



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

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

**Concert Band**

**“From the Minds of Composers:  
An Interactive Evening of Music”**

**Dr. John Martin, conductor**

7:30 P.M.

Wednesday, October 19, 2022

Louis Armstrong Theatre  
Haas Center for Performing Arts

## Program to be Selected from the Following

*Bloom* (2004)

Steven Bryant (b.1972)

*Choreography* (2009)

Robert Sheldon (b.1954)

*Elegy for a Young American* (1967)

Ronald Lo Presti (1933-1985)

*Fairest of the Fair* (1908)

John Philip Sousa (1854-1932)

*Fantasy on a Theme by Sousa* (2005)

Andrew Boysen, Jr. (b. 1968)

*Rhythm Stand* (2004)

Jennifer Higdon (b.1962)

*633 Squadron* (1964/2003)

Ron Goodwin (1925-2003)  
arr. Larry Daehn

*There will be a 10-minute intermission after our fourth selection.*

# Personnel

## **Piccolo**

Madelline Waite

## **Flute**

Madelline Waite\*

Sophia Diewald

Bella Roy

Linnea Wittbrodt

Tessa Emerick

Hailey Briggs

## **English Horn**

Lauren Schnicke

## **Oboe**

Joy Anderson\*

Lauren Schnicke

Paige Winkler

## **Bassoon**

Daken VanDusen\*

## **Clarinet**

Nick Sparks\*

Mason Ouzts

Madison Scheid

## **Bass Clarinet**

Nicole Denz

Bren Frick

## **Alto Saxophone**

Brianna Hofman\*

Zane Stoner

Tessa Munster

Alyssa Moorhead

## **Tenor Saxophone**

Seth Kane

## **Baritone Saxophone**

Hailey Peterson

## **Horn**

Logan Nommensen\*

Ronan Barber

Ivy Strausberg

## **Trumpet**

Taylor Seelye\*

Alina Maes

Cameron Williams

Shelby Caudill

Mason Hoffman

## **Trombone**

Maddie Cooper\*

Mike Melei

Connor Stefanich

Annabelle Machalka

Flynn Brinks

Helen Collar

## **Bass Trombone**

Jessica Satterfield

## **Euphonium**

Chris Page\*

Preston LaMadline

## **Tuba**

Julia Droscha\*

Jordan Roberts

Sophia Megan

Jack Stoneman

## **Percussion**

Marshall Harvill\*

Riley Gessler

Michael Campbell

Lauren Schnicke

\*Principal

\*\*Co-Principal

# Program Notes

## **Bloom**

Bloom (2004) was commissioned by the Northwest North Carolina Bandmasters Association for the All-District Middle School Symphonic Band. The composer offers the following about the work: “It is a celebration of springtime. The bright, sunny days, with nature in bloom all around, give me a powerful sense of well-being, simultaneously tranquil and exuberant. Bloom is my attempt to recreate that feeling.”

*- Program Note from score*

## **Choreography**

Choreography was commissioned by the 2008 ATSSB All-State Band by the Association of Texas Small School Bands. Written in overture form, the piece draws its inspiration from dance movements found in contemporary stage, ballet and theatrical productions. The piece opens with fast-paced angular gestures accompanied by rapid rhythmical punctuations before yielding to a contrasting lyrical section with long, flowing lines and many opportunities for expressive playing. The infectious beat patterns and memorable melodic content combine to make this an excellent concert opener.

I was conducting the ATSSB All-State Band and was asked to write a piece for them. The other pieces I selected just happened to be dance-related, so I decided to pull it all together with a piece called Choreography. Then the ideas began to develop of dancing wind instruments, swirling around and being punctuated by percussion.

*- Program Note by composer*

## **Elegy for a Young American**

Elegy for a Young American is a testament to the vision and commitment of our 35th president, as well as a deeply emotional meditation on his tragic passing. The work is often described as moving through the various stages of grief: denial, anger, bargaining, depression, and acceptance. Interestingly, the idea of a codified progression of grief was not put forward until 1969, five years after the premiere, but there is no doubt that the piece travels through many of the emotional states felt by so many Americans in November of 1963. Gentle, homophonic choruses give way to discordant outbursts and massive climaxes as the composer struggles to

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make sense of Kennedy's death. Finally, the anguish settles into a peaceful resolution, suggesting that even in the face of tragedy there is some room for acceptance.

- *Program Note by Kevin Simpson for the United States Army Band concert program, 23 February 2019*

### **Fairest of the Fair**

The Fairest of the Fair is generally regarded as one of Sousa's finest and most melodic marches, and its inspirations came from the sight of a pretty girl with whom he was not even acquainted. It was an immediate success and has remained one of his most popular compositions. It stands out as one of the finest examples of the application of pleasing melodies to the restrictive framework of a military march.

The Boston Food Fair was an annual exposition and music jubilee held by the Boston Retail Grocers' Association. The Sousa Band was the main musical attraction for several seasons, so the creation of a new march honoring the sponsors of the 1908 Boston Food Fair was the natural outgrowth of a pleasant business relationship. In fairs before 1908, Sousa had been impressed by the beauty and charm of one particular young lady who was the center of attention of the displays in which she was employed. He made a mental note that he would someday transfer his impressions of her into music. When the invitation came for the Sousa Band to play a twenty-day engagement in 1908, he wrote this march. Remembering the comely girl, he entitled the new march The Fairest of the Fair.

