WIND SYMPHONY
KEVIN L. SEDATOLE, CONDUCTOR
ARRIS GOLDEN, GUEST CONDUCTOR
JARED STAUB, GUEST CONDUCTOR

FEATURING

JOSEPH LULLOFF, FACULTY SAXOPHONE SOLOIST
STEVEN BRYANT, GUEST COMPOSER
KEVIN PUTS, GUEST COMPOSER

THURSDAY, OCTOBER 29, 2015 AT 7:30 P.M.
COBB GREAT HALL, WHARTON CENTER FOR PERFORMING ARTS
PROGRAM

Millennium Canons (2001)  
Kevin Puts  
(b. 1972)  
Transcribed by Mark Spede

Scherzo alla Marcia (1956)  
Ralph Vaughan Williams  
(1872-1958)

from Symphony no. 8  
Jared Staub, conductor

Hammersmith (1930)  
Gustav Holst  
(1874-1934)

Arris Golden, conductor

* INTERMISSION *

Concerto for Alto Saxophone (2014)  
Steven Bryant  
(b. 1972)

I.  
II.  
III.

Blow It Up, Start Again (2011)  
Jonathan Newman  
(b. 1972)

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

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*Millennium Canons*  
Puts

Winner of the 2012 Pulitzer Prize for *Silent Night*, Kevin Puts has had works commissioned and performed by leading orchestras, ensembles and soloists throughout North America, Europe and the Far East. Known for his distinctive and richly colored musical voice, Mr. Puts has received many of today’s most prestigious honors and awards for composition.

Puts’ orchestral catalog boasts four symphonies as well as several concertos written for some of today’s top soloists including Yo-Yo Ma, Evelyn Glennie, Makoto Nakura, violinist Michael Shih, clarinetist Bill Jackson, and pianist and conductor Jeffrey Kahane.

Puts has received awards and grants from the American academy in Rome, the Guggenheim Foundation, the American academy of arts and letters, BMI and ASCAP. He holds degrees in piano and composition from the Eastman School of Music and Yale University. Since 2006, he has been a member of the composition faculty at the Peabody Institute in Baltimore, Maryland. During his current residency at Michigan State University, Puts’ Flute Concerto will be performed by the Symphony Orchestra; his work for bass-baritone and chamber ensemble, *Einstein on Mercer Street*, was performed by Musique 21.

Puts writes about the piece:

> I wrote ‘Millennium Canons’ to usher in a new millennium with fanfare, celebration, and lyricism. Its rising textures and melodic counterpoint are almost always created through use of the canon, which also provides rhythmic propulsion at times.

*Millennium Canons* was commissioned by the Eastman School of Music’s Institute for American Music. The premiere took place in June with the Boston Pops Orchestra under the direction of Keith Lockhart. The wind setting was commissioned by The University of Texas Wind Ensemble, Jerry Junkin, conductor.
Scherzo alla Marcia  

Vaughan Williams

Ralph Vaughan Williams was born on October 12, 1872 in the Cotswold village of Down Ampney. He was educated at Charterhouse School, then Trinity College, Cambridge. Vaughan Williams was a pupil of Stanford and Parry at the Royal College of Music, after which he studied with Max Bruch in Berlin and Maurice Ravel in Paris. In 1904, Vaughan Williams discovered English folk songs and carols, which were fast becoming extinct. The oral tradition through which they existed was being undermined by the increase of literacy and printed music in rural areas. He traveled the countryside, transcribing and preserving many folksongs. Later, Vaughan Williams incorporated songs and melodies into his own music, being fascinated by the beauty of the music and its anonymous history in the working lives of ordinary people. His efforts did much to raise appreciation of traditional English folk song and melody. He died on August 26, 1958; his ashes are interred in Westminster Abbey, near Purcell.

*Scherzo alla Marcia* is the second movement of Symphony No. 8 in D Minor. The symphony, Vaughan Williams’s shortest, was composed between the years 1953 and 1956. Highlighting the level of interest that Vaughan Williams had in wind instruments, the entire movement excludes the string section and is scored solely for winds. The piece was premiered in 1956 by The Halle Orchestra of Manchester, England conducted by John Barbirolli.

Hammersmith  

Holst

Gustav Holst was one of England's most prominent composers, was also a professional trombonist and a teacher of composition and organ. His music includes operas, ballets, symphonies, chamber music, and songs. During the first World War, he was placed in command of all English Army Bands, organizing music among the troops under the Y.M.C.A. Army and Education program. He continued his teaching as musical director at the St. Paul's Girls' School in the Hammersmith borough of London. His First Suite in E-Flat, Second Suite in F, and *Hammersmith* are hallmarks in the repertoire for wind ensemble; his orchestral suite, *The Planets*, is also highly popular.

