WIND SYMPHONY

KEVIN L. SEDATOLE, CONDUCTOR
DUSTIN BARR, GUEST CONDUCTOR
DANIEL KIRK, GUEST CONDUCTOR

FEATURING
FELIU GASULL, GUEST COMPOSER

THURSDAY, FEBRUARY 4, 2016 AT 7:30 P.M.
COBB GREAT HALL, WHARTON CENTER FOR PERFORMING ARTS
**Program**

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*La Procession du Rocio* (1912)  
Joaquin Turina  
(1882-1949)  
Transcribed by Alred Reed

I.  *Triana en fête*  
II.  *La Procession*

Dustin Barr, conductor

*La Font de les Ginebroses* (2013)  
Feliu Gasull  
(b. 1959)

*Konzertmusik*, Op. 41 (1926)  
Paul Hindemith  
(1895-1963)

I.  *Konzertante Ouverture*  
II.  *Sechs Variationen über das Lied “Prinz Eugen, der edle Ritter”*  
III.  *Marsch*

Daniel Kirk, conductor

*Intermission*

*Music for Prague 1968* (1968)  
Karel Husa  
(b. 1921)

I.  *Introduction and Fanfare*  
II.  *Aria*  
III.  *Interlude*  
IV.  *Toccata and Chorale*

*please silence all handheld electronic devices for the duration of the performance*
Located on the western bank of the Guadalquivir River, Triana is an administrative district of Seville, Spain, whose founding dates back to its time as a colony of the Roman Empire. It is believed that the Roman emperor Trajan was born nearby and one theory holds that the current name of the neighborhood reflects this history (Triana may be a derivation of Trajana).

No matter the source of its name, Triana’s long history – from the Romans, to the Moors, and the eventual assertion of the Catholic Church’s power in the region – is reflected in the neighborhood’s architecture, food, and various festivals throughout the year. Among these festivals, the Holy Week festival La Esperanza de Triana (Our Lady of Hope of Triana) is by far the most widely celebrated among the population. Among the events of the festival is the Procession of the Dew – La Procession du Rocio.

Joaquin Turina, a native of Seville, was undoubtedly familiar with Triana’s cultural history and activities. Premiered in 1913 in Madrid, La Procession du Rocio is Turina’s musical postcard from the festival. Turina provides his own program note within the original orchestral score:

*Every year in Seville, during the month of June, there takes place in a section of the city known as Triana (the exotic and ancient Gypsy quarter of the town), a festival called the Procession of the Dew in which the best families of the city participate. They make their entry in their finest coaches following an image of the Virgin Mary borne on a golden cart drawn by oxen and accompanied by bands and music. All of Triana is celebrating the festival. The people dance the soleare and the seguidilla. In the midst of the dancing, a drunkard sets off firecrackers, adding to the confusion. At the sound of the flutes and drums, which announce the Procession, all dancing ceases. A religious theme is heard several times and, as the golden ox-drawn cart appears, it breaks forth triumphantly, mingling with the joyous pealing of the church bells and the strains of the Royal March. The procession passes in a whirling burst of color and sound and as it recedes, the festivities and dancing resume, but a length they fade away.*
La Font de les Ginebroses was commissioned by conductor Xavier Puig for the Municipal Band of Barcelona, Catalonia. Inspired by a poem of Enric Casasses, the work unfolds rhapsodically and features a clearly identifiable theme that permeates the entire composition.

About his work, the composer writes:

“La Font” takes shape introvertedly, even when it has a bright middle section, ending ethereally with a prolonged and sweet recorder solo. It is essentially a melodic piece supported by sonorous harmonies that seem expansive and open to me. I am heir to Catalan music of the twentieth century: although my work has contemporary features, it preserves that character of the Mediterranean that defines us.

Konzertmusik, Op. 41

Paul Hindemith was an outstanding twentieth-century musical figure known not only for his talent as a composer, but also for his work as a professional violinist, violist, pianist, conductor, theorist, and teacher. In addition to composing operas, symphonies, choral works, chamber works, and keyboard works, Hindemith had an interest in composing for young and amateur musicians. He became a leading advocate for Gebruchsmusik (music for practical use) and wrote exemplary idiomatic sonatas for many of the wind instruments.

Konzertmusik, Op. 41, was written for the 1926 Donaueschingen Music Festival where it received its premiere under the direction of Hermann Scherchen, to whom the piece is dedicated. The Konzertmusik was part of Hindemith’s Gebruchsmusik approach to composition in which he combined a practical melding of his serious compositional craft with the purposeful intent of making his music less formidable for audiences and performers. Although Gebruchsmusik is not a musical style it is often associated with Neoclassicism and the movements of Konzertmusik, Op. 41, illustrate these early forms.
Hindemith’s scoring of this three-movement work requires a large brass ensemble in comparison with the woodwinds. In the preface to the work, Hindemith offers the option of substituting tenor saxophones for tenor horns (an option that will be exercised in this evening’s performance.) This instrumentation gives a more homogenous balance between the woodwind and brass force.

