



THE OHIO STATE UNIVERSITY
COLLEGE OF ARTS AND SCIENCES

Timashev Family Music Building

*Dedication and Celebration
Weekend Concert*

October 23, 2022
Mershon Auditorium



WELCOME

Welcome to our Dedication Weekend Concert!

We are thrilled to have you with us! Today's special concert features hundreds of student performers and music that is creative, expressive, and in the same essence as our new home — completely *new*. Each work on the program was composed specifically for today's celebration. In presenting to you these world premiere performances, we bring the spotlight to four of our cherished ensembles — our wind symphony, orchestra, choirs and jazz ensemble.

I wish to formally thank the many students, faculty and staff from across The Ohio State University who organized and prepared this spectacular event, with special recognition to Scott Jones, Susan Powell and Jordan Saul for their wonderful leadership ensuring that all details fall into place. My thanks to each of you in attendance for your engagement and support in the School of Music. We hope to see you again soon, whether that be in the Timashev Family Music Building or across the state of Ohio.

Michael Ibrahim
Director, School of Music

PROGRAM

Shining Pathways, Moving Mountains

Wind Symphony
Russel C. Mikkelson, conductor

Vince Mendoza

Earth (*Holst Trope*)

Symphony Orchestra
Miriam Burns, conductor

Libby Larsen

Legacy, Dedication and Progress

University Jazz Ensemble
Shawn Wallace, director

Kris Johnson

Music of the Spheres

Instrumentalists and Choirs
Ohio State Chorale — Robert Bode, conductor
Men's Glee Club — Robert J. Ward, conductor
Women's Glee Club — Jordan Saul, conductor

Brant Adams

NOTES

Shining Pathways, Moving Mountains — Vince Mendoza

For me, the experiences and lessons learned many years ago as a college student were profound. Besides the relationship with my peers, most important to these experiences would have been the role that mentors played in my development as an artist, guiding the decisions I made, encouraging the ideas that I brought into our discussions, and shaping how the collective experiences as a college student affected my path as an artist.

The aim of the composition of *Shining Pathways, Moving Mountains* is to celebrate the journey of the many young aspiring artists who have gone through this university, their relationships, challenges, dreams and ideas, as well as the relationships with the mentors that helped them to realize their life's vocation. In this piece, you may also find some of the memories that were part of the experience of my student life, excitement, vitality, power, love, and the resulting confidence to climb a few mountains when the challenge arises.

Shining Pathways, Moving Mountains is a multi-movement piece played without pause. The solo "mentor" *concertante* parts for trumpet, horn and trombone impart their metaphorical wisdom, but at the same time deftly keep up with the ambitious, new ideas of the ensemble. I see this as a constant shifting dialog, maintaining that dialog throughout the piece, culminating in a powerful learned message of the "collective." My compositional language is without boundary, and you may see my continued influences of African music and jazz in the mix.

I am truly grateful for the invitation by The Ohio State University, the Timashev Family and Russel C. Mikkelson to write this piece celebrating the opening of the Timashev Family Music Building, as well as for the confidence and vision instilled in me during my studies at Ohio State.

— Vince Mendoza, Los Angeles 2022



VINCE MENDOZA has been at the forefront of the jazz and contemporary music scene as a composer, conductor and recording artist for the last 25 years. According to *All about Jazz*, Mendoza “daringly expands the vernacular by including elements of abstract impressionism, romanticism and a highly unorthodox palette to position him as the clear and natural successor to the late Gil Evans.” He has written scores of compositions and arrangements for big band, extended compositions for chamber and symphonic settings, while his jazz composing credits read like a “who’s who” of the best modern instrumentalists and singers in the world today. Mendoza was recognized as Best Composer/Arranger by *Swing Journal*’s critics poll

in Japan. His CD *Epiphany* features his compositions played by the London Symphony Orchestra. “El Viento” and “Jazzpaña” further push the boundaries of jazz and Flamenco music. His 2011 solo release *Nights on Earth* features Mendoza compositions arranged for small and large ensembles, with guest appearances by Luciana Souza, Malian vocalist Tom Diakite, and musicians from Spain, Africa and Brazil. Mendoza’s Grammy-nominated big band release *Homecoming* celebrates his compositions for the WDR big band in Koln, Germany. His Trumpet Concertino, “New York Stories,” and his Concerto for Orchestra commissioned by the Czech National Symphony weave his individual approach to jazz rhythms and instrumental colors through a grand symphonic tapestry.

