburn assisted Sir Simon Rattle for performances of *Peter Grimes* at the Salzburg Easter Festival, and toured with world-renowned clarinetists David Shifrin and

## ARTIST-FACULTY BIOS (cont.)

Alexander Fiterstein. She has conducted numerous world and USA premieres and has conducted in the Cabrillo Music Festival, the MidAmerican Center for Contemporary Music Festival, the Philadelphia International Music Festival, and the Sewanee Summer Music Festival. Ms. Kilburn has been on the faculty of Cornell University, Kent State University, and Baldwin Wallace Conservatory, and is now Assistant Director of Orchestras at Michigan State University.

## 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.

**Adam Josef** is a composer from Detroit, Michigan, currently pursuing a Bachelor degree in music composition at Michigan State University. His work seeks to capture the intricacies of human emotion and offer comfort to those who listen. Drawing inspiration from nature and the music of the past, Adam has written for concert stages, media, and film, creating expressive and accessible works that resonate with a wide audience.



# PERSONNEL

## Violin I

Alirna Korieva\*\*  
Leonid Tsoy  
Arianna Argentieri  
Hannah Hsu  
Sarah Munson  
Yueyu Liu  
Dana Hardy  
Mabel Ciske  
Ashwin Innuganti  
Alison Birmingham

## Violin II

Thomas Shahbaghyan\*  
Daniella Greene  
Endi Chen  
Min-Han Tsai  
Fanhong Jiang  
Lyudmila Gofurova  
Wenjin Zhang  
Lin Heng Ping  
Chenghong Yin  
Noah Walter

## Viola

Jian Xiong\*  
Yu-Chieh Lin  
Jiajing Fang  
Jamie Kasper  
Mengyuan Song

## Cello

Aaron Longuski\*  
Cheng-Lin Yu  
Yi-Chen Ke  
Shaniah Cooper  
Jingyuan Zhang  
Ruiyang Xie

## Bass

Grant Phillips\*  
Ariel LeBlanc  
Kaden Connell  
Grace Kovacs  
Otto Krueger

## Flute

Ivana Chacon  
Ya Zhuo

## Oboe

Geoffrey Madge  
Brett Boyer

## Clarinet

Hourun Qu  
Rafael Puga

## Bassoon

Megan Frederick  
Dylan Myers

## Horn

Alexander Delperdang  
Caden Dennie

## Trumpet

Kaylee Rodriguez  
Calvin Pfund

## Percussion

Klaire Thomas  
Colin Chandler  
Jonah Schertz

## Piano

Xiaoxiao Ouyang

## Harp

Claire Learned

## Assistant Conductor

Daniel Jaggars  
Zongheng Zhang

## Librarians

Aaron Longuski  
Tadan Baartz-Bowman

*\*\*Denotes Concert  
Master*

*\* Denotes Principal*

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## **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)
- **Jim Forger and Deborah Moriarty** (Lunar New Year Celebration Concert)
- **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)
- **Hamilton-Dodson African Diaspora Endowment for the College of Music** (Musekiwa Chingodza, Oct. 2)
- **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)
- **Mary and Ron Junttonen** (A Celebration of the Beautiful Voice)
- **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** (Alegria 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 Urban 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)
- **Richard and Joan Witter Endowment for MSU Opera Theatre** (Fall and Spring Opera)
- **WKAR** (Artist-Faculty and Guest Recital Series)
- **Worthington Family Foundation** (Opera Season)
- **Andrea L. Wulf** (Piano Monster)

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# UPCOMING EVENTS

11/19 Wednesday, 11/21 Friday, 11/22 Saturday, 7:00 p.m.  
11/23 Sunday, 3:00 p.m.  
Worthington Family Foundation Opera Theatre Season  
**Opera: The Grapes of Wrath**  
Fairchild Theatre \$\$\$

11/22 Saturday  
**Sensory Friendly Concert**  
CMS, 3:00 p.m. free

11/23, Sunday  
**Wind Symphony & SYWS**  
Cobb Great Hall, 3:00 p.m. \$

11/24 Monday  
**Concert Orchestra: Night at the Movies**  
Cobb Great Hall, 7:30 p.m. \$

11/25 Tuesday  
**Symphony Band**  
Cobb Great Hall, 7:30 p.m. \$

12/1 Monday  
Joanne and Bill Church West Circle Series  
**Beethoven!**  
Fairchild Theatre, 7:30 p.m. \$\$

12/2 Tuesday  
**Viridis & Campus Choir**  
Fairchild Theatre, 7:30 p.m. \$

12/3 Wednesday  
**Mosaic & Singing Spartans**  
Fairchild Theatre, 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.*