

Musique 21

Kevin L. Sedatole, conductor
Michael Kroth, faculty soloist
Philip A. Obado, guest conductor
Michael Goodman, student composer
Kelsey Tamayo, student soloist
Wesley Warnhoff, student soloist

Wednesday, February 27, 2013 – 7:30 p.m.
Residential College in the Arts and Humanities Theatre

Program

Musique 21

Test Drive

Michael Goodman
(b. 1988)

- I.
- II.
- III.

Philip A. Obado, guest conductor

Double Life (2007)

Eric P. Mandat
(b. 1957)

- I. Double life

Wesley Warnhoff, clarinet

Stop Speaking (2011)

Andy Akiho
(b. 1979)

Kelsey Tamayo, snare drum
Vicki, digital playback

Double Life (2007)

Eric P. Mandat
(b. 1957)

- II. Deep Thoughts

Wesley Warnhoff, clarinet

Avatar (2005)

Dana Wilson
(b. 1946)

- I. Krishna
- II. Kalki
- III. Juggernaut

Michael Kroth, bassoon
Kevin L. Sedatole, conductor

Program Notes

Test Drive

Michael Goodman, a masters student from Mason, MI, is studying music composition at Michigan State University under Dr. Ricardo Lorenz and euphonium under Phil Sinder. Past instructors include Jacob Cameron, Chad Hayes, and composers Dr. Jere Hutcheson, Dr. Charles Ruggiero, Dr. Mark Sullivan and Dr. Matthew Schoendorff.

As a composer, Goodman has premiered many pieces at Michigan State such as *Concert Etudes I, In the Forest, Four Days*, and the *Saxophone Concerto*. In 2012, Goodman won the Michigan State University Honors Composition Competition with *Test Drive* in the New Music Ensemble Category. Other competitions in which Goodman has participated include the Michigan Music Teachers Association, and the Ralph Avalon Competition for Composers.

Toronto Symphony Orchestra oboist Sarah Lewis, the Sparta Winds Woodwind Quintet, pianist Sangmi Lim, saxophonist Edward Goodman, the Jackson Symphony Orchestra, Musique 21, and the composer himself have performed Goodman's works.

Test Drive, a composition for mixed chamber ensemble, was inspired by Leonard Bernstein's *Prelude, Fugue & Riffs*, *West Side Story*, and Louis Andriessen's *Hoketus*. The significance of the ensemble is that the instrumentation used in *Test Drive* is similar, if not exactly, the same instrumentation that was used in Igor Stravinsky's *Histoire du Soldat*. This composition is comprised of three movements that involve jazz influences as well as the influences mentioned earlier.

The first movement thrives from a syncopated rhythm that represents the engine of a car. As the syncopated rhythm continues through the entire movement, jazz-influenced idioms appear within the melody.

The second movement features a slow, thick texture that is created from the overlapping parts based off the syncopated rhythm presented from the first movement. The use of dovetailing, (having one instrument blending within another group of instruments), results in an overall texture that moves from one musician to a large group of musicians.

The third movement is specifically influenced by Andriessen's *Hoketus* with random "big band" pops and repeating accompaniment. Throughout the movement, the material develops bit by bit, while being driven by the syncopated rhythms until the ensemble reaches the recap of the first movement. As the

movement reaches the recap of the first movement, the ensemble drives in an energetic manner that ends the composition with a bang.

Michael Goodman

Double Life

Clarinetist and composer Eric Mandat is internationally recognized for his groundbreaking contributions to contemporary clarinet music. As stated in the Chicago Reader, "Mandat is exploring new worlds, with a unique combination of virtuosity and a creative use of multiphonics...he uses them to create highly personal and expressive compositions that...are loaded with musical meaning." The Village Voice notes the "suave physicality" of his presence as a performer, and finds his style to be "riveting."

