

UPCOMING EVENTS

Virtuoso Series Concert: With CSU Faculty Katherine Yeager Rothsteinj, *Soprano*
5/5 • Organ Recital Hall • 7:30 p.m.

Concert Orchestra & Concert Band Concert: In Celebration & Commemoration
With CSU Faculty Michelle Stanley, *Flute*; Leslie Stewart, *Violin* & Joel Bacon, *Harpsichord*
5/6 • Griffin Concert Hall • 7:30 p.m.

Collaborative Piano Recital
5/7 • Organ Recital Hall • 7:30 p.m.

Woodwinds Area Recital
5/8 • Organ Recital Hall • 5:00 p.m.

Piano Studio Recital
5/8 • Organ Recital Hall • 5:00 p.m.

Opera Scenes Workshop
Presented by the Charles & Reta Ralph Opera Center
5/9,10 • Runyan Rehearsal Hall • 7:30 p.m.

event calendar • e-newsletter registration

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Meet Me at the UCA 5th Anniversary

WIND ENSEMBLE CONCERT

WITH SPECIAL GUEST
KEVIN SEDATOLE, CONDUCTOR

Sunday, May 4, 2014 • 3:00pm
GRIFFIN CONCERT HALL, UNIVERSITY CENTER FOR THE ARTS

PROGRAM

Overture to “Candide” Leonard Bernstein
transcribed by Clare Grundman

Colonial Song Percy Aldridge Grainger
score compiled and edited by Timothy Topolewski

Golden Jubilee March John Philip Sousa
edited by Frederick Fennell

English Dances Malcolm Arnold
edited for band by Maurice Johnstone

INTERMISSION

Carmina Burana Carl Orff
arranged for concert band by John Krance

- 1. O Fortuna, velut Luna (O Fortune, variable as the moon)
- 2. Fortune, plango vulnera (I lament Fortune’s blows)
- 3. Ecce gratum (Behold the spring)
- 4. Tanz-Uf dem anger (Dance-On the lawn)
- 5. Floret silva (The noble forest)
- 6. Were diu werlt alle min (Were the world all mine)
- 7. Amor volat undique (The God of Love flies everywhere)
- 8. Ego sum abbas (I am the Abbot)
- 9. In taberna quando sumus (When we are in the tavern)
- 10. In trutina (I am suspended between love and chastity)
- 11. Dulcissime (Sweetest boy)
- 12. Ave formosissima (Hail to thee, most beautiful)
- 13. Fortuna Imperatrix Mundi (Fortune, Empress of the World)

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CSU Wind Ensemble

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Alina Osika
Rylie Kilgore
Keilani McConnell
Amber Hodges
Emma Reading
Amanda Sciarabba

Oboe

Dana Jellick
Madeleine Westbrook
Stephany Rhodes

Clarinet

Emily Kerski
Thomas Lack
Zac Fruits
Anna Bowes
Sean O'Connor
Jamie Kimbrough
Hilary High
Sarah Lewis

Bassoon

Leroy Gonzalez
Mikayla Baker
Michelle McCandlish

Saxophone

Boothe Iberg
Haleigh Silz
Erin Paton
Kate Vincent

Trumpet

Jon Gray
Andrew Funk
Erick Escobar
Bethany Bohnenblust
Matt O'Connor
Teagan Larsen

Horn

Travis Howell
AJ Williams
Gregory Marxen
Chris Rodriguez
Camille Glazer

Trombone

Kelan Rooney
Eli Johnson
Katie Virostek
Blaine Lemanski

Euphonium

Noah Dunlap
Carrie Bayerley

Tuba

Charlie Mathews
Robert Darragh

Percussion

Spencer Poston
Josiah Gaiter
Keller Paulson
Matt Carroll
Zach Pierce
Jonah Bartels

Harp

Yuri Machihara

Piano

Chandler Croneigh

Bass

Crystal Pelham

PROGRAM NOTES

Overture to “Candide” (1957)

