

MSU Music

PRESENTS

MSU Symphony Orchestra University Chorale State Singers

Mark Rucker, baritone

**Christopher James Lees,
guest conductor**

**Saturday, April 27, 2019, 8:00 p.m.
Cobb Great Hall, Wharton Center,
East Lansing**

**Sunday, April 28, 2019, 3:00 p.m.
Orchestra Hall,
Detroit**



College of Music
MICHIGAN STATE UNIVERSITY

PREVIEW LECTURE

Babi Yar: History and Commemoration

Amy Simon
Matthew Pauly
Kevin Bartig
Christopher James Lees

PROGRAM

I Never Saw Another Butterfly

Charles Davids
(b.1921)

I'd Like to Go Away Alone
Hailey Cunningham, Ashley Wright
Night in the Ghetto
It All Depends on How You Look at It
Man Proposes, God Disposes
Terezin
Standing in Line
The Butterfly
Maria Schoon
The Garden

Symphony No. 13 "Babi Yar"

Dmitri Shostakovi
(1906-1975)

1. Babi Yari (Babi Yar)
2. Yumor (Humor)
3. V Magazinye (In the Store)
4. Strakhi (Fears)
5. Karyera (A Career)

Mark Rucker, baritone

I Never Saw Another Butterfly

This performance is an abbreviated and slightly rearranged version of Part I of the complete work.

After invading and seizing control of Czechoslovakia, Nazi Germany converted the town of Terezin into a concentration camp for the Jews. Over 140,000 Jews were imprisoned there, many of whom were scholars, professionals, artists, and musicians. In the midst of appalling conditions, unseen by the world, thousands died of hunger and disease. Thousands more were victims of deportation to extermination camps, such as Auschwitz. Only a few survived. After being liberated by the Soviet army in 1945, Terezin's deplorable physical conditions were revealed to the world. But the darker secret, of the emotional and spiritual torture inflicted upon the innocent, became more fully known through the writings and artwork of its departed captives. This aspect of life in Terezin, the daily struggle of the human spirit in the face of oppression and torment, was poignantly conveyed through the poetry of its children.

Charles Davidson's *I Never Saw Another Butterfly (1968)*, a setting of children's poetry from Terezin, is his most celebrated work. It has been performed more than 4,000 times, is featured on no fewer than eight commercial recordings, and is the subject of two award-winning PBS documentaries: *The Journey of Butterfly* and *Butterfly Revisited*. In 1991, following the collapse of the communist regime and the birth of the Czech Republic, it was performed at a special ceremony in the town of Terezin, presided over by the new president, Václav Havel, to mark the 50th anniversary of the Germans' creation of the camp.

Synagogues, cantors, and Jewish organizations across the United States frequently commission composer Charles Davidson (b. 1929). He was one of the first graduates of the Jewish Theological Seminary's Cantor's Institute, where he later received his doctorate in sacred music and where he joined the faculty in 1977. Early in his career, he became the music director of the International Zionist Federation Association Orchestra at the University of Pittsburgh and of the Hadassah Choral Society, and director of the Pittsburgh Contemporary Dance Association. He served with distinction as hazzan of Congregation Adath Jeshurun in Elkins Park, Pennsylvania, from 1966 to 2004. Cantor Davidson is the editor of *Gates of Song*, a collection of congregational melodies and hymns, and author of several cantorial textbooks.

This program note has been slightly adapted from the full score and from the website of Ashbourne Music Publishing.
<https://www.ashbournemusicpublishing.com/>

TEXT AND TRANSLATIONS

I Never Saw Another Butterfly

Charles Davidson

I'd Like to Go Away Alone

I'd like to go away alone
where there are other nicer people
somewhere into the far unknown there,
where no one kills another.

It All Depends on How You Look at It

Terezin is full of beauty
It's in your eyes now clear
And through the street the tramp
Of many marching feet I hear.
In the ghetto at Terezin,

It looks that way to me,
Is a square kilometer of earth
Cut off from the world that's free

Death, after all, claims everyone,
You find it everywhere.
It catches up with even those
Who wear their noses in the air.
The whole, wide world is ruled

With a certain justice, so
That helps perhaps to sweeten
The poor man's pain and woe

Man Proposes, God Disposes

Who was helpless back in Prague,
And who was rich before,
He's a poor soul here in Terezin,
His body's bruised and sore

Who was toughened up before,
He'll survive these days.
But who was used to servants
Will sink into his grave.

