

**MICHIGAN STATE**  
UNIVERSITY

College of Music

# WIND SYMPHONY

KEVIN L. SEDATOLE, CONDUCTOR  
JOSHUA KEARNEY, GUEST CONDUCTOR  
DAVID THORNTON, GUEST CONDUCTOR



- *FEATURING THE DALÍ QUARTET* -

SIMÓN GOLLO, VIOLIN  
CARLOS RUBIO, VIOLIN  
ADRIANNA LINARES, VIOLA  
JESÚS MORALES, CELLO

THURSDAY, MARCH 19, 2015, AT 7:30 P.M.  
COBB GREAT HALL, WHARTON CENTER FOR PERFORMING ARTS

# PROGRAM

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Commando March (1943)

Samuel Barber  
(1910-1981)

Lullaby for Kirsten (1985)

Leslie Bassett  
(b. 1923)

David Thornton, Guest Conductor

Short Stories (2013)

Joel Puckett  
(b. 1977)

*Part 1*

- I. Somewhere Near the End
- II. Introit
- III. The Priests

*Part 2*

- IV. Recitative
- V. mother and child

*Part 3*

- VI. sonno agitato
- VII. The Bridge (cadenza)
- VIII. Ma Fin

Featuring the Dalí Quartet

## \* INTERMISSION \*

Symphonies of Wind Instruments (1920/1947)

Igor Stravinsky  
(1882-1971)

Joshua Kearney, Guest Conductor

First Symphony for Band (2008)

William Bolcom  
(b. 1938)

- I. Ô tempora ô mores
- II. Scherzo tenebroso
- III. Andantino pastorale
- IV. Marches funéraires et dansantes

# PROGRAM NOTES

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## *Commando March*

Born March 9, 1910, in West Chester, Pennsylvania, Samuel Osborne Barber II developed an early interest in music, fostered by his pianist mother, opera contralto aunt, and song composer uncle. He studied piano at age six, started composing at seven, and was playing the church organ at twelve. At nine, his musical interest was evident from a note he wrote to his mother, "I was meant to be a composer and will be I'm sure. . . Don't ask me to try to forget this unpleasant thing and go play football - Please." At age fourteen, he entered the Curtis Institute, studying piano, composition, and voice. His attractive baritone voice had him considering becoming a professional singer. His compositions in his late teen years were mostly vocal music. Two years of study at the American Academy in Rome resulted from his being awarded the 1935 Prix de Rome and a Pulitzer traveling scholarship. This began his exposure to international music.

His *First Symphony* and the *Adagio for Strings* resulted from this opportunity. The *Adagio* has been selected as one of National Public Radio's 100 most important musical works of the twentieth century. It is Barber's most recognized work and has become a solemn work performed at the funerals of presidents and other prominent persons. After WWII, Barber continued to compose in multiple genres. He won the Pulitzer Prize in 1958 for his opera *Vanessa* and in 1963 for his *Concerto for Piano and Orchestra*.

While on active duty with the U.S. Army Air Corps, Barber composed notable pieces for the war effort including his second symphony, the *Flight Symphony*, as well as his only composition for wind band, *Commando March*. The work was premiered on May 23, 1943 by the Army Air Forces Tactical Training Command Band in Convention Hall, Atlantic City, N.J. The work received many performances in the final years of the war, solidifying its place as a classic centerpiece in wind band literature.

## *Lullaby for Kirsten*

Born in Hanford, CA in January 1923, Leslie Bassett studied piano, trombone, cello and other instruments, and served as trombonist, composer, and arranger with the 13th Armored Division Band in the U.S.

and Europe during World War II. Bassett did his graduate work at the University of Michigan with Ross Lee Finney before moving to Paris as a Fulbright fellow to study with Arthur Honegger and Nadia Boulanger. He later studied electronic music with Mario Davidovsky and with the Spanish-British composer Roberto Gerhard.

