MSU Music
PRESENTS THE
Joanne & Bill Church West Circle Series

The Magic of Mendelssohn
(1809 – 1847)

CONCERT GUIDE
Patrick Johnson

Monday, November 9, 2015, at 7:30 p.m.
Fairchild Theatre, Auditorium Building

Generously sponsored by
April Clobes and Glen Brough

MICHIGAN STATE UNIVERSITY College of Music
**PROGRAM**

**Variations Sérieuses, Op. 54**
   Ralph Votapek, piano

**Duets**
   *Ich wollt’, meine Lieb’*
     Jane Bunnell, Anne Nispel
   *Abschiedslied der Zugvögel*
     Jane Bunnell, Anne Nispel
   *Gruss*
     Jane Bunnell, Anne Nispel
   *Herbstlied*
     Jane Bunnell, Anne Nispel
   *O säh’ ich auf der Haide dort*
     Jane Bunnell, Anne Nispel
   *Maiglöckchen und die Blümelein*
     Jane Bunnell, Marc Embree
   *Abendlied*
     Jane Bunnell, Marc Embree

   Jane Bunnell, mezzo-soprano; Marc Embree, bass-baritone; Anne Nispel, soprano; Elden Little, piano

**INTERMISSION**

**Sonata for Piano and Cello in D Major, Op. 58**
   *Allegro assai vivace*
   *Allegretto scherzando*
   *Adagio*
   *Molto Allegro e vivace*

   Suren Bagratuni, cello; Deborah Moriarty, piano

**ARTIST-FACULTY BIOS**

**Suren Bagratuni**

Suren Bagratuni won the silver medal at the 1986 Tchaikovsky Competition, and first prize in several national and international competitions including the All-USSR Cello Competition and Premio Vittorio GUI in Italy. He received a master of music and doctor of musical arts from the Tchaikovsky State Conservatory in Moscow, and an artist diploma from the New England Conservatory. Bagratuni has performed with major orchestras of the former Soviet Union, including the Moscow Philharmonic and the Armenian Philharmonic and many others. He is founder and director of MSU’s annual “Cello Plus” chamber music series, a member of “Nobilis” piano trio, artistic advisor to the Niagara Falls International Music Festival (Canada), and co-founder of international master classes and series in St. Moritz, Switzerland.

Mezzo-soprano **Jane Bunnell**, a professor of voice at MSU’s College of Music, has enjoyed an illustrious international career for almost 30 years. She has an especially long association with the Metropolitan Opera where she has sung 30 roles in more than 350 performances, including new productions of Ariadne auf Naxos, Die Frau ohne Schatten, Otello, Les Troyens, Faust, and Romeo et Juliette and the Metropolitan Opera premieres of Britten’s A Midsummer Night’s Dream and Wolf-Ferraris Sly. She has also recorded with the Met for Sony/BMG and has toured to Europe and Japan. She has sung at the Saito Kinen Festival, and with the opera companies both domestic and abroad. She has collaborated with notable conductors and has appeared in concert with the Boston Symphony, Lincoln Center’s Mostly Mozart Festival, the St. Paul Chamber Orchestra, the Atlanta Symphony, and the Minnesota Orchestra. Ms. Bunnell was on the faculty of New York University for nine years and on the faculty at DePaul University School of Music from 2006 to 2015.
Marc Embree is an associate professor of voice at MSU’s College of Music. A respected singing actor, Embree was a principal singer with the New York City Opera for several seasons and has performed throughout the United States, Mexico, Canada and Europe. He has sung with many regional houses including Edmonton, New Orleans, St. Louis, Houston, Sarasota, Omaha, Kansas City, and Virginia. His extensive repertoire boasts such roles as Wotan, Iago, Conte d’Almaviva, Don Giovanni, Scarpia, and the Four Villains in Les contes d’Hoffman. Embree received critical acclaim for his performance of Frank Marraunt in the Berlin Ludwingshafen production of Kurt Weill’s Street Scene; filmed for television, it has been released on DVD and broadcast in Europe, Japan, Mexico and on the BRAVO Channel in the United States. Recent highlights include live television broadcasts of Wozzeck (Doctor) and Das Rheingold (Fasolt) from the Bellas Artes in Mexico City; Horace Tabor in The Ballad of Baby Doe with the Augusta Opera, Peter Maxwell Davies’ The Lighthouse with the Nashville Opera, and Hindemith’s Das Nusch-Nuschi at Avery Fisher Hall with the American Symphony Orchestra. His recordings include Carlos Chavez’s The Visitors, Kurka’s The Good Soldier Schweik, and the recently released Lincoln Center Production of Rain by composer Richard Owen.

