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MICHIGAN STATE UNIVERSITY | COLLEGE OF MUSIC
presents
The
Joanne and Bill Church
West Circle Series
Twelfth Annual Cello Plus Chamber Music Festival
Suren Bagratuni, artistic director

Russian Gems
Monday, March 19, 2012, 7:30 p.m.
Preview talk by Stephen Armstrong at 6:45 p.m.
Generously sponsored by Larry Snyder and Wendy Champness

Brahms and Schumann Classics
Friday, March 23, 2012, 8:00 p.m.
Preview talk by Dr. Carol Hess at 7:15 p.m.
Generously sponsored by Linda Nelson

Music of Haydn and Dvořák
Sunday, March 25, 2012, 3:00 p.m.
Preview talk by Dr. Joanna Bosse at 2:15 p.m.
Generously sponsored by Selma and the late Stanley Hollander

Music Building Auditorium
**Russian Gems**  
*Monday, March 19, 2012*

**Piano Trio, Op. 9 “Elegiaque” (1893)**  
Sergei Rachmaninov  
*(1873 – 1943)*

- Moderato – Allegro moderato
- Quasi variazione
- Allegro risoluto

Dmitri Berlinsky, violin  
Suren Bagratuni, cello  
Minsoo Sohn, piano

**Intermission**

**Piano Quintet in G minor, Op. 57 (1940)**  
Dmitri Shostakovich  
*(1906 – 1975)*

- Prelude
- Fugue
- Scherzo
- Intermezzo
- Finale

Dmitri Berlinsky and I-Fu Wang, violins  
Randolph Kelly*, viola  
Suren Bagratuni, cello; Minsoo Sohn, piano

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**Joanna Bosse** who is an assistant professor of musicology and ethnomusicology at the MSU College of Music, earned her Ph.D. from the University of Illinois at Urbana-Champaign. As an ethnomusicologist and dance ethnographer, she has conducted fieldwork in dancehalls in the Midwestern U.S. studying the performance of couple dance genres like salsa, swing, tango, and ballroom. Prior to joining MSU, Bosse taught at Bowdoin College and Millikin University.

**Carol Hess**, professor of musicology at the MSU College of Music, specializes in music of Spain and the Americas. She has received two Fulbright grants, one for Spain and the other for Argentina. Her book, *Manuel de Falla and Modernism in Spain, 1898-1936* (University of Chicago, 2001), received four prizes, including the ASCAP-Deems Taylor Award and the Robert M. Stevenson prize for outstanding scholarship in Iberian music.

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**Save the Date!**

**2012-2013 Cello Plus**

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<td>March 18, 2013</td>
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* guest artist

**Sketch courtesy of Linda Nelson**
Yuri Kim, has been a solo pianist with major symphony orchestras in the U.S. and Asia. She has served on the piano and chamber music faculty at the International Academy of Music (Italy and Russia), Burgos International Music Festival (Spain), and the Beethoven Institute at Mannes. She has served on the faculties at Mannes College since 1999, and Queens College and the Aaron Copland School of Music since 2010.

Violist Chi-Jui Lee (Ray) is currently in the Doctor of Musical Arts program at MSU. He holds degrees from Manhattan School of Music and Mannes College The New School for Music, and studied at the Taipei National University of the Arts. He has won awards at a number of competitions, including the National Chamber Competition, National Viola Competition, Guandu Solo Competition, and the Fuch Chamber Competition.

Nils Neubert, tenor, made his debut at Carnegie Hall's Weill Recital Hall as a first-prize winner of the 2010 Barry Alexander International Vocal Competition. He has performed with several opera companies and as a concert soloist and recitalist. He serves on the voice faculties at William Paterson University and the Music Conservatory of Westchester, as well as the voice and chamber music faculties at the International Academy of Music in Italy.

A member of the Chester String Quartet for 15 years, Kathryn Votapek maintains an active career as soloist and guest artist. Currently the associate concertmaster of the Ann Arbor Symphony Orchestra, she formerly served on the faculty at Indiana University South Bend and as guest lecturer of violin and viola at the University of Michigan. She received her Bachelor of Music degree at Indiana University and master’s degree from the Juilliard School.

**Lecturers**

Stephen Armstrong is studying in the MA and MM programs at the MSU College of Music. A Grand Rapids native, he has performed at many colleges and universities in the West Michigan area as well as at Frederick Meijer Gardens and the Amway Grand Hotel. He researches early 20th century piano music and the works of Franz Liszt.

