



College of Music
MICHIGAN STATE UNIVERSITY

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WIND SYMPHONY

Conductor

Kevin L. Sedatole

Guest Conductor

Simon Holoweiko

Guest Artists

arx duo

Lindsay Kesselman

Thursday, November 21, 2019 | 7:30 PM
Cobb Great Hall
Wharton Center for Performing Arts

PRE-CONCERT MUSIC

Herbert Haufrecht
1909–1998

Suite for Brass Quintet (1960)

II. Ceremonial

West Circle Brass Quintet
Mason Rorapaugh, trumpet
Willis Dotson, trumpet
Reed Fitzpatrick, horn
Kevin Clancy, trombone
Andre Thacker, tuba

PROGRAM

Kenneth Alford
1881–1945
ed. Frederick Fennell

Army of the Nile (1941)

Ted Hearne
b. 1982

In Thrall (2019)
Concerto for Percussion & Wind Ensemble

arx duo, percussion

Arnold Schoenberg
1874–1951

Theme and Variations, Op. 43a (1943)

Simon Holoweiko, *conductor*

INTERMISSION

John Mackey
b. 1973

Places we can no longer go (2019)

Lindsay Kesselman, *soprano*

Eric Whitacre
b. 1970
arr. Verena Mösenbichler-Bryant

Goodnight Moon (2012/2017)

John Mackey

Sacred Spaces (2019)

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

ARX DUO | GUEST ARTIST

arx duo is Garrett Arney and Mari Yoshinaga. Dedicated to the creation and presentation of new music, arx duo's mission is to foster audiences that are imaginative and open-minded through engagement and creation of art; forming intrinsic values that further connect people.

Arney and Yoshinaga are some of the leading pioneers within the percussion chamber music community. Together, they have had premiere performances throughout the globe, conducted workshops on three continents, worked with a variety of composers and artists to bring new creations to audiences everywhere, and are making their Carnegie Hall debut in April, 2020.

Both students of pedagogue Robert van Sice, the duo met while studying at Yale School of Music in 2012. The name "arx duo" comes from the artists' desire to forge new connections and artistic pathways or "arcs" between composers and the audience, expanding the opportunities for new works to reach new audiences.

Since first becoming an ensemble, arx duo has commissioned and premiered a wide breadth of repertoire and collaborative projects. Composers they have collaborated directly on projects and new works with include Alejandro Viñao, Ted Hearne, Alyssa Weinberg, Jonathan Bailey Holland, Steve Mackey, Robert Honstein, Heather Stephenson, Jason Treuting, Nick DiBerardino, James Wood, Michael Laurello, Dominic Murcott, DESVIO, Jonny Allen, and many others.

Currently, arx duo is faculty at the Curtis Institute of Music, Young Artist Summer Program. arx duo has held guest faculty positions at Michigan State University, the Peabody Conservatory, and Trinity Laban Conservatory in London. Other residencies and guest teaching positions has brought arx duo to University of Missouri Kansas City, University of Massachusetts, Musashino Music Conservatory in Tokyo, Vanderbilt University, and Bowling Green State University among others.

Last season, arx duo gave over 40 performances world-wide. So far this year they have released their first album on nonclassical records, received not-for-profit status in the state of Washington, launched six new commissioning projects, and have performed at Royal Albert Hall, Artosphere Music Festival, Kingston Chamber Music Festival, Emerald City Music, Brooklyn Bound, Vancouver Recital Society, and Facebook.

It is arx duo's belief that they can contribute to the revitalization of live music through commissioning new works, collaborating with other artists in unique projects, and educating the next generation of percussionists and musicians to value the art of engaging with audiences and creating new opportunities.

Garrett and Mari both proudly endorse Adams Instruments, Pearl Drums, Zildjian Cymbals, Evans Drumheads, and Vic Firth Sticks and Mallets.

LINDSAY KESSELMAN | GUEST ARTIST

Hailed by Fanfare Magazine as an “artist of growing reputation for her artistry and intelligence...with a voice of goddess-like splendor” Lindsay Kesselman is a soprano who passionately advocates for contemporary music.

This season, Kesselman will be featured on several new recording releases: Chris Cerrone’s *The Pieces That Fall to Earth* with LA-based ensemble Wild Up (New Amsterdam Records), Mathew Rosenblum’s *Falling* with the Pittsburgh New Music Ensemble (New Focus Recordings), and Jon Magnussen’s *Twinge* with HAVEN (Blue Griffin).