Patrick Johnson is instructor of music theory at the Michigan State University College of Music. Johnson utilizes his dual expertise as a concert pianist and a music theorist to engage his students artistically and intellectually, striving to enrich students’ aural and expressive understanding of music while helping them to analyze and to think critically about it. He has been the recipient of MSU’s Excellence-in-Teaching Citation (2013), awarded to six teaching assistants university-wide and the highest honor for instructors of that rank. As a pianist, Johnson performs regularly throughout the Midwest as a solo, chamber, and orchestral pianist. Recent appearances include the Pittsburgh New Music Ensemble, the Lansing Symphony Orchestra’s chamber series, soloist with the Michigan Philharmonic in Detroit, and guest artist at Eastern Michigan University, where he also gave a master class. An avid orchestral musician, he is principle pianist for the Michigan Philharmonic and the Lansing Symphony Orchestra. Johnson received a Bachelor of Musical Arts in piano performance, with high honors, from the University of Michigan and holds Master’s of Music in both piano performance and music theory from Michigan State University. He is currently finishing a DMA in piano performance from MSU.

Elden Little has worked as a pianist/coach in operatic productions that range from baroque operas to contemporary works by composers such as Jonathan Dove, Carlise Floyd, Philip Glass, Jake Heggie, and Andre Previn. While at Austin Lyric Opera, he worked as a pianist/coach, music administrator, orchestra manager, and orchestra librarian. Additional collaborations include Des Moines Metro Opera, where he has been a member of the music staff, Opera Birmingham, Kentucky Opera, and San Antonio Opera. His educational training includes a Bachelor of Music degree from the University of California at Santa Barbara in piano performance, and Master’s and Doctorate degrees in applied piano from the University of Texas at Austin.

Deborah Moriarty is professor of piano and chair of the piano area at the Michigan State University College of Music, where she is a recipient of the Distinguished Faculty Award. A Massachusetts native, she made her debut with the Boston Symphony Orchestra at age 11. She has also 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, where she received her Master of Music degree with honors. She has studied with Russell Sherman, Theodore Lettvin, and Beveridge Webster. 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. Moriarty is a founding member of the Fontana Ensemble of Michigan, and as an advocate of new music, has participated in numerous premiere performances including Milton Babbitt’s “Whirled Series” at Merkin Hall in New York City. She has recordings on the Crystal and CRI labels.

Soprano Anne Nispel is visiting assistant professor of voice at the Michigan State University College of Music. She received a Bachelor of Music from Wittenberg University, a Master of Music from the University of Michigan, and a Doctorate of Musical Arts from the University of Michigan.

In a review of her New York recital debut several years ago, The New York Times stated: “Ms. Nispel has... a clear, attractive timbre, ample power and a good command of languages. She also has a fine sense of style... She sang with... crisp articulation and careful shading. [Her singing] had a charged, dramatic quality, and the soprano brought a silky sensuousness to... Poulenc’s Courte Paille.”

Since her highly acclaimed debut, Nispel has achieved national prominence in opera, concert and recital. She has performed more than 30 leading roles with opera companies throughout the United States, including Kentucky Opera, Virginia Opera, Mississippi Opera, Michigan Opera Theatre, Portland Opera, Kansas City Lyric Opera, Cleveland Opera, Opera Company of Mid-Michigan, Chattanooga Opera, Dayton Opera, Des Moines Metro Opera, and Toledo Opera, among others.

Equally at home on the concert stage, Nispel has debuted at Carnegie Hall as the soprano soloist in the Fauré Requiem. She has appeared as guest soloist with the Detroit Symphony Orchestra, Pennsylvania Festival Orchestra, Lansing Symphony Orchestra, Virginia Symphony Orchestra, Long Beach Symphony Orchestra, and the Alabama Symphony Orchestra. She made her Canadian debut in a series of concerts at Bishop’s University in Lennoxville, Quebec. Nispel, in conjunction with baritone Harlan Jennings, and pianist James Wilhelmmsen, has recently released “Crosslights of British and French Song,” the second CD in their Crosslights Series.

