

# WIND SYMPHONY

KEVIN L. SEDATOLE, CONDUCTOR  
CONNOR FETTING, GUEST CONDUCTOR  
BRANDON R. HULTS, GUEST CONDUCTOR



## FEATURING

MICHAEL KROTH, GUEST FACULTY ARTIST  
CORBIN WAGNER, GUEST FACULTY ARTIST

THURSDAY, OCTOBER 27, 2016, 7:30 P.M.  
COBB GREAT HALL, WHARTON CENTER FOR PERFORMING ARTS

# PROGRAM

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*Fanfares Liturgiques* (1947)

Henri Tomasi  
(1901-1971)

- I. *Annonciation*
- II. *Evangile*
- III. *Apocalypse (Scherzo)*
- IV. *Procession du Vendredi-Saint*

Connor Fetting, *conductor*

*Lied et Scherzo* (1910)

Florent Schmitt  
(1870-1958)

Corbin Wagner, *horn*  
Brandon R. Hults, *conductor*

*Andante e Rondo Ungarese* (1922)

Carl Maria von Weber  
(1786-1826)  
arr. Colin McKenzie

Michael Kroth, *bassoon*

**\* INTERMISSION \***

*Le fille aux cheveux de lin* (1910)

Claude Debussy  
(1862-1918)  
arr. Michael Brand

*Dionysiaques* (1913)

Florent Schmitt

*\*please silence all handheld electronic devices for the duration of the performance*

# PROGRAM NOTES

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## *Fanfare Liturgiques*

Born in Marseille, Henri Tomasi began music lessons early, and played piano professionally in hotels, restaurants, and cabarets as a teenager. He entered the Paris Conservatoire late, however, delayed by World War I. While there he won a *Prix de Rome* for a cantata and the first prize in orchestral conducting; conducting and composition would retain almost equal place in his activities throughout his career.

Tomasi wrote *Fanfare Liturgiques* (originally *Fanfares Concertantes*) as part of his opera *Don Juan de Mañara*; they were premiered in 1947 in Monte Carlo, where Tomasi had recently become conductor of the opera. They were published in 1952, although the full opera was not premiered until 1956 (in Munich).

The first fanfare begins with a brilliant acclimation in the horns, but a somber lyric section follows, with a brief recall of the opening theme at the end. The second is statelier, with prominent timpani; a dramatic solo trombone recitative takes over, leading to a solemn close. The third depicts the horsemen of the apocalypse galloping with a menacing edge, at a confident, aggressive pace. The theatrical final fanfare, as long as the other three combined, comes from a scene in the opera that takes place in Seville during a Holy Week procession, when a heavenly voice sings to protagonist Miguel Mañara, lifting his spirits after the death of his wife. It begins in percussive mystery, and gradually grows in dynamics and intensity under the impassioned pleading of the Spirit of Heaven, as the procession approaches. It fades into calm for an ardent chorale, over which the voice soars again, concluding in a spiritual ecstasy that reminds us of Tomasi's abiding interest in medieval religious music.

*-note credited to the L.A. Philharmonic*

## *Lied et Scherzo*

Florent Schmitt was a prolific composer for all of his long life -- notching 138 opus numbers, including every genre except for opera -- but the works he is remembered for were written in his youth. His compositional voice was difficult to classify, and his music contains material from conservative to neo-Romantic to revolutionary. His music, characterized by rhythmic energy, refined orchestration, and tonal harmony, combines his admiration for impressionism and the beginning of the reaction against it. It contains from echoes of Franck to anticipations of Stravinsky. The French

composer and teacher Dutilleux wrote that Schmitt "gave back to the French school certain notions of grandeur."

Schmitt only became interested in music during his teenage years, and studied in Nancy and later in Paris with Massenet and Fauré. He won the *Prix de Rome* in his fifth attempt at the age of 30. While in Rome he wrote his first masterpiece, the choral-orchestral Psalm 47 (1904). Three years later he wrote a ballet, later rearranged as symphonic poem, *La tragédie de Salomé*, whose violence was uncommon in French music and which is said to be his most famous piece. He was a member of the Société Musicale Indépendante in 1908, director of the Conservatoire de Lyon (1922-1924), and music critic for *Le Temps* (1929-1939). In 1932, he appeared as a soloist in his *Symphonie Concertante* for piano and orchestra in Boston. In 1938, he was appointed President of the Société Nationale de Musique. Other important works were his Piano Quintet (1908), a string quartet, the Sonata Libre en deux parts enchainées for violin and piano, and two symphonies, the last of which was premiered only two months before his death.

