MICHIGAN STATE UNIVERSITY
SYMPHONY BAND

Conductor
David Thornton

Guest Conductor
Simon Holoweiko

Tuesday, September 25, 2018 | 7:30 PM
Cobb Great Hall
Wharton Center for Performing Arts
Gustav Holst
1874–1934

First Suite in Eb (1909)
I. Chaccone
II. Intermezzo
III. March

Michael Markowski
b. 1986

City Trees (2012)
Simon Holoweiko, conductor

Michael Daugherty
b. 1954

Of War and Peace (2017)
I. War
II. Peace

John Mackey
b. 1973

The Night Garden (2017)

Please silence all handheld electronic devices for the duration of the performance.
First Suite in Eb | Gustav Holst

Gustav Holst (1874-1934), one of England’s most prominent composers, was a professional trombone player and teacher of composition and organ. He composed everything from ballets, symphonies, chamber music, operas, and songs. During World War I, Holst was placed in command of all English Army Bands and organized music among the troops under the Y.M.C.A. Army and Education Program. Perhaps best known for his orchestral suite, _The Planets_, Holst also wrote many pieces that became hallmarks for the wind ensemble including his _First Suite in Eb_, _Second Suite in F_, and _Hammersmith_.

Around the turn of the 20th century, the majority of wind and military bands primarily played transcriptions of orchestral and popular music. _First Suite in Eb_ (1909) broke the mold for wind band compositions of its time as it is an original work for military bands specifically. The piece is written in three movements: chaconne, intermezzo, and march. The opening theme of the chaconne is repeated by various instruments as others weave countermelodies about the ground bass. The principle theme is inverted, augmented, presented in minor, and manipulated in many other ways as a testament to the composer’s brilliance. The intermezzo is based on a variation of the chaconne theme, presented first in a more marked style and then in a cantabile statement. The two styles alternate throughout the movement in playful counterpoint. The march begins by recalling the first three notes of the entire work in inversion to introduce the final British military band quick march. It’s regimental style, leading to what is essentially a sostenuto large singing chorus at the end is the perfect finale to this time-tested masterwork.

City Trees | Michael Markowski

_City Trees_ was commissioned by the Lesbian and Gay Band Association in 2012 to commemorate 30 years of music, visibility, and pride. When Markowski moved from Arizona to New York at age 25, the most striking observation on his daily walks was the presence of trees along the streets that were thriving in an ever-challenging environment. The trees had been restrained by fences and contained by concrete but were still finding ways to survive and grow; an obvious metaphor for Markowski’s own struggles of learning to live in an unfamiliar place. The underlying ostinato used throughout the piece represents the constant motion of city life while the lyrical melodic line represents an undeniable sense of hope and perseverance.

As Markowski states in his own notes, “_City Trees_ reflects the bravery that it often takes to venture into new worlds, embrace other cultures, and lovingly encourage new ideas. I am deeply honored to dedicate this piece to the Lesbian and Gay Band Association. Although I may never completely understand the unique challenges my friends have faced and had to overcome, I am inspired by the overwhelming courage that has been so firmly planted for 30 years and that continues to grow, perhaps slowly, but always stronger.”
The Night Garden | John Mackey

“The earth has its music for those who will listen...” - George Santayana

*The Night Garden (2017)* began as a commission by the Senzoku Wind Symphony at the Senzoku Gakuen College of Music in Kawasaki, Japan. Unlike other works of Mackey’s, the title of the piece was provided by his wife first and the piece itself subsequently followed. *The Night Garden* is palindromic in nature, helping to depict the experience someone may have as they stumble upon and become entranced with the sights and sounds of a garden consumed by darkness. The frequent interjections of chirping flutes and clarinets, the buzzing of bassoon and stopped horn, the twinkling of mallet percussion, and the soaring melodies by the conical brass transport the audience to a crystalline and magical space. With so many intriguing and unique sounds, the piece remains somewhat unpredictable in nature while captivating anyone willing to listen.