Ralph Votapek is professor emeritus of piano at the Michigan State University College of Music. He is the gold medalist of the first Van Cliburn International Piano Competition and winner of the prestigious Naumburg Award. Votapek has been featured 16 times as the Chicago Symphony’s guest soloist, has played with the Philadelphia Orchestra, the New York and Los Angeles Philharmonics, the Boston Pops, the Pittsburgh, San Francisco, Houston, Dallas, St. Louis, National Symphonies, and other top ensembles. With eastern hemisphere concerto engagements stretching from London to Taiwan, he has also toured in Russia, Japan, and Korea. He has made a special commitment to Latin America, where he has toured for nearly 50 years, performing repeatedly in Buenos Aires, Rio, Santiago, and other cities. He recently received the Foreign Artist in Recital Award from the Argentine Association of Music Critics. He is equally celebrated as a solo recitalist throughout the United States and has performed repeatedly in Carnegie Hall, Lincoln Center, Chicago’s Orchestra Hall, and the National Gallery in Washington. Guest appearances with the Juilliard, Fine Arts, New World, and Chester String quartets highlight his extensive chamber music experience. His wife, Albertine, frequently joins him in two-piano and four-hand recitals. They have appeared in Buenos Aires under the auspices of the Mozartum Argentino, on the Van Cliburn Series in Fort Worth, the Pabst Theatre Series in Milwaukee, and on many college campuses. Votapek is now retired from Michigan State University, where he served as artist-in-residence for 36 years.
I WISH MY LOVE MIGHT STREAM
(Ich wollt, meine Lieb)
text: Heinrich Heine (1797-1856)
I wish my love might stream
All into a single word,
I’d give it to the airy breezes,
They’d carry it gaily hence.
They carry to thee, belovèd,
The love-replenished word;
Thou hear’st it at every hour,
Thou hear’st it in every place.
And when for nightly slumber
Thine eyes have barely closed,
Then shall my face pursue thee
Far into the deepest dream.

FAREWELL SONG OF THE MIGRATING BIRDS
(Abschiedslied der Zugvögel)
text: Hoffmann von Fallersleben (1798-1874)
How lovely then were woods and field!
How sad the world is now
Gone’s the lovely summertime
And after joy, came sorrow then.

We knew not of any hardship,
Below a canopy of leaves we sat,
Joyful and glad in the shining sun,
And sang our songs into the world.
We poor little birds are mourning so,
We have no homeland more,
And must now flee away from here,
To soar into the unknown!

GREETING
(Gruss)
text: Joseph von Eichendorff (1788-1857)
Where’er I walk and gaze
In field and woods and dale,
From hill up to the pasture,
From mountain into the blue,
A thousand times I greet thee.
In my garden I find
Bountiful flowers, fair and fine,
Many a garland I wind from them,
And a thousand thoughts and greetings
I bind therein as well.
To thee I may not give one,
Thou art too high and fair,
Too soon they must expire,
But love without its equal
Stays ever steadfast in the heart.

AUTUMN SONG
(Herbstlied)
text: Karl Klingemann (1798-1862)
Ah, how soon fades the dancing,
And spring turns into wintertime!
Ah, how soon into sorrowing silence
Turns all this gaiety!
Soon the last sounds have vanished!
Soon the last bards are gone
Soon the last verdure is faded!
Homeward returning all.
Oh, how soon fades the dancing,
And joy turns to pining pain.
Were ye a dream, ye thoughts of love?
Sweet as the spring and swiftly dispersed?
One, only one though will never falter,
It is the yearning, that never will fade.
**DUET TRANSLATIONS (CONTINUED)**

**FOLK SONG**
*(O säh ich auf der Heide)*
text: Robert Burns (1759-1796)

Oh, should I see thee in yon meadow
In the storm!
With my cloak against the storm
I’d protect thee!
And should, with its storm,
Misfortune e’er come near thee,
Then would this heart thy refuge be,
For gladly would I share it!

Oh, were I in the desert,
So brown and parched,
A paradise it would become,
Wert thou with me.
And if a king I’d be,
And if the world were mine,
In my crown would’st still thou be
The fairest stone!

**LILY-OF-THE-VALLEY AND THE LITTLE FLOWERS**
*(Maiglöckchen und die Blümelein)*
text: Hoffmann von Fallersleben

Lily-of-the-Valley rings in the dale,
It sounds so clear and fine;
So come to the dance now,
Ye delightful flowers all.

The little flowers, blue and yellow and white,
They all arrive,
Forget-me-not and Veronica
And Violets among.

Lily-of-the-Valley quickly strikes up the band
And all are dancing then;
The moon looks kindly on,
And finds his joy therein.

Squire Frost is sour though,
He comes into the vale;
Lily-of-the-Valley plays the dance no more,
Gone are all the flowers.
But scarce the frost has left again,
Then quickly comes the call
From Lily-of-the-Valley to spring-festivity,
And rings out doubly clear.
Now I as well must leave the house,
Lily-of-the-Valley calls me too;
The flowers to the dance go out,
To the dance I, too, shall go!

**EVENING SONG**
*(Abendlied)*
Text: Heinrich Heine

When I lie upon my bed,
In night and pillow shrouded,
Arises then before me,
A sweet and charming image.

When silent slumber
Has barely closed mine eyes,
Then doth the image softly
Steal itself into my dream.
Yet with the morning reverie,
It never melts away,
And I then carry it within my heart
About with me all day.