For the U.S. Bi-centennial, the Philadelphia Orchestra and conductor Eugene Ormandy commissioned *Echoes from an Invisible World* as part of a major project initiated by America's six finest orchestras and funded by the National Endowment for the Arts. Each orchestra commissioned a work and performed all six. *Echoes* has received over 60 performances to date, a recording by the Baltimore Symphony Orchestra under Sergiu Comissiona, and selection by the League of Composers and the International Society for Contemporary Music to represent the U.S. at the World Music Days in Tel Aviv.

Bassett is the University of Michigan's Albert A. Stanley Distinguished University Professor Emeritus of Music, who won the 1984 Henry Russel Lecturer award, the University's highest faculty honor. He has received the Distinguished Artist Award from the State of Michigan, was named Distinguished Alumnus by his California alma mater, Fresno State, and by the University of Michigan School of Music. He was awarded the Major Composer Award and membership of the American Academy of Arts and Letters, and has twice been composer-in-residence at the Rockefeller Foundation's Bellagio Center. Bassett received the 1966 Pulitzer Prize in Music for his *Variations for Orchestra*, premiered in Rome in 1963 by the RAI Symphony Orchestra under Feruccio Scaglia, followed two years later by the Philadelphia Orchestra's U.S. premiere under Eugene Ormandy.

About the work, Basset writes,

*Lullaby for Kirsten* was commissioned by the members of The University of Michigan Band in celebration of the birth of Kirsten, daughter of Prof. and Mrs. H. Robert Reynolds. The music floats on the border of consciousness using tonal ambiguity to create a lush dreamscape. The composer believed the work to be the first lullaby specifically written for winds, and tips his hat in the flute's last measure to Brahm's most famous lullaby. The premiere took place in Ann Arbor on October 4, 1985

under the direction of the honoree's father. Kirsten was present and seemed to approve.

### *Short Stories*

Born on the south side of Atlanta in June 1977, Joel Puckett is the son of a Dixieland jazz musician and a classical tubist. He spent his childhood improvising with his father and learning the fundamentals of both concert and popular music. He has held fellowships at the Aspen Music Festival and at the University of Michigan where Joel received a D.M.A. in composition studying with Pulitzer-Prize Winner, William Bolcom; Michael Daugherty; and MacArthur Foundation Genius Grant recipient, Bright Sheng. The Washington Chorus, recipient of the 2000 Grammy Award for Best Choral Performance, commissioned and premiered Joel's work *This Mourning*, for chorus, orchestra, forty wine glasses and tenor soloist, to rave reviews at the Kennedy Center in Washington, D.C.

He has received numerous national awards including a B.M.I. Student Composer award and the first American Bandmasters Association/University of Florida Commission. His music is represented by Bill Holab Music and can be found on recordings under the Albany, Troy and Mark labels, with upcoming releases on the Naxos, Innova, and Equilibrium labels. Puckett serves on the full-time faculty of the Peabody Conservatory, previously having served as a Visiting Assistant Professor at his alma mater, the Shenandoah Conservatory.

What makes the construct of the short story itself so unique among other literary devices is the demands placed on the author to create a meaningful narrative. They must describe the relationships between characters, present a conflict, and resolve it in a remarkably short span. It takes a deft writer to cleverly craft within these restrictions, and yet some have pushed the genre further by creating collections of stories that seem at first disparate, but eventually are revealed to be intertwined. Much like these painstakingly crafted works of literature, Joel Puckett's *Short Stories* is a study in structure. On the surface, it bears the appearance of eight vignettes strung together into a concerto for solo string quartet and wind ensemble. Upon listening, however, the work's movements reveal themselves as inextricably linked through a layered thematic language that plays out through a sort of "game of pairs."

The external movements of the work serve as a frame story, not unlike Chuck Palahniuk's novel *Haunted*, which the composer cites as an influential on the structure of the work. Between the external movements, Puckett presents three pairs of linked movements. Each of these sections highlights two of the solo voices, featured at the section's conclusion with a virtuosic duo cadenza. The final internal grouping—the sixth and seventh movements—takes the independent duo cadenzas and superimposes them. It is only at this climactic moment that we hear that the concerto's primary theme—the basis for both the first and last movements—is the combination of the elements within these cadenzas. In a sense, the entire work evolves from the constituent solo playing of its stars.