Terezin

The heaviest wheel rolls across our foreheads
To bury itself deep somewhere inside our memories.

We've suffered here more than enough,
Here in this clot of grief and shame,
Wanting a badge of blindness
To be a proof for their own children.

TEXT AND TRANSLATIONS

A fourth year of waiting, like standing above a swamp
From which any moment might gush forth a spring.

Meanwhile, the rivers flow another way,
Another way,
Not letting you die, not letting you live.

And the cannons don't scream and the guns don't bark
And you don't see blood here.
Nothing, only silent hunger.
Children steal the bread here and ask and ask and ask
And all would wish to sleep, keep silent and just to go to sleep
again...

The heaviest wheel rolls across our foreheads
To bury itself deep somewhere inside our memories.

Standing in Line

...we got used to standing in line at 7 o'clock in the morning, at 12 noon and again at 7 o'clock in the evening. We stood in a long queue with a plate in our hand, into which they ladled a little warmed-up water with a salty or coffee flavor. Or else they gave us a few potatoes. We got used to sleeping without a bed, to saluting every uniform, not to walk on the sidewalks and then again to walk on the sidewalks. We got used to undeserved slaps, blows, and executions. We got accustomed to seeing people die in their own excrement, to seeing piled-up coffins full of corpses, to seeing the sick amidst dirt and filth and to seeing the helpless doctors. We got used to that from time to time, one thousand unhappy souls would come here and that, from time to time, another thousand unhappy souls would go away...

The Butterfly

Only I never saw another Butterfly.
The last, the very last,
So richly, brightly, dazzlingly yellow.
Perhaps if the sun's tears would sing
against a white stone....
Such, such a yellow
Is carried lightly 'way up high.
It went away I'm sure
because it wished
to kiss the world good-bye.
For seven weeks I've lived in here,
Penned up inside this ghetto.
But I have found my people here.

TEXT AND TRANSLATIONS

The dandelions call to me
And the white chestnut branches in the court.
Only I never saw another butterfly.

The Garden

The little garden,
Fragrant and full of roses.
The path is narrow
And a little boy walks along it.
A little boy, a sweet boy,

Like that growing blossom.
When the blossom comes to bloom
The little boy will be no more.

Symphony No. 13 "Babi Yar"

In 1961 the writer Evgeny Yevtushenko visited Babi Yar, a ravine outside the Ukrainian capital of Kiev where Nazi forces had carried out executions on a staggering scale two decades earlier. "At once I had a feeling of historical injustice," he later recalled. "There was no monument. The next day, at my hotel, on odd scraps of paper, I wrote a poem, 'Babi Yar.' The first line reflected my refusal to accept the injustice of history, the absence of a monument to so many innocent slaughtered people." Among the many moved by Yevtushenko's poem when it appeared in print that year was Dmitri Shostakovich, who quickly set the text to music that eventually became the first movement of a new symphony, his thirteen. Though he had not used voices in a symphony in over three decades, Shostakovich chose four additional poems by Yevtushenko, three that had been recently published ("Humor," "In the Store," and "Career") and one that the poet wrote expressly for Shostakovich ("Fears"), as the basis for his towering five-movement work. The result was a meditation on repression and the many forms it took in Soviet society, from the anti-Semitism decried in "Babi Yar" to the take-down of self-interested bureaucrats in "Career." As Shostakovich himself put it, the work "dealt with the problem of civic, precisely 'civic,' morality." As such, the Thirteenth Symphony has remained a powerful site of commemoration, one whose themes are as relevant today as they were at the symphony's premiere in 1962.

TEXT AND TRANSLATIONS

Symphony No. 13 "Babi Yar"

Dmitri Shostakovich

1. Babi Yar "Babi Yar"

Over Babi Yar there are no monuments. The steep precipice is like a crude gravestone.