As a composer, Mandat focuses primarily on solo and chamber works for clarinet. His compositions utilize extended techniques within a framework largely influenced by jazz and traditional music of non-Western cultures. *The Clarinet* finds that his "process at writing and playing is bound to leave any listener in awe" (One) "is constantly challenged and surprised by gorgeous tone color changes, exciting rhythmic action and 21st century clarinetistry." Mandat is a recipient of the 2000, 2005, and 2009 Illinois Arts Council Artist Fellowship Awards for composition. Of his latest CD of his compositions for clarinet, *Black Swirls* (Cirrus CMCD001), *The Clarinet* raves, "Mandat provides tremendous musical interest with his impressive display of tonal colors, dynamic control...rhythmic variety and groove, and imaginative playing." His music is featured in concerts and recordings by clarinetists throughout the world.

Mandat received his education at the University of North Texas (B.M.), the Yale School of Music (M.M.), and the Eastman School of Music (D.M.A.). His principal teachers included Richard Joiner, Lee Gibson, Keith Wilson, Stanley Hasty, and Charles Neidich. He is Professor of Music and Distinguished Scholar at Southern Illinois University at Carbondale, where he teaches clarinet and graduate courses in musical analysis.

Mandat writes:

Double Life was written in honor of clarinetist/composer William O. Smith, who has been a major influence on my work as a clarinetist and composer for more than 30 years. Bill's innovations and his mastery of extended performance techniques have been a constant source of inspiration for me. I was thrilled to be asked by Deborah Bish to be part of a tribute concert for Bill at the International Clarinet Association's ClarinetFest 2007 in Vancouver, and I chose to honor him by composing this work. The title refers to the "Two Sides of

William O. (Bill) Smith," a classic album which featured Bill's legit compositions and his jazz music. The first movement, "Double Life," juxtaposes short jazz licks with slow, free two-or three-note cells, then combines them as the performer plays both motives simultaneously on B-flat and A clarinet. The second movement, "Deep Thoughts," utilizes an extension built of PVC tubing and depicts the more meditative side to Bill.

Stop Speaking

Described as "mold-breaking" and "vital" by The New York Times, Andy Akiho is an eclectic composer and performer whose interests run from steel pan to traditional classical music. Upcoming engagements include a world premiere by the New York Philharmonic, a performance with the LA Philharmonic, a tour in Taiwan for the 2012 International Drum Festival, and a headlining show at the Kennedy Center in Washington DC for the Centennial National Cherry Blossom Festival. His rhythmic compositions touch a wide spectrum of listeners and continue to increase in recognition: in December Akiho won the grand prize for the 2011 eighth blackbird Make Music National Composition Competition. Other recent awards include the 2011 Woods Chandler Memorial Prize, a 2011 Music Alumni Award, the 2010 Horatio Parker Award at the Yale School of Music, a 2011 ASCAP Plus Award, a 2009 ASCAP Morton Gould Young Composers Award, and a 2008 Brian M. Israel Prize. Akiho has composed for the Bang on a Can Marathon, the Red Line Saxophone Quartet, The Playground Ensemble, the Norfolk Chamber Music Festival, and the Aspen Summer Music Festival and School. His 2011 debut CD No One To Know One on Innova Records features innovative compositions that pose intricate rhythms and exotic timbres around his primary instrument, the steel pan. Besides being commissioned a chamber work for the Grammy-winning ensemble eighth blackbird, Akiho has recently been commissioned a string quartet for ETHEL, a snare drum and electronics solo for the Atlanta Symphony National Snare Drum Competition, and a marimba/trumpet duet for the Times Two Duo. His works have been featured on PBS's "News Hour with Jim Lehrer" and by organizations such as Meet the Composer, Bang on a Can, American Composers Forum, and The Society for New Music. Akiho's compositions have been heard in venues as various as John Zorn's The Stone, Jazz at Lincoln Center, Merkin Hall (NYC), MIT's Kresge Auditorium, Mass MoCA, Chicago MCA, The Players Theater (NYC), (le) Poisson Rouge, The Tank (NYC) and the St. James Theater (Port of Spain, Trinidad).

