



**GRAND VALLEY
STATE UNIVERSITY**[®]

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

Wind Symphony
Kevin Tutt, conductor

7:30 P.M.
Wednesday, October 18, 2023
Louis Armstrong Theatre
Haas Center for Performing Arts
GVSU Allendale Campus

Program

Grand Teton from American Scene (1957) William Grant Still
(1895-1978)

Symphony for Band (Symphony No. 6), op. 69 (1956) Vincent Persichetti
(1915-1987)
I. Adagio-Allegro
II. Adagio Sostenuto
III. Allegretto
IV. Vivace

Letters (2021) Kelijah Dunton
(b. 1999)

La Lira de Puzuelo (2011) Luis Serrano Alarcón
(b. 1972)

~Intermission~

Metropolis Downpour (2019/2021) Darius Edwards
(b. 1999)

Galactic Empires (1998) David Gillingham
(b. 1947)

Be Thou My Vision (1999) David Gillingham

Robinson's Grand Entrée March (1911/1996) Karl King
(1891-1971)
Arr. Schissel

Wind Symphony Personnel

Piccolo

Olivia Muller

Flute

Grace Morrison*

Madison Pratt

Brittlyn Keller

Sophia Diewald

Oboe

Lea Carter*

Joy Anderson

English Horn

Joy Anderson

Natalie Feldpausch

Bassoon

Anna Pettit*

Evan Peterson

E♭ Clarinet

Mia Palma

Clarinet

Julia Smolinski*

Mason Ouzts

Mia Palma

Emily Sullivan

Benjamin Carter

Meg Vanata

Sophia Janiga

Madyson Scheid

Bass Clarinet

Conrad Cassar

Contra Clarinet

Madyson Scheid

Saxophone

Graham Koppi* (sop/alto)

Joseph Wells (alto)

Jeremy Cleary (alto)

Seth Kane (tenor)

Benjamin Barker (baritone)

Trumpet

Tate Szilagyi*

Donovan Ford

Alec Bossa

Mia Kolhoff

Taylor Seelye

Andy Lasceski

Horn

Evan Supplee*

Denise Gardner

Cayla Rodesiler

Delaney Nation

Trombone

Taylor Ward*

Jada Rivon

Bass Trombone

Micah Babinski

Euphonium

Jordan Roberts

Tuba

Mike Ring*

Jadon Grifhorst

Brandon Klein

Percussion

Jaden McCallum*

Ramses Arispe

Dyami Campos

Riley Gessler

Zachary Haverkamp

Caleb Kiselica

Piano

Mijeong Lee

*denotes principal or
co-principal

Program Notes

The American Scene

The American Scene, composed in 1957, consists of five suites for orchestra which depict life, scenery, and culture in various parts of the United States. The themes are original ones written in some of the American idioms. The work was commissioned by Adrian Michaelis for the Standard School Broadcasts. Some of the suites aired on the NBC Western Network from 1959 to 1960.

The excerpts for band were arranged by the composer.

Suite 5: A Mountain, a Memorial, and a Song is dedicated to Mrs. Helen Thompson. *Tomb of the Unknown Soldier* is subtitled "Our boys will never be forgotten." The subtitle of *Grand Teton* is "A symbol of America's strength."

- Program Note provided by Erica Neidlinger

Symphony for Band

Vincent Persichetti studied composition with Paul Nurdoff and Roy Harris and conducting with Fritz Reiner. He was head of the department of composition at the Philadelphia Conservatory from 1941 to 1947 when he left to join the faculty at the Juilliard School of Music in New York. His works are very popular and are performed throughout the world.

Persichetti characterised his writing as containing two contrasting styles: "graceful" and "gritty". His use of tuneful melodic lines, combinations of functional and non-functional harmony, disjunct orchestration and complex percussion parts frequently suggest a playful and joyous manner. Persichetti's belief that music was for everyone is reflected in his output of compositions for all ages and abilities. Some of his most serious works draw on compositional ideas introduced in music originally written for children. He was highly influential on subsequent generations of composers due to both his outstanding teaching and writing on 20th century harmonic practices.

Symphony for Band was commissioned by the Washington University of St. Louis and has become a standard part of the wind band repertoire immediately from its premiere. Persichetti enjoyed writing for the wind band medium, remarking "Band music is the only kind of music in America today (outside the pop field) which can be introduced, accepted, put to immediate wide use and become a staple of the literature in a short time."

The four movements are constructed on the foundation of traditional forms. The opening horn call and a following scale-wise passage of the slow introduction section become the two principal themes, in reverse order, of the subsequent Allegro. The Allegro includes the standard exposition, development and recapitulation of sonata form although the traditional key relationships are not completely retained. The slow second movement is based on “Round Me Falls the Night” from the composer’s *Hymns and Responses for the Church Year*. The third movement, in trio form, serves as the traditional dance movement and is followed by a finale in free rondo form, which draws thematic material from the preceding movements.

Letters

A piece representing overcoming a romantic betrayal. My goal was to illustrate the concept as if it was a story. The “story” of the piece is “told” from the lens of the person who was betrayed by their partner. The piece goes through several iterations of the same melody but each time it’s different; taking on a different identity entirely. Sometimes, nostalgic and reminiscent, to bitter, menacing, full of malice and regret.