*Hammersmith*, op. 52, is Holst’s only late-period work for wind band, and the only one intended for professional musicians. Although the piece was commissioned by the BBC military band in 1930, it received its premiere on
April 17, 1932 by the United States Marine Band at the American Bandmasters Association convention in Washington, D.C. This performance was not repeated, and the *Hammersmith* was absent from performance for two decades. Boosey & Hawkes, which published Holst's 1931 orchestral transcription, had no record of the band version. The wind band setting remained unknown until 1954 when Richard Cantrick, the band director at the Carnegie Institute of Technology (now Carnegie Mellon University), unearthed the band version, which existed only as a manuscript in the possession of Holst's daughter. Mr. Cantrick conducted the second performance with their Kiltie Band on April 12 of that year, after which Boosey & Hawkes finally published the piece.

Imogen Holst, Gustav Holst’s daughter, provides the following note regarding the piece:

> Those who knew nothing of this forty-year-old affection for the Hammersmith district of London were puzzled at the title. The work is not program music. Its mood is the outcome of long years of familiarity with the changing crowds and the changing river [Thames]: those Saturday night crowds, who were always good-natured even when they were being pushed off the pavement into the middle of the traffic, and the stall-holders in that narrow lane behind the Broadway, with their unexpected assortment of goods lit up by brilliant flares, and the large woman at the fruit shop who always called him “dearie” when he bought oranges for his Sunday picnics. As for the river, he had known it since he was a student, when he paced up and down outside William Morris’s house, discussing Ibsen with earnest young socialists. During all the years since then, his favorite London walk had been along the river-path to Chiswick.

> In ‘Hammersmith’ the river is the background to the crowd: it is a river that goes on its way unnoticed and unconcerned.
Concerto for Alto Saxophone

About the piece, the composer 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 primary instrument throughout 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 Alto 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 bring the music to life.

Blow It Up, Start Again

Born in 1972, 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’s music is 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.

*Blow it up, Start Again* was originally composed in 2011 on a commission from the Chicago Youth Symphony and its Music Director, Allen Tinkham, and received its premiere in May 2012. This “concertized dubstep” piece was originally written to highlight the unique technical capabilities of string instruments. With careful work, Mr. Newman was able to transcribe the string parts to craft this wind transcription of *Blow it up, Start Again*.

The piece is a riotously funky musical depiction of the famous Guy Fawkes “Gunpowder Plot” of 1605, which concerned the Catholic conspiracy to blow up the Parliament building to return it to Catholic rule. The heart of this piece is Mr. Newman’s single program note: “*If the system isn’t working anymore, then do what Guy Fawkes tried and go anarchist: Blow it all up, and start again.*”
JOSEPH LULOFF, GUEST FACULTY SOLOIST

A recipient of the Concert Artist Guild and Pro Musicis Awards and the Michigan State University Distinguished Faculty Award, Yamaha Performing Artist Joseph Luloff is in demand as a soloist and clinician throughout the United States and abroad. Luloff has been featured as guest soloist with the Cleveland, Minnesota, and Grand Rapids Symphony Orchestras, amongst others, and has worked under many leading conductors as principle saxophonist in the St. Louis, Cleveland, and Chicago Symphony Orchestras. Equally at home in classical and jazz, Luloff performs with the Capitol and J4 Saxophone Quartets and teaches at the Brevard Music Center Summer Festival. He is recorded on the Albany, Arabesque, AUR, Blue Griffin, Channel Classics, RCA, and White Pine labels. At MSU, his students have won several notable competitions, including the Gold Medal Prize in the Fischoff Chamber Music Competition, and first prizes in the Coleman, Carmel, NASA, Plowman and MTNA Competitions.
KEVIN PUTS, GUEST COMPOSER

Winner of the 2012 Pulitzer Prize for his debut opera *Silent Night*, Kevin Puts has been hailed as one of the most important composers of his generation. Critically acclaimed for a richly colored, harmonic, and freshly melodic musical voice that has also been described as “emotional, compelling, and relevant,” his works, which include two operas, four symphonies, and several concertos, have been commissioned, performed, and recorded by leading orchestras, ensembles and soloists throughout the world.

*Silent Night* was premiered by Minnesota Opera in November 2011, and marked his debut in the genre of opera and vocal works. Commissioned by Minnesota Opera with a libretto by Mark Campbell, the full-length opera is based on the 2005 film *Joyeux Noel*. Heralded as “breathtaking” and “a stunning emotional experience”, *Silent Night* has since been produced and performed at Opera Philadelphia, Fort Worth Opera, Cincinnati Opera, the Wexford Opera Festival, the Lyric Opera of Kansas City, Calgary Opera, and Opera de Montreal, with many more productions planned in the years to come.