Mendoza’s arranging has appeared on many critically acclaimed projects that include dozens of albums with songwriting legends and vocalists such as Björk, Gregory Porter, Chaka Khan, Al Jarreau, Robert Glasper, Bobby McFerrin, Diana Krall, Melody Gardot, Sting and Joni Mitchell. He has received six Grammy awards and 34 nominations.

Mendoza is the composer-in-residence with the West Deutsche Rundfunk in Koln. He is also the Conductor Laureate of the Netherlands Metropole Orkest, of which he was Chief Conductor for nine seasons. In addition, he appeared as a guest conductor with the Los Angeles and New York Philharmonic, as well as other orchestras throughout Europe, the US, Japan, Scandinavia, and the UK.

Mendoza has also written commissioned compositions and arrangements for the Turtle Island String Quartet, Brooklyn Rider, the Los Angeles Guitar Quartet, the Metropole Orchestra, the Berlin Philharmonic, The Hollywood Bowl, West Deutsche Rundfunk, The Czech National Symphony and the BBC. His music was featured at the Berlin Jazz Festival. He has frequently performed at the Monterey, Montreux and North Sea Jazz Festivals.

Further information and discography are available online at www.vincemendoza.net

Earth (Holst Trope) — Libby Larsen for Symphony Orchestra


Commissioned by The Ohio State University for the grand opening of the Timashev Family Music Building

Premiere performance given on October 23, 2022

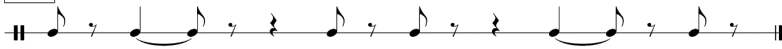
The Ohio State University Symphony Orchestra
Miriam Burns, conductor

MORSE CODE KEY

Earth



Air



Water



When the invitation to contribute an orchestral composition for the Dedication Concert of the Timashev Family Music Building at The Ohio State University, I was eager to oblige. As I considered the moment to be celebrated — the gift of a new structure within the existing footprint of a 150+-year-old storied institution — an awareness of the rhythm of life on our planet emerged. All things new, rich with potential and possibility for the future, are predicated upon all that has come before. The introduction of “the new” to that which has long existed inspired me to revisit an earlier project steeped in that very same spirit.

In its initial version, *Earth (Holst Trope)* was my response to an invitation to celebrate the 10th anniversary of Marin Alsop as music director of the Baltimore Symphony Orchestra. The project was predicated upon collaborating with ideas shared by BSO audience members for new compositions. Several audience members suggested that since Gustav Holst’s often-performed composition, *The Planets* was missing one essential planet – Earth – perhaps a composer could create this piece and round out the suite. I responded with *Earth (Holst Trope)*.

A century separates Holst’s composition (1814–1817) and mine (2015, revised 2022). Over this time, through the development and use of technology, our human perception of the planets has been completely altered. Holst’s work springs from human imagination, mythologizing each planet as a Greek god. *My Earth (Holst Trope)* also springs from human imagination but is informed by the perspective of space travel.

As the music begins, imagine yourself 125 miles beyond Earth’s surface, weightless, suspended in space. You marvel at Earth’s beauty, its ephemeral atmosphere, its delicate hues, its promise of life. Fragments of melodies surround you — “For the Beauty of the Earth,” “He’s Got the Whole World in His Hands,” “America the Beautiful.” Then, gravity catches hold of you drawing you slowly towards Earth. Intermingling with melodies, you experience a fabric of sound woven of Morse code for the words earth, water, and air. On you go on and on through time and space until suddenly, dawning before you — Earth! Beautiful Earth! “For the Beauty of the Earth,” Folliot S. Pierpont’s magnificent hymn, resounds in grand splendor, the melody unfolding in phrases first backwards in the brass, then forwards in the strings — Brass! Strings! Woodwinds! Percussion! Bells! — Earth! In all its glory! — *Libby Larsen*

LIBBY LARSEN (b. 1950, Wilmington, Delaware) is one of America’s most-performed living composers. She has composed over 500 works including orchestra, opera, vocal and chamber music, symphonic winds and band. Her work is widely recorded.

An advocate for the music and musicians of our time, in 1973 Larsen co-founded the Minnesota Composers Forum, now the American Composer’s Forum. Grammy Award winner and former holder of the Papamarkou



Chair at John W. Kluge Center of the Library of Congress, Larsen has also held residencies with the Minnesota Orchestra, the Charlotte Symphony, and the Colorado Symphony.