The *Lied et Scherzo, Op. 54* was written in 1910. The piece was first conceived as a work for double wind quintet, with one of the French horns acting as soloist throughout. The commission came at the request of Gabriel Faure for the Paris Conservatory's Morceaux de Concours for Horn. The work was dedicated to Schmitt's fellow French composer Paul Dukas, who was famous for his own concertante work for French horn, the Villanelle (composed four years earlier in 1906). Musicologist Pierre Barbier describes *Lied et Scherzo* as a "surprising diptych" that begins in a "dreamy, passionate" mood followed by a "fantastic, biting scherzo." The music sounds positively "orchestral" in its conception – notwithstanding the smaller number of players.

### *Andante e Rondo Ungarese*

Carl Maria von Weber was a German pianist, composer, conductor and music critic. He was one of the first composers to have adopted the Romantic school of music. He was born in Eutin, the district capital of Holstein, Germany on 19 November 1786. Weber was a talented pianist and had become skilled on the instrument by the age of four. At the age of ten, Weber started studying music under Johann Peter Heuschkel. In the next two years he studied music under various teachers, including the singer Johann Evangelist Wallishäuser, the organist Johann Nepomuk Kalcher, and the composer Michael Haydn. By age twelve Weber had published six piano fuguettes and an opera, whose title was translated as *The Power of Love and Wine*, besides a mass and a series of variations for the piano. At the age of fourteen, Weber wrote an opera called *The Silent Forest Maiden*, which went on to receive attention as far as Prague and Saint

Petersburg. His first true success came with the opera *Peter Schmoll and his Neighbours* performed in 1803.

It was after 1817 that Weber wrote his most influential music. In 1821, Weber wrote *Der Freischütz*. The Opera was considered to be one of the first Romantic operas of Germany, and its nationalistic scenes earned it the title of the first German Nationalist Opera. The opera received so much attention that it would ultimately be performed throughout Europe. Weber then followed *Der Freischütz* with another opera titled *Euryanthe*, which was highly respected for its compelling overture, but criticized for its mediocre libretto by Helmina von Chézy. Weber's final opera was written by invitation of the The Royal Opera of London. It was to be an adaptation of Christoph Martin Wieland's poem entitled *Oberon*; Weber premiered the opera under the same which was name on April 12, 1826. The composer died on the 5th of June 1826, due to complications from tuberculosis. At his funeral, his eulogy was performed by another German great; Richard Wagner.

The two compositions for bassoon and orchestra by Carl Maria von Weber stand out in a century when very little bassoon solo repertoire emerged, unlike the eighteenth or twentieth centuries. The *Andante e Rondo Ungarese, Op 35* was written in response to the success of his Bassoon Concerto Op 75, and was requested by the bassoonist in the Munich Orchestra, Georg Friedrich Brandt. It is in fact a reworking of an earlier composition—it began life as a viola solo with orchestra, written for the composer's brother. Weber's modifications for the bassoon version are mainly in the solo part, but the character of the work remains essentially the same. The *Andante* is a rather plaintive theme in C minor, followed by three variations. In the first, the bassoon provides an accompaniment to a two-part version of the theme on violins alone. The second variation moves into the relative major key of E flat, and in the final variation the bassoon assumes a virtuoso obbligato role with strings and woodwind providing a richly orchestrated version of the melody. A transition leads us directly into the *Rondo Ungarese*, which is Hungarian in flavor only, largely through the rhythms in the solo line and accompaniment. As always, lyricism is never far away, but the work showcases the virtuosic capabilities of the soloist and concludes with a final flourish.

### *Le fille aux cheveux de lin*

Claude-Achille Debussy was a French composer. He and Maurice Ravel were the most prominent figures associated with Impressionist music, though Debussy disliked the term when applied to his compositions. He was made Chevalier of the Legion of Honour in his native France in 1903. Debussy was among the most influential composers of the late 19th and early 20th centuries, and his use of non-traditional scales and chromaticism influenced many composers who followed. His music is noted for its sensory content and frequent usage of nontraditional tonalities. The prominent

French literary style during his life was known as Symbolism, and this movement directly inspired Debussy both as a composer and as an active cultural participant.

