College of Music
MICHIGAN STATE UNIVERSITY

MICHIGAN STATE UNIVERSITY

WIND SYMPHONY

Conductor
Kevin L. Sedatole

Guest Conductors
Craig Adams
Michael A. Gabriel

Faculty Composer
Ricardo Lorenz

Soloist
Ivo Shin de Souza, flute
Winner, 2026 MSU Honors Competition

Thursday, September 24, 2026 | 7:30 PM
Cobb Great Hall
Wharton Center for Performing Arts

PROGRAM

Ricardo Lorenz
(b. 1961)
arr, Michael Gabriel

Todo Terreno (2022/2026)

Michael Antonio Gabriel, *conductor*

WORLD PREMIERE

Otar Gordeli
(1928-1994)
arr, Kenneth Singleton

Flute Concerto in D (1960/1998)

Ivo Shin de Souza, *flute*

WINNER, 2026 MSU HONORS COMPETITION

-INTERMISSION-

Aaron Copland
(1900-1990)

An Outdoor Overture (1938/1948)

Craig Adams, *conductor*

David Maslanka
(1943-2017)

Symphony No. 8 (2008)
I. Moderate/Very Fast
II. Moderate
III. Moderate/Very Fast/Moderate/Very Fast

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

FACULTY COMPOSER

Ricardo Lorenz



The compositions of Venezuelan-born Ricardo Lorenz have garnered praise for their fiery orchestrations, and rhythmic vitality as well as for raising awareness about global societal challenges that concern the composer.

These impressions have earned him two Latin Grammy Award nominations, multiple commissions and performances of his works at prestigious international festivals such as Carnegie Hall's Sonidos de las Américas, Ravinia Festival, Santa Fe Chamber Music Festival, France's Berlioz Festival, Spain's Festival Internacional de Música Contemporanea de Alicante, the Festival Cervantinoin Mexico, Turkey's Uluslararasi Summer Festival and South Korea's PAN Music Festival, among others. His orchestral compositions have been performed in the United States by the Los Angeles Philharmonic, Chicago Symphony Orchestra, Minnesota Orchestra, Detroit Symphony, Dallas Symphony, Atlanta Symphony, American Composers Orchestra, New World Symphony, among many others and by orchestras in Venezuela, Germany, Spain, Mexico, Brazil, Sweden, Canada, Israel, Argentina, and the Czech Republic. Between 1999 and 2003, Ricardo Lorenz was Composer-in-Residence of the Chicago Symphony Orchestra's Armonia Musicians Residency Programand he held the position of Associate Director of the Indiana University Jacob School of Music's Latin American Music Center between 2003 and 2005. He has received awards and commissions from the MacDowell Colony, National Flute Association, Civitella Ranieri Foundation, Meet-the-Composer Midwest, MetLife Creative Connections, Barlow Endowment for Music Composition, Concert Artists Guild, Ravinia Festival, The University of Chicago, and the American Bandmasters Association/University of Florida Commissioning Project. His works for wind ensemble have been performed and recorded by numerous band programs across the United States, including Eastman School of Music, University of North Texas, Michigan State University, University of Michigan, University of Georgia, Ithaca College, Northwestern University, University of Illinois at Champaign Urbana, and many others.

Some of Ricardo Lorenz's works, his musical viewpoint, and his artistic persona have been the bases for articles that have recently appeared in Current Musicology, Naxos Musicology International "Listening to Latin America" Series, and in the textbook Experiencing Latin American Music published by University of California Press.

Ricardo Lorenz is currently Professor and Chair of Music Composition at Michigan State University College of Music has served as Composition Faculty of the Wintergreen Summer Music Academy (Virginia) and as Composer-in-Residence of Music in the Loft (Chicago), Sewanee Summer Music Festival (Tennessee), the Billings Symphony Orchestra (Montana), and the Pan and Young-Nam International music festivals in South Korea. He has adjudicated composition competitions in the U.S., Colombia, South Korea, and the Philippines.

In 2019, Ricardo Lorenz was honored with the Michigan State University César Chávez Community Leadership Award.

He holds a Ph.D. degree in composition from The University of Chicago and a MM degree from Indiana University and studied composition with Juan Orrego-Salas, Shulamit Ran, and Donald Erb. Ricardo Lorenz previously taught at Indiana University, The University of Chicago, and City Colleges of Chicago.

