

MICHIGAN STATE UNIVERSITY | COLLEGE OF MUSIC



Wind Symphony

Kevin L. Sedatole, conductor

Matthew Dockendorf, guest conductor

Joseph Lulloff, alto saxophone

Steven Bryant, guest composer

Tuesday, April 22nd, 2014 – 7:30 p.m.

Cobb Great Hall, Wharton Center for Performing Arts

Program

Wind Symphony

Troka (1933/2014)

Silvestre Revueltas
(1899-1940)
trans. Matthew Dockendorf

Matthew Dockendorf, conductor

Lincolnshire Posy (1937)

Percy Grainger
(1882-1961)

- I. Lisbon
- II. Horkstow Grange
- III. Rufford Park Poachers
- IV. The Brisk Young Sailor
- V. Lord Melbourne
- VI. The Lost Lady Found

Intermission

Concerto for Alto Saxophone (2014) (*world premiere*)

Steven Bryant
(b. 1972)

- I.
- II.
- III.

Joseph Lulloff, alto saxophone

Symphonic Metamorphosis on
Themes of Carl Maria von Weber (1944/1962)

Paul Hindemith
(1895-1963)
trans. Keith Wilson

- I. Allegro
- II. Turandot, Scherzo
- III. Andantino
- IV. Marsch

Program Notes

Troka

Silvestre Revueltas was born in the small mountain town of Santiago Papasquiaro in the state of Durango outside of Mexico City. He was part of a large and artistic family, most notably his brother Fermín Revueltas who was a skilled visual artist. Silvestre was an accomplished violinist, studying in the United States between the years of 1916 and 1920. During the 1920s, he returned to Mexico becoming politically active with fellow Stridentists after the Mexican Revolution. The early 1930s were a time for Revueltas to work on composition and conduct alongside his friend Carlos Chávez with the newly formed Orquesta Sinfónica de Mexico. Eventually, Chávez and Revueltas parted ways in 1935 and Silvestre continued to create many film scores, chamber music, vocal music, string quartets, and larger orchestral works of which *Sensemayá* is perhaps his most famous.

Troka carries the subtitle “Dance Pantomime for Children” and was written to accompany a radio broadcast called *Troka el Poderoso (Troka the Powerful)* on channel XFX hosted by Revueltas’s friend and fellow Stridentist, Germán List Arzubide. This broadcast told tales of a superhuman machine named Troka and its goal was the education of children about the positive and wondrous uses for technology in the growing industrial country. Troka had a steam engine and tractor for feet, cranes for arms, a radio antenna on top of his head, and spoke through a megaphone. The music is broken into vignettes or scenes that are often signaled by a gong strike. After the introduction and the presentation of a Mexican nonsense song, *The Sea Snake*, Troka’s theme appears in the tuba. He eventually dances with the children and they discover a “cadaver of imperialism.” The second scene features funeral music and the final scene is the *Dance of the Laborers*. The nonsense song appears again at the end as a nationalistic signature.

Lincolnshire Posy

George Percy Aldridge Grainger was an Australian-born composer, arranger, and pianist. As a talented young instrumentalist, Grainger gave a series of concerts at age twelve, using the proceeds to go and study in Frankfurt, Germany for six years. This helped him began his European career as a concert pianist, where he settled in London in 1901. In 1914 he emigrated to America and enlisted as an army bandsman at the outbreak of World War I. It was here where he learned to play and appreciate most of the wind and percussion instruments, particularly the saxophone. During his stay in England he became passionately involved in collecting and arranging folk songs and country-dances. Grainger's works retain something of the original flavor of British folk songs and their singers by strict observance of peculiarities of performance, such as varying beat lengths and the use of "primitive" techniques such as parallelism.

Lincolnshire Posy was commissioned by the American Bandmasters Association and premiered at their convention with the composer conducting. It is in six movements, all based on folk songs from Lincolnshire, England. Grainger's settings are not only true to the verse structure of the folk songs, but attempt to depict the singers from whom Grainger collected the songs. Since its premiere, it has been recognized as a cornerstone of the wind band repertoire.

Grainger writes,

Lincolnshire Posy, as a whole work, was conceived and scored by me direct for wind band early in 1937. Five out of the six movements of which it is made up

existed in no other finished form, though most of these movements (as is the case with almost all my compositions and settings, for whatever medium) were indebted, more or less, to unfinished sketches for a variety of mediums covering many years (in this case, the sketches date from 1905 to 1937). These indebtednesses are stated in the score.