One of the most frequently excerpted preludes, *La fille aux cheveux de lin* (*The Girl with the Flaxen Hair*) is a return to the simple harmonies found in earlier works of Debussy. The work comes from the first of two books of piano preludes. Inspired by the poem of the same title by Leconte de Lisle from the collection *Poèmes Antiques: Chansons Ecossaïses*, it is calm and lyrical, a stark contrast to mighty winds of the previous prelude in the set. The image is that of a young girl simply and softly singing of her daydreams, the opening motif reminiscent of the famous spinning wheel of the Gretchen tradition of the romantic period, recalling Schubert's similar characterization of the young girl. The harmony presents an interesting combination of Impressionist techniques: the melody is pentatonic, however it is harmonized with diatonic chords. This very cleverly masks the oriental flavor of the pentatonic scale, and when combined with modal cadences, gives the prelude a folk-song like presence.

### *Dionysiaques*

French composer Florent Schmitt entered the Paris Conservatory in 1889, where he studied with Albert Lavignac, Pierre Dubois, Jules Massenet, and Gabriel Faure', eventually winning the *Prix de Rome*. Having composed approximately 140 works, Schmitt was one of the most frequently performed French composers during his lifetime, but his popularity waned following his death in 1958. Composing in virtually all genres with the exception of opera, Schmitt belonged to the French group of artists called "the Apaches" who championed impressionism and the music of Claude Debussy.

Schmitt composed *Dionysiaques* for the 100-member Garde Républicaine Band of France in 1913. The premiere military ensemble in France at the turn of the twentieth century, the Garde Républicaine Band performed functions similar to the Sousa Band in the United States, traveling the country and giving public concerts. In another parallel with the Sousa Band, the Garde Républicaine Band accepted prestigious international engagements, including a performance at the 1904 World's Fair in St. Louis. However, the work did not receive its premiere until June 9, 1925, in an outdoor concert conducted by Guillaume Balay. The title of the piece refers to Dionysius, the Greek god of drama, wine, and fertility. Highly chromatic and impressionistic throughout, the work opens with a slow introduction that contains several lyrical and soloistic passages in the winds. A much more raucous, jovial, and occasionally humorous section brings the work to a climactic finish.

# FEATURED PERFORMERS

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## MICHAEL KROTH, BASSOON

Michael Kroth is professor of bassoon and associate dean for undergraduate studies at the Michigan State University College of Music.

Kroth has earned a reputation as an excellent solo, chamber and orchestral musician, having performed in recitals and concerts throughout the United States, Europe, Colombia and China. His performances of both serious and novel works for bassoon have been well received by audiences and critics, and he has been praised for his beautiful tone and expressive playing.

Prior to his appointment at MSU, Kroth was principal bassoon with the South Dakota Symphony and Dakota Wind Quintet. He has also held positions as principal bassoonist with the Air Force Academy Band and the Colorado Springs Symphony Orchestra. Former teaching positions include Augustana College (SD), the University of Sioux Falls, University of South Dakota, and the Colorado College.

Currently, Kroth is principal bassoon with the Lansing Symphony Orchestra, a faculty artist at the Colorado College Summer Music Festival (Colorado Springs, CO), and member of the Peninsula Music Festival (Door County, WI). He has performed frequently with the Cleveland Orchestra, and toured as substitute second bassoon on the Cleveland Orchestra European Tour and Vienna Residency in 2011. He also performs regularly with the Detroit Symphony Orchestra, the Milwaukee Symphony Orchestra, and the Grand Rapids Symphony.

Kroth has presented master classes and clinics at colleges and universities throughout the United States including the Eastman School of Music, the Oberlin Conservatory and the Interlochen Arts Academy. He has also presented master classes and performed at several International Double Reed Society Conventions, the Midwest Clinic International Band and Orchestra Conference, the Music Middle School of Shanghai Conservatory, and in outreach work in Medellin, Colombia.

He received degrees in bassoon performance from Ithaca College and Temple University in Philadelphia. His major teachers include Edward Gobrecht, Bernard Garfield and Ryohei Nakagawa. His performances can be heard regularly on National Public Radio, Colorado Public Radio, Minnesota Public Radio and South Dakota Public Radio. He has released recordings on the Sound Works, Ultrasound, AFSC and HCS labels.

# FEATURED PERFORMERS

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## CORBIN WAGNER, HORN

Corbin Wagner, a highly regarded horn performer, teacher, and longtime member of the Detroit Symphony Orchestra, was appointed associate professor of horn in the MSU College of Music in 2012. He teaches all applied horn lessons, coaches brass quintets and holding a weekly studio class. He also rehearses and performs with the Beaumont Brass Quintet.

