



College of Music  
MICHIGAN STATE UNIVERSITY

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# WIND SYMPHONY

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**Conductor**

Kevin L. Sedatole

**Guest Conductors**

Craig Adams

Tyler Austin

**Guest Artists**

Newfound Chamber Winds



Thursday, February 5, 2026 | 7:30 PM  
Cobb Great Hall  
Wharton Center for Performing Arts

# PROGRAM

Craig Adams  
(b. 1997)

**Incandescence** (2024)

Craig Adams, *conductor*  
*Michigan Premiere*

Gala Flagello  
(b. 1994)

**The Bird-While** (2022/2024)

1. Avian Gods
2. Fragile, Vanishing Gifts
3. Survive

Newfound Chamber Winds, *woodwind quintet*  
Mary Matthews, *flute*  
Andrew W. Parker, *oboe*  
Brian Do, *clarinet*  
Midori Samson, *bassoon*  
Jeffrey Leung, *alto saxophone*

Aaron Copland  
(1900-1990)  
trans. Patterson

**Four Dance Episodes from Rodeo** (1946/2012)

- I. Buckaroo Holiday

Tyler Austin, *conductor*

## INTERMISSION

Frank Duarte  
(b. 1992)

**Lenguaje**, A Symphony for Band (2025)

- I. Bën za (The Cloud People)
- II. Palabras Dulces (Sweet Words)
- III. Cumbia

Winner, 2025 Jere Hucheson  
Composition Competition  
*World Premiere*



Scan QR code for full digital program

Please silence all handheld electronic devices for the duration of the performance.

# GUEST ARTISTS



## Newfound Chamber Winds

Hailed as “musical in every good way and clearly defined in performance,” Newfound Chamber Winds, formerly “Maryland Chamber Winds”, is a modular, professional wind ensemble that perform in flexible combinations of instrumentation ranging from small chamber pieces to works for the full ensemble. Founded in 2015, Newfound Chamber Winds aims to create a more communal, collaborative, and imaginative world through performances of the highest quality, revitalization of the chamber winds repertoire, accessible education programs, and community engagement—all while utilizing our ensemble’s artistic excellence, diverse experiences, and passion for education.

In addition to preserving the standard repertoire, NFCW aims to support the growth and awareness of new music through engaging with composers. Since their founding, NFCW has premiered numerous new compositions, transcriptions, or arrangements for chamber winds. NFCW has been fortunate to commission composers Molly Joyce, Kris McCormick, Michael Mogensen, Cassie Wieland, and Theo Chandler as Composers-in-Residence during their annual Festival.

From 2015-2023, NFCW hosted the annual Maryland Wind Festival each June. Performing throughout Frederick and Washington counties, NFCW provided a wide array of performances as part of their annual series. Regular partnerships with the Washington County Public Schools, Barbara Ingram School for the Arts, and local businesses have allowed them to offer classes and concerts for young people and children throughout western Maryland.

In the summer of 2020, NFCW released their debut album titled *Preludes and Recitations* on the Tonsehen Label featuring world premiere performances of Theo Chandler’s *Trailing Wings* for Saxophone and Winds and *Preludes and Recitations* for wind dectet.

Newfound Chamber Winds is a 501(c)(3) nonprofit organization and is generously supported by local corporations and small businesses as well as individuals nationwide.

# PROGRAM NOTES

## **Incandescence** | Craig Adams

*Incandescence*, an adjective mostly used to describe objects of light, is a quality of intense brightness and brilliant luminosity. Over the course of my life, I've not only been captivated by stars in the night sky, but also by the incandescent glow present within the friendships and relationships I've been so lucky to experience. This piece is inspired by the radiant beauty of the people I love, and their ability to light up a room with their presence.

The piece is composed for two antiphonal choirs of brass. They should be positioned across from each other in the performance space to allow for a stereo effect akin to that of Giovanni Gabrieli's Renaissance compositions for the St. Mark's Basilica.

