



**GRAND VALLEY
STATE UNIVERSITY**[®]

**DEPARTMENT OF MUSIC,
THEATRE, AND DANCE**

Symphony Orchestra
Joel Schut, conductor

7:30 P.M.
Wednesday, October 11, 2023
Louis Armstrong Theatre
Haas Center for Performing Arts
GVSU Allendale Campus

Program

Voices Shouting Out (2002)

Nkeiru Okoye
(b. 1972)

Cello Concerto No. 2 in D Major (1783)

Franz Joseph Haydn
(1732-1809)

Pablo Mahave-Veglia, soloist

~Intermission~

Symphony No. 2 in B minor (1876)

Alexander Borodin
(1833-1887)

- I. *Allegro moderato*
- II. *Scherzo. Molto vivo*
- III. *Andante*
- IV. *Finale. Allegro*

Symphony Orchestra Personnel

Names are listed in alphabetical order to emphasize the contribution of each player

Violin I

Genevieve Balivet
Esther Bard
Erin Gibbons
Rachel Glanton
Andrew Kales**
Jeffrey Mom
Jocelynn Pierce
Avery Trimble
Aveline Schienke

Violin II

Noah Abdelkader*
John Chikwe
Rebekah Doody
Henry Hilbelink
Breanna Lane
Daniel Lesinski
Priscilla Martin
Danielle Meyers
Emma Young

Viola

Sam Bryant
Matt DuRose
Morgan Hare
Cruz Peña*
Jeffrey Rast

Cello

Giselle Balivet
Jordan Bancino*
Ava Chupack
Emalie DeBoer
Jake Doctor
Grace Jenkins
Madigan Lautzenheiser
Aiden Mack
Reece Nesbitt
Bridget Parlmer
Maria Rocha
Kristin Vis

Double Bass

Cullen DeCou*
Julia Droscha
Jeremiah Jackson

Piccolo

Grace Morrison

Flute

Christian Glascock*
Abigail Walsh+

Oboe

Natalie Feldpausch*
Natalie Kline

Clarinet

Conrad Cassar*
Mason Ouzts

Bassoon

Simon Furton
Dakon VanDusen*

Horn

Richard Britsch+
Delaney Nation
Michael Scobey+
Evan Supplee

Trumpet

Max Gradisher*
Lewis Kailing
Tate Szilagyi

Trombone

Clair Jansma
Matthew Keith
Dylan Schoolcraft*

Tuba

Michael Ring

Timpani

Zachary Haverkamp

Percussion

Ramses Arispe
Dyami Campos
Olivia Kieffer+
Maria Potrero
Abigail Reyes

Piano

Beth Colpean+

*Section Principal

**Concertmaster

+Guest Artist

Soloist Bio

Celloist **Pablo Mahave-Veglia** resides in Grand Rapids, Michigan, where he is a Professor at Grand Valley State University. Mr. Mahave-Veglia is a cellist and teacher of broad interests whose repertoire ranges from the early baroque, performed on period instruments, to his ongoing interest in researching, performing and recording the work of contemporary Latin-American composers. He counts among his musical influences his late mother, the noted piano pedagogue Mercedes Veglia, as well as such artists/teachers as Arnaldo Fuentes, Steven Doane, Tsuyoshi Tsutsumi, Janos Starker and Uri Vardi.

Past projects have included touring with a solo program of the Bach Cello Suites using original instruments, including a 5-string violoncello piccolo. He has also researched the music of a group of cellist/composers based in London in the 1740's that extended the technical possibilities of the instrument and molded them into the new emerging *galant* style. In 2015 he toured widely with "Not So Alone," a solo program of music for cello and electronics, featuring music by Reich, Cantón, Alcalde, and Bill Ryan.

Dr. Mahave-Veglia performs his own edition of the Boccherini G Major Concerto, and likewise it has been used by others including the Berlin Radio Symphony. His current research on the 1934 Cello Concerto by American composer Leo Sowerby has a forthcoming publication.