**Brahms and Schumann Classics**

*Friday, March 23, 2012*

| Dichterliebe, Op. 48 (1840) | Robert Schumann  
|-----------------------------|----------------------  
| “Im wunderschönen Monat Mai” Langsam, zart. | (1810 – 1856)  
| “Aus meinen Tränen sprießen.” Nicht schnell |  
| “Die Rose, die Lilie, die Taube, die Sonne.” Munter |  
| “Wenn ich in deine Augen seh,” Langsam |  
| “Ich will meine Seele tauchen” Leise |  
| “Im Rhein, im heiligen Strome,” Ziemlich langsam |  
| “Ich große nicht, und wenn das Herz auch bricht,” Nicht zu schnell |  
| “Und wüßten’s die Blumen, die kleinen,” |  
| “Das ist ein Flöten und Geigen,” Nicht zu rasch |  
| “Hör’ ich das Liedchen klingen,” Langsam |  
| “Ein Jüngling liebt ein Mädchen,” |  
| “Am leuchtenden Sommernoch” Ziemlich langsam |  
| “Ich hab’ im Traum geweinet.” Leise |  
| “Allnächtlich im Traume seh’ ich dich,” Ziemlich langsam |  
| “Aus alten Märchen winkt es” Lebendig |  
| “Die alten, bösen Lieder,” Ziemlich langsam |  

Nils Neubert*, tenor; Yuri Kim*, piano

* guest artist

| String Sextet in B-flat major, Op. 18 (1860) | Johannes Brahms  
|--------------------------------------------|----------------------  
| Allegro ma non troppo | (1833 – 1897)  
| Andante ma moderato |  
| Scherzo: Allegro molto |  
| Rondo: Poco Allegretto e grazioso |  

Ruggero Allifranceschi* and I-Fu Wang, violins  
Yuri Gandelsman and Chi-Jui Ray Lee*, violas  
Suren Bagratuni and Marta Bagratuni*, cellos
**Music of Haydn and Dvořák**  
*Sunday, March 25, 2012*

Trio for flute, cello and piano in D major  
Hob. XV, No. 16  
Franz Joseph Haydn (1732 – 1809)

- Allegro
- Andantino piuttosto Allegretto
- Vivace assai

Richard Sherman, flute; Suren Bagratuni, cello  
Ralph Votapek, piano

Piano Trio in G major, “Gypsy” (1795)  
Hob. XV, No. 25  
Franz Joseph Haydn

- Andante
- Poco Adagio
- Finale. Rondo all’Ongarese

Aaron Berofsky*, violin; Suren Bagratuni, cello  
Ralph Votapek, piano

*Ralph Votapek*, who won both the gold medal at the first Van Cliburn International Piano Competition and the prestigious Naumburg Award, has been featured guest soloist many times with the Chicago Symphony and has played with orchestras in Philadelphia, New York, Los Angeles, Pittsburgh, San Francisco, Houston, Dallas, St. Louis, and other top ensembles. He is professor emeritus of piano at the MSU College of Music.

**I-Fu Wang**, began his musical training at the age of 4 in his native country, Taiwan. Wang was a member of the St. Paul Chamber Orchestra and the Detroit Symphony Orchestra, with which he performed throughout the United States and internationally. He is associate professor of violin at the MSU College of Music.

**Intermission**

Piano Quintet in A major, Op. 81 (1887)  
Antonín Dvořák (1841 – 1904)

- Allegro ma non tanto
- Dumka. Andante con moto
- Scherzo. Furiant
- Finale. Allegro

Aaron Berofsky* and Kathryn Votapek*, violins  
Yuri Gandelsman, viola; Suren Bagratuni, cello  
Ralph Votapek, piano

**Guest Artists’ Bios**

A native of Milan, violinist **Ruggero Allifranchini** was performing as a soloist and recitalist by age 15 in cities across Italy. Currently associate concertmaster of the St. Paul Chamber Orchestra, he is also a regular guest of the Boston Chamber Music Society and the El Paso Pro Musica.

**Marta Bagratuni**, cello, has performed as a guest artist at music festivals and has played with various orchestras such as Detroit Civic Symphony and Lansing Symphony. She will perform her solo debut recital at Carnegie Hall’s Weill Recital Hall on March 30 as part of “Musical Armenia.” She is currently working on a master’s degree in voice and cello performance at MSU.

**Aaron Berofsky**, associate professor of violin at the University of Michigan, has won international critical acclaim as both a soloist and a chamber musician. He is first violinist of the Chester String Quartet and regularly appears in recitals and at festivals throughout North America and Europe.

**Randolph Kelly**, principle violist for the Pittsburg Symphony since 1976, has performed as a soloist, a chamber musician, and with quartets around the world on some of the most prestigious concert stages. One of his performances of “Don Quixote” was featured as a part of “Previn and The Pittsburg” television series.
Translations for “Dichterliebe”

Song 1; Poem I – Slow, tender
In the wonderfully fair month of May, as all the flower-buds burst, then in my heart love arose. In the wonderfully fair month of May, as all the birds were singing, then I confessed to her my yearning and longing.

Song 2; Poem II – Not fast
From my tears spring many blooming flowers forth, and my sighs become a nightingale choir, and if you have love for me, child, I’ll give you all the flowers, and before your window shall sound the song of the nightingale.

Song 3; Poem III – Cheerful
The rose, the lily, the dove, the sun, I once loved them all in love’s bliss. I love them no more, I love only the small, the fine, the pure, the one; she herself, source of all love, is rose and lily and dove and sun. I love only the small, the fine, the pure, the one!

