



**GRAND VALLEY  
STATE UNIVERSITY**<sup>®</sup>

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

**Concert Band**

John Martin, conductor

7:30 P.M.

Monday, October 16, 2023

Louis Armstrong Theatre

Haas Center for Performing Arts

GVSU Allendale Campus

# Program

Flourish for Wind Band (1939/1972)

Ralph Vaughn Williams  
(1872-1958)

Life Eternal (2022)

Rossano Galante  
(b. 1967)

English Folk Song Suite (1924/2008)

- I. March – “Seventeen Come Sunday”
- II. Intermezzo – “My Bonnie Boy”
- III. March – “Folk Songs from Somerset”

Ralph Vaughn Williams

## ~Intermission~

Florentiner, Grande Marcia Italiana (1907/1980)

Julius Fučík  
(1872-1916)  
ed. Frederick Fennell

In Two Places (2016)

Haley Woodrow  
(b. 1984)

Shenandoah (1999)

Frank Ticheli  
(b. 1958)

J. S. Jig (2008)

Brant Karrick  
(b. 1980)

# Concert Band Personnel

## **Piccolo**

Kelly Spade

## **Flute**

Cate Chappell\*

Hailey Briggs

Kelly Spade

## **English Horn**

Lauren Schnicke

## **Oboe**

Lauren Schnicke\*

Paige Winkler

## **Bassoon**

Noah Wolf\*

Jesse Garcia

Emily Wojciechowski

Sam Scroggins

Hayter Kennedy

## **Clarinet**

Nick Sparks\*

Liv Perez

Maddison Sanborn

Arabella Dorado

Isabella Donaldson

Clarence Hankins

## **Bass Clarinet**

Bren Frick

Elaine Stumpf

## **Alto Saxophone**

Zane Stoner\*\*

David Grimard\*\*

Caleb Peckham

Liam Chilcote

Hunter Perry

Brianna Hofman

## **Tenor Saxophone**

Ben Kolhoff

## **Baritone Saxophone**

Hailey Petersen

## **Horn**

Ronan Barber\*

Micah Martinson

Zach Stevens

Evan Supplee

## **Trumpet**

Alina Maes\*

Jack DeHaan

Shelby Caudill

Quentin Campbell

## **Trombone**

Annabelle Machalka\*

Michael Melei

Connor Stefanich

Helen Collar

## **Bass Trombone**

Jessica Satterfield

## **Euphonium**

Timothy McDonald\*

Sofia Magan

## **Tuba**

Jorge Gonzalez\*

Julia Droscha

Jack Stoneman

Jace Mack

## **String Bass**

Jeremiah Jackson

## **Percussion**

Abby Reyes\*

Tyler Bobowski

Brandon Klein

Emeka Parker

Maria Potrero

\*Principal / \*\*Co-Principal

# Concert Band Personnel

## Flourish for Wind Band

This short work (only about 90 seconds long) was scored for military band with numerous clarinets, cornets, saxophones, euphoniums, and timpani. Having been written as an overture to a pageant in the Royal Albert Hall, the score was then lost -- only to reappear in 1971. Upon its discovery the work was adapted twice by Roy Douglas -- first for brass band and then for symphony orchestra. The orchestral version is scored for wind instruments, together with double basses, timpani and percussion. This version had its first performance by the Tunbridge Wells Symphony Orchestra in 1974. The original and the adaptations have all been published by Oxford University Press, although no recordings are known.

- *Program Note by Steve Schwartz*

## Life Eternal

I was asked to compose a work in memory of the young musician, Bryson Yang, who was taken from us much too soon. I hoped to capture Bryson's love of music, his enthusiasm for life, and, most importantly, his kind and generous spirit.

The composition is in two parts. The opening theme features a lyrical slow-moving melody striving to convey a sense of hope. The secondary theme is brisk, light, and passionate; it is meant to capture Bryson's youthful energy. As the piece concludes, the slower opening theme is brought back, now played by solo alto saxophone, as this was his chosen instrument. The composition resolves quietly.

- *Program Note from composer*

## English Folk Song Suite

*Folk Song Suite* was commissioned by the band of the Royal Military School of Music. It was premiered on 4 July 1923, at Kneller Hall, H.E. Adkins conducting. In three movements, the suite contains many different folk songs from the Norfolk and Somerset regions of England, including *Seventeen Come Sunday*, *Pretty Caroline*, *Dives and Lazarus*, *My Bonny Boy*, *Green Bushes*, *Blow Away the Morning Dew*, *High Germany*, and *The Tree So High*. Historically, the suite is considered (along with Gustav Holst's two suites

for military band) to be a cornerstone work in the literature, and one of the earliest “serious” works for the wind band.