La Lira de Pozuelo

La Lira de Pozuelo is a symphonic pasodoble commissioned by the Asociación Músico-Cultural, in Madrid, for celebrating the twentieth anniversary of the establishment of this society. Although the piece has a very common structure (a first theme in F minor and a trio in F major connect by a long transition), *La Lira de Pozuelo* is a very particular and personal pasodoble. The composer explores harmonic and tonal ways very unusual in the classical pasodobles but without distorting the genuine flavor that permeates through the work.

- Program Note from the Fillmore Wind Band concert program, 22 December 2017

Metropolis Downpour

I began writing *Metropolis Downpour* in the spring of 2017 after my final theory class at Blair School of Music. As I left the building, thunder roared from the skies as flash floods surged throughout the streets. The sky was a beautiful navy, complementing the copper roads that reflected the beams of the streetlights. On my normal route home, I passed over the I-65 and I-440

exchange which has a beautiful view of Nashville's skyline. That's when I found inspiration for the title itself. From there, I asked several people what came to their mind when they thought about the storms. Some of the ideas I received were chaos, mystery, tranquility and romance. With those ideas in mind, I began one of my most ambitious projects at the time.

Originally scored for sax ensemble in 2019, I decided to rewrite the work for wind ensemble in 2021. I chose to change the key to E-flat and have fallen in love with it, and I hope you enjoy the piece!

- Program Note by composer

Galactic Empires

My lifelong fascination with the mysteries of the universe has come to fruition in *Galactic Empires*. Our understanding of distances on Earth, which have clear beginnings and endings, makes it inconceivable that the universe is endless. *Galactic Empires* is a musical journey through only three of an infinite number of galaxies, two foreign and one which is our own Milky Way. To gain the inspiration for this work, I let my imagination run wild and envisioned each galaxy as having a particular aura which is reflected in the music.

The work is set in three connected movements, each representing a "star" in a particular universe:

I. *Battlestar of the Andromeda Nebula* -- Within the Andromeda Nebula Galaxy lies a star where hate radiates into its atmosphere creating a smoky, black cloud forming a ring around the angry sphere. Close to the surface, one can hear the incessant drumming rhythms of war, for this is an empire bent on destruction of all other life forms in the galaxy. Across the jagged, dark, cold landscape are thousands of doomed bases housing troops and weapons of annihilation. Multitudes of amphibious-like alien creatures clad in silver and black armor move in and out of the domes while hundreds of disk-shaped airships land and take off from the surface, all this occurring against the backdrop of a sky lit with explosions from other stars of the galaxy as they are one by one destroyed by the empire of the Battlestar.

II. *Eveningstar of the Magellanic Cloud* -- In stark contrast to the Battlestar is the *Eveningstar* found in the center of the galaxy of the Magellanic Cloud. This is a place of beauty beyond words. Four suns of multiple colors shine upon this star, making the sky appear as a huge domed rainbow. Life on the Eveningstar is one of tranquility and peace. The aliens of this star are thin,

stick-like beings with oversized heads and large silver and oval slanted eyes reflecting warmth, understanding, and superior knowledge. The inhabitants of this star are the most advanced of the entire universe and exist in a sort of utopic state.

III. *Earthstar of the Milky Way* -- The *Earthstar* is the most vibrant and eclectic star to be found in any galaxy of the universe. The humans who inhabit this star have a most interesting history that reflects both the most hideous atrocities and the most marvelous achievements of its people. It has the potential to achieve a status equal to the Eveningstar of the Magellanic Cloud, but must begin to learn from the mistakes of the past. Still, a sense of joy and celebration radiates from the surface of the Earthstar ... an energy field created by unbounded faith and hope for humankind.

- Program Note by composer

Be Thou My Vision

It was an honor and privilege to compose this work for Ray and Molly Cramer in honor of their parents. The work is heartfelt, expressive and hopefully inspiring. The hymn tune *Slane* is one of my favorites and inspired me to compose a countermelody which is likened to an old Irish ballad. Since *Slane* is, in fact, an old Irish ballad, the two tunes share this unique camaraderie.

The work opens with a medieval-like flavor of reverence leading to the first presentation of *Slane (Be Thou My Vision)* in D-minor stated in chant-like somberness by the euphonium. Following, the newly composed Irish ballad is sung by the flute, which leads to a dramatic statement of ***Be Thou My Vision*** by the full ensemble in A-major. The work is interrupted by a prayerful interlude. Following is the marriage of the two Irish tunes in D-flat major which grows to a glorious climax and then subsides. A heavenly benediction closes the work.

- Program Note by composer

Robinson's Grand Entrée March

At the time this march was written, there were three well-known Robinson circuses: Robinson's Famous Shows, Yankee Robinson Circus, and John Robinson Circus. King reportedly omitted his customary specific dedication so that this march could be claimed by each of the three circus bands

as its own.

Written at a time when original American music was beginning to replace some of the transcriptions that circus bands had played through much of the 19th century, it became -- and has remained -- one of his most popular works. Of his 188 marches, only *Barnum and Bailey's Favorite* and *Hosts of Freedom* received more votes in a 1981 international march popularity poll. Although not all of King's marches sound as if they belonged to the circus, this one certainly does.

- *Program note from* Program Notes for Band

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 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.
November 1 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.

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.