Leonard Bernstein was born to Ukrainian Jewish parents in Lawrence, Massachusetts, and grew up studying piano from an early age. He studied music at Harvard University and the Curtis Institute of Music, before becoming a conducting sensation with the New York Philharmonic. Commonly considered America’s first internationally renowned musician, Leonard Bernstein was equally comfortable composing for the concert hall and the theatre. His compositions include works for chorus, orchestra, television, movies, and musical theatre. Many of his works have been transcribed for wind band, including “Symphonic Dance” from *West Side Story*, *Slava!*, and *Symphony No. 1: Jeremiah*.

Bernstein’s musical adaptation of Voltaire’s *Candide* opened on Broadway December 1, 1956. It became one of his most popular works for musical theatre, behind *On the Town* and *West Side Story*. *Overture to “Candide”* uses many song themes from the original musical. The piece was first performed in 1957 by the New York Philharmonic with the composer conducting.

Colonial Song (1911)

Born in Melbourne, Australia, Percy Aldrige Grainger spent his life on three continents, composing, performing, teaching, and facilitating the creation of music. His catalogue of over 200 works spans the breadth of ensembles from solo piano to chamber choir to military band.

Grainger was one of the first composers of the twentieth century to embrace the wind band as a viable artistic medium, and is revered as one of the most influential figures in the development of standard wind band literature. As a collector of folk songs from the British Isles, Grainger propagated the wind band with a wealth of musical gems, including *Lincolnshire Posy*, *Irish Tune from County Derry*, and *Molly on the Shore*.

Colonial Song was written for piano in 1911 as a gift to the composer’s mother, Rose. The piece’s public premiere was at a series of concerts in early 1913, scored for soprano, tenor, harp, and orchestra. It was not until 1918 that Grainger orchestrated a band version, utilizing long asymmetric legato phrases in high registers, coupled with pizzicato-like accompaniments.

English Dances (1951)

Malcolm Arnold was born into a family of shoemakers in Northampton. As an adolescent, he took up the trumpet, being inspired by the music of Louis Armstrong. Arnold won a scholarship to the Royal Academy of Music, where he studied composition with Gordon Jacob. In the early 1940s he joined the London Philharmonic trumpet section.

At the age of thirty he chose to devote his talents entirely to composition. Along with Britten and Walton, Malcolm Arnold was one of the most sought-after composers in Great Britain. He gained a reputation as a light music composer from his sets of Welsh, English, Scottish, Irish and Cornish Dances, along with his film scores. Arnold acknowledged Hector Berlioz as a great compositional influence.

In 1950, Arnold was asked by his publisher to write a suite of dances in the manner of Dvorak’s *Slavonic Dances*. Though the piece never quotes specific folk songs, each of the four movements was written in a folk style. *English Dances* was premiered April 14, 1951 by the London Philharmonic, Sir Adrian Boult conducting.

Golden Jubilee

To commemorate his fiftieth year as a conductor, Sousa wrote *Golden Jubilee*, one of his most brilliant marches. He was hesitant to compose anything for his own gratification, but reasoned that his public might expect something special. The march was given its premiere by the Sousa Band at the beginning of its engagement at the Steel Pier in Atlantic City on July 29, 1928, and then featured on the 1928 “golden jubilee” tour.

Though 1878 would be fifty years before the works premiere, Souza actually began his conducting career in 1875 as leader of a traveling company orchestra that featured Milton Nobles in the play *Bohemians and Detectives*, otherwise known as *The Phoenix*. But apparently Sousa did not consider this conducting per se, because he led the orchestra while playing first violin. As a musician whose capacity was strictly conducting, his first position was with the Philadelphia Church Choir Company in their production of H.M.S. Pinafore. Their first rehearsals were held in late 1878, Sousa’s apparent point of reference.