*Incandescence* was selected as a winner of the 2024-2025 Dallas Winds Fanfare Composition Contest. The piece was premiered on March 11, 2025, in the Morton H. Meyerson Symphony Center by the Navarro College Brass Ensemble under the direction of Dr. Joshua Buckrucker.

- Program note by composer

## **The Bird-While** | Gala Flagello

*The Bird-While* (2022) is a concerto for flute, clarinet, violin, cello, and symphonic winds commissioned by Hub New Music. The piece is titled after and based on Keith Taylor's poem *Acolytes in the Bird-While*, which explores the flora and fauna of Michigan and the struggle to persist in the face of climate change. I aimed to write a concerto for an unconventional group of instruments that demonstrates their virtuosity while providing a platform for awareness of and education around environmental and climate justice. Each movement derives its title from Taylor's poem, drawing attention to pivotal lines in the poem's narrative.

The first movement, *Avian Gods*, is inspired by the calls of the pileated woodpecker and redstart warbler, two Michigan bird species central to Taylor's poem. This movement's 5/8 motif follows the woodpecker's five-note call, often separated into three- and two-note groupings that can be heard in both the soloists' and ensemble's parts. Snap pizzicato in the solo violin and cello evoke the woodpecker's pecking, and the ensemble's driving 5/8 ostinato conjures the warbler's high, repetitive five-note shriek.

The second movement, *Fragile, Vanishing Gifts*, highlights the individual natural elements that surround us every day. The flute, clarinet, violin, and cello articulate the future loss of these elements due to climate change as they introduce the movement's theme separately, then come together in canon; our environment is a delicate balance between the individual and the collective. This theme originates from my *Moon Dream* (2020) for solo soprano saxophone, an early pandemic-era lullaby commissioned by Latitude 49 for their Bagatelles Project in support of the Coalition for African Americans in the Performing Arts.

The third movement, *Survive*, is both a question and a call to action: can the performers -- and our environment -- withstand disruption and damage? As I was writing this movement, my best friend and horn player, Marina Krol Hodge, suddenly passed, leaving me pondering my own ability to weather life's storms. Dedicated to Marina, *Survive* features horn solos and a brass chorale throughout to commemorate her bright, resilient spirit and her support

of new music. The movement's title also references the way in which music itself might survive through history, which I illustrate by quoting the prelude of J.S. Bach's *Violin Partita No. 3*. Two more nods to Bach appear later in this movement in the solo violin and cello. Piping plover calls are referenced in the fleeting, staccato woodwind parts, and the movement's focus on quintal harmony and recurring fifths harken to the woodpecker's opening five-note call.

5% of proceeds from *The Bird-While* sales and rentals will be donated to the Bird Center of Michigan.

- Program Note by composer

### **“Buckaroo Holiday” from *Rodeo* | Aaron Copland**

Aaron Copland's America is rural, somehow softer and more manageable to our psyche than Bernstein's *West Side Story* (even though Copland the composer was just as much a product of the city as Bernstein). Copland's ballet *Rodeo* is a celebration of the American West and reflects an important image we have of ourselves. The commission for *Rodeo* came, surprisingly enough, from the classically-oriented Ballet Russe de Monte Carlo, with the music by Copland and the choreography and scenario by Agnes de Mille. The ballet was precedent setting – there were said to be 22 curtain calls at its premiere at the Metropolitan Opera House on October 16, 1942 – and the success of this ballet insured that dance would thrive as an integral part of American musical theater. In 1945, Copland made a symphonic arrangement from the ballet, the *Four Dance Episodes*.

The genesis of the scenario is told by Agnes de Mille in her memoir *Dance to the Piper*. According to de Mille, the idea of doing a ballet for the Ballet Russe, a company with a decidedly 19th-century bent, did not immediately inspire Copland in their first meeting. Nor did Copland inspire her; instead, he laughed out loud at some of her ideas for a scenario. De Mille invited him to “go straight to Hell” – an inauspicious beginning, to say the least. Something in their bantering and frank exchange seemed to work, however, because the very next day he called back to see if she would meet him for tea that afternoon. Ultimately, their collaboration was momentous in American dance history.

