



College of Music
MICHIGAN STATE UNIVERSITY

ARTIST-FACULTY AND GUEST RECITAL SERIES
Sponsored by WKAR

AdaMa Quartet

Guy Yehuda, clarinet
Tasha Warren, bass clarinet
Meg Okura, violin
Dave Eggar, cello

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

Thursday, January 29, 2026
Cook Recital Hall, 7:30 p.m.

PROGRAM

Beggars' Dances from *The Dybbuk Suite*, Op. 35
Joel Engel
(1868-1927)
arr. Guy Yehuda

Partita Sefaradite*
Una ija tien el Rey...
Morenika Sos...
No Me Puso Mi Maddre...
Daniel Akiva
(b. 1953)

Jubberish**
Meg Okura
(b. 1973)

Intermission

Hebrew Melody, Op. 33
Joseph Achron
(1886-1943)
arr. Guy Yehuda

Three Threads of Tekuma*
Olat Teiman: Exile to Home- Mizrahi/Yemenite
Eko de Pizmon: Echoes of Pizmon - Sephardic
Loyfn: The Eternal Flight - Ashkenazi
Meg Okura

Hatzlacha Rabbah!!!, Op. 23h***
George N. Gianopoulos
(b. 1984)

**world premiere*

***world premiere version*

****world premiere of version h*

PROGRAM NOTES

***The Dybbuk Suite, Op. 35* – Joel Engel** – Joel (or Yoel) Engel (1868–1927) was a music critic, composer and one of the leading figures in the Jewish art music movement. Born in Russia, and later moving to Berlin and then to British Mandate Palestine, Engel has been called “the true founding father of the modern renaissance of Jewish music and modern Israel art music.” As a composer, teacher, and organizer, Engel inspired a generation of Jewish classical musicians to rediscover their ethnic roots and create a new style of nationalist Jewish music, modelled after the national music movements of Russia, Slovakia, Hungary, and elsewhere in Europe. This style—developed by composers Alexander Krein, Lazare Saminsky, Mikhail Gnesin, Solomon Rosowsky, and others—was an important influence on the music of many twentieth-century composers, as well as on the folk music of Israel. His work in preserving the musical tradition of the shtetl—the 19th-century Jewish village of eastern Europe—made possible the revival of klezmer music today.

Joel Engel led the Moscow chapter of the Society for Jewish Folk Music for over a decade until 1919, publishing folk song collections and some 150 compositions by himself and other Russian-Jewish composers. In 1912, he joined folklorist and Yiddish writer Shloyme Ansky on an ethnographic expedition to collect Jewish music and other folk culture in the shtetls of the Pale of Settlement. The results of this expedition included hundreds of musical transcriptions and early field recordings that became the inspiration and source material for Jewish composers to the present day. There they learned a tale about a “dybbuk”, the soul of a dead person possessing a living one. Captivated, Ansky went on to write the play *The Dybbuk*, and Engel wrote the incidental music, including traditional songs he had heard in the shtetls such as the Chassidic song, “Mipnei Ma” (“Why?”), about the ascent and descent of the human soul. *The Dybbuk* had its premiere in 1922 in Moscow’s Habima Theater and went on to become the most famous Jewish play in the world. Engel’s music, in its day performed across continents, has largely been lost to succeeding generations.

***Partita Sefaradite* – Daniel Akiva** – *Partita Sefaradite* was written and dedicated to the AdaMa quartet. The work is based on three songs from the Judeo-Spanish (Sephardic) musical heritage. After many years in which I have combined my work as a composer,

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performer, and researcher of Sephardic Jewish music, I chose three particularly meaningful songs.

The first movement: *Una ija tien el Rey....* (The king has a daughter) draws on a medieval Romansa that tells the story of the king's daughter.

The second movement: *Morenika Sos...* (Little brunette one) is inspired by a lyrical love song (Cantiga).

The third: *No Me Puso Mi Maddre...* (My Mother didn't allow me.) is based on a Wedding song (Cancion de Boda) from the Sephardic-Moroccan tradition of Tangier, blending Ladino with Moroccan Arabic. Throughout the piece, I weave quotations from the original melodies and develop them into a musical dialogue among the four instruments. The texture shifts between polyphony, heterophony, and harmony, enriched by ornamental gestures that evoke the microtonal nuances characteristic of the traditional repertoire.

