College of Music
MICHIGAN STATE UNIVERSITY

MSU NEW MUSIC ENSEMBLE

Musique 21

Atmospheres

Craig Adams, conductor

Generously sponsored by
The Sam and Mary Austin Fund for New Music

Monday, September 21, 2026
Fairchild Theatre, 7:30 p.m.

PROGRAM

Fireflies (2024) — David Biedenbender (b. 1984)

Metamorphosis (2023) — Frankie Dyson Reilly (b. 1998)

Arame (2014) — Leonardo Gorosito (b. 1984) & Rafael Alberto (b. 1987)

The Pleasure at Being The Cause (2021) — Christopher Cerrone (b. 1984)

Interrupted Atmosphere (2020) — Nancy Galbraith (b. 1951)
- Agitated Groove
- Uneasy Vision *(attacca)*
- Awakening

Dancing Fire (2016/2020) — Kevin Day (b. 1996), arr. Josh Trentadue

PROGRAM NOTES

Fireflies by David Biedenbender was written for my friend Ava Ordman in celebration of 22 years of service as Professor of Trombone at Michigan State University. It is based on material from my trombone concerto, *Their Eyes Are Fireflies*, which was also written for Ava.

- David Biedenbender

Metamorphosis by Frankie Dyson Reilly – There is something tragic about the life of a butterfly. Butterflies are often seen as a symbol of fragility, with their delicate wings and intricate colouring, yet their life is one of frightening endurance – from the moment they emerge from an egg, covered in spines or poison or vivid imagery designed to protect them from their many predators – to their transformation within the chrysalis, dissolving and then slowly rebuilding their bodies into an entirely new form – to their brief winged existence, fighting against the clock to reproduce and start the cycle again. This work is not a literal interpretation of this process; instead, it is something of an ode to the butterfly – an acknowledgement of the hugeness of its seemingly tiny world, and the beauty it brings to ours.

- Frankie Dyson Reilly

Arame by Leonardo Gorosito and Rafael Alberto – "Arame" — Portuguese for "wire" — takes its title from a material that binds, connects, and holds tension. The piece was composed by Rafael Alberto and Leonardo Gorosito within DESVIO, the duo through which the two developed this body of work, and which today continues as the nucleus for publishing compositions of this profile. Written for arx duo, "Arame" unfolds in blocks across four tuned toms, whose extended techniques were devised experimentally by the composers using an array of mallets and sticks. Through this expanded vocabulary, the drums are pushed beyond their usual voice, tracing the same qualities the word evokes: connection, tension, and a sound as taut and resonant as the material itself.

The Pleasure at Being The Cause by Christopher Cerrone – The phrase "The Pleasure at Being The Cause" was coined by German psychologist Karl Groos. To him, it is quite simple – as humans, we play because we love putting something into the universe and for it to have a predictable corresponding effect.

This phrase was in my mind when Inbal Segev asked me to write a piece reflecting upon the experience of living through a pandemic year, locked down in my apartment and mostly unable to see friends, family, and colleagues. Among all the terrible losses for so many people, I thought about a simple one: about how I missed stumbling through duets with my friends.

Groos's idea of the pleasure being the cause seemed to me to be one of the core joys of playing music, particularly duets: each moment is determined by one player relating to the other. And so I wrote a brief piece for cello and piano reflecting on this idea. It opens with the simple sound of freely bouncing the bow on the string. This bouncing sound (the cause) is then imitated by the piano (the effect). As the piece proceeds the roles of cause and effect change moment to moment, but each player's role throughout is tightly bound to this simple idea.

- Christopher Cerrone

Interrupted Atmosphere by Nancy Galbraith – *Interrupted Atmosphere* begins with a rhythmic groove containing irregular meters. This groove is interrupted by areas of softer and more lyrical timbres and melodies, though the rhythmic intensity remains throughout the entire first movement. Movement II begins with an eerie stillness that moves in and out of various transcendental moments, then explodes into an unexpected forte passage near the end. A high repeated eighth note in the violin moves *attacca* into Movement III, which begins with layered rhythmic motives developing into a jubilant conclusion.

- Nancy Galbraith

Dancing Fire by Kevin Day – Composer Kevin Day writes the following: "When I was writing *Dancing Fire*, I wanted to write a piece for my high school band program and its directors for the great pieces we played, the fun times we had, and the excitement our bands created at our concerts. The picture I had in my head before I began writing was a group of people surrounding a large bonfire during the night. These people began dancing around the fire, having fun, singing songs, and ultimately, celebrating life.

Once I had that picture in my head, along with the constant repeating motif that eventually became the melody for the entire piece, the rest of the work fit together nicely, and in two weeks it was done. The

PROGRAM NOTES (cont.)

composition brings this mental picture I had to life in a fun and energetic way with dance-like percussion and a constant groove, as well as its contagious melody [...] and a climactic ending.

This was written in dedication to the Arlington High School Band Program in Arlington, TX, and to my former band directors, Michael Hejmy, Nathan Burum, and Nathan Hervey."

With this in mind, I sought to arrange a version of *Dancing Fire* for adaptable ensemble that would preserve the fiery spirit and vigor contained within this ultimately joyful music, no matter what the performance situation for its performers may be. The integrity of Kevin's original composition has been preserved as much as possible [...] the palette of colors and textures have been expanded to bring this piece into a new realm of opportunities and experimentation [...]

- Josh Trentadue

STUDENT BIO

Craig Adams is a conductor, educator, and composer from San Antonio, Texas. He is currently pursuing a Doctor of Musical Arts degree in Wind Conducting at Michigan State University where his principal instructor is Dr. Kevin L. Sedatole. Craig holds a Master of Music degree in Band Conducting and a Bachelor of Music Education degree from Baylor University.

At Michigan State, Craig guest conducts the Wind Symphony, Symphony Band, and Concert Band. He serves as a graduate assistant for the Spartan Marching Band and Spartan Brass, and assistant conductor and horn coach for the Spartan Youth Wind Symphony.

PERSONNEL

Flute
Jeremiah Willson

Oboe
Ari VanderLaan

Horn
Zach Zuber

Trombone
Rix Barlow
Sydney Carson
Siang Chen
Parker Davies
Jordan Dove
John Ehardt
Gavin Fedewa
David Grimes
Aidan Islam
Gage McCann
Sam McCarthy
Cael Sutherland
Noah Van Auker
Nolan Zatkin

Bass Trombone
Jay Chaplin
Nico Cicero
Johnny Danziger
Jonah Trout

Euphonium
David Grimes

Percussion
Colin Chandler
Maggie Cipriano
Angel Hernandez
Noah Kanner
Margo Parker

Violin
Arianna Argentieri

Cello
Aaron Longuski

Double Bass
Kathryn Bradley

Piano
Jiwoon Sim

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- **Andrea L. Wulf** (Piano Monster)

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