Upcoming Events
Tuesday, February 21, 7:30 pm, Fairchild Theatre, $ Campus Bands

Friday, February 24, 8:00 pm, Music Building Auditorium, $ MSU Professors of Jazz

Friday, February 24, 8:00 pm, Detroit Orchestra Hall, 3711 Woodward Ave
Sunday, February 26, 3:00 pm, Detroit Orchestra Hall, 3711 Woodward Ave
Detroit Symphony Orchestra with MSU Children’s Choir
For more information, call 313-576-5111, or visit detroitsymphony.com.

Saturday, February 25, 8:00 pm, Wharton Center Cobb Great Hall, $ Symphony Orchestra

Sunday, February 26, 7:00 pm, Music Building Auditorium, $ Molly Fillmore, soprano, and Alan Nathan, piano

Wednesday, February 29, 7:30 pm, Music Building Auditorium, $ ‘V’ West Circle Series: Bach to Basics — A Leap Year Celebration

Thursday, March 1, 7:30 pm, Music Building Auditorium, $ Ralph Votapek, piano

Thursday, March 1, 7:30 pm, Fairchild Theatre, $ Concert Orchestra

Friday, March 16, 7:30 pm, Demonstration Hall, $ Jazz Orchestra I, II, III

West Circle Series: Twelfth Annual Cello Plus Preview lecture 45 minutes before each Cello Plus concert
Monday, March 19, 7:30 pm, Music Building Auditorium, $’V’
Wednesday, March 21, 7:30 pm, Music Building Auditorium, $’V’
Friday, March 23, 8:00 pm, Music Building Auditorium, $’V’
Sunday, March 25, 3:00 pm, Music Building Auditorium, $’V’

$ Unless otherwise noted, tickets are $10 for adult, $8 for senior and free for student with ID and those under 18. A $2.50 restoration fee added if purchased through Wharton Center. For more information, visit www.music.msu.edu or our Music Events Line at (517) 355-3345.
**Program**

**Toccata**

Anders Koppel  
(b. 1947)

**Orpheus Over and Under (1989)**

David Lang  
(b. 1957)

Aria: Disembodied, singing

Chorale

**Intermission**

**Sonata for Two Pianos and Percussion (1937)**

Bela Bartok  
(1881-1945)

Assai lento - Allegro troppo

Lento, ma non troppo

Allegro non troppo

**Thomas Rosenkranz** was the winner of the Classical Fellowship Award from the American Pianists Association in 2003 and became associated with the U.S. Department of State as an Artistic Ambassador. Since then, his performance career has taken him across Asia, Europe, Africa and North America. During recent years, he has performed concerts in many of the major cities of Asia, including Beijing, Chengdu, Dalian, Jakarta, Shenyang, Taichung, Tainan, and Tokyo as well as performances at the Shanghai Contemporary Festival, the Carthage International Festival in Tunisia and the Lincoln Center Festival in New York City. He has appeared as soloist with the Indianapolis Symphony, the National Orchestra of Beirut, and the Northwest Chamber Orchestra among others.

In addition to his position as assistant professor of music at the College of Musical Arts at Bowling Green State University in Ohio, Mr. Rosenkranz gives master classes and extended residencies throughout the world, including the Shanghai Conservatory, Shenyang Conservatory, Higher Institute of Music of Beirut, Higher Institute of Music of Tunis, Tunghai University of Taiwan, as well as Northwestern University, the Idyllwild School of the Arts, and the Oberlin Conservatory of Music in the United States. During the summer he serves as a faculty member at the Soundscape Festival in Italy and at the Bali International Music Camp in Indonesia. He was recently named visiting professor of piano at the Sichuan Conservatory of Music in Chengdu, China for 2011.