STUDENT SOLOIST

Ivo Shin de Souza



Ivo Dae-Seong Shin de Souza grew up playing pop and classical music with his family. His first instrument was the cello which he started studying at the age of eight. Years later, however, Ivo fell in love with the flute after one fateful hide-and-seek match with his siblings, when he found an old flute in his mother's wardrobe.

After a few years of self-teaching and occasional lessons with his aunt, Regina Lima, Ivo entered the pre-college program at the Federal University of Rio Grande do Norte (UFRN), where he later earned his Bachelor of Music under the guidance of Dr. Alexandre Johnson dos Anjos. During his studies, he performed with the university's symphony orchestra and chamber ensembles and participated in masterclasses with Rogerio Wolf, Toninho Carrasqueira, and Philippe Bernold. Shortly after graduating, he returned to UFRN as a visiting assistant professor, teaching applied flute to undergraduate music education students as a sabbatical replacement for Professor Jose Estevam de Oliveira.

Ivo also possesses a passion for community service. He was a flute instructor for the "Program of Access to Technical Education and Employment" (PRONATEC), a federal program in which he taught music to students living in poverty. In addition, he also volunteered as a music instructor for the project "Esperança Viva," where he taught flute, recorder, and music theory to students with visual impairment.

Ivo started his graduate studies at the University of Arizona (UofA) when he received a Teaching Assistantship offer for the Fall of 2017. In his four years in Arizona, Ivo taught music education and performance majors, won several solo and concerto competitions, co-directed the Premiere flute ensemble Flutefinity, and performed with Arizona Symphony Orchestra and the award-winning Fred Fox Graduate Wind Quintet. Besides performing, Ivo has also learned producing and editing skills in the Jeffrey Haskell Recording Studio at UofA. As a result, he produced Howard Buss' Zephyrs of the Dawn for Flutefinity.

In the Spring of 2022, Ivo started his Doctor of Musical Arts Degree at Michigan State University (MSU), also serving as one of the flute studio Teacher Assistants under the guidance of critically acclaimed flutist Richard Sherman. At MSU, Ivo has cotaught undergraduate and graduate students and has been developing his research about pedagogy of musical phrasing and artistic connection with public.

During his time in the U.S., he played in masterclasses for Bonita Boyd (Eastman School of Music), Brandon Patrick George (Imani Winds), Katherine Kemler (LSU) and Ge Xu (Wuhan Conservatory), Hannah Hammel (Detroit Symphony Orchestra), and Jasmine Choi (International Soloist). He has won several competitions, including The University of Arizona's 46th Annual President's Concerto Competition, Arizona Flute Society's Young Artist Competition, Flute Society of Washington Young Artist Competition, and the National Flute Association's Orchestral and Masterclass Competition. Ivo currently serves as the principal flutist of Flint Symphony Orchestra and Oakland Symphony Orchestra, and as the flutist of the Trillium Wind Quintet.

In his free time, he enjoys spending time with his family and playing sports and video games with friends.

PROGRAM NOTES

Todo Terreno | Ricardo Lorenz

Mud gets everywhere. Rocks, big and small, rattle each bone in the body. Every turn of the formless road brings unexpected challenges, both enticing and menacing. Do we succumb to the treacherous terrain, overheated and out of gas, or do we pull ourselves out of the thick, sticky sludge with a renewed sense of who we are? At one point, the laser-focus attention spent dodging deep potholes sprinkled on the narrow trail is interrupted by the glimpse of an idyllic vista that peeks through thick bushes. Could this be our destination? In that instance, we are simultaneously in heedful and blissful modes, slipping a rusty clutch while pondering our place in the universe.

Todo Terreno translates literally as "all terrain." Whether on foot, bike, or on a 4x4 vehicle, good parts of my childhood and adolescence were spent off-roading in the vast and wild countryside of my native Venezuela. As an adult, I have come to appreciate those early experiences that made me nature-savvy and afforded me an enviable sense of freedom. I titled the Los Angeles Philharmonic commission *Todo Terreno* because I feel the music's irregular rhythmic phrasing and unpredictable harmonic shifts capture the thrill of driving off-road. Digging deeper, I find that the off-road experience is a compelling metaphor for life, one that fools us into thinking that tools can make us immune to humanity's frailty while at the same time making us acutely aware that our survival depends upon our respect towards and adaptability to our surroundings.