As artistic director of the John Duffy Institute for New Opera (2014–2020), she guides a faculty of practicing professional artists in nurturing and production of new opera by American Composers. Larsen's 2017 biography, *Libby Larsen: Composing an American Life*, Denise Von Glahn, author, is available from the University of Illinois Press.

Legacy, Dedication and Progress — Kris Johnson

Legacy, Dedication, and Progress for Jazz Ensemble is a celebration of the history of Ohio State's jazz program in three unique movements. The three movements provide a backdrop of the program's history, current state, and a foreshadowing of the bright future ahead. As a former faculty member in this program, I am incredibly proud of the Ohio State School of Music's dedication to its students and the opening of this new building. — *Kris Johnson*

Kris Johnson is an empathetic, intelligent and efficient trumpeter, composer, arranger, film scorer and educator based in Detroit, Michigan.

Johnson's professional career is expansive for an artist so young, including playing in and arranging for the renowned Count Basie Orchestra; directing the University of Utah Jazz Studies program; composing several musicals, including *Jim Crow's Tears* and *Hastings Street: The Musical*; scoring films such as the Emmy-nominated web series *King Ester*; producing successful personal projects, such as his *#loophtherapy* album and his Kris Johnson Big Band YouTube series.

Currently, Johnson serves as the director of the Michigan State University Community Music School–Detroit, and continues his freelance work as a composer and performer. He also teaches through his online platform, Office Hours with Kris.



Music of the Spheres — Brant Adams

Music of the Spheres is a setting of England's poet laureate John Dryden's *A Song of St. Cecilia* from 1687 and traces Dryden's conception of the power of music from the creation to the apocalypse. Written in honor of the feast day (November 22) of St. Cecilia, the patron saint of music, this text has been set to music by George Frederic Handel, Norman Dello Joio and Daniel Pinkham, as well as Giovanni Battista Draghi, a contemporary of Dryden, who was the first to add music to the text.

The poem begins with a depiction of the Creation, transforming "a heap of jarring atoms" into "Heavenly harmony." Dryden was fascinated by the writings of Boethius and his seminal treatise *De musica* which explores the relationship of music and divinity through a tripartite cosmology of *musica instrumentalis*, *musica humana* and *musica universalis*.

Several stanzas enumerate various musical instruments, including the "corded shell" of Jubal (found in the book of Genesis), "the trumpet's loud clangor," the beat of thundering drums, the "soft complaining flute," "sharp violins" in a fury of jealousy and indignation, and the incomparable "sacred organ" that is only

surpassed when St. Cecilia lends vocal breath as the culmination of heavenly music, moving the spheres and singing “the great Creator’s praise”!

Musica humana is evident not only in ascribing very human characteristics to the various instruments, but also in the line “Then cold, and hot, and moist, and dry, in order to their stations leap...” These “qualities” refer to the four “humors,” whose imbalance for centuries formed the central thesis of diagnosing most illnesses. The four Humors (blood, phlegm, yellow bile and black bile) produced the four Temperaments (sanguine, phlegmatic, melancholic and choleric) and corresponded to the four Qualities (hot, cold, warm wet, and dry). According to Dryden, these Qualities “in order to their stations leap, and music’s power obey,” bringing balance through the creation of heavenly harmony.

It is in the final “Grand Chorus” that we are led to the final outcome of the “music of the spheres”— *musica universalis*, if you will — as Dryden prophesies, “The dead shall live, the living die, and Music shall untune the sky.” Such a pessimistic way to end a tribute to the power of music! *Untune the sky?* Here I felt compelled to tamper just a bit with the poet’s narrative, especially for such a happy and auspicious occasion as we celebrate here today. As the spheres begin to move and sing the Creator’s praise, their anthem is raised: “*Musica in æternum vivet!*” (“Music shall live forever!”). And then, as the final trumpet sounds, untuning the sky and bringing the earthly plane crumbling into oblivion, we are left with the final truth resonating through the universe: Music shall live forever! — *Brant Adams*



Originally from Gallipolis, Ohio, **Brant Adams** (b. 1955) holds a Bachelor of Music in piano performance from Capital University (Columbus, Ohio), a Master of Music in music theory from the University of Cincinnati College-Conservatory of Music, and a PhD in theory from The University of Texas at Austin, where he studied composition with Donald Grantham. He taught at Mercer University in Macon, Georgia, and since 1987 at Oklahoma State University, where he has served as professor and coordinator of the music theory and composition areas, and as head of the Department of Music 2008–2015. He is currently serving as the interim director of the Greenwood School of Music at Oklahoma State.