I am terrified. I am as old today as all Jewish people.

Now I imagine that I'm a Jew. Here I wander through ancient Egypt. And here, on the cross, crucified, I perish. And still I have on me the marks of the nails. I imagine myself to be Dreyfus. The Philistine - my informer and judge. I am behind bars. I am surrounded. Persecuted, spat on, slandered. And dainty ladies in Brussels frills, squealing, poke their parasols into my face. I imagine myself the boy from Belostok.

Blood flows, running over the floors. The rabble-rousers in the tavern commit their outrages reeking of vodka and onions, half and half. Kicked by a boot, I lie helpless. In vain I plead with the pogrom-makers. Accompanied by jeers: "Beat the Yids, save Russia!" A grain merchant batters my mother.

O my Russian people, I know you are innately international but often those whose hands were vile
In vain used your purest name. I know the goodness of my land.
What base lowness - without a quiver of a vein the anti-Semites proclaimed themselves "The Union of the Russian People!"

I imagine myself as Anne Frank, transparent as a sprig in April, and I love, and have no need for phrases, but I do need for us to gaze into each other. How little one can see, or smell! Leaves - we cannot have, sky - we cannot have, but there is so much we can have - To embrace tenderly in a darkened room.

"They're coming!"

"Don't be afraid, those are the booming sounds of Spring itself. It's coming here. Come to me, quickly, give me your lips!"

"They're breaking the door!"

"No, it's the ice breaking..."

Over Babi Yar the wild grasses rustle. The trees look sternly as if in judgement. Here everything screams silently and, taking off my hat I feel I am slowly turning grey.

TEXT AND TRANSLATIONS

And I myself am one long soundless cry. Above the thousand thousands buried here. I am every old man here shot dead. I am every child here shot dead. Nothing in me will ever forget this. The "Internationale" - let it thunder when forever will be buried the life of the anti-Semites on earth.

There is no Jewish blood in mine, but I am adamantly hated by anti-Semites as if I were a Jew.
That is why I am a true Russian!

2. Yumor (Humor)

Tsars, kings, emperors, rulers of the world, commanded parades but humor - humor they could not. To the palaces of the eminent who, well groomed, all day reclined.

Came the vagabond Aesop and before him all appeared impoverished. In homes where a hypocrite left traces of his puny feet, and this banality Hadji Nasr-ed-Din swept aside with his jokes like a chessboard. They wanted to buy humor. Only he cannot be bought! They wanted to kill humor. But humor thumbed his nose

To battle him is tough business. They executed him endlessly. Humor's severed head was stuck on a warrior's pike. Just when the buffoons' pipes would start their tale he would brightly cry: "I'm here." And would break into a dashing dance.

In a threadbare scanty coat, crestfallen and as if repenting, caught as a political prisoner he would go to his execution. His appearance displayed obedience, ready for his life hereafter, when suddenly would slip out of his coat waiving his hand

And bye-bye!

They hid humor in cells, but like hell they succeeded.

Iron bars and stone walls he would pass right through. Cleaning his throat from the cold,

Like an ordinary soldier he marched as a simple ditty with a rifle for the Winter Palace.

He is used to stern glances, but it does not hurt him. And humor looks upon himself at times with humor. He is everlasting. He is smart. And nimble. He will walk through everything and everybody.

And so, glory to humor! He is a courageous fellow.

TEXT AND TRANSLATIONS

3. **V Magazinye (In the Store)**

Some in shawls, some kerchiefs, as if to a heroic feat or labor into the store one by one women silently enter. Oh, the clanking of the cans, the clanging of the bottles and saucepans. The smell of onions and cucumbers, the smell of "Kabul" sauce.

I shiver queuing for the cashier but as I keep moving closer from the breathing of so many women it gets warmer in the store.

They wait silently, the family's kind gods, as they clutch in their hand the hard-earned money. These are women of Russia, they are our honor and our conscience. They have mixed concrete and ploughed and reaped. They have endured everything. They will endure everything.

