

PRESENTS THE

JOANNE AND BILL CHURCH
West Circle Series

A French Master: Claude Debussy



Suren Bagratuni
Yuri Gandelsman
Melanie Helton
Chen-Yu Huang
Deborah Moriarty
Alan Nathan
Richard Sherman
Minsoo Sohn

CONCERT GUIDE
Kevin Bartig

7:30 p.m., Monday, November 25, 2013
Fairchild Theatre, MSU Auditorium

**A French Master is generously sponsored
by Beth and the late Dr. Milton Muelder**

PROGRAM

Petite Suite

En bateau

Cortège

Menuet

Ballet

Deborah Moriarty, piano

Minsoo Sohn, piano

Syrinx

Richard Sherman, flute

Sonata for flute, viola and harp

Pastorale. Lento, dolce rubato

Interlude: Tempo di Minuetto

Finale. Allegro moderato ma risoluto

Richard Sherman, flute

Yuri Gandelsman, viola

Chen-Yu Huang, harp

-Intermission-

Ariettes Oubliées

C'est l'extase

Il pleure dans mon cœur

L'ombre des arbres

Chevaux de bois

Aquarelles I: Green

Aquarelles II: Spleen

Melanie Helton, soprano

Alan Nathan, piano

Cello Sonata

Prologue: Lent, sostenuto e molto risoluto

Sérénade: Modérément animé

Finale: Animé, léger et nerveux

Suren Bagratuni, cello

Deborah Moriarty, piano

ARTIST BIOS

Suren Bagratuni won the silver medal at the 1986 International Tchaikovsky Competition while still a student at the Moscow Conservatory. He has toured worldwide, earning enthusiastic praise in both the traditional and contemporary repertoire. He has performed with major orchestras in the former Soviet Union, including the Moscow Philharmonic, and has also appeared with numerous orchestras in Europe, Asia, and North and South America. In addition to his solo activities, he performs as a member of Trio Nobilis, serves as artistic director of the Cello Plus music festival, and conducts master classes worldwide. A former faculty member of the New England Conservatory and the University of Illinois, he is professor of cello, co-chair of the string area, and artist teacher at the MSU College of Music.

Kevin Bartig has been awarded grants and fellowships by the John W. Kluge Center at the Library of Congress, the Andrew W. Mellon Foundation, the American Council of Learned Societies, and the U.S. Department of Education. He is the author of *Composing for the Red Screen: Sergey Prokofiev and Soviet Film* (Oxford University Press, 2013), as well as articles and reviews in *The Journal of Musicology*, *Kritika*, *Notes*, and *Opera Musicologica*. He was a Lilly Teaching Fellow during the 2011-12 academic year, and in 2010 he received MSU's prestigious Teacher-Scholar Award. He is assistant professor of musicology at the MSU College of Music.

ARTIST BIOS (CONTINUED)

Hailed by the *Jerusalem Post* as “...undoubtedly one of the greatest violists of our time,” **Yuri Gandelsman** is one of the most sought-after musicians of his generation. He has performed solo recitals in Moscow, St. Petersburg, Paris, Frankfurt, Tokyo, Warsaw, Istanbul, Budapest, and Florence. He has made numerous solo recordings and his most recent release, “Hindemith Retrospective” (Blue Griffin, 2013), was received with critical acclaim. He was principal violist with the Israel Philharmonic Orchestra for 10 years and frequently toured as a soloist with the IPO, performing with such conductors as Zubin Mehta and Pinchas Zukerman, among others. Gandelsman’s chamber music performances include collaborations with many renowned artists. He was a member of the Fine Arts Quartet at the University of Wisconsin-Milwaukee, where he performed more than 300 concerts worldwide and recorded numerous albums. Born in Russia, Gandelsman studied in Moscow with Heinrich Talalyan and Valentin Berlinsky. He now serves as professor of viola at the MSU College of Music.