A graduate of the University of South Carolina (BM, performance), the Manhattan School of Music (MM, contemporary performance), and the Yale School of Music (MM, composition), Andy is currently a Ph.D. candidate with The Roger Sessions University Fellowship In Music at Princeton University. At Princeton, he studies with Paul Lansky, Steve Mackey, Dan Trueman, Dmitri Tymoczko, and Barbara White. He has recently studied composition with Julia Wolfe, Christopher

Theofanidis, Ezra Laderman, Martin Bresnick, and David Lang. As a percussionist and steel panist Akiho has performed with numerous professional ensembles, and his immersion in various genres has given him a unique approach to composition that interweaves smooth, flowing sound with piercing and intricate architectural rhythm.

Akiho's unique style and inspiration stems largely from a moment early on in his career when he was exploring and challenging the boundaries and traditions of the steel pan. After completing his bachelor degree in percussion, he made four extensive performance visits to Trinidad where he participated in the world's premier steel pan event, Panorama, with the Starlift Steel Orchestra and the Phase II Pan Groove Orchestra. Around the same time Akiho also won Second Prize in the 2002 World Steelband Music Festival solo competition, where he premiered his first original steel pan composition, Macqueripe. Since 2003, he has performed and taught steel pan extensively in New York City and has successfully taught his arrangements to groups including Joubala, Jambalasi, and the Sesame Flyers International Steel Orchestra. As an educator, he served as a lead teaching artist for ArtsConnection, New York's most comprehensive arts-in-education non-profit organization. Akiho plans to continue his career as a performer while placing a strong emphasis on his chamber and orchestral compositions.

Stop Speaking is a contemporary piece for solo snare drum and digital playback. Commissioned by Tom Sherwood for the 2011 Modern Snare Drum Competition hosted by the Atlanta Symphony Orchestra.

Avatar

The works of Dana Wilson have been commissioned and performed by such diverse ensembles as the Chicago Chamber Musicians, Formosa String Quartet, Detroit Chamber Winds and Strings, Buffalo Philharmonic, Xaimen Symphony, Netherlands Wind Ensemble, Syracuse Symphony, and Tokyo Kosei Wind Orchestra. Solo works have been written for such renowned artists as hornists Gail Williams and Adam Unsworth, clarinetist Larry Combs, trumpeters James Thompson and Rex Richardson, and oboist David Weiss.

He has received grants from, among others, the National Endowment for the Arts, New York Foundation for the Arts, New England Foundation for the Arts, New York State Council for the Arts, Arts Midwest, and Meet the Composer. His compositions have been performed throughout the United States, Europe, and East Asia. They have received several prizes, including the Sudler International Composition Prize and the Ostwald Composition Prize, as well as awards from the International Trumpet Guild and the International Horn Society; are published by Boosey and Hawkes, Alfred Music Publishers, the American Composers Forum, and Ludwig Music Publishers; and can be heard on Klavier, Albany, Summit,

Centaur, Innova, Meister Music, Elf, Open Loop, Mark, Redwood, Musical Heritage Society, and Kosei Recordings.

Dana Wilson holds a doctorate from the Eastman School of Music, and is currently Charles A. Dana Professor of Music in the School of Music at Ithaca College. He is co-author of *Contemporary Choral Arranging*, published by Prentice Hall/Simon and Schuster, and has written articles on diverse musical subjects. He has been a Yaddo Fellow (at Yaddo, the artists' retreat in Saratoga Springs, New York), a Wye Fellow at the Aspen Institute, a Charles A. Dana Fellow, and a Fellow at the Society for Humanities, Cornell University.

The composer writes:

The bassoon is the most curious of instruments. Its mechanical evolution has made it a challenge to play, and its sound ranges from the most jocular to the most haunting. There have been many pieces that stress its ability to be humorous, so I wanted to focus in this piece on its incredible ability to plead, entice, command, and conjure. Hence its role as an avatar. An avatar is the incarnation of an immortal being, or of the Ultimate Being. It derives from the Sanskrit word "Avatara" which means "descent" and usually implies a deliberate descent into mortal realms for special purposes. The term is used primarily in Hinduism, for incarnations of the god Vishnu the preserver, but is also used by extension by non-Hindus to refer to the incarnations of the gods in other religions and mythologies. I. Krishna is one of the avatars of Vishnu. Krishna's body is the color of an enchantingly beautiful dark rain cloud, since Vishnu is epitomized by the principle of water, being himself the God of Preservation. Water is seen as the basic principle for life as we know it on earth, the nourisher of plants and animals alike, the very substance of existence. II. Kalki is the name of the tenth and final avatar of Vishnu. The name Kalki is often a metaphor for "Eternity" or "Time". III. Juggernaut is also the title of one of Vishnu's avatars. The Sanskrit Jagannath, meaning "lord of the world," is used to describe any literal or metaphorical force regarded as unstoppable, one that will crush all in its path. The Avatar was commissioned by Michigan State University and was premiered in April, 2006, with Michael Kroth as soloist.