Acclaimed as “thrilling” and “not to be missed,” Mr. Puts' second opera, an adaptation of Richard Condon's novel *The Manchurian Candidate*, also commissioned by Minnesota Opera with a libretto by Mark Campbell, had its world premiere in March 2015. March 2015 also saw the world premiere of Mr. Puts’ song cycle *Of All The Moons*, commissioned by Carnegie Hall and performed by mezzo-soprano Sasha Cooke, which *The New York Times* called “a showcase for his craftsmanship.”

His newest orchestral work, *The City*, was co-commissioned by the Baltimore Symphony Orchestra in honor of its 100th anniversary and by Carnegie Hall in honor of its 125th anniversary. *The City* will be premiered in Baltimore and New York in April 2016.

November 2016 will see international opera star Rénee Fleming performing the world premiere of a new work by Mr. Puts for soprano and orchestra in New York City. In September 2017, Mr. Puts will premiere his first chamber opera, an adaptation of Peter Ackroyd’s gothic novel *The Trial of Elizabeth Cree*, which has been commissioned by Opera Philadelphia with libretto by Mark Campbell.
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, 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.

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 breakdancer, 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.
WIND SYMPHONY
KEVIN L. SEDATOLE, CONDUCTOR

FLUTE
Chelsea Cowan, Grand Ledge
Alexander Hoelzen, Bellingham, WA
Chelsea Koziatek, Corning, NY
Emily Roberts, Augusta, GA
Colton Sayre, Grand Blanc

OBOE
Ben Buergel, St. Paul, MN
Nathan Hubbard, Hoffman Estates, IL
Alana Rosen, East Rockaway, NY
Aaron Woodman, Chappel, NE

BASSOON
Matthew Caister, Chelsea
Adam Farmer, Cincinnati, OH
Hannah Reilly, Rochester, NY
Walter van Gieson, Mount Clemens
Kaylee Whitfield, Marquette

CLARINET
Hakeem Davidson, Arlington, TX
Anastasia Cetverikova, Wesley Chapel, FL
Tanyawat Dilokkunanant, Thailand
Elizabeth Felsted, Orlando, FL
Emma Gregory, Marquette
Sarah E. Hardaker, Swartz Creek
Sarah Korneisel, Holland
Cassandra O’Brien, Rochester Hills
Lauren Patterson, Stillwater, OK

SAXOPHONE
Joseph Herbst, Easley, SC
Kyle Landry, Waterford
Jordan Lulloff, Okemos
Chris Ogden, Las Cruces, NM
Eric Troiano, Rockfall, CT
Julian Velasco, Whittier, CA

HORN
Chandler Nadig, Lansdale, PA
Zara Rivera, Lansing
Claire Ross, Grand Rapids
Matthew Sedatole, Okemos
Tim Wright, Grand Ledge

TRUMPET
Bradley Arnold, Fraser
Michael Block, Howell
Joshua Ganger, Bristol, IN
Matthew Kay, Wigan, England
Thomas Vieira, Lake Orion

TROMBONE
Nathaniel Geiger, Champaign, IL
Taylor LaPrairie, Rockford
Philip Mitchell, Mt. Morris
Aaron Wright, Traverse City

BASS TROMBONE
Steven Gellersen, San Antonio, TX
Adam Graham, Onekama

EUPHONIUM
Travis Scott, Wadsworth, OH
Will Sutton, Galway, NY

TUBA
Connor Settling, Ada
Joe LeFevre, Kalamazoo

PERCUSSION
Moose Davis, Jonesboro, AR
Daniel Gerhardt, Grand Ledge
Tia Harvey, Orlando, FL
Kevin Keith, Midland
Emilio Monreal, Corpus Christi, TX
Josh Trentadue, Lansing

PIANO
Stephanie Pestana, Grand Rapids

DOUBLE BASS
Robert Johnson, Traverse City

HARP
Alisa Hickox, Windsor, CO
MSU CONDUCTING FACULTY

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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

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Jonathan Reed, Associate Director of Choral Programs
Sandra Snow, Associate Director of Choral Programs

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Diego Rivera, Assistant Director of Jazz Studies
Etienne Charles, Assistant Director of Jazz Studies

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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
Minsoo Sohn, Piano

WIND CONDUCTING TEACHING ASSISTANTS

Arris Golden, Doctoral
Brandon Hults, Doctoral
Connor Fetting, Masters

Jared Staub, Doctoral
Daniel Kirk, Doctoral

BAND STAFF

Charlene Wagner, Administrative Assistant

LIBRARIANS
Nicholas Buonanni
William Sutton

SET-UP
August Burchard
Rachel Sze
Aaron Wright

INSTRUMENTS
Chelsea Koziatk
UPCOMING EVENTS

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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