Melanie Helton, has been hailed by The New York Times for her “dark soprano that warms the ear.” Her successes include Alice Ford in Falstaff and Donna Elvira in Don Giovanni at the New York City Opera, Foreign Princess in Rusalka, Elsa in Lohengrin, Maddalena in Andrea Chenier and Leonora in Il Trovatore for Seattle Opera. She has also sung title roles in Lucrezia Borgia at the Caramoor International Music Festival and Aida with Opera Carolina. Other engagements included leading roles with opera companies in Santa Fe, Houston, Dallas, Washington, and Tulsa. She has soloed with the American Symphony Orchestra, and symphony orchestras in Columbus, Rhode Island, Grand Rapids, Ann Arbor, and Lansing, among many others. Her recording of the music of Ricky Ian Gordon, “and flowers pick themselves,” was listed as one of the “Best of 2008” in American Record Guide. She is professor of voice (soprano) and director of the MSU Opera Theatre at the MSU College of Music.

Chen-Yu Huang, a native of Taiwan, and MSU’s assistant professor of harp designee, is known for her charismatic and earnest musicianship and has received much acclaim as a soloist and ensemble musician. She is the first harpist ever to win the prestigious Krannert Debut Artist Award (2010). Others honors include the 2006 National Anne Adams Awards Finals, winning the 2007 American String Teacher Association’s National Solo Competition State of Illinois Senior Division in Harp, and the 2010-2011 Kate Neal Kinley Memorial Fellowship. She is Principal Harp of the Illinois Symphony Orchestra, an Associate Member of the Civic Orchestra of Chicago, and a finalist for New World Symphony Orchestra in Florida. She received her B.F.A. (piano) from National Taiwan Normal University and her M.Mus. (harp) from the University of Illinois at Urbana-Champaign. An enthusiastic teacher, Chen-Yu teaches at Illinois Wesleyan University and Parkland College. This is her first performance for the MSU College of Music.

Deborah Moriarty made her debut with the Boston Symphony Orchestra at age 11. She served on the piano faculty at the New England Conservatory of Music and the University of Lowell. Moriarty attended the Curtis Institute of Music, the Juilliard School, and the New England Conservatory of Music. An active recitalist and soloist with orchestras throughout the eastern United States, she has also performed in Belgium, Japan, Colombia, Mexico, and the Soviet Union. She is professor of piano and chair of the piano area at the MSU College of Music.

ARTIST BIOS (CONTINUED)

Alan Nathan, a native of Louisville, Kentucky, first gained national attention with a conducting debut in 1991 leading Washington Opera's acclaimed production of *Otello* at the Kennedy Center in Washington, DC. Since then, Mr. Nathan has conducted at Cologne Opera, Pittsburgh Opera, Virginia Opera, Duquesne University, the Mexican National Opera at the Teatro Bellas Artes, the Spoleto Festival Italy, for the Kennedy Center Honors for CBS Television and on both PBS and several Television Networks in Germany while in Germany. He conducted 8 productions at the Washington Opera, where he was the resident conductor and Head of Music for several years. He has appeared regularly in recital with countless distinguished artists and has also accompanied James King, Maureen Forrester, Sherrill Milnes, Vladimir Atlantov, Eva Marton, Anne Evans, Rosalind Plowright, and Nicola Rossi-Lemeni. Mr. Nathan served as the Head of Music and Chorus Master for several prominent opera companies since 1987. This season marks his fifth year as Director of the Collaborative Piano Program at Michigan State University College of Music.