The ballet's scenario takes place at Burnt Ranch, where a Cowgirl finds herself competing with visiting city girls for the attention of the local cowboys, especially the Head Wrangler. The four “episodes” Copland extracted trace the narrative effectively. The “Buckaroo Holiday” bursts forth like a herd of wild horses. It quickly shifts to a lilting melody which announces the Cowgirl making her bid for the Head Wrangler, but she makes a fool of herself by trying to ride a bucking bronco and getting thrown. The American folk song “If He'd Be a Buckaroo by His Trade” (a trombone solo) is quoted by Copland in this dance. The jaunty “Holiday” section ends with as much vim and vigor as it began.

- Program note by Dave Kopplin

## ***Lenguaje, A Symphony for Band* | Frank Duarte**

My formal training as a composer can be described as a “survival story” rooted in a diverse academic and personal journey, often filled with many obstacles. I was born to two Mexican parents and was primarily raised by my maternal Indigenous Zapotec family in Santa Ana, California, a city in the Greater Los Angeles area. My musical education includes public K-12 schools, community colleges, state schools, and private universities. My musical background parallels my education because I did not have much at the beginning. My parents could not afford beyond two private trumpet lessons, let alone any academic or music tutors, which contributed to poor audition results and rejection letters from all the schools I applied to right out of high school. However, my love for music never faltered, and I am content that later in life, I found myself loving the music I grew up with even more.

*Lenguaje* (Spanish for “Language”) involves three movements, each movement containing its own language and meshing traditional wind band textures as part of the instrumentation with genres, such as Indigenous music, cumbias, zapateados, and just Mexican “sounds” in general, creating a tapestry of an individual with multifaceted identities. The first movement speaks to my Indigenous roots, precisely that of the Zapotec people, with much of the movement emulating rhythms and sounds that were probably heard during pre-Columbian times. The second movement connects to the first and third movements as it discusses my love for nature, specifically through meditations and the outside landscape. A lot of Indigenous people are connected in some way through nature, and I credit my love of nature to my maternal family and my California upbringing. Finally, the third movement emulates not a fiesta but a celebration of Mexican culture through the cumbia and zapateado, two incredibly rich genres of music with a lot of history in Mexico.

In this composition, I intertwine both the genres and tonalities, using dissonance as a driving tool, creating a dichotomy between popular music and the traditional canon. As an Indigenous and Latino artist, it is essential to note that many people have no idea about Indigenous culture and little awareness of Indigenous Mesoamerican and Mexican culture. As such, I would like to speak of those experiences through my music. This work joins the conversation and creates an opportunity for listeners to reflect on what it means to have a musical language that grows out of a multifaceted identity.

— Program note by composer

# WIND SYMPHONY

KEVIN L. SEDATOLE | CONDUCTOR

## FLUTE

Alex Coble, Horseheads, NY  
Lilyana Hyman, West Bloomfield  
Ivo Shin, Rio de Janeiro, Brazil  
Nellie Wernet, Grand Ledge  
Ya Zhuo, Yancheng, Jiangsu, China

## OBOE

John DeBiase, North East, MD  
Caitlyn Falbe, Libertyville, IL  
Geoffrey Madge, Pittsburgh, PA  
Emily Quintana, Okemos

## BASSOON

Katherine Dahn, Tecumseh  
Erica Haas, Emmaus, PA  
Rosalie Truback, Lemont, IL  
Sierra Watson, Cincinnati, OH