Mr. Rosenkranz completed an undergraduate degree at the Oberlin Conservatory of Music where he studied with Robert Shannon and earned graduate degrees at the Eastman School of Music (MM, DMA), where he studied with and was a teaching assistant to Nelita True. He continued his studies with Yvonne Loriod-Messiaen in Paris as a recipient of a Presser Foundation Award for Music. His recordings are available on the Nonesuch, Cantaloupe, Tzadik, and Albany labels.

Already a rising star of his generation of artists, **Michael Sheppard** is "a wonderful musician and a totally phenomenal pianist." (Leon Fleisher, internationally renowned pianist and pedagogue.) Trained at the Peabody Conservatory of the Johns Hopkins University in Baltimore, he studied with Mr. Fleisher and also with Ann Schein, who was a student of Artur Rubinstein and Dame Myra Hess.
As one of two 2003 Classical Fellows of the American Pianists Association he toured Southern Asia and the Middle East in collaboration with the Cultural Programs Division of the United States Department of State. Throughout the tour he played concerti with national orchestras, was guest soloist with resident chamber music groups, played public solo recitals as well as privaterecitals for the diplomatic community, gave masterclasses at higher Institutes of Music and conducted informal presentations in secondary schools and universities. Upon his return he made his Kennedy Center debut. Since then he has made his debuts with orchestras in the Midwest, Southeast, Southwest and Pacific Northwest in addition to solo recitals, radio-broadcasts, and masterclasses throughout the nation and Europe, including several Weill (Carnegie) Hall recitals.

Sheppard has received critical acclaim as a grand interpreter of transcriptions of operatic tunes as well as American musical theatre in addition to the traditional piano repertory. Deeply committed to new music, he has worked closely with composers Nicholas Maw, Michael Hersch, Robert Sirota and John Corigliano. Sheppard is a composer in his own right and often programs his original compositions.

In addition to being a Classical Fellow of the American Pianists Association, Sheppard has also been a Fellow at the Tanglewood Music Center and the La Gesse Foundation and a prizewinner in the National Federation of Music Clubs National Competition. His recently-released album of contemporary American music for the Harmonia Mundi label has been getting rave reviews. A native of Philadelphia, he resides in Baltimore, where he is represented by Chesapeake International Artists.

Praised by the New York Times for his “understated but unmistakable virtuosity” along with a “winning combination of gentleness and fluidity,” bulgarian-born Svet Stoyanov is a winner of the 2003 Concert Artists Guild International Competition. He made his New York City debut at Lincoln Center's Avery Fisher Hall as a co-soloist, premiering the Phillip Glass Concerto Fantasy for Two Timpanists and Orchestra. Mr. Stoyanov has performed as a soloist with the Chicago, Seattle, American and Annapolis Symphony Orchestras, to name a few. He recently returned from Bulgaria where he was invited to play with the National Radio Symphony Orchestra.

Svet Stoyanov has performed under the baton of Pierre Boulez, Oliver Knussen, James Conlon, John Adams, Gerard Schwarz, Leon Fleisher, Gustav Meier, Brad Lubman, Jose-Luis Novo and Skitch Henderson amongst others. Highlights in his festival appearances include the The Ravinia Festival, Emilia Romagna, Made in America, Arizona Friends of Chamber Music, River to River Festival and others. Solo performances feature Carnegie Hall’s Isaac Stern Auditorium and Weill Hall, New Jersey Performing Arts Center, Benaroya Hall, Orange County Performing Arts Center, and Avery Fisher Hall.

Mr. Stoyanov teaches percussion at the Peabody Institute of The Johns Hopkins University along side Robert Van Sice. In addition to his diverse performance career, Mr. Stoyanov is actively involved with educational outreach and presents numerous clinics and workshops. Recent events have brought him to Michigan State University, Central Michigan University, Indiana University Bloomington, Towson University and Cleveland State University.