Recent and upcoming highlights include a leading role in a new opera by Chris Cerrone, a world premiere performance at the national CBDNA convention in 2019 (John Mackey), a world premiere with the UNCG Wind Symphony in 2019 (D.J. Sparr), the John Corigliano 80th birthday celebration at National Sawdust (2018), *Quixote* (Amy Beth Kirsten and Mark DeChiazza) with Peak Performances at Montclair State University (2017), a leading role in Louis Andriessen’s opera *Theatre of the World* with the Los Angeles Philharmonic and Dutch National Opera (live recording released on Nonesuch Records, 2017), and an international tour of *Einstein on the Beach* with the Philip Glass Ensemble (2012-2015).

Kesselman has been the resident soprano of the Pittsburgh New Music Ensemble for 8 seasons, and will tour to the Edinburgh Fringe Festival in August 2019 with this ensemble for 30 performances of Kieren MacMillan’s *The Gray Cat* and *the Flounder*.

Kesselman holds degrees in voice performance from Rice University and Michigan State University. She is represented by Trudy Chan at Black Tea Music and lives in Charlotte, NC with her husband, conductor Christopher James Lees, and son Rowan.

NOTES

Army of the Nile | Kenneth Alford

Kenneth Alford, pseudonym of Major Fredrick Joseph Ricketts, Yearning for a career in military music, he lied about his age to join the Royal Irish Regiment in 1895. He remained in the Army until 1927, when he was commissioned into the Royal Marines as a Director of Music.

After a total of almost fifty years of service to the Crown, he retired in 1944 in rather poor health and died in the following year on May 15, 1945. Rickett's pseudonym was derived from his eldest son, Kenneth; his middle name, Joseph; and his mother's maiden name, Alford. During his long military career, he wrote many marches that remain famous to this day. He is renowned as Britain's "March King" yet unlike John Philip Sousa, who composed at least a hundred and thirty examples, his reputation rests on just eighteen marches. He also wrote a handful of xylophone solos plus a few other non-march pieces and was responsible for many arrangements. But he was his own man. No one would mistake one of his marches for one of Sousa.

Army of the Nile was written as a tribute to General Sir Archibald Wavell's inspiring victories in the Western Desert Campaign in 1941.

-note by The Alford American Family Foundation

In Thrall | Ted Hearne

Multidimensional composer, singer, bandleader, and recording artist Ted Hearne's has been praised by the New York Times for his "tough edge and wildness of spirit," and "topical, politically sharp-edged works." His works have been performed by the Chicago Symphony Orchestra, San Francisco Symphony, and the Los Angeles Philharmonic. Additionally, he performs as vocalist in the vocal-electronics duo R WE WHO R WE with Philip White. Hearne has collaborated with poets Dorothea Lasky and Jena Osman, visual artists Sanford Biggers and Rachel Perry, directors Daniel Fish and Patricia McGregory, and filmmakers Bill Morrison and Jonathan David Kane. His works have been conducted by Michael Tilson Thomas, John Adams, and Gustavo Dudamel. Recent and upcoming commissions include works for the San Francisco Symphony, Los Angeles Philharmonic, New World Symphony, Los Angeles Chamber Orchestra, A Far Cry, Eighth Blackbird, Ensemble dal Niente, Alarm Will Sound, Conspirare, The Crossing, and Roomful of Teeth. Hearne attended the Manhattan School of Music and Yale School of Music and is currently on the composition at the University of Southern California.

In Thrall: Concerto for Percussion and Wind Ensemble was commissioned by a consortium led by Yale University. The premiere performance was held on February 15, 2019 by the Yale Concert Band with arx duo as soloists.

Theme and Variations, op. 43a | Arnold Schoenberg

It was Carl Engel, the president of Schirmer Publishing in New York, who suggested to Schoenberg that he compose the Theme and Variations. Encouraged by his son-in-law Felix Greissle (who also worked for Schirmer and had experience with American wind bands), Schoenberg finished writing a counterpoint textbook on June 20, 1943 and then went to work on the piece, which he finished on July 3 and then orchestrated during the next few weeks.

Even while the piece was still being written, it soon became clear that the complexity of Schoenberg's setting could possibly exceed the technical capabilities of most American wind bands. So, in a letter dated August 16, 1942, Greissle suggested that Schoenberg make a version for symphony orchestra - and the composer seems to have taken up the task with alacrity; the version for symphony orchestra (Op. 43b) was finished shortly after.

The orchestral version premiered first as the wind band version had to wait several years. It seems to have been clear from the outset that Richard Franko Goldman, the conductor of the New York-based Goldman Band (which his father Edwin Franko Goldman had founded), would lead the first performance - which he did, on June 27, 1946 in New York, after a long delay due to Goldman's conscription for military service.