Song 4; Poem IV – Slow
When I look into your eyes, then vanish all my sorrow and pain! But when I kiss your mouth, then I become wholly and completely healthy. When I lean on your breast, Heaven’s delight comes over me, but when you say, “I love you!” then must I weep bitterly.

Song 5; Poem VII – Soft
I want to plunge my soul into the chalice of the lily, the lily shall resoundingly exhale a song of my beloved. The song shall quiver and tremble like the kiss from her mouth, that she once gave me in a wonderfully sweet hour!

Song 6; Poem XI – Quite slow
In the Rhine, in the holy stream, there is mirrored in the waves, with its great cathedral, great holy Cologne. In the cathedral, there stands an image on golden leather painted. Into my life’s wilderness it has shined in amicably. There hover flowers and little angels around our beloved Lady, the eyes, the lips, the little cheeks, they match my beloved’s exactly.

Song 7; Poem XVIII – Not too fast
I bear no grudge, even when my heart is breaking, eternally lost love! I bear no grudge. Even though you shine in diamond splendor, there falls no light into your heart’s night, that I’ve known for a long time. I bear no
grudge, even when my heart is breaking. I saw you, truly, in my dreams, and saw the night in your heart’s space, and saw the serpent that feeds on your heart, I saw, my love, how very miserable you are. I bear no grudge.

Song 8; Poem XXII
And if they knew it, the blooms, the little ones, how deeply wounded my heart is, they would weep with me to heal my pain. And if they knew it, the nightingales, how I am so sad and sick, they would loose the merry sound of refreshing song. And if they knew my pain, the golden little stars, they would descend from their heights and would comfort me. All of them cannot know it, only one knows my pain, she herself has indeed torn, torn up my heart.

Song 9; Poem XX – Not too swiftly
There is a fluting and fiddling, and trumpets blasting in. Surely, there dancing the wedding dance is my dearest beloved. There is a ringing and roaring of drums and shawms, amidst it sobbing and moaning are dear little angels.

Song 10; Poem XL – Slow
I hear the little song sounding that my beloved once sang, and my heart wants to shatter from savage pain’s pressure. I am driven by a dark longing up to the wooded heights, there is dissolved in tears my supremely great pain.

Song 11; Poem XXXIX
A young man loves a girl, who has chosen another man, the other loves yet another and has gotten married to that other. The girl takes out of anger the first, best man who crosses her path; the young man is badly off. It is an old story but remains eternally new, and for him to whom it has just happened it breaks his heart in two.

Song 12; Poem XLVI – Quite slow
On a radiant summer morning I go about in the garden. There the flowers whisper and speak, I however wander silently. There the flowers whisper and speak, and look sympathetically at me: “Do not be angry with our sister, you sad, pale man.”

Song 13; Poem LV – Soft
I have in my dreams wept. I dreamed you lay in your grave. I woke up and the tears still flowed down from my cheeks. I have in my dreams wept. I dreamed you forsook me. I woke up and I wept very long and bitterly. I have in my dreams wept, I dreamed you still were good to me. I woke up, and still now streams my flood of tears.

Song 14; Poem LVII – Fairly slow
Every night in my dreams I see you, and see your friendly greeting, and loudly crying out, I throw myself to your sweet feet. You look at me wistfully and shake your blond little head; from your eyes steal forth the little pearly teardrops. You say to me secretly a soft word, and give me a garland of cypress. I wake up, and the garland is gone, and the word I have forgotten.

Song 15; Poem XLIV – Lively
From old fairy-tales it beckons to me with a white hand, there it sings and there it resounds of a magic land, where colorful flowers bloom in the golden twilight, and sweetly, fragrantly glow with bride-like faces. And green trees sing primeval melodies, the breezes secretly sound and birds warble in them. And misty images rise indeed forth from the earth, and dance airy reels in fantastic chorus. And blue sparks burn on every leaf and twig, and red lights run in crazy, hazy rings. And loud springs burst out of wild marble stone, and oddly in the brooks shine forth the reflections. With utmost sensitivity Ah! If I could enter there and there gladden my heart, and all anguish taken away, and be free and blessed! Oh, that land of bliss, I see it often in dreams, but come the morning sun, and it melts away like mere froth.

Song 16; Poem LXV – Quite slow
The old, angry songs, the dreams angry and wicked, let us now bury them, fetch a great coffin. In it I will lay very many things, though I shall not yet say what. The coffin must be even larger than the Heidelberg Tun. And fetch a death-bier, of boards firm and thick, they also must be even longer than Mainz’s great bridge. And fetch me also twelve giants, who must be yet mightier than mighty St. Christopher in the Cathedral of Cologne on the Rhine. They shall carry the coffin away, and sink it down into the sea, for such a great coffin deserves a great grave. How could the coffin be so large and heavy? I would also sink my love with my pain in it.