The orchestral version of *Todo Terreno* was commissioned by the Los Angeles Philharmonic Association and its Music Director Gustavo Dudamel, in the inaugural year of the orchestra's *Pan American Music Initiative*—an important effort by one of America's leading orchestras to commission and champion works of Latin American composers. Over the course of five seasons, the initiative commissioned nineteen compositions representing eight Latin American countries, several of which won multiple Grammy and Latin Grammy awards. I am grateful for the supervision and mentorship of Ricardo Lorenz, the support of my teacher, Kevin L. Sedatole, and the grace of the musicians in the Michigan State University Wind Symphony while bringing this transcription to life.

Esta transcripción, junto con investigación que la acompaña, está dedicada a mis abuelos: Antonio y Angelina.

– Program notes by composer and arranger

Flute Concerto in D | Otar Gordeli

The flute concerto, composed in 1958 and published in 1960, is cast in a single sonata-form movement. The style seems reminiscent of the best-known Georgian composer, Aram Khachaturian, with some of George Gershwin's melodic turns and harmonies added to the mix. The transcription adheres closely to the original orchestral scoring – indeed, many of the parts are almost identical.

The present wind transcription was made in June 1998 and first performed by flutist Elizabeth Singleton at the University of Northern Colorado's Garden Theater on July 14 of that year, with the transcriber conducting the University's Summer Symphonic Band.

– Program note by Kenneth Singleton

An Outdoor Overture | Aaron Copland

Aaron Copland composed *An Outdoor Overture* for an entirely indoor occasion: a concert by the orchestra of the High School of Music and Art in New York City on December 16, 1938. The school's conductor, Alexander Richter, was in the process of launching a campaign to foster the writing of "American music for American youth," and the composer found the invitation to write such a work "irresistible" (all the more, perhaps, because his music was undergoing a stylistic change). *An Outdoor Overture* was a milestone in confirming this change, since it was written for young people to play, and the vague criterion of accessibility therefore mattered more to Copland than it had before. This change proved crucial, of course, as the works of this period, including *Appalachian Spring* and *Rodeo*, and culminating in the *Third Symphony* of 1946, have remained his best-loved, most-performed scores.

This band arrangement was made by Copland himself -- at his publisher's suggestion -- several years after its composition. The "outdoor" in the title stems from the style of spacious chordal writing, implying that very high and very low sonorities are present throughout.

– Program note by Norman E. Smith

Symphony No. 8 | David Maslanka

Symphony No. 8 is in three distinct movements, but the musical layout suggests a single large-scale panoramic vista.

I began the composition process for this symphony with meditation and was shown scenes of widespread devastation. But this music is not about the surface of our world problems. It is a response to a much deeper vital creative flow which is forcefully at work, and which will carry us through our age of crisis. This music is a celebration of life. It is about new life, continuity from the past to the future, great hope, great faith, joy, ecstatic vision, and fierce determination.

The old is continually present in the new. The first movement touches the “Gloria” from my Mass: “Glory to God in the highest,” whatever that may mean to you: the power of the universe made manifest to us and through us. The second movement is a large fantasia on the old Lutheran chorale melody *Jesu meine Freude* (Jesus My Joy). The life of Christ is one powerful image of the high creative: being willing to be broken to receive the new; giving oneself up entirely so that a new idea can be born. The old form of the organ chorale prelude underlies this movement – new language out of the old.

The third movement is a music of praise and gratitude for all that is. It can be traced to the very end of the favorite old hymn tune *All Creatures of Our God and King* -- the part with the joyous descending major scale where all the bells ring out. I recently used this tune for a set of variations in a piece called *Unending Stream of Life*, a name which could also be a fitting subtitle for this new symphony.

- Program Note by composer

WIND SYMPHONY

KEVIN L. SEDATOLE | CONDUCTOR

FLUTE
Lilyana Hyman, West Bloomfield
Jazmyn Irons, Chicago, IL
Morgan Page, Fenton
Ivo Shin de Souza, Natal, RN, Brazil
Jeremiah Willson, North Branch
Ya Zhuo, Yancheng, Jiangsu, China

OBOE
Franklin De Sousa, Sao Paulo, Brazil
John DeBiase, North East, MD
Caitlyn Falbe, Libertyville, IL
Geoffrey Madge, Pittsburgh, PA

BASSOON
Katherine Dahn, Tecumseh
Madeline Gasteiger, Tarpon Springs, FL
Erica Haas, Emmaus, PA
Rosalie Truback, Lemont, IL
Sierra Watson, Cincinnati, OH