The opening movement serves as an overture for the work and combines the full forces of the ensemble with delicate soloistic-type passages in trumpet and trombone. The music alternates between sweeping, lyrical lines and angular phrases. The second movement is a set of variations on the song “Prince Eugene the Noble Knight.” Within the sixth variation, Hindemith employs a complex fugue that winds through nearly one quarter of the movement, before dissolving into an ostinato to close the movement. The final movement is a rousing march that brings the work to a triumphal close.

Music for Prague 1968

Husa

Pulitzer Prize-winning Czech composer Karel Husa completed his studies through the equivalent of a master’s degree and left Prague to attend the Ecole Normale de Paris. The Academy of Musical Arts in Prague accepted the studies he had done in Paris, and awarded him a Doctorate of Music degree in 1947. He was elected associate member of the Royal Belgian Academy of Arts and Sciences in 1974, and has received honorary degrees from several institutions, including Coe College, Cleveland Institute of Music, Ithaca College, and Baldwin Wallace College. Among numerous honors Husa has received a fellowship from Guggenheim Foundation and awards from American Academy of Arts and Letters, UNESCO, National Endowment for the Arts, and Czech Academy for the Arts and Sciences. In addition he was recipient of the 1969 Pulitzer Prize in Music, Lili Boulanger Award, and Czech Medal of Merit (First Class), awarded by President Vaclav Havel.

At the request of the composer, the following program note for Music for Prague 1968 is to be printed in all concert programs:

Three main ideas bind the composition together. The first and most important is an old Hussite war song from the 15th century, “Ye Warriors of God and His Law,” a symbol of resistance and hope for
hundreds of years, whenever fate lay heavy on the Czech nation (it has also been utilized by many Czech composers, including Smetana in “My Country”). The beginning of this religious song is announced very softly in the first movement by the timpani and concludes in a strong unison (Chorale). The song is never heard in its entirety.

The second idea is the sound of bells throughout; Prague, named also The City of “Hundreds of Towers,” has used its magnificently sounding church bells as calls of distress as well as of victory. The last idea is a motif of three chords first appearing very softly under the piccolo solo at the beginning of the piece, in flutes, clarinets, and horns. Later it reappears at extremely strong dynamic levels, for example, in the middle of the Aria.

Different techniques of composing as well as orchestrating have been used in “Music for Prague 1968” and some new sounds explored, such as the percussion section in the Interlude and the ending of the work, etc. Much symbolism also appears: in addition to the distress calls in the first movement (Fanfare), the unbroken hope of the Hussite song, sound of bells, or the tragedy (Aria), there is also the bird call at the beginning (piccolo solo), symbol of the liberty which the City of Prague has seen only for moments during its thousand years of existence.

K.H.

Karel Husa’s Music for Prague 1968 was commissioned by the Ithaca College Concert Band and composed during the summer and fall of 1968 for the capital city of Czechoslovakia. The work was premiered by the commissioning ensemble in Washington, D.C., on Jan. 31, 1969, with Kenneth Snapp conducting, in a concert for the Music Educators National Conference.
Winner of the 1991 Premi Ciutat de Barcelona, Feliu Gasull is one of today's most sought-after composers from Catalonia, a culturally rich region of Europe that has nurtured artists such as Gaudi, Picasso, and Manuel De Falla, among others. Gasull's compositions are driven by his idiosyncratic style of playing and writing for the guitar, having endowed this instrument with some of the most exquisite and technically challenging works of the 21st century. Well known for his exuberant solo guitar and guitar ensemble music, Gasull also has a large catalog of vocal, choir, chamber and symphonic works, including his Concerto for Orchestra (2003). As a guitarist, Feliu Gasull has seventeen recordings of his own music to his credit as well as another two dozen recordings in collaboration with other artists, including several with singer Maria del Mar Bonet, one of Spain's contemporary folk stars. He earned degrees in guitar performance and composition from The Geneva Music Conservatory and from Indiana University’s Jacobs School of Music respectively. He is currently on the faculty of Escuela Superior de Musica de Catalunya (ESMUC) where he teaches chamber music and music composition.
WIND SYMPHONY
KEVIN L. SEDATELE, CONDUCTOR

FLUTE
Nicholas Buonanni, Orlando FL
JiWoon Choi, Novi
Chelsea Cowan, Grand Ledge
Alexander Hoelzen, Bellingham, WA
Chelsea Koziatek, Corning, NY
Colton Sayre, Grand Blanc