Kansas City-born Wagner received a bachelor's degree in 1979 from the University of Michigan, where he studied with Professor Louis Stout. Upon graduation he became a member of the Detroit Symphony Orchestra. In 1989 he earned a master's degree from the University of Michigan. Before his appointment to the faculty of the MSU College of Music, he served as adjunct horn professor at Oakland University, the University of Michigan, and Wayne State University.

Wagner has received many prestigious performing honors, including third prize at the 1983 Munich International Horn Competition. He also took first prize at the Heldenleben International Horn Competition in hand horn, valve horn, and horn quartet. In 1989 and again in 2002, Wagner joined three of his colleagues and the DSO in performing Robert Schumann's *Konzertstück* for four horns and orchestra. In 1994 he performed Strauss's *Horn Concerto No. 2* as a guest with the Farmington Philharmonic; in 1998 he performed Mozart's *Horn Concerto No. 4* with the Pontiac Oakland Symphony. His last performance of the Britten *Serenade* was with the Pontiac Oakland Orchestra in 2009.

He continues to perform with the Peninsula Music Festival, Detroit Symphony Orchestra, Grand Rapids Symphony Orchestra, Detroit Chamber Winds and Strings and the Palm Beach Opera.

In the fall of 2014 Wagner released his first CD, featuring the Wagner Trio, horn, soprano, and piano. This CD features three commissioned works, two from the MSU College of Music.

He is an experienced clinician, giving clinics around the country. He is owner of a horn music publishing company called Cornopub. Wagner and his wife, Wendy, have five children.



# WIND SYMPHONY

KEVIN L. SEDATOLE, CONDUCTOR

## Flute

Nicholas Buonanni, *Orlando, FL*  
Chelsea Cowan, *Grand Ledge*  
Stefania Neumann, *Salt Lake City, UT*  
Sydney Robinson, *Austin TX*  
Colton Sayre, *Columbus, OH*  
Madalyn Steffen, *Rockford*

## Oboe

Ben Buerger, *St. Paul, MN*  
Nathan Hubbard, *Hoffman Estates, IL*  
Ashley Jeffries, *San Antonio, TX*  
Aaron Woodman, *Chappell, NE*

## Bassoon

Matthew Caister, *Chelsea*  
Zongjie Huang, *Qingdao, China*  
Hannah Reilly, *Fairport, NY*  
Walter van Gieson, *Mount Clemens*  
Madeline Wilks, *Tarpon Spring, FL*

## Clarinet

Hakeem Davidson, *DeSoto, TX*  
Sam Davies, *Bowling Green, KY*  
Benjamin Delgado, *Kissimmee, FL*  
Brian Do, *Bloomington, IL*  
Emma Gregory, *Marquette*  
Noel Liakos-Steier, *Verbank, NY*  
Melissa Main, *Rockford*  
Cassandra O'Brien, *Rochester Hills*  
Justin Wisner, *Rockford*  
Pin-Wei Yu, *Taiwan*

## Saxophone

Chemie Ching, *Hong Kong, China*  
Adam Epler, *Dallas, TX*  
Grace Gelpi, *Columbus, OH*  
Kyle Landry, *Waterford*  
Julian Velasco, *Whittier, CA*

## Horn

Andrew Dodson, *Arlington, TX*  
Nathan Doss, *Grosse Pointe Woods*  
Claire Ross, *Grand Rapids*  
Nicole Vanden Bosch, *Jenison*  
Joseph E. Vroom, *Crete, IL*  
Tim Wright, *Grand Ledge*

## Trumpet

Bradley Arnold, *Fraser*  
Pujan Bhattarai, *Walled Lake*  
Alessandro Bonotto, *Orlando, FL*  
Sho Dembinski, *Walled Lake*  
Martin Malfroid, *Lake Orion*  
Joon Park, *Toronto, Canada*

## Trombone

Roger A. Flatt Jr *Buckner, IL*  
Nathaniel Geiger, *Champaign, IL*  
Taylor LaPrairie, *Rockford*  
Aaron Wright, *Traverse City*

## Bass Trombone

Mark Hsieh, *Flint*  
Jonah Weller, *Grand Ledge*

## Euphonium

Colin Guimond, *Belleville*  
William Sutton, *Galway, NY*  
Remus Webb, *Lansing*