An active and passionate chamber musician, Svet Stoyanov works with violinist Moni Simeonov (The SemiDuo project), a 2 Piano/2Percussion ensemble (Hammer/Klavier) and has just created a new contemporary music collaborative with flutist Claire Chaise. Svet Stoyanov’s debut CD “Percussive Counterpoint” was released in February 2009 to a great critical acclaim from both composers featured on the disk as well as music critics. Highlights feature a transcription of Steve Reich’s Electric Counterpoint for marimba and vibes, as well as a video performance of Thierry de Mey’s Musique de Tables - a theatrical work “Ballet” for 3 sets of hands – Enhanced CD feature. For more information on the album please visit iTunes, CDbaby or Amazon.

Mr. Stoyanov enjoys performing on Adams Percussion Instruments and uses Vic Firth products.

Gwendolyn Burgett Thrasher is currently associate professor of percussion at the Michigan State University College of Music. Thrasher is passionate about educating the next generation of young musicians. She regularly gives master classes and at universities throughout the US and abroad, is a percussion faculty member for the Filharmonica Joven de Colombia and has been an instructor at the Interlochen Arts Camp since 2005.
Thrasher began her musical career very early, studying piano and violin at the age of two. As a percussionist, Thrasher has maintained a career as an active solo, chamber, and orchestral musician. She has performed solo and chamber recitals throughout the United States, Asia and South America. Thrasher is passionate about new music and has participated in consortium’s to commission new works from composers such as Alejandro Vinao, Peter Klatzow, Paul Lansky, Martin Bresnick, John Serry and Roshanne Etezady. Thrasher is currently principal percussionist with the Lansing Symphony Orchestra. She has also performed with the Detroit Symphony, Rochester Philharmonic Orchestra, the Moscow Chamber Orchestra, the Solisti New York Orchestra, the Grand Rapids Symphony and the Traverse Symphony Orchestra.

Thrasher was the winner of the Keiko Abe Prize at the second World Marimba competition in Okaya, Japan, and the top prize winner at the National Foundation for Advancement in the Arts’ ARTS competition. She was awarded the performer’s certificate from the Eastman School of Music and has also been the recipient of the Outstanding Young Musician award from the Peabody Conservatory and the Yale Alumni Award.

Thrasher released her first CD in October of 2007 entitled “Marimba Suites: Gwendolyn Burgett Thrasher plays her transcriptions of the six Bach Cello Suites.” She is currently anticipating the release of her second CD of all new, commissioned music for the marimba before the end of the year.

Thrasher has studied with world-renowned professors Robert van Sice, Keiko Abe, and John Beck. She holds degrees from the Interlochen Arts Academy, Eastman School of Music, Peabody Conservatory, and the Yale School of Music.

Upcoming Events

Sunday, February 5, 3:00 pm, Music Building Auditorium, $ Melanie Helton, soprano, and Alan Nathan, piano

Monday, February 6, 7:30 pm, Music Building Auditorium, $ Janine Gaboury, horn

Thursday, February 9, 7:30 pm, Wharton Center Cobb Great Hall, $ Wind Symphony and Symphony Band

Friday, February 10, 7:30 pm, Demonstration Hall, $ Jazz Octet I, II, III, IV

Friday, February 10, 8:00 pm, Music Building Auditorium, FREE Musique 21

Sunday, February 12, 7:00 pm, Plymouth Congregational Church, $ University Chorale and Ad Libitum Chamber Group

Tuesday, February 14, 7:30 pm, Wharton Center Cobb Great Hall, $ Concert Band and Chamber Winds

Tuesday, February 14, 7:30 pm, Music Building Auditorium, $ Ulf Hoelscher, violin

Friday, February 17, 8:00 pm, Wharton Center Cobb Great Hall, $$ Collage V

Tickets are $20, $18, and $10 and are available from Wharton Center Box Office only, 517-432-2000, 800-WHARTON, www.whartoncenter.com

Saturday, February 18, 8:00 pm, Music Building Auditorium, $ I-Fu Wang, violin, and Deborah Moriarty, piano

Sunday, February 19, 2:00 pm, Music Building Auditorium, FREE Freshman-Sophomore Opera Scenes

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