



**GRAND VALLEY
STATE UNIVERSITY**[®]

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

Symphony Orchestra
Dr. Joel Schut, conductor

7:30 P.M.
Tuesday, October 18, 2022
Louis Armstrong Theatre
Haas Center for Performing Arts
GVSU Allendale Campus

Program

Overture to the “Creatures of Prometheus” (1801) Ludwig van Beethoven

Symphony No. 2 in D Major, Op. 11 (1779) Joseph Bologne Chevalier de
I. Allegro Presto Saint-Georges

Symphony No. 8 in G Major, Op. 88 (1890) Antonin Dvorak
I. Allegro con brio
II. Adagio
III. Allegretto grazioso
IV. Allegro

Personnel

(listed alphabetically)

Violin I

Genevieve Balivet
Ian Curtis
Rebekah Doody
Jeffrey Mom
Liesl Mom**
Andrew Kales
Avery Trimble

Violin II

Esther Bard
Erin Gibbons*
Taylor Grifhorst
Sofia Grilley
Erin Keenan
Daniel Lesinski
Priscilla Martin
Emma Scott

Viola

Matt DuRose*
Monica Jacobs
Cruz Peña

Cello

Ethan Akers
Sam Nicely
Maria Rocha
Emily Ryan
Levi Smith*

Double Bass

Cullen DeCou
Eleanor Hopper*
Jeremiah Jackson

Flute

Grace Morrison*
Olivia Muller*

Oboe

Lea Carter*
Sydney Zuccaro*

Clarinet

Gracie Barrett*
Angela Vis

Bassoon

Dylan Barrick
Ruth Wilson*+

Horn

Denise Gardner
Tim Lester+
Michael Scobey*
Evan Supplee

Trumpet

Morgan Hare*
Lewis Kailing

Trombone

Clair Jansma
Hattie Ronnander
Taylor Ward*

Tuba

Jadon Grifhorst

Timpani

Sam Wolcott

*Section Principal

**Concertmaster

+Guest Artist

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

Program Notes

Overture to the “Creatures of Prometheus” (1801)

In 1800, the 29-year-old Beethoven received a major commission to write his first work for the stage, a ballet based on the Prometheus myth. It was to be presented at the Hofburg Theater in Vienna with choreography by the well-known dancer Salvatore Vigano. Beethoven was later said to have been disappointed in the story line of the ballet, which does not include Prometheus’s rebellion or punishment. In it, Prometheus fashions two human figures and brings them to life, but, finding himself unable to teach them reason, he takes them to Apollo to experience music, to the muses to learn tragedy, comedy and dance, and to Bacchus to feel the joys of wine. Only then are they ready to be fully human.

The premiere of *The Creatures of Prometheus* took place on March 28, 1801, and the work was repeated 23 times in that and the following year. It was an important success for Beethoven, leading eventually to the commission for his opera *Fidelio*. The complete music for the ballet consisted of an overture, introduction and sixteen numbers, but, since the overture was, for a time, the only overture that Beethoven had written, he often performed it separately to open concerts of his music.

-Note by Martin Pearlman

Symphony No. 2 in D Major, Op. 11, I. Allegro Presto (1779)

French musician Joseph Bologne, Chevalier de Saint-Georges was born to the plantation owner George Bologne de Saint-Georges and his African slave, Nanon. Saint-Georges was considered to be the finest swordsman in Europe, adept in horseback riding, and is arguably one of the most colorful and versatile figures of the Classical Era. His physical speed, flexibility, and grace gained through swordsmanship contributed to his abundant skill as a violinist. Saint-Georges was charismatic, dazzling Parisian society with his charm and incomparable wit. As his musical reputation spread and his skill was honed, he not only had multiple violin concertos written for him but also held multiple prestigious posts including the concertmaster and conductor positions for *Le Concert des Amateurs* in France.

However, Saint-Georges lived in a society that would not completely accept him, a fact of which he was acutely aware. Many of the advantages he had been granted were due solely to the goodwill of his father. Despite the title and fame he achieved, as a mixed-race man, he would be forever denied the privileges of his white male peers.

Saint Georges composed in a wide range of styles, including several string quartets, songs and other chamber works, two symphonies, twelve violin concertos, eight symphony-concertantes (concertos for two instruments), and six comic operas. Saint-Georges composed only two symphonies, both in the standard three-movement scheme typical of the Pre-Classical Period.