## CLARINET

Johnny Azpuru, Palatine, IL  
Olivia Borsenik, Frankenmuth  
Yotham Eshak, Arlington, TX  
Elyor Gofurov, Tashkent, Uzbekistan  
Ricky Latham, Mason City, IA  
Lucas Lynn, Houston, TX  
Jack Mulrooney, Raleigh, NC  
Dylan Parks, Broken Arrow, OK  
Rafael Puga, Beaver Dam, WI  
Sebastian Trevino, San Antonio, TX

## SAXOPHONE

Diego Chapela-Perez, Spring, TX  
Marie Humburger, Aalen, Baden Württemberg,  
Germany  
Michael Keeler, Portage  
Alex Lee, Pleasanton, CA  
Darryl Leung, Phoenix, AZ  
Ethan Roberts, Katy, TX

## HORN

Zora Alfredson, Lansing  
Alexander Delperdang, Redondo Beach, CA  
Caden Dennie, Lowell  
Ethan Gurwitz, San Antonio, TX  
Jonah Weber, Hersey  
Zach Zuber, Commerce

## TRUMPET

Spencer Clark, Southgate  
Ben Colton, Carmel, IN  
Jonathan Hall, Frisco, TX  
Evan Kozak, Swartz Creek  
James Reed Ricotta, Toms River, NJ  
Annie Walton, East Lansing  
Therese Wisniewski, Gaylord

## TROMBONE

Korie Brewer, Cape Girardeau, MO  
Jordan Dove, Owego, NY  
Adam Duffy, Meadville, PA  
David Grimes, St. Louis, MO

## BASS TROMBONE

Jay Chaplin, Des Moines, IA  
Jonah Weller, Grand Ledge

## EUPHONIUM

Seth Lambert, Bloomington, IL  
Mollie Weber, Hersey

## TUBA

Cameron McKenzie, Grand Prairie, TX  
Chris McLaughlin, Moore, OK  
Blake VandenBrink, Three Rivers

## PERCUSSION

Noah Avelar, Corpus Christi, TX  
Sheng Chan, Taiwan  
Jacob Danca, Aurora, IL  
Mackenzie Edick, Brighton  
Angel Hernandez, Grand Rapids  
Isaac Hinshaw, Grand Ledge  
Margo Parker, Round Rock, TX  
Peter Nonaka, Miami, FL  
Glenn vanValkenburgh, Great Falls, VA  
Charles Walantyn, Bangor

## DOUBLE BASS

Alex Zajdel, Plymouth

## PIANO

Sunah Jeong, Busan, South Korea

## HARP

Claire Learned, Memphis, TN

# CONDUCTING FACULTY

## BANDS

Kevin L. Sedatole Director of Bands  
David Thornton Associate Director of Bands | Director, Spartan Marching Band  
Arris Golden Assistant Director of Bands | Associate Director, Spartan Marching Band

## CHOIRS

Sandra Snow Director of Choral Programs  
Derrick Fox Associate Director of Choral Programs | Associate Dean of Graduate Studies  
Meredith Bowen Assistant Director of Choral Programs

## ORCHESTRAS

Octavio Más-Arocas Director of Orchestras  
Katherine Kilburn Assistant Director of Orchestras

## JAZZ

Rodney Whitaker Director of Jazz Studies  
Randy Napoleon Associate Director of Jazz Studies  
Kenneth Prouty Associate Professor of Musicology and Jazz Studies

## WIND CONDUCTING TEACHING ASSISTANTS

Craig Adams, Doctoral Michael Parker, Doctoral  
Michael Gabriel, Doctoral Emily Trapani, Doctoral  
E. Yuji Jones, Doctoral

## BAND STAFF

Lupe Dominguez Administrative Assistant

## LIBRARIANS

John DeBiase  
Jack Mulrooney

## SET-UP CREW

Colleen Blackwood  
Matilynn Daughtry  
Seth Lambert  
Katelynn Miller  
TJ Oyer

## INSTRUMENTS

Michael Keeler

# WIND & PERCUSSION FACULTY

Richard Sherman, Flute  
Nermis Mieses, Oboe  
Michael Kroth, Bassoon  
Mingzhe Wang, Clarinet  
Guy Yehuda, Clarinet  
Joseph Lulloff, Saxophone  
Corbin Wagner, Horn