An alumnus of the Interlochen Arts Academy, Dr. Mahave-Veglia holds degrees from the University of Wisconsin-Madison, Indiana University and the Eastman School of Music. Additionally, he has attended such music festivals as Banff (Canada), NOI (Maryland), Pacific Music Festival (Japan), the Jerusalem International Festival (Israel) and the Schleswig-Holstein and Heidelberg Music Festivals (Germany). Mr. Mahave-Veglia is a former faculty member at the University of Evansville (Indiana), Ripon College (Wisconsin), St. Cloud State University (Minnesota), the University of Wisconsin-Madison's Madison Summer Cello Institute, the International Music Academy in Pilsen (Czech Republic), and the Eastern and Brevard Music Festivals (North Carolina). In addition, he has appeared as

soloist or chamber musician in his native Chile, Colombia, Perú, Costa Rica, Europe, Hong Kong and Malaysia. In the United States he has performed at such venues as the Mammoth Lakes Chamber Music Festival (California), the Saugatuck Music Festival (Michigan), the Dame Myra Hess Recital Series in Chicago, the Elvehem Museum in Madison, Wisconsin, and in New York City at the Renee Weiler Hall, Bang on a Can Marathon and *le poisson rouge*, the Fringe Concerts of the Boston Early Music Festival, the Fontana Chamber Arts Summer Festival in Kalamazoo, and in radio broadcast series.

Hong Kong's "Radio 1," Chicago's *Live from WFMT*, and the "Play it is Music" Podcast have all done feature-length programs on his projects and featured his recordings.

Professor Mahave-Veglia performs on a cello made in 1790 by William Forster on loan to him by an anonymous private collector. He has recorded for the *Eroica*, *Centaur*, *Audite*, *Ghostly International* and *Innova* labels.

Program Notes

Nkeiru Okoye – Voices Shouting Out

Several failed attempts at writing this caused me to reevaluate my thoughts. As a native New Yorker, born within a mile of Ground Zero, I was shaken, and angry. A sudden burst of inspiration and defiance struck some months later. I decided not to write the terrorism into my music: the piece would be a celebrative tribute to those of us who keep living. So I drove home early from a Christmas trip and wrote the piece on New Year's Eve, which incidentally, remains my favorite way to usher in a new year. The composition was finished on New Year's Day, with minor edits made over the next ten days.

Writing process:

Most people are surprised to learn that *Voices* is based on a tone row. I did this deliberately and out of happenstance: I am often called to bridge cultural boundaries through my music and teaching, so my works usually have an educational aspect.

As I drove home from my Christmas trip, I decided I would use whatever was on my writing desk as the basis for the new piece. I still have no idea how the row fragment that became *Voices Shouting Out* got onto my desk, since I typically do not use serialism; however I had already promised myself to use “whatever,” and also, the challenge of taking a tone row and making it not only tonal, but palatable for a “non-traditional” audience was too tempting to pass up; so I worked with it.

Theoretically Speaking:

Voices is based on a Π -note “tone row” that is harmonized in fourths and fifths to create jazz-like harmonies. The row's construction is similar to Berg's *Violin Concerto*, in that it alludes to chordal structures, giving a tonal sensibility. A pulsating beat gives it forward motion, and the theme is interrupted by a trumpet fanfare, since a trumpeter friend asked for an interesting part. The trumpet riffs use Harmon mutes as a tribute to Miles Davis.

The piece is in ABA' form. Its middle section is lyrical, with motives reminiscent of a contemporary gospel piece that had gained popularity. The outer sections are rhythmically aggressive with orchestral allusions to a marching band. This is because the university I worked for while writing *Voices*, had a prominent marching band that practiced outside my office

window each afternoon. I dedicated the premiere performance to them.