Jubberish – Meg Okura – *Jubberish* is a special quartet adaptation for violin, cello, clarinet, and bass clarinet, based on a track from Isaiah. Originally commissioned by Chamber Music America's New Jazz Works for the Pan Asian Chamber Jazz Ensemble, the piece takes its title from the composer's daughter's childhood invention — "gibberish, but Jewish." The melody echoes the sound world of Eastern European folk music, yet it is entirely invented, tied to no real language or place — hence, Jubberish.

Joseph Achron – Hebrew Melody – Joseph Achron was born in Lozdzije, a small village in Lithuania. His musical genius became evident early on and at the age of five he began violin lessons with his father. Achron continued his formal musical education at St. Petersburg Conservatory where he studied under renowned violinist Leopold Auer and composer Anatoly Lyadov. In 1908, together with Solomon Rosowsky, Mikhail Gnessin, Alexander Krein, and Moses Michail Milner, he founded the Society for Jewish Folk Music. Achron's association with these musicians and composers inspired a change in his compositional style. This shift was best marked by one of his earliest and most famous works, *Hebrew Melody* (1911).

Hebrew Melody was the result of a meeting between Achron and Samuel Rosovsky, President of the Society for Jewish Folk Music, which had been formed in St. Petersburg in 1908. Achron,

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reportedly, was so inspired that he sat down and wrote his Hebrew Melody in little more than half an hour. He premiered the piece in 1912 and it became one of Jascha Heifetz's standard encores, which in turn led it to become Achron's best known work. The melody is a Hasidic folk tune which Achron recalled from his childhood.

Three Threads of Tekuma – Meg Okura –

A Three-Movement Suite for Clarinet in B-flat Bass Clarinet, Violin, and Cello

Movements:

- I. Olat Teiman: Exile to Home– Mizrahi/Yemenite
- II. Eko de Pizmon: Echoes of Pizmon – Sephardic
- III. Loyfn: The Eternal Flight – Ashkenazi

This suite does not aim to replicate or reconstruct traditional Jewish musical styles. Though inspired by Mizrahi, Sephardic, and Ashkenazi diasporas, it exists entirely within the realm of contemporary chamber music, expressed through my personal voice. Composed in the months following October 7th, 2023, the suite does not depict specific historical events. Yet, like many artists living through upheaval, I felt the ground beneath my feet shifting. That instability and sense of rupture inevitably influenced the music—not as explicit storytelling, but as an emotional presence woven throughout the suite. At its heart, *Three Threads of Tekuma* explores the essence of movement—forced and chosen, historical and contemporary. Each movement reflects a distinctive facet of the Jewish diasporic journey:

- Olat Teiman evokes the pain of leaving one home behind and the complicated joy of finding another.
- Echoes of Pizmon captures the experience of identities shaped and reshaped by migration—echoes of familiar melodies lingering in memory.
- Loyfn serves as a stark reminder of persistent displacement, depicting the perpetual flight of a people constantly seeking safety.

The Jewish experience encompasses countless stories of exile, resilience, and rebirth. This work is neither historical narrative nor political commentary, but rather a reflection on the universal longing for home. Movement Notes:

I. Olat Teiman: Exile to Home (עולת תימן) Represents: Mizrahi Jewish diaspora; Rhythmic Feel: North African-inspired groove alternating between 6/8 and 3/4.

Interpretation: The rhythm should feel fluid yet grounded, slightly

PROGRAM NOTES (cont.)

swung in a manner challenging to notate precisely. This movement embodies the duality of exile and refuge, capturing the sorrow of displacement and the resilience found in new beginnings. The music initially conveys warmth, evoking memories filled with sensory richness—spices, voices, colors of a past home. A written metric modulation shatters this tranquility, plunging the listener into chaos and disruption. The piece concludes with a "broken record" effect—unsteady tempos and quarter-tone inflections symbolizing lingering disorientation and emotional instability.