Justin Emerich, Trumpet  
Heather Zweifel, Trumpet  
Kenneth Thompkins, Trombone  
Chance Huiet, Tuba/Euphonium  
Kevin Brown, Double Bass  
Juan Riveros, Harp  
Gwendolyn Dease, Percussion  
Jon Weber, Percussion

# UPCOMING EVENTS

**SYMPHONY ORCHESTRA** | February 6, 2026 | 7:30 PM

Cobb Great Hall | Wharton Center for Performing Arts

**JAZZ NONETS** | February 13, 2026 | 7:30 PM

Fairchild Theatre | MSU Auditorium

**CONCERT BAND AND CAMPUS BAND** | February 25, 2026 | 7:30 PM

Cobb Great Hall | Wharton Center for Performing Arts

**CONCERT ORCHESTRA** | February 26, 2026 | 7:30 PM

Cobb Great Hall | Wharton Center for Performing Arts

**JAZZ ORCHESTRAS** | March 15, 2026 | 7:30 PM

Pasant Theatre | Wharton Center for Performing Arts

**SYMPHONY BAND** | March 17, 2026 | 7:30 PM

Cobb Great Hall | Wharton Center for Performing Arts

**WIND SYMPHONY** | March 19, 2026 | 7:30 PM

Cobb Great Hall | Wharton Center for Performing Arts

**SYMPHONY ORCHESTRA** | March 20, 2026 | 7:30 PM

Cobb Great Hall | Wharton Center for Performing Arts

**CONCERT ORCHESTRA** | April 16, 2026 | 7:30 PM

Cobb Great Hall | Wharton Center for Performing Arts

**MUSIQUE 21** | April 20, 2026 | 7:30 PM

Fairchild Theatre | MSU Auditorium

**CONCERT BAND AND CAMPUS BAND** | April 22, 2026 | 7:30 PM

Cobb Great Hall | Wharton Center for Performing Arts

**WIND SYMPHONY AND COMBINED CHOIRS** | April 25, 2026 | 7:30 PM

Cobb Great Hall | Wharton Center for Performing Arts

**SYMPHONY BAND AND SPARTAN YOUTH WIND SYMPHONY**

April 26, 2026 | 3:00 PM

Cobb Great Hall | Wharton Center for Performing Arts

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## **THANK YOU TO OUR 2025-2026 SPONSORS**