Everything on earth is possible for them, they have been given so much strength. It is shameful to short-change them. It is sinful to short-weigh them. And, shoving dumplings into my pocket, I look, solemn and quiet, at their weary-from-shopping, saintly hands.

4. **Strakhi (Fears)**

In Russia fears are dying like the ghosts of yesteryears. Only on church steps here and there like old women they are begging for bread.

I remember fears being in power and force at the court of triumphant lie. Fears like shadows slithered everywhere, infiltrated every floor. Gradually they tamed the people and on everything affixed their seal. Where silence should be, they taught screaming, they taught silence, where shouting would be right.

This, today, has become distant, it is strange even to recall it now. The secret fear at someone informing, the secret fear at a knock at the door. Then, a fear to speak to a foreigner; foreigner - nothing, even with one's own wife. And unaccountable fear, after marches, to remain alone with silence, eye to eye.

We did not fear to build in snowstorms, to march into battle under fire. But we deathly feared at times
To talk to ourselves we did not get demoralized or corrupted, and it is not without reason that Russia, having conquered her own fears, spreads even greater fear in her enemies.

until stupor, the fear of repeating someone else's words, the fear of belittling others with distrust and to trust oneself excessively

TEXT AND TRANSLATIONS

I see new fears arising, the fear of being insincere to the country, the fear of degrading the ideas that are truth in themselves. The fear of bragging

In Russia fears are dying. As I write these lines, and at times unwittingly hurry, I write them with the single fear of not writing a full speed.

5. **Karyera (A Career)**

The clergy maintained that Galileo was a wicked and senseless man Galileo was senseless. But, as time demonstrated, he who is senseless is much wiser. A fellow scientist of Galileo's age was no less wise than Galileo. He knew that the earth revolved. But - he had a family. And he, stepping into a carriage with his wife, having accomplished his betrayal, considered himself advancing his career whereas he undermined it, for his assertion of our planet Galileo faced the risk alone, and became truly great.

Now this to my mind, this is a true careerist! Thus - salute to the career! When the career is similar to Shakespeare and Pasteur, Newton and Tolstoy

Why was mud flung at them? Talent is talent, brand them as one may. Those who cursed them are forgotten. But the accursed are remembered well, all those who yearned for the stratosphere, the doctors who perished fighting cholera, they were pursuing a career

I take as an example their careers.
I believe in their sacred belief. Their belief is my courage. I pursue my career by not pursuing it!

Yevgeny Yevtushenko (b. 1903)
Translation adapted from Valeria Vlazinska
<http://shostakovich.hilwin.nl/op113.htm>

ENSEMBLE BIOS

The **Symphony Orchestra**, established in 1927, has performed for the Music Educators National Conference in Indianapolis on two occasions. It has presented the gala opening concert of the Music Educators Midwestern Conference in Ann Arbor and performed the opening concert in celebration of the 50th anniversary of the Midwest International Conference of Bands and Orchestras in Chicago. The Symphony Orchestra has recorded for Koch International Classics, Arizona University Records, GIA Records, and PBS specials. In addition, the orchestra's performance of "The Birth of a Symphony," Symphony No. 4 ("The Gardens") by Ellen Taaffe Zwilich, was videotaped by PBS for nationwide distribution.

One of eight choral ensembles at Michigan State University, the **University Chorale** is the university's premiere choral ensemble, comprised of the best graduate and upper-level undergraduate singers in the College of Music. Under the baton of David Rayl, the Chorale sang for the 2007 American Choral Directors Association National Conference, 2006 ACDA Central Division Convention, the 2002 National Meeting of the College Music Society, and on the Tuesday Matinee Series at New York's Merkin Concert Hall in 2015. The Chorale has performed with the Detroit Symphony Orchestra in performances of Handel's Messiah (2000, 2002, 2003, 2005, 2007, 2009, 2013, 2015), Bach's Mass in B-Minor (2001), Mozart's Requiem (2003) and Holst's The Planets (2013).

The 50-member MSU **State Singers**, an auditioned undergraduate ensemble, includes music majors and some talented non-music majors. This choir enjoys a proud heritage and is recognized as the oldest singing organization on campus. The State Singers ensemble appears in concert throughout Michigan, frequently joining the University Chorale and University Symphony for major works and convention appearances.