In addition to its programmatic construction, Mackey also provides this note regarding the piece, “I was also moved by the world around us right now. It seems like everyone is hurting somewhere, and I just needed to write something beautiful. Other artists will surely need to respond differently to these times with their creative voices, but for me, right now, I wanted to create something calm and beautiful.”

Of War and Peace | Michael Daugherty

*Of War and Peace (2017)* is my sonic response to the never-ending tragedy of war and the hope for peace. The composition is in two movements performed without pause. The music I have composed for the first movement entitled “War” is turbulent, relentless and seductive. Swirling woodwind cluster chords charge into a fast-moving requiem performed by brass, saxophones, chimes, timpani and drums. Punctuated by an unyielding woodblock, a provocative polytonal parade morphs into a brutal but seductive march: there are still those who are foolishly attracted to the allure of war and in denial of the suffering it brings to those “in harm’s way.”

The music I have composed for the second movement entitled “Peace” is calm, longing, and reflective. Bassoons, clarinets and oboes sing a haunting melody accompanied by “change ringing” crotales, glockenspiel, marimba and celeste. After re-orchestrations of the opening material, a stormy dramatic middle section featuring the horns and euphoniums interrupts the proceedings. This intrusion suggests the dark psychological residue often suffered by the victims of war. A “heroic” coda is followed by a “hopeful” (or is it naïve?) musical epilogue, which proposes a time when we can “imagine all the people living in peace...and the world will be as one.”

*Of War and Peace (2017)* for Symphonic Band was commissioned by the Zeta Kappa chapter of Kappa Kappa Psi and the Epsilon Beta chapter of Tau Beta Sigma from Texas A&M University-Commerce along with a consortium of Kappa Kappa Psi and Tau beta Sigma chapters from across Texas, Oklahoma and Arkansas.

- program note by the composer
**MSU SYMPHONY BAND**

**DAVID THORNTON | CONDUCTOR**

**FLUTE**
Brody Black, Wayland
Kate Falck, Pittsburgh, PA
Elena Harroun, Walled Lake
Kaifu Jiang, China
Claire Kosky, Macomb
Jeremy Makkonen, White Lake
Laura Schramm, Grand Ledge

**OBOE**
Megan Anderson, Crystal Lake, IL
Emily Demski, Rochester
Robin Vorkink, Malibu, CA

**BASSOON**
Ryan Gerhardt, Grand Ledge
Josh Music, Grand Rapids
Sanford Schwartz, Ann Arbor
Kyle Sodman, Mason
Madeline Wilks, Tarpon Springs, FL

**CLARINET**
Trey Burke, Grosse Pointe
Lauren Cichocki, Sterling Heights
Ben Delgado, Kissimmee, FL
Cade Dembski, East Lansing
Jake Jaskolski, South Lyon
Isabella Kercorian, Ferndale
Lisa Lachowski, Rochester Hills
Teresa Lam, Hong Kong
Lei Min, Beijing, China
Marissa Mitchell, Memphis, TN
Emily Roberts, Carmel, IN
Taylor Thompson, Dexter
JoAnn Wheeler, Williamston

**SAXOPHONE**
Zoe Dittman, Brighton
Jacob Feldman, Austin, TX
Keaton Garrett, Arlington, TX
Jake Hewitt, Rockford
Will Marchetti, Elkins Park, PA
Noah Miller, Atlanta, GA

**HORN**
Nick Culver, Memphis, TN
Adam Huston, Palatine, IL
Alexandra Korabiewski, Sterling Heights
Dominic Occhietti, Kingsford
Madeline Steffke, Beal City
Katharine Walters, Dearborn

**TRUMPET**
Andrew Barnhart, Laingsburg
Elise Berner, Byron Center
Peter DeRoche, Clare
Lauren Duflo, Fulton
Fred Jankowski, Battle Creek
Brendan Kelly, Troy
Wes Scallions, Novi
Shannon Sheldrick, Rochester Hills