-Note by Nkeiru Okoye

Franz Joseph Haydn – Cello Concerto No. 2 in D Major

We don't normally think of Haydn as a composer of concertos. It is true that they occupy a relatively small place in his body of work, but this is only because that body of work is so vast. Haydn actually left more than two dozen concertos that we know are authentic (Haydn's popularity in his own day meant that many works were falsely attributed to him for marketing purposes, so there were many inauthentic "Haydn" works). Perhaps half that many other concertos are known to have been lost, largely because of fires in the palace of the Esterhazy princes where Haydn worked.

Though he wasn't a virtuoso performer, and was thus typically writing his concertos for other people, he also showed a keen ability to find the peculiar voice of each solo instrument, particularly instruments for which concertos were not often written. In Haydn's day, the cello fell into that category. The instrument arrived late on the scene, evolving, or perhaps coalescing, from larger and smaller members of the violin family in the second half of the 17th century, and then took a long time to displace the flat-backed, fretted, six-string bass viol. Once the cello was firmly established as a bass instrument, it tended to remain a supporting player. It was the more adventurous composers like Vivaldi, or cellists like Boccherini, who gave it star billing. A cello concerto could be an acoustically difficult thing to bring off in the 18th century, because in the very resonant rooms where music was usually played, a rapid low passage that sounds perfectly clear to the player can sound like a vague wash of sound to listeners a few feet away. At least one modern musicologist and performer has suggested that this was precisely the effect the composers wanted when they wrote such passages, but it is probably not a coincidence that the cello became more of a soloist as it became more common to play in the instrument's tenor and alto range.

Haydn wrote the second of his two surviving cello concertos in about 1783, when he had been running the Esterhazy musical establishment for more than two decades. Anton Kraft, the Esterhazy orchestra's principal cellist from 1778 to 1790, was a noted virtuoso, and though nothing definite is known about the concerto's origin, it has always been presumed that Haydn wrote it for Kraft. In fact, an 1837 German music encyclopedia proposed that Kraft, not Haydn, was its real composer, a theory apparently suggested by Kraft's grandson. Though a reasonably accurate version of the concerto was published in 1804 while Haydn was still alive, the manuscript score disappeared, and in the absence of hard evidence, the Kraft theory was enough to throw the concerto's authorship into doubt for more than a century. It was only when the manuscript was rediscovered after World War II that the question was resolved to everyone's satisfaction.

Despite the questions about its pedigree, the second cello concerto never had trouble holding a place in the repertoire. It is the stuff of which classics are made, with graceful, lilting melodies that both sing and dance. Haydn avoided acoustical muddiness in grand style: the cello spends a great deal of the concerto playing soprano, with many passages that a violin could play without transposing. Such a use of the instrument is doubly remarkable because the neck of the 18th-century cello was shorter than the modern cello neck, so Haydn was pushing the limits of the cello's range, and making it sing and scamper there. This sort of writing, though not unprecedented, was very much on the cutting edge in the 1780s.

-Note by Howard Posner

Alexander Borodin – Symphony No. 2

“Russian music,” wrote Alexander Borodin to his supporter the Countess de Mercy-Argenteau of Belgium, “is not the kind that makes for success.” Modest, unassuming, an amateur musician and professional chemist, Borodin was an unlikely man to be considered an early master of Russian music, but a master he was, as the work

opening this program confirms. The illegitimate son of a Russian prince, Borodin was registered at birth as the lawful son of one of the prince's serfs. He received an excellent education that included the study of several languages and music lessons on flute, oboe, cello, and piano; at age 23 he graduated from honors from the Academy of Medicine in St. Petersburg with a doctorate in chemistry. He spent his professional life in medicine as a surgeon and chemist.