Kevin Bartig, associate professor of music history at Michigan State University, has written widely on Russian and Soviet music. His books include *Composing for the Red Screen: Prokofiev and Soviet Film* (2011) and *Sergei Prokofiev's Alexander Nevsky* (2017), both published by Oxford University Press. Other publications involve music diplomacy, audiovisual aesthetics, and the reception of Russian music in various contexts. With Dasia Posner, he is currently editing a volume of essays in conjunction with the centenary of the premiere performance of Prokofiev's opera *The Love for Three Oranges*. At Michigan State, where he has taught since 2008, Bartig received the MSU Teacher-Scholar Award in 2010 and in 2012 was a Lilly Teaching Fellow.

Emerging American conductor **Christopher James Lees** is becoming increasingly recognized for his passionate and nuanced orchestral performances, his fierce commitment to contemporary music, and his natural charisma in front of audiences around the world.

In 2018, Mr. Lees was named Resident Conductor of the Charlotte Symphony Orchestra and Music Director of the Charlotte Symphony Youth Orchestra. Appointed Assistant Conductor in the 2016-17 season by Music Director Christopher Warren-Green, Mr. Lees curates and conducts more than 50 performances a year. Active around the community, Mr. Lees not only leads the Pops, Family, and AltSounds series concerts but also the Symphony's popular On Tap series at area breweries, and the Symphony traveling series, CSO On the Go.

Recent and upcoming engagements include return performances with the Los Angeles Philharmonic, the Houston, Detroit, Milwaukee, North Carolina, Portland, and Flint Symphonies, and debuts with the Rochester Philharmonic, the Indianapolis, Kansas City, Toledo, Vermont, and New Bedford Symphonies.

Additional engagements have taken him to the National Arts Center Orchestra, Orchestra de Chambre de Paris, Aspen Philharmonic Orchestra, Cabrillo Festival Orchestra, and at the Music in the Mountains Festival and Festival Internacional de Inverno de Campos do Jordão in Brazil.

With the New York Philharmonic, St. Louis and Atlanta Symphonies, among others, Mr. Lees has served as an assistant conductor for the world's leading conductors including Paavo Järvi, Herbert Blomstedt, Stéphane Denève, Leonard Slatkin, and many others.

Only the second American Gustavo Dudamel Conducting Fellow with the Los Angeles Philharmonic, Mr. Lees made his debut with the orchestra in

FACULTY/GUEST BIOS

April 2013 and returned for additional performances in February 2015. After two summers of study with Robert Spano at the Aspen Music Festival, Mr. Lees was winner of both the 2011 James Conlon Conducting Prize and the 2012 Aspen Conducting Prizes. In 2013, Mr. Lees returned as assistant conductor for the Aspen Music Festival and School.

Mr. Lees holds bachelors and master's degrees from the University of Michigan. Mr. Lees makes his home in Charlotte, NC with his wife, new music soprano Lindsay Kesselman, and their son, Rowan.

Matthew Pauly is a historian of Russia and Eastern Europe. He holds interests in the histories of nationalism and national identity, childhood and youth, education, and human rights. At Michigan State, he is a core faculty member of the Center for European, Russian, and Eurasian Studies and Peace and Justice Studies. He is an affiliate faculty member of the Michael and Elaine Serling Institute for Jewish Studies and Modern Israel. Pauly is currently engaged on a book project entitled, "City of Children: Juvenile Poverty, Crime, and Salvation in Odessa, 1881–1940." The book investigates the impulse of Odessa's citizens and tsarist authorities to care for marginalized children at the turn of the twentieth century and the ways in which children's welfare institutions and programs were simultaneously maintained and transformed under Soviet rule. He is the author of *Breaking the Tongue: Language, Education, and Power in Soviet Ukraine* (University of Toronto Press: Toronto, 2014) as well as numerous articles, essays, and reviews on early Soviet nationalities policy and the intersection between national identity, education, and childhood in late imperial Russia and the Soviet Union. He is a member of the editorial board of *Problemy istorii Ukraïny* (Institute of History of Ukraine, National Academy of Sciences of Ukraine).