The piece is exactly as titled - a theme and seven variations followed by a finale. The theme is manipulated throughout the piece to evoke different characters and moods with hidden quotes in honor of some of his dear friends.

-note by The Schoenberg Center

Places we can no longer go | John Mackey, text by A.E. Jaques

In April 2016, I posted this on Facebook:

My mom has been suffering from rapid-onset dementia, and has reached the point that she can't form a sentence that anybody but her can understand. Tonight, I saw her for the first time in several months, and in the car on the way back home after dinner, I turned on the radio. Within seconds, she said, "Oh - Scheherazade!

I've played this piece." And she started humming along. It was Scheherazade, and she has played it - decades ago.

The only other complete and understandable sentence she said tonight, when I was leaving, was "I love you." Music is an incredible thing. It doesn't pay well, and maybe your parents said it's a terrible career choice, but the fact is that it reaches people on a level that nothing else can. If you're ever questioning "does practicing all of these hours so I can play this instrument - does it matter?" The answer is yes.

Two days later, Gary Hill, Director of Bands at Arizona State University, contacted me, and asked me if I would write a piece about my mother and her struggle with this terrible disease. My initial reaction: no way. I couldn't imagine a scarier, more personal piece.

Gary persisted, and I eventually acknowledged that I was resisting writing the piece not because it was a bad idea, but because it was a terrifying idea - and that's not a reason to

say no. If anything, that's a reason to say yes. So, 11 months after he first asked, I agreed to write "Places We Can No Longer Go."

My mother was a flutist, and also a soprano. She sang at home all the time, and played flute even more frequently. I never studied an instrument, but thanks to her, I was surrounded by live music constantly. She was a single parent, and was too poor to afford babysitters, so I attended community orchestra rehearsals with her on Sunday nights (I'd sit in the back of the high school auditorium where they'd rehearse), and choir rehearsal on Thursdays. We moved a lot - different schools, different friends - but music was a constant.

When my mom - Elizabeth - was in her early 60s, my sister, Lisa, and I started to see a change, mostly in her short term memory. It didn't register for a long time. She was an alcoholic her entire adult life, so it wasn't unusual for her to forget things, but this was different. She'd repeat the same question twice within 90 seconds. I wasn't understanding; I was annoyed. I wasn't patient. I couldn't get off the phone fast enough, irritated that she just wasn't paying attention. I should have stayed on the phone. I didn't know what was coming.

Within a few years, my mother forgot my name. She clearly recognized me, but she called me "Yuki" - the name of her most-recent Siamese cat. I wasn't hurt. To her, "Yuki" just was the name for "thing I love."

Her memory for music stuck, though. That "Scheherazade" story is one of many. That was three years ago, but even last summer, I found a tape of one of her choir concerts from the late 1980s, and I played it for her, and although she couldn't remotely form a sentence of conversation, she "sang" along with the tape. She moved her lips to the words, and approximated the pitches on the recording - but always a little behind the beat, and never quite on key. My name was gone, but that concert from 30 years ago was still in her mind.

She can't do that anymore. I took a friend to meet her recently, and my friend brought her flute to play for Elizabeth. You could tell from Elizabeth's face that she loved to hear the instrument again, but she couldn't sing along anymore. Still, though, she somehow knew how to hold the instrument when it was handed to her. As she took it in her hands, her teeth started chattering. I can't begin to imagine what was happening in her head, but she was happy. My mother can't really speak at all anymore, but hearing Mozart that morning, live on the flute, made her laugh with joy.

This story seems sad, and it is. Nobody wants to hear a piece that tells the story like this, and nobody wants a piece that starts "coherent" and becomes lost and confused as it progresses. So "Places We Can No Longer Go" tells the story of this disease, but does it in reverse. It starts in the present, or maybe even in the future, and over the course of 22 minutes, goes in reverse, as confusion turns to clarity, and grief turns to comfort.

The soprano is the literal voice of the afflicted, struggling to recall memories before they're gone. The flute plays a prominent role as well. The piece excerpts several major flute solos - solos that my mother used to practice at home when I was young - and presents them as if my mother is struggling to remember them. A phrase of something - Debussy's "Syrinx" or "Afternoon of a Faun;" the slow movement of Tchaikovsky's Second Piano Concerto; Ravel's "Daphnis and Chloe" - starts, but never quite finishes before the initial memory is lost in a haze. When an excerpt does start, often the solo is echoed out of time and out of key - the way my mother eventually would sing along to recordings in recent years.

Sometimes the flute can't remember the solo at all. Other times, it remembers the solo but mixes up where it goes, and resolves the phrase to a different piece.