The opening—amusingly titled *Somewhere near the end*—introduces the notion of pairs in its own way. There is diametric conflict between both the soloists and the ensemble as, until the end of the movement, the two groups play almost exclusively in isolation. The harmonic language likewise poses friction, first hinting at the unbridled optimism of D major, and almost immediately thereafter shattering it with a tempestuous dissonance of extended harmonies in G minor. The effect is that of a series of dramatic wailings that set the stage for the players.

The first internal section, comprising the movements *Introit* and *The Priests*, is based on ancient liturgical materials. The introit itself is a part of the Proper of the Catholic mass, and this placid movement also presents a part of the Mass' Ordinary by way of a *Kyrie*, passed from instrument to instrument in the movement's center. The dramatic beginning of *The Priests* is a stark contrast with its bold chorale scored solely for brass and saxophones, and the rhythmic ostinato from the low strings (*Regina Coeli*: a reference to the antiphon to the Virgin Mary). Complex mixed meters dominate the pulse as a punchy homophonic accompaniment supports the vivid rhythms of the soloists.

The contrasting middle pairing (*Recitative* and *mother and child*) has a basis in Baroque opera, modeling a recitative and aria. *Recitative* serves mostly as an introduction, with a sparse accompaniment of vibraphone, celesta, and harp. The opening of "mother and child" expands the instrumentation to include the woodwinds and horns, dancing about gracefully with a patient, yet lilting tempo. This middle section is the longest single segment of the piece, and harmonically the most static, as it floats past slowly in a cloudy, dreamlike E-flat major. The gentle caress of the violin duet is both captivating and endearing throughout.

The tonal center of E-flat remains for the sixth movement, but little else is held as the pleasant dream of the middle section is roused by “sonno agitato”—literally, “restless sleep.” This movement, solely for the ripieno, harkens back to the most tumultuous moments of the first movement. The pulse quickens unrelentingly and the ensemble spills over, out of control, into *The Bridge*, a cadenza for the concertino. Here the previous duo cadenzas are pressed into conflict with each other in a manner that seems incompatible and dissonant. As the soloists play together, however, the argument between them is sated and they begin to find a synergy in their florid and virtuosic variations. The energetic realization of the work’s opening motive ushers in the ebullient *Ma Fin* (a nod to Machaut’s rondeau *Ma fin est mon commencement*—literally, “my beginning is my end”). This finale starts with a return to the first movement, but this time, the soloists come together as one and, with a battering of thirty-second notes, breaks through the restlessness of the ensemble and forces them back on track into the brilliant opening, finally moving together toward their happily ever afters.

*Short Stories* is a string quartet concerto commissioned by the University of North Carolina at Greensboro, the University of Michigan, the University of Texas (Austin), Northwestern University, and the University of Colorado. The work is dedicated to Kevin Gerald, Associate Professor of Music at the University of North Carolina at Greensboro.

—Jacob Wallace

### *Symphonies of Wind Instruments*

Igor Stravinsky was born in Oranienbaum (near St. Petersburg) in June 1882 and died in New York in 1971. Stravinsky is one of the most widely performed and influential composers of the 20th century; he remains also one of its most multi-faceted. A study of his work touches on almost every important tendency in the century's music, from the neo-nationalism of the early ballets, through the more abrasive, experimental nationalism of the World War I years, and the neo-classicism of the period 1920–51 to the more serial works of the 1950s and beyond. To some extent the mobile geography of his life is reflected in his work, with its complex patterns of influence and allusion. In another sense, however, he never lost contact with his Russian origins and, even after he ceased to compose with

recognizably Russian materials or in a perceptibly Slavonic idiom, his music maintained an unbroken continuity of technique and thought.