CLARINET
Johnny Azpuru, Palatine, IL
Amir Chowdhury, Plano, TX
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
Hourun Qu, Qingdao, China
Sebastian Trevino, San Antonio, TX
Cristian Zavala, Hometown, IL

SAXOPHONE
Diego Chapela-Perez, Spring, TX
Coleman Kading, Fort Worth, TX
GianCarlo Lay, Carrollton, TX
Alex Lee, Pleasanton, CA
Darryl Leung, Phoenix, AZ
Ethan Roberts, Katy, TX

HORN
Zora Alfredson, Lansing
Caden Dennie, Lowell
Autumn Edson, Stafford, VA
Ethan Gurwitz, San Antonio, TX
Jonah Weber, Hersey
David Wurl, Gurnee, IL

TRUMPET
Spencer Clark, Southgate
Jonathan Hall, Frisco, TX
James Reed Ricotta, Toms River, NJ
Charisse Ujlaky, Jenison
Annie Walton, East Lansing
Therese Wisniewski, Gaylord

TROMBONE
Jordan Dove, Owego, NY
David Grimes, St. Louis, MO
Aidan Islam, New York, NY

BASS TROMBONE
Jay Chaplin, Des Moines, IA

EUPHONIUM
Seth Lambert, Bloomington, IL
Maxwell Martinez, Wheaton, IL
Andrew Pierce, Commerce

TUBA
Cameron McKenzie, Grand Prairie, TX
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Blake VandenBrink, Three Rivers

PERCUSSION
Noah Avelar, Corpus Christi, TX
Maggie Cipriano, Ellicott City, MD
Angel Hernandez, Grand Rapids
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Peter Nonaka, Miami, FL
Margaret Parker, Austin, TX
Jonah Schertz, Alpharetta, GA
Glenn vanValkenburgh, Great Falls, VA
Charles Walantyn, Bangor

DOUBLE BASS
Sam Stover, York, PA

PIANO
Sunah Jeong, Busan, South Korea

HARP
Iris Lin, Taipei, Taiwan

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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

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Meredith Bowen	Assistant Professor of Choral Music

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Katherine Kilburn	Assistant Director of Orchestras

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

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Michael Gabriel, Doctoral
Taylor LaPrairie, Doctoral
Dylan Teel, Doctoral
Emily Trapani, Doctoral

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Lupe Dominguez — Administrative Assistant

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Guy Yehuda, Clarinet
Joseph Lulloff, Saxophone
Johanna Yarbrough, 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 | September 25, 2026 | 7:30 PM
Cobb Great Hall | Wharton Center for Performing Arts

Concert Band and Campus Band | October 6, 2026 | 7:30 PM
Cobb Great Hall | Wharton Center for Performing Arts

Concert Orchestra | October 8, 2026 | 7:30 PM
Cobb Great Hall | Wharton Center for Performing Arts

Jazz Orchestras | October 11, 2026 | 3:00 PM
Fairchild Theatre | MSU Auditorium

Musique 21 | October 19, 2026 | 7:30 PM
Fairchild Theatre | MSU Auditorium

Symphony Band | October 20, 2026 | 7:30 PM
Cobb Great Hall | Wharton Center for Performing Arts

Wind Symphony | October 22, 2026 | 7:30 PM
Cobb Great Hall | Wharton Center for Performing Arts

Symphony Orchestra | October 23, 2026 | 7:30 PM
Cobb Great Hall | Wharton Center for Performing Arts

Jazz Nonets | November 6, 2026 | 7:30 PM
Fairchild Theatre | MSU Auditorium

Spartan Spectacular | November 8, 2026 | 3:00 PM
Cobb Great Hall | Wharton Center for Performing Arts

Spartan Youth Wind Symphony and Wind Symphony
November 22, 2026 | 3:00 PM
Cobb Great Hall | Wharton Center for Performing Arts

Symphony Orchestra | November 23, 2026 | 7:30 PM
Cobb Great Hall | Wharton Center for Performing Arts

Symphony Band | November 24, 2026 | 7:30 PM
Cobb Great Hall | Wharton Center for Performing Arts

PRIVATE GIFTS play a vital role in our ability to maintain and enhance the quality of the programs we offer. Donations support student scholarships, fellowships, student travel and performance opportunities, instrument acquisitions, guest artists, outreach activities, operations, and other crucial areas that make the College of Music an exemplary place of learning.