In 1992, Adams was awarded the Distinguished Composer of the Year Award by the Music Teachers National Association for his *Masque and Bacchanalia* for woodwind quintet and piano. In 1994, he wrote the incidental music for the off-Broadway play *Exchange* produced at the Soho Repertory Theatre in New York City. In 2000, he arranged and orchestrated *Sing for the Cure*, a compilation of choral compositions and orchestra by ten composers from around the US commissioned by the Susan Komen Breast Cancer Foundation, and which has been performed in dozens of cities across the country, including performances at Carnegie Hall.

Adams’ compositions, arrangements and orchestrations have been performed and recorded around the world by orchestras and choral ensembles across Europe, Central and South America, the Middle and Far East, and the United States. His choral compositions are published by Hal Leonard, Santa Barbara Music Publishing, Shawnee Press, and Mark Foster Music. Since 2000, he has become widely known for over 700 orchestrations and instrumental arrangements of sacred and concert music that are published by the Lorenz Corporation, Hal Leonard, Shawnee Press, Hope Music, Alfred Music, and Southern Music. Performances of his music at regional and national meetings of professional music organizations include the Society of Composers, Inc., Music Teachers National Convention, American Choral Directors Association, College Band Directors National Association, and the National Flute Association.

Several pieces in his catalog of compositions and arrangements have been commissioned by Dr. Robert Ward for The Ohio State University Men’s Glee Club.

ROSTERS

WIND SYMPHONY

Russel C. Mikkelsen, conductor

Piccolo

Meagan Gaskill
Katie Sharp

Flute

Meagan Gaskill *
Arianna Bendit
Katie Sharp
Sofia Geelhood
Jonathan Mitchell
Lexi Biondo
Allie Gerckens
Braden Stewart

Oboe/English Horn

Michael Rueda *
Lauren Kowal
Claire Rottman

Bassoon

Dylan Tharp *
Isaiah Heyman

E-flat Clarinet

Kaleigh McGee
Destiny Malave

Clarinet

Kaleigh McGee *
Jiaqi Liu
Destiny Malave
Louis Maligaya
Maddy Brickner
Danny Hong
Eli Johnson
Rohit Kolluri
Peter Breckenridge
Lily Tropple

Bass Clarinet

Marco Rojas
Katie Lowry

Contrabass Clarinet

Jiaqi Liu

Alto Saxophone

Frankie Wantuch *
Austin Spillman

Tenor Saxophone

Cooper Greenlees

Baritone Saxophone

Colin Fogerty

Horn

Brittany White *
Brian Walsh
Ben Moloci
Cheng Peng
Abbey Burger

Trumpet

Luke Bingham *
Julia Moxley
Benjamin Guegold
Vanessa Rivera
Connor McMullen
Matt Pileski
Eric Luman
Hunter DeWitt

Trombone

Charlotte Stefani *
Tristan Miller
Alex Myers

Bass Trombone

C. J. McGhee

Euphonium

Sean O'Brien *
Gareth Whelan
Davis Aho

Tuba

Bradley Krak *
Jake Blevins
Cameron Reinbolt

Percussion

Sam Sherer *
Ben Kerger
Tres Perkins
Matt Hanson
Kalie Dawson
Justin Monroe

Double Bass

Jimmy Perera

Piano

Pufan Wang

Harp

Nathan Hay

**principal*

SYMPHONY ORCHESTRA

Miriam Burns, conductor

Violin I

Vani Shukla,
concertmaster
Perri Kiser
Abigail McLaughlin
Danielle Miller
Sam Golik
Zoe Wolfe
Jack White
Andrew Zheng

Violin II

Nathan Jeoung, *principal*
Clara Rudy
Mike Miller
Myra Stewart
Declan Alford
Adam Whitman
Anastasia Anikina
Grace Dakwar
Nicholas Bagby

Viola

Zee Perry, *principal*
Isaiah Davidson
Mitchell Likovetz
Brandon Waite
Sasha Spencer

Cello

James McDermott,
principal
Eden Davis
Vincente Quach
Nathaniel Tyler
Aidan Sullivan
Anne Bartos
Lydia Smith
Hyeongu Hwang
Aidan Dever
Lucy Reed

