MICHIGAN STATE UNIVERSITY
College of Music

SYMPHONY BAND
John T. Madden, Conductor
Daniel Kirk, Guest Conductor

Featuring
Philip Sinder, Faculty Tuba Soloist
Steven Bryant, Guest Composer
Matt Schoendorff, Guest Composer

Tuesday, October 27, 2015, at 7:30 p.m.
Cobb Great Hall, Wharton Center for Performing Arts
**Program**

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*Ecstatic Fanfare* (2012)  
Steven Bryant  
(b. 1972)

*all stars are love* (2014)  
Steven Bryant  
(b. 1972)

*Alarm Calls* (2012)  
Scott Lindroth  
(b. 1958)

**Intermission**

Concerto for Tuba and Wind Ensemble (2012)  
Matthew Schoendorff  
(b. 1978)

*Trauermusik* (1844)  
Richard Wagner  
(1813-1883)  
Arranged by Votta, Boyd

*Chunk* (2003)  
Jonathan Newman  
(b. 1972)

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

Steven Bryant is an active composer and conductor with a varied catalog, including works for wind ensemble, orchestra, chamber music, music for the web, and electronic and electro-acoustic creations. His seminal work for large ensemble and electronics, *Ecstatic Waters*, has become the most performed work of its kind in the world. Bryant studied composition with John Corigliano at the Julliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University.

The composer says of the piece:

‘Ecstatic Fanfare’ is based on music from movement I of my ‘Ecstatic Waters’. One day in May, 2012, I mentioned to my wife that it might be fun to take the soaring, heroic tutti music from the earlier work and turn it into a short fanfare “someday.” She goaded me into doing it immediately, and so in a panicked three-day composing frenzy, I created this new work, which was premiered by Johann Mösenbichler with the Polizeiorchester Bayern just three short weeks later, followed immediately by my wife, Verena, conducting it with the World Youth Wind Orchestra Project in July, 2012.

all stars are love

Composer, Steven Bryant, offers the following program note:

‘all stars are love’ began as a simple song written as a surprise gift for my wife, Verena, for our wedding in 2010. I set the E.E. Cummings poem ‘all stars are (and not one star only) love,’ and our dear friend and extraordinary soprano, Hila Plitmann, performed it at the ceremony in Austria. Fellow composer (and Hila’s husband!) Eric Whitacre suggested at the time that it would work well as an instrumental work, and that thought stuck with me, until the right opportunity to adapt the work arose. A commission from the Colorado Wind Ensemble and CWE Commissioning Project Consortium gave
me that opportunity. I can’t seem to simply transcribe a work from one medium to another, however, and I ended up recomposing large portions of the work, so this version contains as much new music as material from the original song, though the dramatic shape and harmonic progression at the heart of the work remain.

**Alarm Calls**

Scott Lindroth has been on the faculty at Duke University since the fall of 1990. He earned a Bachelor of Music degree in music composition from the Eastman School of Music and a Doctor of Musical Arts from the Yale School of Music in 1991. Lindroth’s work as a composer has centered on instrumental and vocal media, including compositions for the Chicago Symphony Orchestra, New York Philharmonic, Philadelphia Orchestra, The Netherlands Wind Ensemble, and Ciompi Quartet. He also has composed music for dance, theatre, and video.

About the piece, Lindroth writes:

‘Alarm Calls’ is an urgent call to action. The music continually repeats an insistent melody that suggests an emergency or threat that never appears. The mood is unsettled and unstable, with stark contrasts between transparent textures and sudden eruptions from the full ensemble. Even when the music takes on a more sustained or lyrical character, the ticking percussion figures remind us of the earlier agitated music. The ending recasts the opening section in more heroic terms. The melody takes on the character of a fanfare supported by bold sustained tones in the horns, yet the harmony is tinged with dissonance that refuses to resolve. Fittingly, the piece abruptly ends mid-phrase.

**Alarm Calls** was commissioned by the University of North Carolina-Greensboro, John Locke, conductor, for the 2013 College Band Directors National Association Conference.