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- **Ken and Sandy Beall** (Cello Plus Chamber Music Festival Series)
- **The Estate of John and Virginia Bunnell** (Be Mine: Songbook Serenades, Feb. 14)
- **James and Susan Bonfiglio** (Fall Opera; Symphony Orchestra, Oct. 23)
- **Joanne and Bill Church** (West Circle Series)
- **April Clobes and Glen Brough** (Beethoven: 200 Years)
- **Trustee Emerita Dee Cook in memory of her husband Byron Cook** (1776-2026: Celebrating 250 Years of American Music)
- **Mrs. Susan Davis** (Spring Opera)
- **Dean Transportation** (Spectrum Festival)
- **Fred and Nancy Dolehanty** (MSU Music on the Road)
- **Barbara and Bill Given** (Holiday Glory)
- **Jim Forger and Deborah Moriarty** (Lunar New Year Celebration Concert)
- **John and Gretchen Forsyth** (Zuber, Oct. 7)
- **Howard and Pam Gourwitz** (Lulloff, Jan. 21)
- **Kevin and Amy Guskiewicz** (Collage Concert- A 20th Anniversary Celebration)
- **Lauren Harris** (Spectrum Festival; Fall and Spring Opera)
- **Anne Hiller** (Spectrum Festival)
- **Stanley and Selma Hollander Endowment for Chamber Music** (Journey of Armenia; Chamber Voices)
- **Mrs. Eileen Houston** (Brass Showcase, Nov. 9; Winter's Light: Johanna Yarbrough, horn, Jan. 31; Trombones at the Movies featuring guest artist Jim Nova, Feb. 2; Tuba and Euphonium Ensemble Concert, Feb. 3; New Works for Low Brass, Mar. 3; Collage Concert, May 1)
- **Taylor Johnston Early Music Series Endowment established by Taylor Johnston** (Taylor Johnston Early Music Series)
- **Hari Kern and the late Ralph R. Edminster, M.D.** (Spectrum Festival; Votapek, Mar. 29)
- **Michael and Paula Koppisch** (Zuber, Oct. 7; Spectrum Festival)
- **Jill Canny and Robert Last** (Jazz Nonets Guest Artist Series)
- **Lansing Chapter of the American Guild of Organists** (Organ Recital Oct. 18 and Mar. 21)
- **Dr. James M. Miller and Dr. Rebecca H. Lehto** (Fall Opera)
- **Eleanor H. and Harold E. Leichenko Opera Endowment established by Lauren Julius Harris** (Fall and Spring Opera)
- **Ann, John and Abby Lindley** (Holiday Glory)
- **Merritt Lutz** (Spectrum Festival)
- **Joseph and Jeanne Maguire** (A Jazzy Little Christmas)
- **Pat and Mary McPharlin** (Collage Concert- A 20th Anniversary Celebration)
- **Dr. Roy and Christine Meland** (Ensemble Affect; French Connection; Tuba and Euphonium Ensemble)
- **Jack W. and Sandra G. Midgley Trust** (Woodward String Quartet; Piano Monster)
- **MSU Federal Credit Union** (Showcase Series; Spartan Spectacular; Spectrum Festival; MSU Music on The Road in Detroit)
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- **George Orban and Rae Ramsdell** (Jang/Moriarty, Sept. 20)
- **Liz and Tony Raduazo** (Pass a Good Time, Oct. 4; Sensory Friendly Spartan Concerts, Dec. 6 and Apr. 27)
- **Leonard and Sharon Tabaka** (Jazz Spectacular Finale Concert)
- **Kazuko Thornton** (Lam/Khristenko, Mar. 22)

- **Dr. Robert W. Uphaus and Dr. Lois M. Rosen** (Concert Orchestra, Oct. 8; America at 250, Dec 5; Berlinsky, Feb. 10; Bagratuni, Mar. 17; Lam/Khristenko, Mar. 22; Bagratuni/Zhang, Mar. 30)
- **Linn Van Dyne and Mike Knox** (Happy Birthday Mozart!)
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- **Anonymous** (Beacon Hill Music Series)
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- **Worthington Family Foundation** (Opera Season)
- **Dr. Felicia Wu** (Bagratuni/Zhang, Mar. 30)
- **Andrea L. Wulf** (Piano Monster)
- **Jim and Rose Zacks** (Lehrer, Oct. 29; Professors of Jazz, Feb. 26; Woodward String Quartet)

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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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