Performer Biographies

Michael Kroth is associate professor of bassoon and associate dean for undergraduate studies at the Michigan State University College of Music.

Kroth has earned a reputation as an excellent solo, chamber and orchestral musician, having performed in recitals and concerts throughout the United States and Germany. His performances of both serious and novel works for bassoon have been well received by audiences and critics, and he has been praised for his beautiful tone and expressive playing.

Kroth earned his Bachelor of Music degree in Bassoon Performance from Ithaca College studying with Edward Gobrecht. He continued his studies, receiving a Master of Music degree in Bassoon Performance from Temple University, where he studied with Bernard Garfield. He has also studied with Ryohei Nakagawa as a bassoon fellowship student at the Aspen Music Festival.

Prior to his appointment at MSU, Kroth was principal bassoon with the South Dakota Symphony and Dakota Wind Quintet. He has also held positions as principal bassoonist with the Air Force Academy Band and the Colorado Springs Symphony Orchestra. Former teaching positions include Augustana College (SD), the University of Sioux Falls, University of South Dakota, and The Colorado College.

Currently, he is principal bassoon with the Greater Lansing Symphony Orchestra, a Faculty Artist at the Colorado College Summer Music Festival (Colorado Springs, CO), and second bassoon at the Peninsula Music Festival (Door County, WI). Kroth performs regularly with the Milwaukee Symphony Orchestra and he has recently performed with the Detroit Symphony Orchestra. He has also performed with the Trenton Symphony, the Colorado Ballet, and the Philadelphia Orchestra.

Kroth has presented master classes at various colleges and universities including the Eastman School of Music and Ithaca College. His performances can be heard regularly on National Public Radio, Colorado Public Radio, Minnesota Public Radio, and South Dakota Public Radio. He has released recordings on the Sound Works, Ultrasound, AFSC, and HCS labels.

Kelsey Tamayo is currently pursuing her Doctor of Musical Arts Degree in Percussion Performance at the Michigan State University. Ms. Tamayo recently graduated from the Peabody Institute of the Johns Hopkins University, receiving multiple master's degrees in Percussion Performance, Wind Conducting, and Music Theory Pedagogy. In addition, she also received her undergraduate degrees from the Peabody Institute in both Percussion Performance and Music Education. Also upon graduating, the Peabody Institute awarded Ms. Tamayo the Azaila H. Thomas Prize for the highest academic achievements in music theory.

A winner of numerous awards, Kelsey Tamayo has performed as a percussion soloist extensively in America and abroad. As winner of the Brevard Music Festival Concerto Competition, Ms. Tamayo performed as a soloist with the Brevard Music Festival Orchestra during the 2011 season. In 2009, Ms. Tamayo won the Baltimore Music Club Competition. She was the Grand Prize Winner of the 2007 Pottstown Symphony Orchestra Young Artist Competition. In 2006, she was the winner of the IBLA International Instrumental Young Artist Competition and completed the national tour with brilliant reviews at Carnegie Hall, New York University, Radford University, and the University of Arkansas. While in Llangollen, Wales, Ms. Tamayo won the 2005 International Eisteddfod Music Instrumental Young Artist Competition. Her performance aired on Sky News BBC, Great Britain. As a soloist, Ms. Tamayo has had performances with numerous orchestras including the Burbank Philharmonic, Montgomery Symphony, Louisville Orchestra, University City Symphony Orchestra, Bowling Green Chamber Orchestra, Clayton Symphony, Shoals Symphony, Evansville Philharmonic, and Chamber Orchestra of Mount Vernon Place. In addition, she has performed as a soloist in the following European countries: France, Switzerland, Italy, Germany, Lichtenstein, England, Wales, and Scotland.