Mark Rucker, baritone, serves as professor of voice at MSU's College of Music. From the time of his debut as Renato in *Un Ballo in Maschera* with Luciano Pavarotti for the Opera Company of Philadelphia, the American baritone has been in demand in opera houses and on concert stages throughout the world. In addition to an active performing career, he has been the Administrative Director for the Martina Arroyo Foundation's celebrated Young Artist Program, Prelude to Performance since 2005 and Artistic Director since 2015.

Rucker made his Metropolitan Opera debut as Amonasro in *Aida* and has since been heard at the Met as Don Carlo in *La Forza del Destino*, Tonio in *I Pagliacci*, and as Rigoletto for the Met in the Parks and continues to be part of the Met roster. He sang the major baritone roles in *Rigoletto*, *Macbeth*, *Nabucco*, *Un Ballo in Maschera*, *La Traviata*, *Stiffelio*, *Aida*, *Il Trovatore*, *Cavalleria Rusticana/I Pagliacci*, *Samson et Dalila* and *Die Fliegende Holländer* for companies such as: Arena di Verona, Wiener

FACULTY/GUEST BIOS

Staatsoper, Staatsoper Unter den Linden, Teatro Comunale, Bologna, Netherlands Opera, Greek National Opera, Opéra de Wallonie, Bregenz, Savonlinna and Santander, New York City Opera, San Diego, Florida Grand, L'Opera Montreal and numerous other North American companies. He has worked with celebrated maestri, including, Richard Bonynge, Riccardo Chailly, Fabio Luisi, Daniele Gatti, Carlo Rizzi, Gianandrea Noseda, Bruno Campanella and Paolo Arrivabeni.

Rucker made his Carnegie Hall debut to great acclaim as Don Carlo in *Forza del Destino*. His other concert credits include *Linda di Chamouille* and *Jerusalem* with the Concertgebouw, *Rigoletto* with the Israel and Rotterdam Philharmonics. Last season, he sang Jack Rance in *Fanciulla del West* for Opera Colorado. In 2018, Rucker sings the title role of Macbeth for Opera Tampa, *Belshazzar's Feast* for the Flint Symphony, *Elijah* for MSU, Amonasro in *Aida* for Teatro Colon, Buenos Aires, and Paolo in *Simone Boccanegra* for Royal Opera House Covent Garden. Recordings include Mark Rucker Sings Lena McLin's *Songs for Voice and Piano*; Amonasro *Aida* for Naxos and Cambro in Opera Ebony's recording of *Fosca* by Carlos Gomes.

Amy Simon holds the William and Audrey Farber Family Chair in Holocaust Studies and European Jewish History at Michigan State University. She teaches in James Madison College and the Department of History and is a core faculty member in the Michael and Elaine Serling Institute for Jewish Studies and Modern Israel. She has previously worked as a researcher at the United States Holocaust Memorial Museum in Washington, DC and is a former Leon Milman Memorial Fellow there. She is also a former Saul Kagan Fellow at the Conference on Jewish Material Claims Against Germany. She regularly participates in workshops and conferences in the United States and Israel and has published on topics of Holocaust literature, perceptions of Holocaust perpetrators, and teaching Holocaust diaries.

UNIVERSITY CHORALE, STATE SINGERS, and COMMUNITY MEMBERS

David Rayl and Jonathan Reed, conductors
Liza Calisesi Maidens, Alison Geesey, and Brennan Michaels,
assistant conductors

Soprano

Justine Alexander
Sarah Beltran
Christine Boddicker
Jillian Brennan
Clelyn Chapin
Shannon Crowley
Charlotte Darr
Alison Geesey
Kathleen Fallon
Katie Hill
Melissa Houghton
Mackenzie Jacobs
Claire Kaiser
Michaela Larsen
MyKenzie Miller
Allie Pataro
Emma Pischa
Gina Pizzo
Annie Rowbal
Juliana Rowley
Nora Shaffer
Maria Schoon
Casey Sherwood
Caitlin Sundquist
Natalie Sweeney