- *Program Note by Nikk Pilato*

## **Florentiner**

Although most audiences remember Julius Fučík for his *Entry of the Gladiators March*, a recent international popularity poll indicates a preference for his Florentiner March. The length and content of this march lead the listener to suspect that, like Sousa with his *Free Lance March*, Fučík must have attempted to condense the most important material for an operetta into a march.

The work opens with a short bugle fanfare and proceeds directly into a strain of repeated notes which seem to picture a flighty Florentine signorina chattering to her gentleman friend from Berlin who is given only enough time to answer a (two-note) “ja-wohll!” occasionally. The work continues with another fanfare; a light and beautiful trio melody; an interlude; and a triumphant repeat with a challenging piccolo part.

In the November 1969 issue of *The Instrumentalist*, Uno Andersson notes that this march was originally titled *La Rosa de Toscana*, but that political reasons forced the composer to change his salute from the entire region of Tuscany to its capital, Florence.

- *Program Note by Program Notes for Band*

## **In Two Places**

One thing you’d never expect to do after graduating from college, getting married and being a homeowner is to move back in with your parents. But, as it turned out, my husband and I found ourselves in this situation in the fall of 2013. Around the same time, I decided to finally follow my gut and go back to school for what I’d always wanted to do – music composition. Having a background as a jazz trumpet player, I luckily landed in a graduate assistantship in the jazz department at Texas Christian University while pursuing my master’s in composition.

As great as it was, I felt pulled in several directions, not having the typical schedule of a composer, but not having the life of a performance major either. In this season of my life, I experienced conflicting feelings attached to experiences with adulthood vs. adolescence, homogeneity vs. diversity,

and the jazz approach vs. the contemporary classical approach. In so many ways, I felt literally in two places at once!

*In Two Places* begins with an oboe feature and utilizes a motivic tambourine part throughout the piece. It is comprised of two main sections, both with strong melodies and a near constant eighth-note motor. Present throughout the composition is a fight between the major and minor modes. The last statement is purposefully written to convey ambiguity.

- *Program Note by composer*

## **Shenandoah**

The Shenandoah Valley and the Shenandoah River are located in Virginia. The origin of the name for this river and valley is obscure. The origins of the folk song are equally obscure, but all date to the 19th century. Many variants on the melody and text have been handed down through the years with the most popular telling the story of an early settler's love for a Native American woman. The composer writes:

In my setting of *Shenandoah* I was inspired by the freedom and beauty of the folk melody and by the natural images evoked by the words, especially the image of a river. I was less concerned with the sound of a rolling river than with its life-affirming energy -- its timelessness. Sometimes the accompaniment flows quietly under the melody; other times it breathes alongside it. The work's mood ranges from quiet reflection, through growing optimism, to profound exaltation.

- *Program Note by Frank Ticheli*

## **J. S. Jig**

Written in October of 2006, J. S. Jig is a dance that fuses themes of J. S. Bach into a lilting 6/8 Irish Jig. The first sketch consists of the main theme, initially as a fugue, and includes a short quote of Bach's much-loved *Jesu Joy of Man's Desiring*. As the composer continued to play with the theme, experimenting with harmonies, colors and orchestration, he began to imagine old Johann himself along with some good-humored Irish musicians looking over his shoulder. He wanted them all to be pleased and like the music! To further pay homage to Bach, he decided to include the Bach chorale *Was Gott tut, das ist Wohlgetan*, a chorale which the composer's father had transcribed and had become a favorite of the composer.

J. S. Jig begins with a subtle percussion groove, followed by quick exchanges of the main themes between sections of instruments. A complete statement of the jig theme is followed by a short development, a fugue and a short transition into the chorale played by the brass choir as woodwinds continue the jig idea. As the main theme returns, the orchestration becomes denser, harmonies become more dissonant, and the dynamics build to a thunderous climax.

- *Program Note from score*

## 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 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  
October 27 at 7:30PM – Guest Artist: Dr. Sun-A Park. SVS, PAC  
October 27 at 7:30PM – *Dracula: A Feminist Revenge Fantasy, Really*. KBB  
October 28 at 7:30PM – *Dracula: A Feminist Revenge Fantasy, Really*. KBB  
October 29 at 2:00PM – *Dracula: A Feminist Revenge Fantasy, Really*. KBB  
October 30 at 7:30PM – Faculty/Guest Artist: Amosa Duo. SVS, PAC  
October 31 at 7:30PM – *Dracula: A Feminist Revenge Fantasy, Really*. KBB.

For updated information on Music, Theatre, and Dance events, please visit  
[www.gvsu.edu/mtd](http://www.gvsu.edu/mtd).

If you are interested in supporting Music, Theatre, and Dance programs, please consider contacting Grand Valley's University Development Office at 616-331-6000 or [universitydevelopment@gvsu.edu](mailto:universitydevelopment@gvsu.edu).

**The use of cameras, video cameras, or recording devices is strictly prohibited. Please remember to turn off your cell phones.**