Because of an oversight, the march almost missed its premiere. Nearly three months before the fair, Sousa had completed a sketch of the march for the publisher. He also wrote out a full conductor's score from which the individual band parts were to have been extracted. The band had just finished an engagement the night before the fair's opening and had boarded a sleeper train for Boston. Louis Morris, the band's copyist, was helping the librarian sort music for the first concert, and he discovered that the most important piece on the program — The Fairest of the Fair — had not been prepared. According to Morris's own story, the librarian, whose job it had been to prepare the parts, went into a panic. There was good reason; considerable advance publicity had been given to the new march, and the fair patrons would be expecting to hear it. In addition, the piano sheet music had already been published, and copies were to be distributed free to

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to the first five hundred ladies entering the gates of the fair.

Morris rose to the occasion. He asked the porter of the train to bring a portable desk, which he placed on a pillow across his lap. He worked the entire night, and the parts were nearly finished when dawn broke. Both were greatly surprised by the appearance of Sousa, who had arisen to take his usual early morning walk. When asked about the frenzied activity, they had no choice but to tell exactly what had happened. There were many times in the life of John Philip Sousa when he demonstrated his benevolence and magnanimity, and this was surely one of them. After recognizing Morris's extraordinary effort and remarking that it was saving the band from considerable embarrassment, he instructed him to complete his work and to take a well-deserved rest, even if it meant sleeping through the first concert. With no one the wiser, Louis Morris — hero of the day — was asleep in his hotel as Sousa's Band played *The Fairest of the Fair* for the first time on September 28, 1908. Sousa did not mention the subject again, but Morris found an extra fifty dollars in his next pay envelope — the equivalent of two weeks' salary.

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

### **Fantasy on a Theme by Sousa**

Fantasy on a Theme of Sousa was commissioned by the Cedar Rapids (Iowa) Jefferson High School Band Parents Association in honor of the career of former Director of Bands Earle Dickinson. It was premiered at Jefferson High School on March 17, 2003, by the Jefferson Wind Symphony, Thad Driskell, conductor.

As one of hundreds of alumni of the Jefferson Band program under Earle Dickinson, I was enormously honored to be given the opportunity to compose a work in his honor. The course of my life was affected greatly by this wonderful person and, although he would be hesitant to admit it, the same is true of many who passed through the "Band of Blue". I am very proud of my alma mater and the degree to which the band has developed since my time in the 1980s.

How then to write a piece that would appropriately pay tribute to Mr. D? I asked Thad Driskell and Andy Houk (present directors), and even Mr. D himself, for their opinions. I wanted to write something that Mr. D would like, and so I asked him what pieces he enjoyed the most throughout his

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career. One of the things he mentioned was his recent interest in the music of John Philip Sousa. This prompted me to think of my favorite Sousa march, Fairest of the Fair, written in 1908. I decided that a composition based on that theme might be able to incorporate many of the things Mr. D loves most.

The resultant piece includes additional tributes to Mr. D: much of the material presented by Mr. D's instrument, the trombone; there are quotations from the beginning of Jefferson High School's Alma Mater; and there are also two instances where repeated notes ring in the chimes twenty-two times, representing the twenty-two years in which Mr. D served as director of bands.

It is my sincere hope that this piece in some way can represent the emotions of gratitude felt by so many of us toward Mr. D. Above all else, I hope he likes it!

*- Program Note by composer*

### Rhythm Stand

Rhythm Stand pays tribute to the constant presence of rhythm in our lives, from the pulse of a heart beating to the rhythmic sounds of the world around us. Celebrating the "regular order" we all experience, Jennifer Higdon incorporates traditional and non-traditional sound within a 4/4 meter American style swing to heighten student awareness and enhance their creativity. Organized in unique compositional and rhythmic patterns, this work invites students to explore multiple ways of organizing sounds and making music.

In the composer's own words:

"Since rhythm is everywhere, not just in music (ever listened to the tires of a car running across pavement, or a train on railroad tracks?), I've incorporated sounds that come not from the instruments that you might find in a band, but from 'objects' that sit nearby ... music stands and pencils! Music stands are played with pencils, which are both 'objects' at hand. Not only that, but some of the performers in this piece get even more basic ... they snap their fingers. Because music can be any kind of sound arranged into an interesting pattern, I decided to add sounds that you wouldn't normally hear coming from band instruments, sounds which are created out of ordinary things that might be sitting nearby.

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Composing is merely the job of combining interesting sounds into interesting patterns. And interesting patterns create cool rhythms. So ... I'm making a STAND FOR RHYTHM!"

*- Program Note from score*

### 633 Squadron

Opening with a fanfare-like passage led by the trumpets, Goodwin sets up two themes from the start. The opposing horn theme reflects the style of the trumpet opening, but the softer sound creates a different effect. As the strings enter, they take over the theme and a more lyrical section ensues. Cascading falls from the woodwind create a spiral effect that trickles throughout the orchestra. The broad string theme is interrupted by brass fanfares, which keeps the opening theme alive throughout the whole piece. The central lyrical part reflects a march, where the bold theme is countered by a broader theme. As the opening trumpet and horn feature returns, the piece heads towards the heroic ending.

*- Program Note by Alex Burns*



## 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 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  
November 6 at 2:00 p.m. - *A Minister's Wife*. KBB, PAC  
November 6 at 5:00 p.m. - GV Piano Series: FrenchFest #2. St. Mark's  
November 7 at 5:00 p.m. - GV Piano Series: FrenchFest #2. SVS, PAC

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).

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