Clearly a gifted musician, the young Borodin pursued chamber music with a passion and began composition lessons with Mily Alexeyevich Balakirev, an established composer who attracted a number of talented young composers to his camp, including Nicolai Rimsky-Korsakov, Modest Petrovich Mussorgsky, and César Cui. The five were eventually dubbed "Moguchaya Kuchka" (literally, the Mighty Heap). Together, they created a truly Russian sound, harvesting the folk music and liturgical traditions of their native soil for inspiration. Borodin's first serious compositions, such as his First Symphony, were heavily influenced by Balakirev, who wrote of the First: "every bar of it was criticized and overhauled by me. . ." Rimsky-Korsakov, who became Borodin's friend at the time of the completion of that work's first movement, was delighted and bewildered by the sound of it all. Though the symphony was dismissed by the press, the Russian public was enthusiastic at the premiere; it encouraged Borodin to produce a second symphony, as well as other works.

His teacher and friends were scarcely involved in the composition of Borodin's Symphony No. 2 (1869-76), a work which is one of his most distinctive and original. It was a dismal failure in its 1877 premiere and, at Rimsky-Korsakov's suggestion, Borodin revised it and launched it again in 1879, this time to great acclaim. At the time, Borodin called it his "Heroic Symphony." The opening statement, which begins and ends the first movement (Allegro), is bold and triumphant, clearly influenced by Russian Orthodox chant (though some writers say that the tune was inspired by forgotten composer Robert Volkmann's First Symphony, which created a sensation on its premiere in Moscow in 1864). The jocular, succinct second movement (Scherzo) shows Borodin's talent for orchestral color. Indeed,

as biographer Gerald Abraham said, “in the so-called colouring. . . produced by orchestral combinations, he has few superiors.” The third movement is ethereal and transparent, at times lyrical and almost sweet, other times bold and brash. Its flowing melodies feature clarinet, horn, and strings. The Finale is exuberant and optimistic, ebbing and flowing like a gigantic celebration, but always informed by the rhythmic vitality and the melodic innocence of Russian folk dance.

Perhaps Sir Henry Hadow best summed up Borodin’s legacy: “No musician has ever claimed immortality with so slender an offering. Yet if there be immortalities in music, his claim is incontestable.”

-Note by David Kopplin

GVSU Music Faculty

Christopher Belland	Samuel Gould	Danny Phipps
Rachael Bergan	Adam Graham	Bill Ryan
Ryan Blok	Dan Graser	Dale Scriemer
Richard Britsch	Letitia Jap	Joel Schut
Mark Buchner	Gary June	Dan Scott
Arthur Campbell	Olivia Kieffer	Greg Secor
Paul Carlson	Andrew Lenhart	Kathryn Stieler
Sookkyung Cho	Pablo Mahave-Veglia	Paul Swantek
Greg Crowell	Helen Marlais	Kevin Tutt
Michael Drost	Barry Martin	Marlen Vavříková
Lisa Feurzeig	John Martin	Abigail Walsh
Andrew Focks	Sarah Mo	Mark Williams
Tim Froncek	Chuck Norris	Alex Wilson
Beth Gibbs	Victoria Olsen	Ruth Wilson
Patricia Gordon		Molly York

Upcoming MTD Events

- October 12 at 7:30PM – PS Series: *The Baltimore Waltz*. KBB, PAC
October 13 at 7:30PM – PS Series: *The Baltimore Waltz*. KBB, PAC
October 13 at 7:30PM - Guest Artist: Steven Doane. SVS, PAC
October 15 at 7:30PM – Cello Fest Ensemble Concert. LAT, PAC
October 16 at 7:30PM – Concert Band. LAT, PAC
October 16 at 7:30PM – Piano Chamber Series #1. SVS, PAC
October 18 at 7:30PM – Wind Symphony. LAT, PAC
October 19 at 6:30PM - Octubafest I. SVS, PAC
October 19 at 7:30PM – Jazz Night I. LAT, PAC
October 21 at 2:00PM - Octubafest II. SVS, PAC
October 25 at 12:00PM - Guest Artist: Sonora Winds. SVS, PAC
October 26 at 7:30PM – *Dracula: A Feminist Revenge Fantasy, Really*. KBB

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