- **Sam and Mary Austin Fund for New Music** (Musique 21 concerts)
- **Ken and Sandy Beall** (Cello Plus Chamber Music Festival Series)
- **James and Susan Bonfiglio** (Symphony Orchestra, Oct. 26; Fall Opera)
- **Jenny Chung and Family for Human Rights Fund** (Rucker, Feb. 15)
- **Joanne and Bill Church** (West Circle Series)
- **April Clobes and Glen Brough** (USA at 250 Years)
- **Trustee Emerita Dee Cook in memory of her husband Byron Cook** (Four Seasons)
- **Susan Davis** (Spring Opera)
- **Dean Transportation** (Celebrating the Spectrum)
- **Alena Fabian, M.D.** (Votapek, Mar. 23; Khristenko, Mar. 30)
- **Jim Forger and Deborah Moriarty** (Lunar New Year Celebration Concert)
- **John and Gretchen Forsyth** (Wagner, Sept. 19)
- **Barbara and Bill Given** (Four Seasons; Alegría Navideña)
- **Anonymous** (Rucker, Feb. 15)
- **Howard and Pam Gourwitz** (Lulloff, Oct. 30)
- **Kevin and Amy Guskiewicz** (Alegría Navideña)
- **Hamilton-Dodson African Diaspora Endowment for the College of Music** (Musekiwa Chingodza, Oct. 2)
- **Lauren Harris** (Symphonic Dialogues; Celebrating the Spectrum)
- **Anne Hiller** (Celebrating the Spectrum)
- **Stanley and Selma Hollander Endowment for Chamber Music** (Gems for Cello)
- **Eileen G. Houston** (Wagner/Johnson/Wang, Sept. 19; Thompkins/Dease/Tang, Oct. 14; Trombone Ensemble, Nov. 8; Kanda, Nov. 18; Tuba/Euphonium, Jan. 28; Huiet, Feb. 24)
- **Taylor Johnston Early Music Series Endowment established by Taylor Johnston** (Taylor Johnston Early Music Series)
- **Mary and Ron Junttonen** (A Celebration of the Beautiful Voice)
- **Hari Kern and the late Ralph R. Edminster, M.D.** (Votapek, Mar. 23)
- **Henry Kopek and Patricia Foreman** (Red Cedar Organ Series)
- **Michael and Paula Koppisch** (Votapek Piano Festival, Aug. 15-17; Sherman/Zuber, Mar. 24)
- **Lansing Chapter of the American Guild of Organists** (Organist Nicole Keller, Sept. 14; Organist Peter Sykes, Mar. 15)
- **Jill Canny and Robert Last** (MSU Federal Credit Union Jazz Artist in Residence, A. Cohen, April 18; Jazz Spectacular Finale Concert)
- **Eleanor H. and Harold E. Leichenko Opera Endowment established by Lauren Julius Harris** (Fall and Spring Opera)
- **Ann, John and Abby Lindley** (Alegría Navideña)
- **Merritt Lutz** (Celebrating the Spectrum)
- **Joseph and Jeanne Maguire** (A Jazzy Little Christmas)
- **Marshall Music Co.** (Symphonic Dialogues)
- **Pat and Mary McPharlin** (Jazz Infusion; Jazz: Spirituals Prayer and Protest)
- **Friends of Jay D. Meetz** (Fall Opera)
- **Dr. Roy and Christine Meland** (Four Seasons)
- **Gordon E. Miracle** (Four Seasons; Votapek, Mar. 23)
- **MSU Federal Credit Union** (Showcase Series; Spartan Spectacular; Celebrating the Spectrum; MSU Music on The Road in Detroit)
- **George Orban and Rae Ramsdell** (Jang/Moriarty, Feb. 8)
- **Liz and Tony Raduazo** (Pass a Good Time, Oct. 5; Sensory Friendly Spartan Concerts)
- **Charles and Nancy Seebeck** (Bagratuni, Mar. 16)
- **Leonard and Sharon Tabaka** (Jazz Spectacular Finale Concert)
- **TechSmith** (Celebrating the Spectrum)

- **Dr. Robert W. Uphaus and Dr. Lois M. Rosen** (Symphonic Dialogues; Four Seasons; Beethoven; Happy Birthday Mozart!; Yehuda/Warren, Jan. 29; Bagratuni, Mar. 16; and Bagratuni, Mar. 31)
- **Linn Van Dyne and Mike Knox** (Happy Birthday Mozart!)
- **Barbara E. Wagner** (Wagner Chamber Music Competition)
- **Anonymous** (Beacon Hill Music Series)
- **Richard Witter** (A Celebration of the Beautiful Voice)
- **Richard and Joan Witter Endowment for MSU Opera Theatre** (Fall and Spring Opera)
- **WKAR** (Artist-Faculty and Guest Recital Series)
- **Worthington Family Foundation** (Opera Season)
- **Andrea L. Wulf** (Piano Monster)

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The MSU Wind Symphony has an exciting opportunity to travel and perform at the renowned Carnegie Hall in New York City in 2027. Generous contributions help to ensure that MSU's talented student musicians can showcase their artistry on one of the world's most prestigious stages. Every gift brings the Wind Symphony one step closer to making this unforgettable experience a reality, reinforcing MSU's legacy of excellence in music education and performance.

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