**Concerto for Tuba and Wind Ensemble**

Matt Schoendorff is an accomplished composer of many styles of music. Perhaps best known among the professional community for his works for wind band, Schoendorff’s compositions have received recognition by the first National Band Association's Young Composer Mentor Project, and The National Association for Music Education (MENC. Schoendorff is also an active performer and conductor. He has performed with the Ann
Arbor Concert Band, the Hillsdale Wind Symphony, the Saginaw Eddy Concert Band, and ensembles at both Michigan State University and Western Michigan University.

Schoendorff completed his Doctor of Musical Arts and Master of Music degrees in composition at Michigan State University, where he studied with Jere Hutcheson and Ricardo Lorenz; he also served as a graduate assistant in music theory. Schoendorff is a current member of the adjunct faculty in music theory and composition at Wayne State University.

Schoendorff says of the piece:

The ‘Concerto for Tuba and Wind Ensemble’ was originally conceived in 2007 for MSU graduate student in tuba Jon Schultz as the ‘Concerto for Tuba and Piano.’ The original version with piano, however, was an accompaniment decision based on economy and necessity, with the intention of one day realizing the piece as a proper concerto with a proper accompanimental force. The opportunity to realize the work for MSU professor of tuba Philip Sinder while simultaneously delivering on a promise made to MSU associate director of bands and associate professor of music John Madden was a maddening yet fortuitous feat of orchestration and recomposition.

Trauermusik

Richard Wagner regarded himself as “the most German of men,” and brought to nineteenth century music new harmonic ideas and a powerful new vision for the scope and performance of opera. His tetralogy Der Ring des Nibelungen, a massive, sixteen-hour production, premiered at his newly designed and built opera house in Bayreuth in 1876. His affinity for wind instruments shaped not only the orchestration of his operas, but also influenced the development of the symphony orchestra wind section, the military and concert band and modern wind ensemble. A fascinating and politically polarizing figure, he was already the subject of more than 10,000 books or articles at the time of his death in 1883.

Trauermusik (Funeral Music) was composed in 1844 as a patriotic tribute to German composer Carl Maria von Weber. Nationalist sentiment in Germany in the mid-nineteenth century roused the people to bring back Weber’s remains from London, where he had died in 1826, to his final resting place at the Catholic Cemetery in Friedrichstadt. The strains of Trauermusik, played by a band of 75 wind instruments and 20 muffled
drums, accompanied the torch-light processional to Weber’s burial. As a further tribute, Wagner used Weber’s opera *Euryanthe* as a source of material for the work, transcribing specific portions of the opera for transitions and harmonic enrichment.

**Chunk**

Born in 1972, Jonathan Newman holds degrees from Boston University’s School for the Arts, where he studied composition with Richard Cornell and Chales Fussell, and the Juilliard School where he studied with composers John Corigliano and David Del Tredici. Early training includes Boston University’s Tanglewood Institute and the Aspen Music Festival, where he studied with George Tsontakis and Bernard Rands. Newman composes music rich with rhythmic drive and intricate sophistication. A 2001 recipient of the Charles Ives Scholarship from the American Academy of Arts and Letters, Newman creates broadly colored musical works, often incorporating styles of pop, blues, jazz, folk, and funk into otherwise classical models.

Newman currently resides with his daughter, Amelia, in Winchester, Virginia and serves as Director of Composition & Coordinator of New Music at the Shenandoah Conservatory.

About *Chunk*, Newman writes:

Funk is all around us. It has permeated every aspect of popular music and culture. What was born as a 70's counter-culture movement has grown to become the heart of any music with a beat. Sit in a coffee shop, listen to top-40’s radio, shop in a department store -- it doesn't matter if it's a hip 90's club tune, or a contemporary concert music work -- you can’t escape the funk. *Chunk* owes major favors to George Clinton and the Parliament Funkadelic, Stevie Wonder, James Brown, Prince, and Beck, just to name a few. *We steal, because we love.*
PHILIP SINDER, FACULTY TUBA SOLOIST