OBOE
Ben Buergel, St. Paul, MN
Nathan Hubbard, Hoffman Estates, IL
Alana Rosen, East Rockaway, NY
Aaron Woodman, Chappel, NE

BASSOON
Matthew Caister, Chelsea
Adam Farmer, Cincinnati, OH
Hannah Reilly, Rochester, NY
Kaylee Whitfield, Marquette

CLARINET
Sam Davies, Bowling Green, KY
Hakeem Davidson, Arlington, TX
Elizabeth Felsted, Orlando, FL
Emma Gregory, Marquette
Melissa Main, Rockford
Lauren Patterson, Stillwater, OK
Molly Waxman, Murfreesboro, TN
Chia-Yun Yeh, Taiwan
Pin-Wei Yu, Taiwan

SAXOPHONE
Casey Grev, Upper Arlington, OH
Joseph Herbst, Easley, SC
Kyle Landry, Waterford
Jordan Luloff, Okemos
Chris Ogden, Las Cruces, NM
Eric Troiano, Rockfall, CT
Julian Velasco, Whittier, CA

HORN
Andrew Dodson, Arlington, TX
Sam Gowen, Ft. Lauderdale, FL
Chandler Nadig, Lansdale, PA
Chris Lucius Newman, Okemos
Claire Ross, Grand Rapids
Tim Wright, Grand Ledge

TRUMPET
Bradley Arnold, Fraser
Pujan Bhattarai, Walled Lake
Michael Block, Howell
Carlot Dorve, Port-au-Prince, Haiti
Joshua Ganger, Bristol, IN
Matthew Kay, Wigan, England
Martin Malfroid, Lake Orion

TROMBONE
Andrew Allmon, Chesterton, IN
Nathaniel Geiger, Champaign, IL
Taylor LaPrairie, Rockford
Philip Mitchell, Mt. Morris

BASS TROMBONE
Adam Graham, Onekama

EUPHONIUM
Travis Scott, Wadsworth, OH
William Sutton, Galway, NY

TUBA
Jonathan Evans, Ann Arbor
Joe LeFevre, Kalamazoo
Chance Trottman-Huiet, Berthoud, CO

PERCUSSION
Joshua Blessing, Dearborn
Moose Davis, Jonesboro, AR
Daniel Gerhardt, Grand Ledge
Joshua Flynn, Indianapolis, IN
Alex Smith, Winston-Salem, NC
Josh Trentadue, Lansing

HARP
Katherine Denler, Pekin, IL

STRING BASS
Lin Chang, Seoul, South Korea
Matthew Gibson, Waxhaw, NC

RECORDER
Alex Kindel, Grand Ledge
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 Rivero, 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 Krotz, Bassoon
Elsa Verdehr, Clarinet
Guy Yehuda, Clarinet
Tasha Warren-Yehuda, Clarinet
Joseph Lulloff, Saxophone
Justin Emerich, Trumpet

Corbin Wagner, Horn
Ava Ordman, Trombone
Philip Sinder, Tuba/Euphonium
Jack Budrow, Double Bass
Gwendolyn Dease, Percussion
Jon Weber, Percussion
Chen-Yu Huang, Harp
Deborah Moriarty, Piano

Wind Conducting Teaching Assistants

Arris Golden, Doctoral
Brandon Hults, Doctoral
Connor Fetting, Masters

Jared Staub, Doctoral
Daniel Kirk, Doctoral

Band Staff

Charlene Wagner, Administrative Assistant

Librarians
Nicholas Buonanni
William Sutton

Set-Up
August Burchard
Claire Ross
Rachel Sze

Instruments
Chelsea Koziatek
**UPCOMING EVENTS**

**SYMPHONY ORCHESTRA**
Feb. 5, 2016 | Cobb Great Hall | Wharton Center for Performing Arts
8:00 p.m.

**JAZZ OCTETS AND KENNY BARRON, JAZZ PIANO**
Feb. 12, 2016 | Cook Recital Hall | Music Building
7:00 and 9:30 p.m.

**CAMPUS BANDS**
Feb. 23, 2016 | Cobb Great Hall | Wharton Center for Performing Arts
7:30 p.m.

**CONCERT BAND AND CONCERT ORCHESTRA**
Feb. 24, 2016 | Cobb Great Hall | Wharton Center for Performing Arts
7:30 p.m.

**MUSIQUE 21 – WOMEN’S CHAMBER ENSEMBLE AND UNIVERSITY CHORALE**
Mar. 1, 2016 | Fairchild Theatre | MSU Auditorium
7:30 p.m.

**SYMPHONY BAND**
Mar. 22, 2016 | Cobb Great Hall | Wharton Center for Performing Arts
7:30 p.m.

**WIND SYMPHONY**
Mar. 24, 2016 | Cobb Great Hall | Wharton Center for Performing Arts
7:30 p.m.

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