The score of the *Symphonies of Wind Instruments* bears a dedication to the man Stravinsky once called “my father in music,” Claude Debussy. The French composer, twenty years Stravinsky’s senior, had been one of the first of his colleagues to respond generously to *The Firebird*, and the two men enjoyed a rewarding though not frictionless friendship until Debussy’s death in 1918.

There is also more of Debussy in the *Symphonies of Wind Instruments* than Stravinsky ever let on. What makes the structure of the work “peculiar,” as Stravinsky called it, is the avoidance of the kind of organic progression from event to event that we associate with the mainstream nineteenth-century symphonic tradition. Instead, objects here are placed side by side and seem unaffected by their adjacency. Debussy himself often composed that way, especially in his later music.

Soon after the premiere, Stravinsky commented on the *Symphonies*: “It is devoid of all the elements which infallibly appeal to the ordinary listener and to which he is accustomed... It is an austere ritual which is unfolded in terms of short litanies between different groups of homogeneous instruments.” The work is not in any way a symphony; rather, Stravinsky has gone to the literal root meaning of “symphony” as “a sounding together.”

With startling rapidity, Stravinsky moves from idea to idea—from a bell-like shrilling of clarinets and flutes with trumpet and trombone punctuations to an anticipation of the chorale that is to sound in full at the end, to the flute and clarinet music again, to a tiny fragment of dance music for oboes and English horn, back to the chorale, and from there to a melody—much like a folk song—for flute, followed by a similar tune for bassoon in its top register. All that happens in the first minute and a quarter!

The ideas are many, but the utterance is terse. A fascinating and powerful tension develops between the *amplexe* of material and the taut structure. Another Debussian aspect is the extent to which textures and sonorities (as distinct from themes) are placed as markers for us to recognize and thus become primary structural elements. At the end, the energies and tensions are grounded in the chorale, the only sustained music in the *Symphonies*.

—Michael Steinberg

## *First Symphony for Band*

Born in Seattle, Washington, William Bolcom began composition studies at the age of eleven with George Frederick McKay and John Verrall at the University of Washington while continuing piano lessons with Madame Berthe Poncy Jacobson. He later studied with Darius Milhaud at Mills College while working on his Master of Arts degree, with Leland Smith at Stanford University while working on his D.M.A., and with Olivier Messiaen and Milhaud at the Paris Conservatoire, where he received the *2ème Prix de Composition*.

He joined the faculty of the University of Michigan's School of Music in 1973, was named the Ross Lee Finney Distinguished University Professor of Composition in 1994, and retired in 2008. Bolcom won the Pulitzer Prize for music in 1988 for *12 New Etudes for Piano*, and his setting of William Blake's *Songs of Innocence and Songs of Experience* on the Naxos label won four Grammy Awards in 2005.

Bolcom has written four violin sonatas; nine symphonies; three operas (*McTeague*, *A View from the Bridge*, and *A Wedding*), plus several musical theater operas; eleven string quartets; two film scores (*Hester Street* and *Illuminata*); incidental music for stage plays, including *Arthur Miller's Broken Glass*; fanfares and occasional pieces; and an extensive catalogue of chamber and vocal works.

Bolcom writes,

Commissioned by the Big Ten Band Directors Association, and premiered by the University of Michigan Symphony Band, conducted by Michael Haithcock, on February 6, 2009, my *First Symphony for Band* was originally planned to be my *Ninth Symphony*; I had decided to follow my friend John Corigliano's example of calling his magnificent *Circus Maximus* for band (*Symphony No. 3*). On reflection I realized that, since [Ludwig van] Beethoven and [Gustav] Mahler, ninth symphonies have been thought of as a composer's last will and testament—a third symphony doesn't have that stigma—and I'm not really ready for that final word yet.