Philip Sinder is professor of tuba and euphonium at the Michigan State University College of Music. His students are found in performance and teaching positions throughout the United States, and have won awards in numerous performance competitions. He has performed with many leading ensembles, including the Detroit Symphony, Chicago Symphony, St. Louis Symphony, and Houston Symphony. He is a founding member of the Brass Band of Battle Creek and also performs frequently with the Lansing Symphony Orchestra and MSU's Beaumont Brass Quintet. His solo tuba recording, “Aerodynamics,” has received strong critical acclaim, and he has performed on more than 15 other ensemble recordings. He has also commissioned/premiered over a dozen works featuring tuba. Sinder served as an associate editor for the “New Tuba Source Book” (2006), published by Indiana University Press. He currently serves as chairman for the Leonard Falcone International Euphonium and Tuba Festival, and since 2005 has been a Valade Teaching Fellow at the Interlochen Arts Camp in Michigan. Sinder earned a Bachelor of Music Education degree and Performer’s Certificate from the Eastman School of Music, and a Master of Music degree from Wichita State University.

STEVEN BRYANT, GUEST COMPOSER

Steven Bryant’s music is chiseled in its structure and intent, fusing lyricism, drama, technology, and humor into lean, skillfully-crafted works that enthrall listeners and performers alike. His seminal work Ecstatic Waters, for wind ensemble and electronics, has become one of the most performed works of its kind in the world, receiving over 250 performances in its first five seasons. Recently, the orchestral version was premiered by the Minnesota Orchestra to unanimous and rapturous acclaim. The son of a professional trumpeter and music educator, he strongly values music education, and his creative output includes a number of works for young and developing musicians.

Bryant’s notable recent and upcoming projects include a Concerto for Alto Saxophone for Joseph Lulloff and the Michigan State University Wind Symphony (winner of the 2014 American Bandmasters Sousa Ostwald Award), and a Concerto for Trombone for Joseph Alessi and the Dallas Wind Symphony, to be premiered in February 2016. Other commissions have come from the Gaudete Brass Quintet (Chicago), cellist Caroline Stinson (Lark Quartet), pianist Pamela Mia Paul, 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.

Steven studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University, trained for one summer in the mid-1980s as a break-dancer, was the 1987 radio-controlled car racing Arkansas state champion, and has a Bacon Number of 1. He resides in Durham, NC with his wife, conductor Verena Mösenbichler-Bryant.

MATTHEW SCHOENDORFF, GUEST COMPOSER

Matthew Schoendorff (B.M.—Music Education and Composition, Western Michigan University; M.M. and D.M.A.—Music Composition, Michigan State University) composes music for an eclectic range of ensembles, voice types, and media. His works have been performed on several continents and are listed on many state band and orchestra required music lists. Schoendorff maintains an active composing career and has provided arrangements for the Opera Remix Initiative at the Townsend Opera Company in Modesto, CA. He is the composer-in-residence for the NUCCLASSICA ensemble, Theory & Composition Chair at the National Music Institute for Young Artists (currently in affiliation with the Cranbrook Educational Community in Bloomfield Hills, MI), and teaches music theory and composition at Wayne State University in Detroit, MI. Select works are published by Grand Mesa Music Publishers and TRN Music Publisher, among others.
SYMPHONY BAND
JOHN T. MADDEN, CONDUCTOR

FLUTE
Carrie Dudewicz, Frankenmuth
Kate Falek, Pittsburgh, PA
Stefania Neumann, Salt Lake City, UT
Jessica Puga, Aurora, IL
Sydney Robinson, Austin, TX
Madalyn Steffen, Rockford

OBOE
Anna Goodson, Okemos
Melody MacLachlan, Upper St. Clair, PA
Claire Montgomery, Libertyville, IL
Rebecca Ross, Perry

BASSOON
Ryan Gerhardt, Grand Ledge
Octavius Hernandez, Lansing
Elizabeth White-Hatton, East Lansing

CLARINET
Benjamin Baldwin, Mt. Morris, IL
Benjamin Delgado, Kissimmee, FL
Carson Greene, Fairfield, CT
Melinda Hammond, Milford
Grace Katalinich, Howell
Karissa Longo, Wexford, PA
Melissa Main, Rockford
Michelle Myers, Swartz Creek
Justin Wisner, Rockford
Chia-Yun Yeh, Taiwan
Pin-Wei Yu, Taiwan