II. Echoes of Pizmon (פזמון שנסכח) Represents: Sephardic diaspora, especially Syrian and North African traditions; Opening: A brief violin taqsim accompanied by a cello drone establishes an introspective atmosphere, marking a clear shift from the first movement's intensity. Texture: Violin and cello pizzicato emulate the oud. Rhythmic Influence: Maqsum rhythm, fundamental in pizmonim and baqashot traditions. This movement offers glimpses of a melody rather than a full song, suggesting elusive yet deeply felt cultural memories.

III. Loyfn: The Eternal Flight (לויף) Represents: Ashkenazi Jewish diaspora; Features: Composed klezmer-inspired solos for each instrument; clarinet altissimo register and bass clarinet multiphonics symbolize alarm and urgency. Run. This movement acknowledges the relentless cycle of displacement and escape, loosely inspired by the tragic events of October 7th, 2023, in Israel's Negev. The music embodies chaos—frantic, occasionally darkly humorous, punctuated by fleeting tenderness. Multiphonics on the bass clarinet introduce unsettling textures, amplifying a sense of entrapment. The movement concludes with a fevered, spiraling energy, capturing the uncertainty and urgency of flight.

George N. Gianopoulos – Hatzlacha Rabbah!!! – Composed in 2011, *Hatzlacha Rabbah!!!* was originally written as a viola duo as a graduation present for two friends and colleagues, Ariana Solotoff and Jenni Seo. It has since grown to include many arrangements with the latest one dedicated to the unique orchestration of the AdaMa Quartet. Using Ms. Solotoff's Jewish heritage as a vehicle for inspiration, Hebraic-tinged folk melodies pervade the work and the harmonic language and accompanimental patterns seek to capture the character of the ancient Israelite. As these two very talented violists embarked on their journey to Julliard for undergraduate studies, I wanted to wish them the best of luck and named the piece after the Hebrew phrase "Hatzlacha Rabbah", translated "To Much Success".

ENSEMBLE BIO

AdaMa Quartet is a newly formed chamber music quartet that brings together a striking and uncommon blend of strings and winds, creating a rich tapestry of sound through the seamless fusion of clarinet, bass clarinet, violin, and cello. This distinctive instrumentation allows AdaMa to traverse a wide sonic landscape, from intimate whispers to powerful, resonant peaks. More than just an ensemble, Adama is a creative force that delves into the layered histories, cultural expressions, and emotional resonances of the global Jewish diaspora. Through original compositions and reimagined traditional melodies, the group explores themes of memory, migration, and identity, crafting immersive musical experiences that speak both to the past and to contemporary expressions of heritage. With its evocative sound world and deeply rooted storytelling, AdaMa offers audiences a compelling new voice in the world of chamber music

ARTIST FACULTY BIOS

Dave Eggar began to play the cello and piano at age three and to perform on Broadway and at the Metropolitan Opera at age seven. He trained as a classical cellist at The Juilliard School, and later graduated from Harvard University and The Juilliard School's Doctoral Program. He debuted in Carnegie Hall at age 15 as the youngest winner in the history of the Artists International competition. He has appeared throughout the world as a classical soloist, including concerto appearances at Avery Fisher Hall, Carnegie Hall, London's Barbican Center, the Paris Opera, and the Hollywood Bowl. He is the winner of the prestigious Sony Elevated Standards Award for Excellence in classical music. Eggar has appeared as featured soloist with the Thailand Philharmonic, The Sydney Symphony, the Melbourne Symphony, The Aspen Festival Orchestra, The Juilliard Orchestra, The Harvard-Radcliffe Orchestra, the Queensland Symphony, Phiharmonia Virtuosi, the Westchester Symphony, Stamford Symphony, the Metropolitan Opera Orchestra, and the New York Philharmonic.

ARTIST FACULTY BIOS (cont.)

Meg Okura – Praised by The New York Times for music of “grandiloquent beauty that transitions easily from grooves to big cascades to buoyant swing,” Tokyo-born, New York-based composer and violinist Meg Okura has emerged as a distinctive voice in contemporary jazz. In 2025, she marked the 20th anniversary of her Pan Asian Chamber Jazz Ensemble (PACJE) with the release of “Isaiah”, the group’s fifth album, alongside the world premiere of her Shaon Overture (The Clock Overture), commissioned by the 68-piece Symphonic Jazz Orchestra as winner of the George Duke Commissioning Prize.