Thus this is a *First Symphony for Band*, and band is different from orchestra in more than just the absence of strings and the greater number of winds. There is a “culture of the orchestra” that goes back several centuries, one that shapes new pieces for it in subtle ways even a composer may not be fully aware of. The band culture is younger and historically more oriented to outdoors events and occasions. Band players seem now to be mostly of college age; there are very few professional non-university bands today, nothing analogous to the Sousa and Goldman outfits of my youth. The resonance of a long history like that of the orchestra is largely lacking. Against this—and I think this is why more and more composers of art music are turning to the band—is the fact that band people work hard and long on a new piece. They will spend weeks in rehearsal perfecting and internalizing it. And there is something infectious about the youthful enthusiasm a good college band will put into a performance.

The *First Symphony* is by far the most ambitious piece in my very small catalogue for band. In form it relates most closely to my *Fifth* and *Sixth Symphonies* for orchestra; as with them, it begins with a tight sonata movement followed by a scherzo, a slow movement, and a sort of rondo-finale. *Ó tempora ó mores*, a tragic and forceful protest, laments our dark time. *Scherzo tenebroso* is a cousin to the scherzi in my *Third*, *Fifth*, and *Sixth Symphonies*, especially in the sardonic use of popular material in their trios; in this trio, as we hear the cornet playing a waltz, I envision a clown dancing. *Andantino pastorale* belies a seemingly simple tunefulness with its dark undercurrent. The image of a New Orleans funeral procession, followed by a joyous dancelike march back from the graveyard, gives the form of *Marches funéraires et dansantes*, and leaves us at long last with an atmosphere of exuberance and of hope.

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# WIND SYMPHONY

KEVIN L. SEDATOLE, CONDUCTOR

## FLUTE

Nicholas Buonanni, *Orlando FL*  
Tatiana Cassetta, *Royal Oak*  
Chelsea Cowan, *Grand Ledge*  
Chelsea Koziatek, *Corning, NY*  
Kathryne Salo, *Mandeville, LA*  
Colton Sayre, *Grand Blanc*

## OBOE

Ben Buerger, *St. Paul, MN*  
Nathan Hubbard, *Hoffman Estates, IL*  
Alana Rosen, *East Rockaway, NY*  
Aaron Woodman, *Chappell, NE*

## BASSOON

Matthew Caister, *Chelsea*  
Octavius Hernandez, *Lansing*  
Hannah Reilly, *Rochester, NY*  
Kaylee Whitfield, *Marquette*

## CLARINET

Natalie Allen, *McLean, VA*  
Anastasia Cetverikova, *Wesley Chapel, FL*  
Sam Davies, *Bowling Green, KY*  
Elizabeth Felsted, *Orlando, FL*  
Sarah E. Hardaker, *Swartz Creek*  
Sarah Manasreh, *Albuquerque, NM*  
Cassandra O'Brien, *Rochester Hills*  
Jasmine Stecker, *Lockport, IL*  
Evelyn Moria Tunison, *Villa Grove, IL*  
Molly Waxman, *Murfreesboro, TN*

## SAXOPHONE

Kyle Landry, *Waterford*  
Jordan Lulloff, *Okemos*  
Connor Mikula, *Holland*  
Eric Troiano, *Rockfall, CT*  
Julian Velasco, *Whittier, CA*  
Kristen Zelenak, *New Baltimore*

## HORN

Joseph L'Esperance, *Macomb*  
Chandler Nadig, *Lansdale, PA*  
Christopher Newman, *Okemos*  
Claire Ross, *Grand Rapids*  
Matthew Sedatole, *Okemos*  
Holly Thornton, *Lansing*

## TRUMPET

Pujan Bhattarai, *Walled Lake*  
Michael Block, *Howell*  
Carlot Dorve, *Port-Au-Prince, Haiti*  
Eduardo Farias, *Porto Alegre, Brazil*  
Joshua Ganger, *Bristol, IN*  
Matthew Kay, *Wigan, England*  
Thomas Vicira, *Lake Orion*

## TROMBONE

Sean F. Biehn, *Edgewater Park, NJ*  
Philip Mitchell, *Mt. Morris*  
Michael Ross, *Grand Rapids*  
Aaron Wright, *Traverse City*