Alto

Grace Argyle
Robyn Bankston
Liza Calisesi
Maidens
Kimberly Cooper
Yvette Creson
Hailey Cunningham
Izzy Dailey
Sophie Franklin
Maggie Grace
Kiara Glekler
Alyssa Handspike
Savannah Hegyi
Kate Huizinga

Alto (cont)

Julia Janowski
Xiaosha Lin
Megan Magsarili
Jessica McKiernan
Colleen McNickles
Liz Medlin
Helen Miller
Coty Morris
Kylie Ng
Grace Reberg
Christine Roberts
Paula Duva-Rodriguez
Lucille Sears
Mikayla Slack
Julia Tuneberg
Meagan Wozny
Ashley Wright

Tenor

David Anderson
Austin Borst
Noah Colandrea
Eric Cummings
Anthony Gaines
Jackson Hall
Nathan Hartges
Cole Harvey
John Henrikson
Sean Holland II
Nick Hudak
Will Johnson
Connor Koppin
Eric Locker
Ben Maines
Brandon Miller
Jarod Moyer
Matthijs Kronemeijer

Bass

Cooper Adams
Bryan Allen
Travis Boling
Peter Boylan
Ian Brinklow
Todd Carter
Justin Cayao
Lawrence Cosentino
Zach Hanson-Chesney
Daniel Dade
Frank DeWald
Todd Frewen
Eric Frost
Parker Garman
Matthew Greenberg
Lucas Hardy
Isaac Hawkins
Devin Humphreys
Lammar Jones
Ryan Jones
Adam Krause
Erik Lindquist
Greg McClure
Brennan Michaels
Jiho Park
Thomas Pettinato
Tommaso Randazzo
Ben Reisinger
Sawyer Schlarf
Leo Sell
Carter Smith
Zack Sneed
Jack Tallman
Jack Wheatley

MSU SYMPHONY ORCHESTRA

Kevin Noe, conductor
Evan Harger and Joseph Hodge, assistant conductors

Violin I

Zefeng Fang
Kayla Green
Anna Khalikova
Geunyoung Kim
Doyun Kook
Sungah Kim
Andrew Hatfield
*Sofia Levchenko
Saegyeol Yi
Sungho Jung

Violin II

Adam Davis
Seth Dugan
Wei Jia
Eun Sol Lee
Wen-Yi Lo
*Yung-Hsuan Lo
Beyeongseok Park
Alison Sall
Duoli Sun
Chenxi Zhou
Dan Zhu

Viola

Saraí Aboites
Alexis Berry
*Hui-Yi Wendy Kao
Gafur Nartadjiev
Yuri Ozhegov
Dan Qiao
Amanda Smith

Cello

Imjeong Choi
Geunseon Han
Hsiao-Lian Huang
Cheng Min Jung
*Dooeun Lee
JiYun Park

Sandro Sidamonidze
Cello (cont)
Marlin Stickle
Li-Tsu Tsao
Amadeus Twu

Double Bass

Rachel Browning
Chantel Leung
Maddie Moll
Isaiah Simons
*Sam Thomas
Jake Weichert

Flute

James Brinkmann
JiWoon Choi
Janie Hoffa
Stefania Neumann
Colton Wansitler

Oboe

Olivia Banach
Asako Furuoya
Youjin Roh

Clarinet

Theresa Lam
Chris M. Revak
Ruby Yeh

Bassoon

Rachel Frederiksen
Zongjie Huang
Caden Ridge
Madeline Wilks

Horn

Nick Culver
Nathan Doss
Alex Everdeen

Reed Fitzpatrick
Alex Wolke
Trumpet
Willis Dotson
Evan MackKay
Mason Rorapaug
Shannon Sheldri

Trombone

Jared Jarvis
Philip Mitchell
Jamey Morgan

Tuba

Michael Ebie

Timpani

Mikayla Bertelse

Percussion

Henry Eichman
Alice Pan
Isaac Pyatt
Jack Tallman

Harp

Belle Coty
Emily Henley

Piano

Subin Lee
Qian Zhao

Celeste

Nicole Cloutier

*Denotes String
Principal