As winner of the 2013 MSU Honors Competition, Kelsey will next be seen as soloist with the MSU Symphony Orchestra playing Peter Klatzow's *Concerto for Marimba and Orchestra* on Friday March 15, 2013 at the Wharton Center Great hall, 8 PM.

Wesley Warnhoff is currently pursuing his DMA in clarinet performance at Michigan State University studying with Dr. Elsa Ludewig-Verdehr. Prior to beginning his DMA work, Wes received the MM in Clarinet performance from MSU. Wesley is currently serving on the faculty at Alma College and is a member of the Battle Creek Symphony Orchestra. At MSU, Wes performs in the Wind Symphony and the Symphony Orchestra. A devoted chamber musician, Wes participates in several chamber ensembles at Michigan State. A native of Missouri, Wesley graduated from Missouri State University with a BM in Clarinet Performance, studying with Dr. Allison Storochuk. Along with his teaching at the college level, Wes is also dedicated to a studio of young clarinet students he teaches in the greater Lansing area. Wesley is also an accomplished soloist having won many concerto competitions including most recently the White Lake National Concerto Competition performing Scott McAllister's "X" Concerto.

Upcoming From Musique 21

Thursday, April, 16

RCAH Snyder Hall Theatre, 7:30 p.m.

A heart-sick woman in a late-night dive thinks she's met the man of her dreams — only to discover that the river of love can be a dangerous place to swim. Part song cycle, part cabaret show, and part experimental opera, Kieren MacMillan's *Drunken Moon* and Arnold Schoenberg's *Pierrot Lunaire* weave together into a single dramatic fabric. Come get drunk on moon-wine, and celebrate the 100th anniversary of Schoenberg's game-changing monodrama. An evening only possible at a Theatre of Music production! The show will be followed by a live question and answer session with the creators, performers, and audience. - Directed by Kevin Noe.

Musique 21

Flutes

Travis Jones
Colton Sayre

Oboes

Benjamin Buergel
Alana Rosen

Clarinet

Stephen Cook
Kip Franklin
Cody Grabbe

Bassoon

Genevieve Beaulieu

Horn

Matthew Hansen

Trumpet

Ross Huber
TJ Perry

Trombone

Steven Kandow
Michael Ross

Percussion

Alex Smith
Kelsey Tamayo
Steve Wulff

Violin

Ana Paula Schmidt

String Bass

Adam Bernstein

Piano

Chia-Ying Huang

MSU CONDUCTING FACULTY

BANDS

Kevin L. Sedatole, Director of Bands
John T. Madden, Associate Director of Bands, Director, Spartan Marching Band
Cormac Cannon, Asst. Director of Bands, Associate Director, Spartan Marching Band

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	Corbin Wagner, horn
Jan Eberle, oboe	Ava Ordman, trombone
Michael Kroth, bassoon	Philip Sinder, tuba/euphonium
Theodore Oien, clarinet	Jack Budrow, bass
Elsa Ludewig-Verdehr, clarinet	Gwen Burgett, percussion
Joseph Lulloff, saxophone	Jonathan Weber, percussion
Richard Illman, trumpet	Patricia Masri-Fletcher, harp

WIND CONDUCTING TEACHING ASSISTANTS

Matthew Dockendorf, Doctoral	Philip Obado, Doctoral
Jamal Duncan, Doctoral	Ryan Shaw, PhD Music Education
Steven Kadow, Masters	David Thornton, Masters

BAND STAFF

Charlene Wagner, Administrative Assistant

LIBRARIANS
Genevieve Beaulieu
Jay Gummert
Brad Schmaltz
Kaylee Whitfield

SET-UP
Caleb Crouch
Charles Lukkari
Colin McCune

INSTRUMENTS
Chelsea Koziatek

UPCOMING

Symphony Band

March 12th, 2013 Cobb Great Hall – Wharton Center for Performing Arts 7:30 p.m.

Wind Symphony

March 14th, 2013 Cobb Great Hall – Wharton Center for Performing Arts 7:30 p.m.