## BASS TROMBONE

Stefan Stolarчук, *Ann Arbor*

## EUPHONIUM

Caleb Crouch, *Boyer City*  
Travis Scott, *Wadsworth, OH*  
Will Sutton, *Galway, NY*

## TUBA

Connor Fettig, *Ada*  
Joe LeFevre, *Kalamazoo*

## PERCUSSION

Zac Brunell, *Livonia*  
Daniel Gerhardt, *Grand Ledge*  
Caleb Goncz, *Pittsburgh, PA*  
Tia Harvey, *Orlando, FL*  
Kevin Keith, *Midland*  
Steven Murtonen, *Ypsilanti*

## PIANO

Misun Moon, *Seoul, South Korea*

## DOUBLE BASS

Justin Felten, *Grand Rapids*  
Robert Johnson, *Traverse City*

## HARP

Katherine Denler, *Pekin, IL*

# MSU CONDUCTING FACULTY

## **BANDS**

Kevin L. Sedatole, Director of Bands

John T. Madden, Associate Director of Bands, Director, Spartan Marching Band  
Cormac Cannon, Assistant Director of Bands, Associate Director, Spartan Marching Band

## **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

Jan Eberle, Oboe

Michael Kroth, Bassoon

Elsa Verdehr, Clarinet

Guy Yehuda, Clarinet

Tasha Warren-Yehuda, Clarinet

Joseph Lulloff, Saxophone

Richard Illman, Trumpet

Corbin Wagner, Horn

Ava Ordman, Trombone

Philip Sinder, Tuba/Euphonium

Jack Budrow, Double Bass

Gwendolyn Dease, Percussion

Jonathan Weber, Percussion

Chen-Yu Huang, Harp

Minsoo Sohn, Piano

## WIND CONDUCTING TEACHING ASSISTANTS

Arris Golden, Doctoral

Joshua Kearney, Doctoral

Gretchen Renshaw, Masters

Jared Staub, Doctoral

David Thornton, Doctoral

## BAND STAFF

Charlene Wagner, Administrative Assistant

Meredith Wright, Student Intern

### **LIBRARIANS**

Nicholas Buonanni

William Sutton

### **SET-UP**

Bradley Arnold

Caleb Crouch

Dan Eby

Liz Kotnik

Aaron Wright

### **INSTRUMENTS**

Chelsea Koziatek

## UPCOMING

### **SYMPHONY ORCHESTRA HONORS CONCERT**

March 20, 2015 | Cobb Great Hall | Wharton Center for Performing Arts  
8:00 p.m.

### **OPERA THEATER PRESENTS HANDEL'S XERXES**

March 25, 7:30 p.m. | March 27-28, 8:00 p.m. | March 29, 3:00 p.m.  
Fairchild Theatre | MSU Auditorium  
8:00 p.m.

### **JAZZ SPECTACULAR WRAP –UP CONCERT**

April 18, 2015 | Fairchild Theatre | MSU Auditorium  
8:00 p.m.

### **ALUMNI BAND**

April 19, 2015 | Fairchild Theatre | MSU Auditorium  
3:00 p.m.

### **CAMPUS BAND**

April 21, 2015 | Cobb Great Hall | Wharton Center for Performing Arts  
7:30 p.m.

### **CONCERT BAND AND CONCERT ORCHESTRA**

April 23, 2015 | Cobb Great Hall | Wharton Center for Performing Arts  
7:30 p.m.

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

April 26, 2015 | Cobb Great Hall | Wharton Center for Performing Arts  
3:00 p.m.

### **MUSIQUE 21**

#### **“LATIN IS AMERICA”**

April 27, 2015 | Fairchild Theatre | MSU Auditorium  
7:30 p.m.

### **WIND SYMPHONY**

April 30, 2015 | Cobb Great Hall | Wharton Center for Performing Arts  
7:30 p.m.

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