Inspiration came with considerable difficulty, even for Sousa. He searched for suitable melodies for five months, but nothing was forthcoming. Then suddenly within a day’s time he had the march sketched in its entirety. His thoughts were recorded in the 1928 tour programs:

“I’ve always been inspired by the occasion and as I thought of the golden jubilee and of all it meant to me — fifty years of band [sic] leading — I seemed to see the world passing in review. There they were, peoples of every land — on parade, at great music festivals, at expositions, attending the opera, in the home -- listening to march. So the music took form and then *The Golden Jubilee March* was ready for placing on paper.”

Program Note adapted from from John Philip Sousa: A Descriptive Catalog of His Works

Carmina Burana

The *Saturday Night Live* of the Middle Ages was produced by traveling students and young clerics who wandered from town to town to study under various mentors, earning their bread by singing songs, typically satirical and often bawdy. *Carmina Burana* (Songs of Benediktbeuern) dates to about AD 1230 and included lyric poetry that was highly sensual in content. The topics revolve around timeless topics of young men, celebrating springtime, love, gambling, and drinking. They also reflect the philosophy of the time, that man hangs suspended on the Wheel of Fortune, his fate determined by chance spins over which he had no control. This work has been transcribed for every type of musical organization extant, but lends itself particularly well to the sonority and exuberant power of the concert band.

Carl Orff (1895-1982), scholar, educator, and composer, lived most of his life in Munich, Bavaria. Many of his major original works are steeped in Bavarian folklore. Although he had an established career as a specialist in music from the late Renaissance and early Baroque, *Carmina Burana* was his first major public success (1937). Following its introduction he wrote to his publisher, “Everything I have written to date, and which you have, unfortunately, printed, can be destroyed. With *Carmina Burana*, my collected works begin.”

Orff also became internationally known as a music pedagogue and creator of a music instruction method for children that is widely used in the US today. Orff emphasized the basic elements of music: mainly rhythm and tune in a progress of complication. Children clapped, sang, and graduated to especially-designed instruments that required more musicality than technique. Orff defined the ideal music for children as “never alone, but connected with movement, dance, and speech—not to be listened to, meaningful only in active participation.”

Program Notes used with permission of Marilyn Good and Dan Wood, Austin Symphonic Band



Kevin Sedatole serves as Director of Bands, Professor of Music, and Chair of the Conducting area at the Michigan State University College of Music. Prior to joining MSU, he was Director of Bands and Associate Professor of Conducting at Baylor University. Previous to his appointment at Baylor he served as Associate Director of Bands at the University of Texas and director of the Longhorn Band, and as Associate Director of Bands at the University of Michigan and Stephen F. Austin State University.

Sedatole holds both the doctor of musical arts degree and master of music degree from the University of Texas at Austin. He earned his bachelor of music degree from Baylor University. His publications include: *One Hundred Years of the Michigan Marching Band*, published by the University of Michigan Press; “Michael Daugherty’s Niagara Falls: A Conductor’s Analysis” and “Gordon Jacob’s Music for a Festival: A Conductor’s Analysis,” both of which appeared in *Teaching Music Through Performance in Band*; and “Expressive Conducting: What We Should All Know to Be Musical Conductors,” which appeared in the Texas Music Educators Association publication, *Southwestern Musician*.

Sedatole has conducted performances for the College Band Directors National Association, American Bandmasters Association, Texas Music Educators Association, Michigan School Band and Orchestra Association, and the World Association of Symphonic Bands and Ensembles, as well as performances in Carnegie Hall. He is a member of the College Band Directors National Association, for which he serves as Southwestern Division vice president, the American Bandmasters Association, the Big 12 Band Directors’ Association, the Michigan State Band and Orchestra Association, the Texas Music Educators Association, and the Texas Bandmasters Association. He holds honorary memberships in the Kappa Kappa Psi and Tau Beta Sigma National Band Fraternities, as well as the Phi Mu Alpha Sinfonia Professional Musicians Fraternity.