This bunch of "musical wildflowers" (hence the title) is based on folksongs collected in Lincolnshire, England (one notated by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905-1906, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody—a musical portrait of the singer's personality no less than of his habits of song—his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone."

Concerto for Alto Saxophone

Steven Bryant composes music across a variety of media and ensembles, ranging from electronic and electro-acoustic works, to chamber music, to works for wind ensembles and orchestras. Steven strongly values music education, and his creative output includes a number of works for young and developing musicians. His education included studying composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University.

Steven's music has been performed by numerous ensembles across North America, Europe, and East Asia. He is a three-time winner of the National Band Association's William D. Revelli Composition Award: in 2010 for *Ecstatic Waters*, in 2008 for *Suite Dreams*, and in 2007 for his work *Radiant Joy*. His first orchestral work, *Loose Id for Orchestra*, hailed by celebrated composer Samuel Adler as "orchestrated like a virtuoso," was premiered by The Juilliard Symphony and is featured on a CD release by the Bowling Green Philharmonia on Albany Records. *Alchemy in Silent Spaces*, a new large-scale work commissioned by James DePreist and The Juilliard School was premiered by the Juilliard Orchestra in May 2006. Since its 2008 premiere, his seminal work for large ensemble and electronics *Ecstatic Waters* has become the most performed work of its kind in the world.

Other notable commissions have come from cellist Caroline Stinson (Lark Quartet), pianist Pamela Mia Paul (University of North Texas), the Amherst Saxophone Quartet (funded by the American Composers Jerome Composers Commissioning Program), the University of Texas - Austin Wind Ensemble, the US Air Force Band of Mid-America, the Japanese Wind Ensemble Conductors Conference, and the Calgary Stampede Band, as well as many others.

Bryant writes,

The *Concerto for Alto Saxophone* is my third concerto, which is somewhat ironic since I always said I didn't like concerti and never planned to write one. This one was a particular challenge, though, since the alto sax was my instrument through high school and college. One might think that would make it easier to compose for, but I found I had to set aside my own limitations as a player, particularly the fact that I haven't played regularly in 20 years, and explore the incredible virtuosity of the soloist for whom this piece is written, Joseph Lulloff. I wanted to showcase both his technical prowess as well as his extraordinary jazz

improvisation skills, even going so far as to record and transcribe some of his improvisations during a collaborative session while I was composing the work. All three movements are constructed from a single motive, which is itself derived from the opening notes of Paul Creston's *Sonata for Saxophone*, a staple of the solo saxophone repertoire and something I played during my college years as a music major.

Movement I is an exploration of music that is simultaneously extremely quiet and extremely fast, inspired by the first movement of John Corigliano's *Clarinet Concerto*. The middle movement grew from the recorded improvisatory gestures mentioned above. I reharmonized several of these to create a melancholic texture around the soloist, serving as the intimate heart of the entire work. Movement III unleashes the soloist and ensemble in high-speed interplay, again derived from the same central motive. Most of all, I strove to create a work that explores and celebrates the idiomatic characteristics of the saxophone.

My deepest gratitude to Howard Gourwitz for his generosity in making this possible, and to Joe Lulloff, Kevin Sedatole, and the Michigan State University Wind Symphony for bringing the music to life.

Symphonic Metamorphosis on Themes of Carl Maria von Weber

Paul Hindemith is one of the most important representatives of twentieth-century music. He made his breakthrough in 1921 at the first Donaueschingen Chamber Music Days. Over night, he moved to the forefront of the musical avant-garde in Germany and at the same time established his reputation as an internationally renowned violist. At the peak of his career, Hindemith came into conflict with the National Socialists beginning in 1933 and emigrated to Switzerland in 1938 before settling in the USA in 1940. As an American citizen, he returned definitively to Europe in 1953. Aside from his activities as a composer, instrumentalist and conductor, essential elements in Hindemith's production include his music-theoretical and pedagogical writings.

Symphonic Metamorphosis was premiered by the New York Philharmonic on January 20, 1944 with Artur Rodzinski conducting. It has since become one of Hindemith's more popular and enduring works. It was inspired in part by choreographer and dancer Léonide Massine, who suggested to Hindemith that he compose a ballet based on Weber's music. However, after watching one of Massine's ballets and discovering that Massine intended to use sets and costumes designed by Salvador Dali (an artist whom Hindemith disliked), Hindemith decided to part ways with Massine, and the project was dropped. A few years later, Hindemith decided to salvage the music and write a set of variations or metamorphoses instead.