Bass

Jimmy Perera, *principal*
Samantha Marcum
Carson Wolf
Dirui Jiang

Flute

Arianna Bendit, *principal*
Lexi Biondo
Katie Sharp

Oboe

Lauren Kowal, *principal*
Jerrin Wofford
Claire Rottman,
English horn

Clarinet

Kayleigh McGee,
principal
Maddy Brickner
Marco Rojas,
bass clarinet

Bassoon

Dylan Tharp, *principal*
Layla Elhamri
Bobby Schwartz,
contrabassoon

Horn

Brittany White, *principal*
Brian Walsh
Ben Moloci
Emily Lay

Trumpet

Ben Guegold, *principal*
Matt Pileski
Gavin Newton

Trombone

Alex Myers, *principal*
William Ao
Zach Irwin,
bass trombone

Tuba

Bradley Krak

Timpani

Hannah Moore

Percussion

Phillip Betts
Rohan Rindani

Harp

Jillian Davis
Josie Davis

Celesta

Lily Wang

JAZZ ENSEMBLE

Shawn Wallace, director

Saxophone

Jerrold Shackelford, *alto 1*
Dustin Ferguson, *alto 2*
Terrance Farmer, *tenor 1*
Ben Syme, *tenor 2*
Ben Konsker, *baritone*

Trumpet

Ivan Murray
Caelan Quigley
Ethan Kavanagh
Elisabeth Lewis

Trombone

Levi Steenrod
Parker Lewis
Brendan Akins
Brianna Heath

Rhythm

Hunter Mills, *guitar*
Nathan Snyder, *piano*
Victor Madelaine, *bass*
Andrew Theiss, *drums*

OHIO STATE CHORALE

Robert Bode, conductor

Lee D. Thompson, pianist

Soprano

Molly Beetem
Lindsey Bertin
Abigail Haffey
Jenna Keller
Sophia Longo
Natalie Mahalla
Stella McCabe-Soares
Paige McHenry
Lexi Moore
Jordan Popovsky
Helena Radford
Anna Reichert
Samantha Sayar
Leigha Schumaker
Laura Zalewski

Alto

Ariel Alvarado
Caitlin Boyle
Aria Cadeau
Sarah Gibson
Maria DiPaolo
Seiji Kawakami
Emma Kelley
Rebecca Lisi
Mo Majekodunmi
Kait Newcomb
Karenna Peterson
Delanie Rose Ramsey
Stephanie Ranallo
Gabriela Sanchez
Cecelia Vasey
Katerina Warner

Tenor

Ryan Armstrong
Matthew Burns
Jesse Decipeda
Brennan Harlow
Wyatt Kerns
Surith Krishna
Nick Madama
Charles Ort
Elijah Shireman
Colby Van Gorp
Greg Smith
Hayden Smith
Bram Wayman
Chris Ford

Bass

William Bertin
Luke Bornhorst
Nick Denino
Shaan Desai
Bennett Emrick
Noah Friedman
Marlon Haughton
Tristan Hejl
Hayden Hostetler
Logan Keevans
Colin Knoth
Andrew McDaniel
Preston Myers
Darren Sulzer
Jason Tysl
Roman Wentzel
Jared Yoder

WOMEN'S GLEE CLUB

Jordan Saul, conductor

Casey L. Cook, collaborative pianist

Anabella Petronsi, assistant conductor

Ariel Alvarado, assistant conductor

Ariel Alvarado
Reva Baste-Bania
Alana Becker
Molly Beetem
Ephe Bekele
Mary Bentivegna
Caitlin Bock
Audrey Brill
Elowen Conley
Grace Cooper
Ella Cope
Julie Rose Cupka
Emma Edwardson
Grace Ermie

Sarah Ferritto
Ciera Feucht
Crystal Finzer
Hailee Franklin
Gracy Frea
Bella Gabriel
Anna Giametta
Carolyne Giannini
Gabriel Gonzales
Olivia Haines
Ayla Hoermann
Elizabeth Holup
Molly Hornberger
Annalise Johnson

Jenna Keller
Emma Kelley
Brenna Kitchen
Linnaea Long
Liz McDermott
Alyssa McGraw
Grace McNeil
Lauren Meadows
Amanda Meng
Evelyn Mignanou
Danielle Miller
Madison Mitchell
Molly Molina
Delaney Murray

Bri Nutter
Abby Place
Lydia Robertson
Abby Schneider
Vani Shukla
Parker Smith
Gabriella Stauffer
Anna Truax
Katerina Warner
Rachel White
Maddie Wittman
Yuefang Sasha Yuan
Celina Zhao

