

Upcoming Events

Saturday, September 13, Fairchild Theatre, \$\$\$
A Fairchild Fanfare

Wednesday/Thursday, September 17-18, 7:30 pm, Cook Recital Hall, \$
Guy Yehuda, Clarinet; Ralph Votapek, Piano

Friday, September 19, 8:00 pm, Fairchild Theatre, \$
Corbin Wagner, Horn; Michael Kroth, Bassoon; Melanie Helton,
Soprano, Philip Sinder, Tuba

Monday, September 22, 7:30 pm, Fairchild Theatre, FREE
Musique 21

Monday, September 22, 7:30 pm, Cook Recital Hall, \$
Professor of Jazz

Tuesday, September 23, 7:30 pm, Wharton Center's Cobb Great Hall, \$
Symphony Band

Thursday, September 25, 7:30pm, Wharton Center's Cobb Great Hall, \$
Wind Symphony

Friday, September 26, 8:00pm, Wharton Center's Cobb Great Hall, \$
Symphony Orchestra

Sunday, September 28, 3:00pm, Fairchild Theatre, \$
"ScholarShip: Supporting the High C's"
Celebrating the Clare S. Mackey Endowed Fund in Voice

\$ General Admission tickets. \$10 adults, \$8 seniors (age 60 and older), free for students with ID & those under age 18. These tickets are available at the door 60 minutes before each performance, online at music.msu.edu, over the phone at 517.353.5340, or in person in Room 102, Music Building, 333. West Circle Dr., M-F, 8:00 am-5:00 pm.

Special Admission tickets (THESE EVENTS ARE RESERVED SEATING)

\$\$ – \$15 adults, \$12 seniors (age 60 and older), \$5 students with ID & those under age 18. (Free "rush" seating for students, if available)

\$\$\$ – tickets (\$20 Adults, \$18 Seniors (age 60 and older), \$10 students with ID & anyone under 18.

Tickets for *A Fairchild Fanfare*, *A Jazzy Little Christmas*, and *Piano Monster* available ONLY through the College of Music box office, 517.353.5340, or music.msu.edu

Tickets for *MSU's Home for the Holidays* available ONLY through the Wharton Center box office, 517.432.2000, (800) WHARTON, or whartoncenter.com. (Add \$3 for Wharton facility fee. This is not a College of Music fee)

MICHIGAN STATE UNIVERSITY | COLLEGE OF MUSIC

Presents:

Guest Artist Recital

Griffin Campbell, Alto Saxophone
Dianne Frazer, Piano

Tuesday, September 9, 2014, 7:30 pm
Fairchild Theatre

Program

Journey (2008)	Lori Laitman (b. 1955)
Wedge (2007)	Elainie Lillios
Sonata for alto saxophone and piano (1990) Calmly Declamatory	Jennifer Higdon (b. 1962)

Intermission

<i>Fantasia on the Theme of Plum Blossoms</i> (2012) I. Fantasia II. Ten Thousand Blooms III. Plum Blossoms	Shih-Hui Chen (b. 1962)
<i>Let the Darkness Out</i> (2011) sonata for alto saxophone and piano	Catherine Likhuta (b. 1981)

Program Notes

Lori Laitman: Journey (2008)

Lori Laitman is one of America's most prolific and widely performed composers of vocal music. She has composed three operas, an oratorio, choral works and over 250 songs, setting the words of classical and contemporary poets, among them the lost voices of poets who perished in the Holocaust. This is truly a "song without words" as the permission for the poem was removed after the setting was done. [Laitman]

Elainie Lillios: Wedge (2007)

Wedge presents a commentary on a person, organization, or entity that prohibits progress. A wedge can be created through activity or inactivity; it can represent a political or moral position, or a state of mind. A wedge can be a pacifist, an activist, a political leader, or even an average person. *Wedge* was written for John Sampen and Marilyn Schrupe. Dr. Lillios serves as Associate Professor of Composition and Coordinator of Music Technology at Bowling Green State University in Ohio

Jennifer Higdon: Sonata (1990)

"The sonata reveals itself in waves of unfolding dramatic gestures, in a manner that is unforced, lyrical and a natural expression of the material itself."—*Composer USA* Pulitzer Prize winner Jennifer Higdon maintains a full schedule of commissions and her music is known for its technical skill and audience appeal, she is one of America's most frequently performed composers. This is a transcription, made by Ms. Higdon, of her Sonata for viola and piano.

Shih-Hui Chen: *Fantasia on the Theme of Plum Blossom* (2012)

The musical material of this piece is derived from a popular Nankuan melody, *Plum Blossoms*. Nankuan, a traditional style of southern Chinese/Taiwanese music, dates back to the Han Dynasty. This melody serves as a basis for all three movements. In the fantasia-like first movement, the Nankuan melody is first subtly introduced in a fragmented and motivic way. By the end of the movement, a longer continuous melody appears. The second scherzo-like movement takes the faster and active passages from the first movement as a basis for playful and energetic music. The rich and elegant Nankuan melody is most apparent in the lyrical, contrapuntal final movement. [Chen] The piece was originally a string quartet (2007), and was reset by the composer. Dr. Chen teaches composition at Rice University.

Catherine Likhuta: *Let the Darkness Out* (2011)

Ms. Likhuta's style is overall energetic and somewhat dark; a trace of jazz can be sensed in the musical language. Complex syncopated rhythms and frequently changing meter appear throughout. Her sympathies among composers include Debussy, Ravel, Rachmaninoff, Shostakovich, Stravinsky, Honegger, Stucky, and Wilson. Her favorite jazz players are Al Jarreau, George Benson, Michel Camilo, and Incognito. [Likhuta]. Originally from the Ukraine, Ms. Likhuta now resides in Australia. *Let the Darkness Out* was written in 2011, prior to writing a commission for a piece "less dark" than her usual. Ms. Likhuta wrote this to, as the title says, let the darkness out.