An acclaimed classical virtuoso from an early age, she toured internationally as soloist and concertmaster—including a Kennedy Center debut—before expanding her artistry into jazz and composition, working with Michael Brecker, Lee Konitz, Steve Swallow, Tom Harrell, David Bowie, and Pharaoh’s Daughter. Okura’s career has been recognized with many of today’s most significant honors for jazz artists, awarded by Chamber Music America, ISJAC, Jazz Road, and the Asian Cultural Council. Her recordings—including IMA IMA, Lingering with Kevin Hays, and NPO Trio Live at the Stone—have received international acclaim.

Tasha Warren, two-time Grammy-nominated clarinetist, teacher, and international performer, has premiered over one hundred solo and chamber works across the U.S., Europe, China, South Korea, and India. She has recorded for Innova, Alba, SCI, Crystal, Centaur, and Bright Shiny Things. Her recent collaboration with cellist Dave Eggar, *Ourself Behind Ourself*, *Concealed* (Bright Shiny Things), featuring newly commissioned works for bass clarinet and cello, earned two 2023 Grammy nominations. Her debut solo album, *The Naked Clarinet* (Crystal Records), received critical acclaim, and her chamber music release, *Black Lines*, appeared on Centaur in 2016. Warren is Assistant Professor of Chamber Music at Michigan State University’s College of Music and has previously taught at Louisiana State University and the University of Virginia. She is a member of American Modern Ensemble and Jackson Symphony Orchestra, and has served as principal clarinet with the Charlottesville Symphony Orchestra and Columbus Indiana Philharmonic. She performs regularly with the Lansing Symphony Orchestra and is principal clarinet faculty at the Mostly Modern Festival. She holds a DM from Indiana University Jacobs School of Music and additional degrees from IU and the North Carolina School of the Arts. Tasha Warren performs on Selmer Paris clarinets.

ARTIST FACULTY BIOS (cont.)

Guy Yehuda, the top prizewinner of several international competitions, was hailed by composer John Corigliano as “One of the most awe-inspiring clarinetists today.” He concert tours extensively in Europe, North America, Israel, and China and has performed with the Israel Philharmonic, Lucerne Contemporary Festival Orchestra, Grand Rapid Orchestra, Spoleto Festival Orchestra, Detroit Symphony Orchestra, Cincinnati Chamber Orchestra, and the Chicago Symphony Orchestra. He performed and collaborated with Steve Reich, John Corigliano, Menahem Pressler, and the Cypress and Dali String Quartets. Yehuda is a sought-after recitalist throughout North America, Europe and Asia. He has performed as soloist in prestigious halls and his discography includes recordings on XII-21 Canadian Label, Albany Records, and Blue Griffin Records.

Yehuda has given master classes throughout the U.S, Canada, Mexico, Europe, China, and Israel. He is a Selmer-Paris and Vandoren international performing artist. He held visiting faculty positions at Indiana University and the University of Virginia. Currently, he is the Associate Professor and Artist Teacher of Clarinet at Michigan State University, and principal clarinetist with the Lansing Symphony Orchestra. He is the clarinet faculty resident at Aria International Music Festival in Massachusetts and Fresno Summer Orchestra Academy in California.

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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- **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)
- **Henry Kopek and Patricia Foreman** (Red Cedar Organ Series)
- **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 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)
- Richard and Joan Witter Endowment for MSU Opera Theatre (Fall and Spring Opera)
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UPCOMING EVENTS

1/30 Friday

TJEMS-Ciaramella – The Winds of Renaissance

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

1/31 Saturday

Rivalry in Harmony –

University of Michigan and Michigan State University Glee Clubs

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

2/2 Monday

Musique 21

Murray Hall, 7:30 p.m. \$

2/3 Tuesday

Symphony Band

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

2/4 Wednesday

MSUFCU Showcase Series

Newfound Chamber Winds

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

2/5 Thursday

Wind Symphony

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

2/6 Friday

Symphony Orchestra: Holst: The Planets

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

2/9 Monday

Artist-Faculty and Guest Recital Series sponsored by WKAR

Il Bellissimo Suono – Guy Yehuda, clarinet,

Young Hyun Cho, piano

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

*Please visit our **official, secure ticket website** to purchase tickets:*

music.msu.edu/events

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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.*