Future Concerts

Concert Orchestra
Thursday, April 18th, 2013
7:30pm
Demonstration Hall

33rd Annual Jazz Spectacular
Jazz Octet I, II, III, IV
Thursday, April 18th, 2013, 7:30pm
Cook Recital Hall, Music Building
Swing Dance, Jazz Orchestra I, II, III
Friday, April 19th, 2013, 7:30pm
Demonstration Hall

Essentially Ellington High School Band Competition
Saturday, April 20th, 2013, 8:00am - 6:00pm
MSU Union

Campus Bands
Monday, April 22nd, 2013
7:30pm
Cobb Great Hall, Wharton Center

Men’s and Women’s Glee Clubs
Tuesday, April 23rd, 2013
7:30pm
Plymouth Congregational Church, 2001 E. Grand River Ave.

Wind Symphony
Thursday, April 25th, 2013
7:30pm
Cobb Great Hall, Wharton Center
Guest Conductor, Matthew Dockendorf

Symphony Orchestra and University Chorales, State Singers, Choral Union
Saturday, April 27th, 2013
8:00pm
Cobb Great Hall, Wharton Center
Guest Conductors, Jonathan Reed and Kevin Sedatole

MICHIGAN STATE UNIVERSITY | COLLEGE OF MUSIC

presents

Drunken Moon
by MUSIQUE 21

A THEATRE OF MUSIC PRODUCTION

Directed by Kevin Noe

April 16, 2013

7:30 p.m.
Snyder Hall, Residential College of Arts and Humanities
Drunken Moon

Kieren MacMillan (b. 1969)  Drunken Moon
         a monodrama for two voices

Arnold Schoenberg (1874 – 1951)  Pierrot Lunaire

A heart-sick woman in a late-night dive thinks she's met the man of her dreams – only to discover that the river of love can be a dangerous place to swim.

62 minutes - no interval

The performance will be immediately followed by a live question and answer session with the creators, performers, and audience.

Please withhold applause until the end of the performance. Persons arriving late should quietly take their seats as soon as possible.
Kieren MacMillan, composer  website: <www.kierenmacmillan.info>
Kieren enjoys an active musical career on both sides of the score. As a composer, Kieren is regularly commissioned by artists, organizations, and patrons across North America. His catalogue includes stage musicals, chamber operas, film and theatre scores, pieces for solo instruments and ensembles, vocal and choral works, spoken word compositions, and concert-length multidisciplinary works. His musical dramas — seen by thousands of people throughout Canada, the United States, and the United Kingdom — have been called “brilliant” (Mark Kanny, Pittsburgh Tribune-Review) and a “new kind of musical theater...smart and moving” (Andy Druckenbrod, Pittsburgh Post-Gazette), garnering many critical awards (Outstanding New Play and Outstanding Production for Young Audiences, NOW Magazine; Top Ten Concerts in Pittsburgh, Pittsburgh Post-Gazette) and nominations (Total Theatre Award, Total Theatre Edinburgh).

Kieren is currently on the faculty at Toronto’s prestigious Randolph College for the Performing Arts. He has also taught at vocal and choral festivals and camps (including the New York State Summer School for the Arts), and was the inaugural Keynote Speaker at the University of Colorado—Boulder’s Entrepreneurship Center for Music. He received his Bachelor of Music in Piano Performance at the University of British Columbia, and his Master of Music in Composition from the Shepherd School of Music at Rice University, where he studied with Paul Cooper and Samuel Jones. Kieren now lives in Toronto, Canada, with his wife Lada Darewych, and their daughter Marianna.

Dr. Robert Peavler, voice
Baritone Robert Peavler currently serves as Associate Professor of Voice at Eastern Michigan University. He has been heard on Wisconsin Public Radio, with the Kalamazoo Symphony, and on his debut recording From the Heartland on Albany Records (TR1349), released last winter. As a champion of American art song, Dr. Peavler has recently presented recitals featuring this music at the University of North Carolina-Charlotte, Wingate University, Albion College, Grand Valley State University, and the Kerrytown Concert House.

His operatic credits include the title roles in Le nozze di Figaro, and Gianni Schicchi as well as the Father in Hansel and Gretel and Noye in Noye’s Fludde. As a orchestral soloist, Dr. Peavler’s repertoire includes Vaughan Williams’ Mystical Songs, Copland’s Old American Songs, Beethoven’s Mass in C, Handel’s Messiah, Poulenc’s La bal Masquée and the Requiems of Mozart, Fauré, and Brahms.

He is a frequent adjudicator for solo ensemble festivals and competitions and is in high demand as a clinician in the public schools. He has presented sessions on practice techniques and diction for singers at the Michigan Music Conference in Grand Rapids, MI.

Dr. Peavler is the current Michigan District Governor of the National Association of Teachers of Singing (NATS). He has been a participant of the NATS Foundation Intern Program and published in the Journal of Singing. His first book, The Méloïde of Francis Poulenc: A Study Guide will be published by Scarecrow Press in September 2013.

Lindsay Kesselman, voice
Lindsay Kesselman is a soprano quickly becoming known for her “exquisite” singing (Pittsburgh Tribune), her “captivating” performances (Sequenza21), and her exemplary musicianship. She passionately advocates for contemporary music in America, actively commissioning and collaborating with a diverse array of composers.

In 2012-2013 she sings with the Philip Glass Ensemble on an international tour of Philip Glass’ ground-breaking opera “Einstein on the Beach,” which includes 12 cities and the Latin American premiere of the piece. Kesselman is also the resident soprano with the Pittsburgh New Music Ensemble, and in that capacity has performed music by Joseph Schwantner, Louis Andriessen, Amy Kirsten, and Kieren MacMillan. This season she will premiere a new piece by composer Mathew Rosenblum.

Other upcoming performances include Haydn’s “Lord Nelson Mass” in metro Chicago, a new multi-media work by David Biedenbender, Corigliano’s “Mr. Tambourine Man” with the Michigan State University Wind Symphony, a recital at the Atlas Theater in Washington D.C. with cellist Nicholas Photinos and pianist Yasuko Oura, and she will portray Béatrice in Louis Andriessen’s “La Commedia” in spring 2014.

Recent engagements include the premiere of “Violations: The Loading Dock Project” by Hannah Lash at Yale University, music of Amy Kirsten in recital at Roosevelt University with members of eighth blackbird and Third Coast Percussion, a recital tour of Abbie Betinis’ song cycle “Nattsganger” which culminated in a recording to be released on the Fleur de Son Classics label.

Other recent appearances include Orff’s “Carmina Burana” and Vaughan Williams’ “Dona nobis pacem” with the Akron Symphony Orchestra (Ohio), Pergolesi’s “Stabat Mater” with members of the Albuquerque Symphony Orchestra, Barber’s “Knoxville: Summer of 1915” with the Cleveland Heights Chamber Orchestra, and several concerts with Houston’s Camerata Vantapane at the 2nd Annual Baroque Music Festival in San Miguel de Allende, Mexico.

Kesselman holds degrees in voice performance and music education from Rice University and Michigan State University.