## Tuba

Chance Trottman-Huiet, *Berthoud, CO*  
Joe LeFevre, *Kalamazoo*

## Percussion

Sebastian Buhts, *Louisville, KY*  
Moose Davis, *Jonesboro, AR*  
Daniel Gerhardt, *Grand Ledge*  
Christian Martin, *Palm Bay, FL*  
Emilio Monreal, *Corpus Christi, TX*  
Alex Smith, *Winston-Salem, NC*  
Emily Strachan, *Dearborn*  
Josh Trentadue, *Lansing*

## Harp

Natalie Pate, *Lapeer*

## Piano

Stefanie Pestano, *Grand Rapids*

## String Bass

Matthew Gibson, *East Lansing*

# MSU CONDUCTING FACULTY

## **BANDS**

Kevin L. Sedatole, Director of Bands  
John T. Madden, Associate Director of Bands, Director, Spartan Marching Band  
David Thornton, Assistant Director of Bands, Associate Director, Spartan Marching Band  
Dustin Barr, Assistant Director of Bands

## **CHOIRS**

David Rayl, Director of Choral Programs  
Jonathan Reed, Associate Director of Choral Programs  
Sandra Snow, Associate Director of Choral Programs

## **ORCHESTRAS**

Kevin Noe, Director of Orchestras

## **JAZZ**

Rodney Whitaker, Director of Jazz Studies  
Diego Rievera, Assistant Director of Jazz Studies  
Etienne Charles, Assistant Director of Jazz Studies

# COLLEGE OF MUSIC WIND & PERCUSSION FACULTY

Richard Sherman, Flute	Ava Ordman, Trombone
Jan Eberle, Oboe	Philip Sinder, Tuba/Euphonium
Michael Kroth, Bassoon	Jack Budrow, Double Bass
Guy Yehuda, Clarinet	Gwendolyn Dease, Percussion
Mingzhe Wang, Clarinet	Jonathan Weber, Percussion
Joseph Lulloff, Saxophone	Chen-Yu Huang, Harp
Justin Emerich, Trumpet	Minsoo Sohn, Piano
Corbin Wagner, Horn	

## WIND CONDUCTING TEACHING ASSISTANTS

Tyler Austin, Doctoral	Daniel Kirk, Doctoral
Brandon Hults, Doctoral	Connor Fetting, Masters

## BAND STAFF

Charlene Wagner, Administrative Assistant

**LIBRARIANS**  
Nick Buonanni  
Colton Sayre  
William Sutton

**SET-UP**  
August Burchard  
Kayla Makela  
Claire Ross  
Rachel Sze

**INSTRUMENTS**  
Tia Harvey

# UPCOMING

## **SYMPHONY ORCHESTRA**

October 28, 2016 | Cobb Great Hall | Wharton Center for Performing Arts  
8:00 p.m.

## **SPARTAN SPECTACULAR**

October 30, 2016 | Cobb Great Hall | Wharton Center for Performing Arts  
3:00 p.m.

## **MSU CHORAL UNION, UNIVERSITY CHORALE, AND STATE SINGERS AND LANSING SYMPHONY ORCHESTRA**

November 4, 2016 | Cobb Great Hall | Wharton Center for Performing Arts  
8:00 p.m.

## **JAZZ OCTETS**

November 11, 2016 | Cook Recital Hall | Music Building  
8:00 p.m.

## **MSU OPERA PRESENTS THE ELIXIR OF LOVE (L'ELISIR D'AMORE)**

November 16-20, 2016 | Fairchild Theatre | MSU Auditorium

Nov. 16, 7:30 p.m.

Nov. 17, 7:30 p.m.

Nov. 18, 8:00 p.m.

Nov. 20, 3:00 p.m.

## **SYMPHONY ORCHESTRA AND MSU JAZZ ORCHESTRA**

November 21, 2016 | Fairchild Theatre | MSU Auditorium  
7:30 p.m.

## **SYMPHONY BAND**

December 1, 2016 | Lake Fenton Auditorium | Lake Fenton High School  
7:30 p.m.

## **WIND SYMPHONY AND SPARTAN YOUTH WIND SYMPHONY**

December 4, 2016 | Cobb Great Hall | Wharton Center for Performing Arts  
3:00 p.m.

## **CONCERT BAND AND CAMPUS BAND**

December 6, 2016 | Cobb Great Hall | Wharton Center for Performing Arts  
7:30 p.m.

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Twitter (@MSUBands)! Check these pages frequently as they will continue to be updated with the latest news and  
information!*