**TROMBONE**
Austin Blower, Wyoming
Lucas Crawford, Morrice
Matthew Oomkes, Grand Rapids
Kimberly Roe, Fenton
Brendan Smith, Grand Rapids

**BASS TROMBONE**
David O'Donnell, East Lansing

**EUPHONIUM**
Ryan Malburg, Wixom
Braden Hanks, East Lansing

**TUBA**
Sean Ryan, Arlington Heights, IL
Anna Inohara, Ann Arbor
Ian McKimmy, Canton

**PERCUSSION**
Brian Burr, Madison Heights
Spencer Eaton, Troy
Noah Ende, Long Island, NY
Blake Koschmider, St. Johns
Ryan Learned, Novi
John Scharf, Lake Orion

**HARP**
Natalie Pate, Lapeer

**STRING BASS**
Jake Weichert, Traverse City

**PIANO**
Hong Sun Yoo, Seoul, South Korea
CONDUCTING FACULTY

BANDS
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

CHOIRS
Daryl 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
Etienne Charles  Assistant Director of Jazz Studies
Michael Dease  Assistant Director of Jazz Studies
Diego Rivera  Assistant Director of Jazz Studies

WIND CONDUCTING TEACHING ASSISTANTS
Travis Higa, Doctoral  Brent Echols, Masters
Simon Holoweiko, Doctoral  Hunter Kopczynski, Masters
Branden Steinmetz, Doctoral

BAND STAFF
Lupe Dominguez  Administrative Assistant

LIBRARIANS
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Rachel Frederiksen
Colton Wansitler
Mady Steffen

SET-UP
Carson Greene
Emily Halls
Jo Wheeler

INSTRUMENTS
Natalie Law

WIND & PERCUSSION FACULTY
Richard Sherman, Flute  Ava Ordman, Trombone
Jan Eberle, Oboe  Philip Sinder, Tuba/Euphonium
Michael Kroth, Bassoon  Kevin Brown, Double Bass
Guy Yehuda, Clarinet  Gwendolyn Dease, Percussion
Mingzhe Wang, Clarinet  Jon Weber, Percussion
Joseph Lulloff, Saxophone  Chen-Yu Huang, Harp
Corbin Wagner, Horn  Deborah Moriarty, Piano
Justin Emerich, Trumpet
UPCOMING EVENTS

WIND SYMPHONY | September 27, 2018 | 7:30 PM
Cobb Great Hall | Wharton Center for Performing Arts

SYMPHONY ORCHESTRA | September 28, 2018 | 7:30 PM
Cobb Great Hall | Wharton Center for Performing Arts

CONCERT BAND & CAMPUS BAND | October 4, 2018 | 7:30 PM
Cobb Great Hall | Wharton Center for Performing Arts

JAZZ ORCHESTRAS WITH MELISSA ALDANA, SAXOPHONE |
October 5, 2018 | 8:00 PM
Fairchild Theatre | MSU Auditorium

CONCERT ORCHESTRA | October 11, 2018 | 7:30 PM
Fairchild Theatre | MSU Auditorium

MUSIC PAVILION GROUNDBREAKING CEREMONY |
October 19, 2018 | 10:00 AM
Music Building

SYMPHONY BAND | October 23, 2018 | 7:30 PM
Cobb Great Hall | Wharton Center for Performing Arts

WIND SYMPHONY | October 25, 2018 | 7:30 PM
Cobb Great Hall | Wharton Center for Performing Arts

SYMPHONY ORCHESTRA | October 26, 2018 | 7:30 PM
Cobb Great Hall | Wharton Center for Performing Arts

SPARTAN SPECTACULAR | October 28, 2018 | 3:00 PM
Cobb Great Hall | Wharton Center for Performing Arts

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2018 SPARTAN SPECTACULAR

Sunday, October 28
3:00 PM
Wharton Center

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MSU SYMPHONY BAND
MSU JAZZ OCTET 1

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