MEN'S GLEE CLUB

Robert J. Ward, conductor

Casey L. Cook, associate conductor and accompanist

Colin Knoth, assistant conductor

Bram Wayman, assistant conductor

Tenor I

Ben Brewster
Henry Byrne
Andrew Dalke
Jessie Decipedia
Chris Ford
Gabriel Gonzales
Andrew Highley
Charles Ort
Delaney Ramsey
Paul Renner
Allen Rosal
Caleb Spinner
Garret Travers
Bram Wayman
Anthony Will
David Winicky

Tenor II

Robert Barr
Ryan Bieryla

Carter Black
Matt Burns
Kevin Campbell II
Shaan Desai
Bennett Emrick
Emmett Katz
Patrick Kerrigan
Jason Kovatch
Tyler Joseph Osborne
Nathan Sedlmeier
Greg Smith
Hayden Smith
Colby Van Gorp
Roman Wentzel
Cameron Wright

Bass I

Isaac Bryant
Ben Bryson
Jon Cade

Davy DeLambo
Grant Ekstrom
Nathan Fisher
Will Gilbert
Steven Greenwalt
Marlon Haughton
Nate Johnson
Joel Lazarow
Josh Mulyadi
Hayden Raish
David Ricci
Maxwell Rincon
Jack Robertson
Elijah Shireman
Shreyas Sunder
Charlie Thacker
Matt Waite
Mason Williams
Simon Zimmerman

Bass II

Ian Anderson
Brady Aneshansel
Tim Browning
Ben Cutarelli
Spencer Fortney
Ian Furniss
Nathan Gailey
Sal Giolando
Aaron Inkinen
Jay Jin
Josh Kerner
Colin Knoth
David Laurence
Andrew McDaniel
Jarrett Reeves
Josh Reichard
Zandro Santos
Jordan Updegrove

"MUSIC OF THE SPHERES" INSTRUMENTALISTS

Jillian Davis, *harp*
Abigail McLaughlin, *violin 1*
Vani Shukla, *violin 2*
Meagan Gaskill, *flute*
Luke Bingham, *trumpet 1*
Julia Moxley, *trumpet 2*

Vanessa Rivera, *trumpet 3*
Brittany White, *horn 1*
Brian Walsh, *horn 2*
Charlotte Stefani, *trombone 1*
Tristan Miller, *trombone 2*

C. J. McGhee, *trombone 3*
Cam Reinbolt, *tuba*
Sam Sherer, *timpani*
Tres Perkins and Matt Hanson,
percussion

James Gallagher is professor emeritus in the School of Music at The Ohio State University. During his 21-year tenure, he served as director of choral activities and taught conducting, choral repertoire and vocal pedagogy. He also conducted the Symphonic Choir and the international award-winning Ohio State University Men's Glee Club. His ensembles performed at two national conventions of both the American Choral Directors Association (ACDA) and Music Educators National Conference (MENC), as well as numerous state and divisional conventions of the ACDA and the Ohio Music Education Association (OMEA). Mr. Gallagher continues to serve as conductor of all-state choirs and festivals, and adjudicator of a variety of musical events.

Carmen Ohio

Oh! come let's sing Ohio's praise,
And songs to Alma Mater raise;
While our hearts rebounding thrill
With joy which death alone can still.
Summer's heat or Winter's cold,
The seasons pass the years will roll:
Time and change will surely show
How firm thy friendship ... O-HI-O!

— *Lyrics: Fred A. Cornell; music: Spanish Chant*

Concerts at Ohio State

The Timashev Family Music Building is your destination for free concert experiences. Our students and faculty value your presence as supportive and enthusiastic audience members and look forward to your return. Visit music.osu.edu/events.

Educate • Enrich • Inspire

The School of Music offers numerous outreach events for young musicians, including the popular Youth Summer Music Programs. Visit music.osu.edu/outreach.

OPUS 88

Did you know? Ohio has 88 counties, and a piano has 88 keys. What a musical inspiration!

Follow us as we trek the state to sound each unique key, connect with Buckeyes, engage with communities and share in the joy of music through each of Ohio's 88 counties.

Track our OPUS 88 Project at go.osu.edu/music-opus88 and on social media.



The Timashev Family Music Building ushers in a new era at Ohio State — increasing opportunities for creative activity and expanding access to the arts for all. The College of Arts and Sciences and the School of Music are grateful for the support of all alumni and friends who helped make this new facility a reality. If you wish to learn more about the numerous opportunities for supporting the School of Music, please contact Katie Culler, Director of Development (culler.64@osu.edu; 614-247-1813). To make an outright gift in support of this new facility, please visit osu.edu/giving and designate your gift to the Music, Theatre and Arts Facilities Fund (316340).



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