-Note by Avadagin Pratt

Program Notes

Symphony No. 8 in G Major, Op. 88 (1890)

From its inception, Antonín Dvořák's Symphony in G Major was more than a composition; in musical terms it represented everything that made Dvořák a proud Bohemian. Trouble started when Dvořák's German publisher, Fritz Simrock, wanted to publish the symphony's movement titles and Dvořák's name in German translation. This might seem like an unimportant detail over which to haggle, but for Dvořák it was a matter of cultural life and death. Since the age of 26, Dvořák had been a reluctant citizen of the Austro-Hungarian Empire, ruled by the Hapsburg dynasty. Under the Hapsburgs, Czech language and culture were vigorously repressed. Dvořák, an ardent Czech patriot who resented the Germanic norms mandated by the Empire, categorically refused Simrock's request.

For his part, Simrock was not especially enthusiastic about publishing Dvořák's symphonies, which didn't sell as well as Dvořák's Slavonic dances and piano music. Simrock and Dvořák also haggled over the composer's fee; Simrock had paid 3,000 marks for Dvořák's Symphony No. 7, but inexplicably and insultingly offered only 1,000 for the Eighth Symphony. Outraged, Dvořák offered his Symphony No. 8 to the London firm Novello, which published it in 1890.

The Eighth Symphony broke new ground from the moment of its premiere, which Dvořák conducted in Prague on February 2, 1890. Op. 88 was, as the composer explained, meant to be "different from the other symphonies, with individual thoughts worked out in a new way." This "new way" refers to Dvořák's musical transformation of the Czech countryside he loved into a unique sonic landscape. Within the music, Dvořák included sounds from nature, particularly hunting horn calls and birdsongs played by various wind instruments. Biographer Hanz-Hubert Schönzeler observed, "When one walks in those forests surrounding Dvořák's country home on a sunny summer's day, with the birds singing and the leaves of trees rustling in a gentle breeze, one can virtually hear the music."

Serenity floats over the Adagio. As in the first movement, Dvořák plays with tonality; E-flat major slides into its darker counterpart, C minor. Dvořák was most at home in rural settings, and the music of this Adagio evokes the tranquil landscapes of the garden at Vysoká, his country home. In a manner similar to Beethoven's "Pastoral" Symphony, the music suggests an idyllic summer's day interrupted by a cloudburst, after which the sun reappears, striking sparkles from the raindrops.

During a rehearsal of the trumpet fanfare in the last movement, conductor Rafael Kubelik declared, "Gentlemen, in Bohemia the trumpets never call to battle – they always call to the dance!" After this opening summons, cellos sound the main theme. Quieter variations on the cello melody feature solo flute and strings, and the symphony ends with an exuberant brass blast.

-Note by Elizabeth Schwartz

GVSU Music Faculty

Gregory Alley	Sam Gould	Danny Phipps
Corie Auger	Adam Graham	Bill Ryan
Christopher Belland	Dan Graser	James Sawyer
Rachael Bergan	Ying-Jou Huang	Dale Scriemer
Ryan Blok	Letitia Jap	Joel Schut
Richard Britsch	Robert Johnson	Dan Scott
Arthur Campbell	Gary June	Greg Secor
Paul Carlson	Shirley Lemon	Kathryn Stieler
Sookkyung Cho	Andrew Lenhart	Paul Swantek
Robin Connell	Kája Lill	Kevin Tutt
Greg Crowell	Pablo Mahave-Veglia	Alexis VanZalen
Michael Drost	Helen Marlais	Marlen Vavrikova
Lisa Feurzeig	Barry Martin	Kody Wallace
Andrew Focks	John Martin	Abigail Walsh
Tim Froncek	Christopher Mason	Mark Williams
Beth Gibbs	Chuck Norris	Alex Wilson
Patricia Gordon	Victoria Olsen	Molly York

Upcoming MTD Events

- October 19 at 7:30 p.m. - Concert Band Concert. LAT, PAC
October 20 at 6:00 p.m. - Choir Concert. Cook-DeWitt Center
October 20 at 7:30 p.m. - Wind Symphony Concert. LAT, PAC
October 22 at 7:00 p.m. - GV Piano Series: FrenchFest #1. Mayflower CC
October 27 at 7:30 p.m. - Free Play 48: Nick Photinos. SVS, PAC
October 28 at 7:30 p.m. - *A Minister's Wife*. KBB, PAC
October 29 at 2:00 p.m. - Bard To Go: Bardic Inspiration. LAT, PAC
October 29 at 7:30 p.m. - *A Minister's Wife*. KBB, PAC
October 30 at 2:00 p.m. - *A Minister's Wife*. KBB, PAC
November 4 at 7:30 p.m. - *A Minister's Wife*. KBB, PAC
November 5 at 7:30 p.m. - *A Minister's Wife*. KBB, PAC

For updated information on Music, Theatre, and Dance events, please visit
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.

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