The suite's first movement, *Allegro*, is a confident and aggressive march with East European flavor and is based on Weber's *Huit Pièces pour le pianoforte à 4 mains* (*Op.60*), No.4, composed in 1818. The second, *Turandot, Scherzo*, is a whimsical and delicate movement with a distinct oriental flavour. The theme is based on the overture to Weber's *Turandot* (which is itself based on an original Chinese song). The middle section features the brass, woodwind, and percussion sections in turn. The third movement, *Andantino*, is based on Weber's *Six Pièces pour le pianoforte à quatre mains* (*Op.10*), No 2, composed in 1809. This movement closes with an elaborate bit of counterpoint for the flute, which has been said to resemble bird song. The final and possibly best-known movement, *Marsch*, opens with a set of fanfares. Like the first movement, this one is also based on *Huit Pièces pour le pianoforte à 4 mains*, this time focusing

on No. 7. The original theme was meant to be a funeral march; Hindemith doubles the tempo to give the previously morbid tune a jaunty, catchy feel.

Joseph Lulloff, alto saxophone

Saxophonist Joseph Lulloff is one of today's most sought-after performers and clinicians. Acclaimed internationally for his innovative style and unparalleled virtuosity, Mr. Lulloff has been described by Branford Marsalis as "a marvelous musician" whose "knowledge of music, along with his ability to embrace music normally considered outside the sphere, makes him a joy to listen to." Mr. Lulloff performs regularly with symphony orchestras throughout the United States and as soloist in many of the most prestigious concert venues in the Americas, Europe, Southeast Asia and Japan.

Joseph Lulloff received both Bachelor of Music and Master of Music degrees from Michigan State University. He has taught at the University of Illinois and is currently Distinguished Professor of Saxophone Performance Studies at Michigan State University. It is at Michigan State University where Joseph Lulloff has crossed paths with composers and faculty colleagues, Charles Ruggiero and Jere Hutcheson. He has commissioned, premiered and championed many saxophone works of Charles Ruggiero, including *Interplay* for soprano sax and piano, *Concerto for Soprano Saxophone and Orchestra*, *Three Blues for Saxophone Quartet*, *Dig: JSB-I* for saxophone quartet, *SizzleSax II* for tenor saxophone and multiple percussion, *Night Songs and Flights of Fancy* for alto saxophone and piano, and *Dance Compulsions* for saxophone, piano and wind ensemble. In addition to his work with Charles Ruggiero, Mr. Lulloff has enjoyed collaborating with Jere Hutcheson, commissioning and premiering his *Concerto for Saxophone* (soprano and alto) and orchestra. Mr. Lulloff also holds a strong interest in collaborations with composers to enhance the contemporary saxophone repertoire. He has been involved in commissioning and premiering works by Zack Browning, Michael Colgrass, David Cutler, Don Freund, Perry Goldstein, John Harbison, John Anthony Lennon, David Maslanka, Ronald Newman, David Ott, Gunther Schuller, Scott Wyatt, and Paul Martin Zonn.

Joseph Lulloff is a member of the summer artist faculty at the Brevard Music Center in Brevard, N.C., and is past president of the North American Saxophone Alliance. Mr. Lulloff's honors include a Pro Musicis International Music Award, and both the Teacher/Scholar Award and the Distinguished Faculty Award from Michigan State University. As winner of the annual Concert Artists Guild International Music Competition, he has presented solo recitals at New York's Weill Recital Hall and major concert halls in Washington, DC (Smithsonian Institute), Boston (Jordan Hall), and Los Angeles. New York Times critic Alan Hughes commented, "Mr. Lulloff's artistry showed fine instincts for phrasing in both brilliant and pensive music."

Mr. Lulloff has performed as a member of the wind sections of the Cleveland Orchestra, St. Louis Symphony Orchestra, Minnesota Orchestra, and Grand Rapids Symphony Orchestras, among others. Commenting on Mr. Lulloff's recent solo performances of the Ingolf Dahl *Saxophone Concerto* with the Cleveland Orchestra, Dan Rosenberg wrote in the Cleveland Plain Dealer, "Lulloff was amazing. He traversed the instrument with seamless agility, filled out phrases for all their expressive worth and achieved dynamics from inaudible purrs to penetrating howls." The Akron Beacon Journal noted that Joseph Lulloff "played with all the finesse of a top-notch concert violinist." And the New York Times commented that "Mr. Lulloff demonstrated considerable virtuosity as a soloist."