The soprano in the beginning of the piece struggles to communicate, but can't quite make an intelligible word. Fragments become full words as the disease "regresses" in this backwards telling, and although initially those words don't quite make sense together, they eventually become coherent statements. The idea of the text, by A. E. Jaques, is that these are memories that my mother wishes she could still share with me - of places, in both space and time, where we were together. A Mexican restaurant, a shabby apartment, a photograph from a time that is gone.

The piece is dedicated to my mother, Elizabeth, but would not exist without Gary Hill. My sincere gratitude to him and to all of the consortium members who commissioned this in honor of their loved ones who have suffered with this disease.

-note by the composer

Places we can no longer go - text by A. E. Jaques

I look for you in all the old places
a series of shabby apartments and a Mexican restaurant
that teal-slashed sweater from your yearbook photo
1992

gone now, land unmarks

I trace the trail of us in memory's atlas
a dotted line crossing borders like in an old movie
big letters for your grandfather's store, italicized
rivers of music

garbled now, lost-making

I run the roads of us all uncharted
boundaries blur like the lenses in old movies
I see you smudge-soft in Christmas and
Siamese cats

clouds hide the end of the world

called a nurse by your name, saw your face on a stranger
out of place, out of places, I find you everywhere
the bright arrow that fixes the map of vanished things
You Are Here

and so here I am

Goodnight Moon | Eric Whitacre / arr. Verena Mösenbichler-Bryant

Over the first six years of his life, I must have read *Goodnight Moon* to my son thousand times, maybe more. Somewhere around reading number 500 I began hearing little musical fragments as I read, and over time those fragments began to blossom into a simple, sweet lullaby. I knew it was a long shot, but I asked my manager, Claire Long, to contact HarperCollins and see if they would allow the text to be set to music. To my surprise and delight they agreed the first time they had ever allowed *Goodnight Moon* to be used in such a way. I composed the piece relatively quickly, setting the text for harp, string orchestra, and my son's mother, soprano Hila Plitmann. I later created a version for soprano and piano and finally, SATB choir and piano.

This Wind Ensemble arrangement of *Goodnight Moon* was created by Dr. Verena Mösenbichler-Bryant and premiered with the World Adult Wind Orchestra Project (WAWOP) and the World Youth Wind Orchestra Project (WYWOP). Dr. Mösenbichler-Bryant conducted the premiere in July 2017 with soprano Hila Plitmann and Eric Whitacre in attendance.

-note by the composer

Goodnight Moon - text by Margaret Wise Brown

In the great green room
There was a telephone
And a red balloon
And a picture of -
The cow jumping over the moon

And there were three little bears sitting on chairs
And two little kittens
And a pair of mittens
And a little toyhouse
And a young mouse
And a comb and a brush and bowl full of mush
And a quiet old lady who was whispering "hush"

Goodnight room
Goodnight moon
Goodnight cow jumping over the moon
Goodnight light
And the red balloon

Goodnight bears
Goodnight chairs
Goodnight kittens
And goodnight mittens

Goodnight clocks
And goodnight socks
Goodnight little house
And goodnight mouse

Goodnight comb
And goodnight brush
Goodnight nobody
Goodnight mush
And goodnight to the
old lady whispering "hush"

Goodnight stars
Goodnight air
Goodnight noises everywhere
- Margaret Wise Brown

Sacred Spaces | John Mackey

Commissioned by the United States Army Field Band, Colonel Jim Keene, commander. This driving and energetic fanfare recalls imagery of the Army's musical legacy, including references to the Army's song: "The Army Goes Rolling Along" throughout. Premiered on July 26, 2019 at the Texas Bandmasters Association Conference with the US Army Field Band, Jerry Junkin, conducting.

MSU WIND SYMPHONY

KEVIN L. SEDATOLE | CONDUCTOR

FLUTE

Ju Won An, South Korea
James Brinkmann, Chicago, IL
Felipe Boas, São Paulo, Brazil
Stefania Neumann, Salt Lake City, UT
Mady Steffen, Rockford
Tzu-Shan Fu, East Lansing

OBOE

Emily Demski, Rochester
Youjin Roh, Seoul, Korea
Andrea Silverio, São Paulo, Brazil

BASSOON

Rachel Frederiksen, New Braunfels, TX
Octavius Hernandez, Lansing
Natalie Law, Columbia Falls, MT
Caden Ridge, Denton, TX