SAXOPHONE
Johnathan Costello, Linwood
Caleb Ford, Grand Ledge
Grace Gelpi, Columbus, OH
Will Marchetti, Elkins Park, PA
Madeline Morizio, Troy, NY
Dylan Ward, Charlotte, NC

HORN
Andrew Dodson, Arlington, TX
Nathan Doss, Grosse Pointe Woods
Sam Gowen, Ft. Lauderdale, FL
Chris Lucius Newman, Okemos

TRUMPET
James Armbrecht, Itasca, IL
Pujan Bhattarai, Walled Lake
Justin Gould, Lake Orion
Cameron Knipe, Owosso
Matin Malfroid, Lake Orion
Shannon Sheldrick, Rochester

TROMBONE
Nicole Bartell, Aurora, IL
Colin McCune, Saline
Matthew Nienow, Clinton
William Edward Sutton, Galway, NY
Chris Tartalone, Mason

BASS TROMBONE
Jonah Weller, Grand Ledge

EUPHONIUM
Colin Guimond, Belleville
Rachel Sze, Gaithersburg, MD

TUBA
Jenny Chung, Troy
Dan Impemba, Macomb
Travis Scott, Wadsworth, OH

PERCUSSION
Josh Blessing, Dearborn
Joshua Flynn, Indianapolis, IN
Daniel Gerhardt, Grand Ledge
Cameron Halls, Waterford
Emilio Monreal, Corpus Christi, TX
Steven Murtonen, Ypsilanti
Darrien Spicak, Corpus Christi, TX
Eugene Wilson, Belleville

PIANO
Andrew Keiser, Terre Haute, IN

DOUBLE BASS
Duncan Petersen-Jones, Okemos
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 Rivera, 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 Kroth, 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
Jonathan Weber, Percussion
Chen-Yu Huang, Harp
Deborah Moriarty, Piano

Wind Conducting Teaching Assistants

Arris Golden, Doctoral
Daniel Kirk, Doctoral
Connor Fetting, Masters
Jared Staub, Doctoral
Brandon Hults, Doctoral

Band Staff
Charlene Wagner, Administrative Assistant

Librarians
Nicholas Buonanni
William Sutton

Set-Up
August Burchard
Rachel Sze
Aaron Wright

Instruments
Chelsea Koziatek
**UPCOMING EVENTS**

**MSU WIND SYMPHONY**  
October 29, 2015 | Cobb Great Hall | Wharton Center for Performing Arts  
7:30 p.m.

**MSU SYMPHONY ORCHESTRA**  
October 30, 2015 | Cobb Great Hall | Wharton Center for Performing Arts  
8:00 p.m.

**MSU BANDS - “SPARTAN SPECTACULAR!”**  
November 1, 2015 | Cobb Great Hall | Wharton Center for Performing Arts  
3:00 p.m.

**MSU WOMEN’S AND MEN’S GLEE CLUBS**  
November 7, 2015 | Fairchild Theater | MSU Auditorium  
7:30 p.m.

**“THE MAGIC OF MENDELSSOHN” – WEST CIRCLE SERIES**  
November 9, 2015 | Fairchild Theater | MSU Auditorium  
7:30 p.m.

**MSU WIND SYMPHONY AND SYMPHONY ORCHESTRA**  
November 20, 2015 | Cobb Great Hall | Wharton Center for Performing Arts  
8:00 p.m.

**MSU CONCERT ORCHESTRA**  
December 3, 2015 | Fairchild Theatre | MSU Auditorium  
7:30 p.m.

**MSU SYMPHONY BAND AND SPARTAN YOUTH WIND SYMPHONY**  
December 6, 2015 | Cobb Great Hall | Wharton Center for Performing Arts  
3:00 p.m.

**MSU SYMPHONY ORCHESTRA AND CHOIRS PRESENT HANDEL’S MESSIAH**  
December 6, 2015 | Cobb Great Hall | Wharton Center for Performing Arts  
7:00 p.m.

**MSU CONCERT BAND AND CAMPUS BAND**  
December 8, 2015 | Cobb Great Hall | Wharton Center for Performing Arts  
7:30 p.m.

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and on Twitter (@MSUBands)! Check these pages frequently as they will continue to be updated  
with the latest news and information!