As soprano saxophonist with the Capitol Quartet, Mr. Lulloff performs and participates in educational residencies with this critically acclaimed saxophone quartet throughout the United

States. For more information about the Capitol Quartet, visit www.capitolquartet.com. This past fall, his engagements have included performances with the Peoria Symphony and Weill Hall in Carnegie (as member of the Capitol Quartet), and concerts with the Moscow Contemporary Music Ensemble in Moscow, Russia.

Equally adept with both classical and jazz repertoire, Mr. Lulloff is featured both as a soloist and ensemble member in numerous recordings on the Arabesque, RCA, Albany, AUR, Veriatza, and Channel Classics labels. His recording of the Ingolf Dahl Concerto for saxophone (Music of Dahl, Colgrass and Ruggiero-AUR Recordings) has been hailed by critics for its appealing musical virtuosity and sensitivity.

Joe Lulloff is a Yamaha Performing Artist and resides in Okemos, Michigan, with his wife Janet and son Jordan.

Wind Symphony

Kevin L. Sedatole, conductor

Flute

Emily Bedard, *Grand Ledge*
Nick Buonanni, *Orlando, FL*
Chelsea Cowan, *Grand Ledge*
Chelsea Koziatek, *Corning, NY*
Colton Sayre, *Grand Blanc*

Oboe

Heather Baker, *Calgary, Alberta*
Ben Buergel, *St. Paul, MN*
Nathan Hubbard, *Hoffman Estates, IL*
Matt Yuknas, *Aurora, CO*

Bassoon

Genevieve Beaulieu, *West Chester, OH*
J.W. Kriewall, *Port Huron*
Kaylee Whitfield, *Marquette*
Walter Van Gieson, *Mount Clemens*

Clarinet

Natalie Allen, *McLean, VA*
Sam Davies, *Bowling Green, KY*
Kip Franklin, *Grayling*
Jay Gummert, *Laurel, IA*
Sarah Manasreh, *Albuquerque, NM*
Brooke Miller, *Johnstown, PA*
Moria Tunison, *Villa Grove, IL*
Kathryn Vetter, *Roxbury, NJ*
Wesley Warnhoff, *Columbia, MO*
David Yandl, *Painesdale*

Saxophone

Joseph Girard, *Canton*
Casey Grev, *Upper Arlington, OH*
Jordan Lulloff, *Okemos*
Connor J. Mikula, *Holland*
Jane Sylvester, *Berlin, CT*
Eric Troiano, *Rockfall, CT*

Horn

Megan Fritz, *Lapeer*
Pat Furlo, *Clarkston*
Matthew Hansen, *Big Rapids*
Christopher Newman, *Okemos*
Matthew Sedatole, *Okemos*
Holly Swanson, *Lansing*

Trumpet

Nathaniel Bean, *Westerville, OH*
Pujan Bhattacharai, *Wixom*
Matthew Kay, *Wigan England*
David Lea, *College Station, TX*
TJ Perry, *Fraser*
Pamela Smitter, *Grand Rapids*

Trombone

Steven Kandow, *Clio*
Michael Ross, *Grand Rapids*
Aaron Wright, *Traverse City*

Bass Trombone

Adam Graham, *Onekama*

Euphonium

Marcus Herndon, *Horseheads, NY*
Will Sutton, *Galway, NY*

Tuba

Connor Fetting, *Ada*
Dan Lamancuso, *Buffalo, NY*
Charles Lukkari, *Pinckney*

Percussion

Zac Brunell, *Livonia*
Cody Edgerton, *Charlotte*
Caleb Goncz, *Pittsburgh, PA*
Tia Harvey, *Orlando, FL*
Ben Mapes, *Lansing*
Alex Smith, *Winston-Salem, NC*
Kelsey Tamayo, *Radcliff, KY*

Double Bass

Robert Johnson, *Traverse City*

Piano

Chia-Ying Huang, *Taiwan*

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UPCOMING

MSU Symphony Orchestra and Choirs

April 26, 2014 | Wharton Center for Performing Arts | Cobb Great Hall
8:00pm

Symphony Band and Spartan Youth Wind Symphony

April 27, 2014 | Wharton Center for Performing Arts | Cobb Great Hall
3:00pm

Novum Voce, Chamber Choir, and Women's Chamber Ensemble

April 27, 2014 | MSU Auditorium | Fairchild Theatre
7:00pm

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