Richard Sherman, professor of flute at the MSU College of Music, is active as a soloist and orchestral musician. He received a bachelor's degree from the Eastman School of Music, a master of music degree from Northwestern University, and had postgraduate study at the Royal College of Music in London. He has served as principal flute with the Rochester Philharmonic Orchestra, and is currently principal flute with Chautauqua Symphony and Lansing Symphony. He has given performances with the Chicago Symphony, the English Chamber Orchestra, the Detroit Symphony and the Toronto Symphony. He has performed as a soloist with many symphony orchestras including those in Columbus, Rochester, Youngstown, and Chautauqua. He has given master classes throughout the U.S., in Australia, and in Taipei, Taiwan. Sherman's most recent album, "French Album Vol. II: Homage to Pedagogy," was released on the Blue Griffin Recording label with pianist Ralph Votapek in 2013. Sherman was recently awarded the College of Music's Dortha J. and John D. Withrow Excellence in Teaching Award.

Minsoo Sohn's poetic vision and musical intelligence continue to garner praise from critics and audiences alike. He "illuminated" at his return to Carnegie Hall last October, said the New York Times. The same eminent paper called his recording of Bach's Goldberg Variations a "beautifully articulated, radiant interpretation and named it one of the top classical recordings of 2011. Sohn returns to the Studio next year to record works by Debussy for his third release. He was named Honens prize winner in 2006, and was also a top prize winner at the Cleveland, Busoni and Rubinstein international piano competitions. He is assistant professor of piano at the MSU College of Music.

TRANSLATIONS

C'est l'extase

It is the langorous ecstasy,
It is the fatigue after love,
It is all the rustling of the wood,
In the embrace of breezes;
It is near the gray branches:
A chorus of tiny voices.

Oh, what a frail and fresh murmur!
It babbles and whispers,
It resembles the soft noise
That waving grass exhales.
You might say it were, under the bending stream,
The muffled sound of rolling pebbles.

This soul, which laments
And this dormant moan,
It is ours, is it not?
Is it [not] mine[?] -- tell [me] -- and yours,
Whose humble anthem we breathe
On this mild evening, so very quietly?

Il pleure dans mon Coeur

There is weeping in my heart
like the rain falling on the town.
What is this languor
that pervades my heart?

Oh the patter of the rain
on the ground and the roofs!
For a heart growing weary
oh the song of the rain!

There is weeping without cause
in this disheartened heart.
What! No betrayal?
There's no reason for this grief.

Truly the worst pain
is not knowing why,
without love or hatred,
my heart feels so much pain.

L'ombre des arbres

The shadow of the trees in the misty river fades and dies like smoke;
while above, among the real branches, the doves are lamenting. Oh
traveler, how well this pale landscape mirrored you pallid self! And
how sadly, in the high foliage, your hopes were weeping, your hopes
that are drowned.

TRANSLATIONS (CONTINUED)

Chevaux de bois

Turn, turn, good horses of wood,
turn a hundred turns, turn a thousand turns,
turn often and turn always,
turn, turn to the sound of the oboes.

The red-faced child and pale mother,
the boy in black and the girl in pink,
the one pursuing and the other posing,
each getting a penny's worth of Sunday fun.

Turn, turn, horses of their hearts,
while all around your turning
squints the sly pickpocket's eye –
turn to the sound of the victorious cornet.

It is astonishing how it intoxicates you
to go around this way in a stupid circle,
nothing in your tummy and an ache in your head,
very sick and having lots of fun.

Green

Here are some fruit, some flowers, some leaves and some branches,
And then here is my heart, which beats only for you.
Do not rip it up with your two white hands,
And may the humble present be sweet in your beautiful eyes!

I arrive all covered in dew,
Which the wind of morning comes to freeze on my forehead.
Suffer my fatigue as I repose at your feet,
Dreaming of dear instants that will refresh me.

On your young breast allow my head to rest,
Still ringing with your last kisses;
Let it calm itself after the pleasant tempest,
And let me sleep a little, since you are resting.

Spleen

Around were all the roses red
The ivy all around was black.
Dear, so thou only move thine head,
Shall all mine old despairs awake!

Too blue, too tender was the sky,
The air too soft, too green the sea.
Always I fear, I know not why,
Some lamentable flight from thee.

I am so tired of holly-sprays
And weary of the bright box-tree,
Of all the endless country ways;
Of everything alas! save thee.

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