CLARINET

Nolan Cardenas, Indianapolis, IN
Cade Dembski, East Lansing
Lisa Lachowski, Rochester Hills
Theresa Lam, Hong Kong
Lei Min, China
Elizabeth Rodeck, Grand Ledge
Nicholas Schumacher, Breda, IA
Stephanie Sowers, Minneapolis, MN
Dukhyun Sung, Seoul, Korea
Ally Szeles, Kalamazoo
Jiale Wang, Wuhan, China

SAXOPHONE

Adam Epler, Richardson, TX
Evan Harris, Lansing
Jeffrey Leung, Toronto, Canada
Eric Zheng, Tucson, AZ
Tyler Young, Aberdeen, NC

HORN

Dinah Bianchi, Belleville
Joey Essenburg, Jenison
Alex Everdeen, Dexter
Dominic Occhietti, Iron Mountain
Kyndra Sisayaket, Pasco, WA
Katharine Walters, Dearborn

TRUMPET

Michael Barkett, Youngstown, OH
Willis Dotson, South Haven
Connor Johnson, Dexter
Joshua Harris, Fresno, CA
Christiena Taralson, Fargo, ND
Mason Rorapaugh, Medina, OH
Jeremy Perkins, Bainbridge, GA

TROMBONE

Kevin Clancy, Lansing
Jared Jarvis, Lansing
Austin Blower, Wyoming

BASS TROMBONE

Daniel Tzu Yi Chien, Taipei, Taiwan
Jamey Morgan, Boulder, CO

EUPHONIUM

Ryan Malburg, Wixom
Nathan Wood, Houston, TX

TUBA

Ben McWilliams, Augusta
Jake Molle, Bentonville, AR
Jasmine Pigott, Greenlawn, NY
Andre Thacker, Greensboro, NC

PERCUSSION

Mickey Bertelsen, Bay City
Henry Eichman, Harrisburg, PA
Noah Ende, Long Island, NY
Cameron Halls, Waterford
Dan Hartung, Aberdeen, SD
Matt Kokotovich, Romeo
Isaac Pyatt, Greensboro, NC

PIANO

Elene Kobulashvili, Tbilisi, Georgia

HARP

Belle Coty, Grand Rapids

ELECTRIC GUITAR

Lowell Wolfe, Detroit

STRING BASS

Albert Daeschle, Seattle, WA

CONDUCTING FACULTY

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

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Kevin Noe Director of Orchestras

JAZZ

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

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Simon Holoweiko, Doctoral Brian Taylor, Masters
Hunter Kopczyński, Doctoral

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Lupe Dominguez Administrative Assistant

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Stefania Neumann
Mady Steffen

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Mei Lin
Kimberly Roe

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Natalie Law

WIND & PERCUSSION FACULTY

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

UPCOMING EVENTS

SPARTAN YOUTH WIND SYMPHONY & SYMPHONY BAND

November 24, 2019 | 3:00 PM

Cobb Great Hall | Wharton Center for Performing Arts

SYMPHONY ORCHESTRA | November 26, 2019 | 7:30 PM

Fairchild Theater | MSU Auditorium

CONCERT ORCHESTRA | December 5, 2019 | 7:30 PM

Fairchild Theater | MSU Auditorium

JAZZ ORCHESTRAS WITH KENNY WASHINGTON, DRUMS

December 6, 2019 | 8:00 PM

Fairchild Theatre | MSU Auditorium

PEACE, JOY & SONGS OF THE SEASON | December 8, 2019 | 3:00 PM

MSU Federal Credit Union Showcase Series *presents*

MSU Choral Union, University Chorale, Symphony Orchestra

St. Mary Cathedral | Downtown Lansing

MSU JAZZ PRESENTS A JAZZY LITTLE CHRISTMAS

December 14, 2019 | 8:00 PM

Fairchild Theatre | MSU Auditorium





MICHIGAN STATE UNIVERSITY **WIND SYMPHONY** *Italy Tour 2020*

In celebration of 150 years of MSU Bands, the Wind Symphony will travel to Italy for a performance tour during May 2020. The final performance of the tour will take place in the hometown of noted MSU Director of Band Emeritus, Leonard Falcone.



The ten-day performance tour will take this acclaimed ensemble throughout Italy with stops in Rome, Florence, Lucca, and Roseto Valfortore.

To make this trip possible, we need YOUR help! Student experiential sponsorships are crucial for many of our students to participate. Please consider making a gift to help send an MSU student to Italy.



You may make your gift via check, made payable to MSU, indicate AE0601 in the memo line, or with a secure online credit card gift at givingto.msu.edu or scan the QR code for a direct link to the gift cart.



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For more information on how to give, please contact Madison Dugan at duganmm@msu.edu or at 517-432-4888.



