



**GRAND VALLEY
STATE UNIVERSITY**[®]

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

Wind Symphony

Dr. Kevin Tutt, conductor

7:30 P.M.

Thursday, October 20, 2022

Louis Armstrong Theatre

Haas Center for Performing Arts

GVSU Allendale Campus

Program

Sunscapes (2017)

Chandler L. Wilson (b. 1984)

Sunan Dances (1995/2004)

Dorothy Chang (b.1970)

Peace Dancer (2017)

Jodie Blackshaw (b. 1971)

The Low-Down Brown Get-Down (2020)

Omar Thomas (b. 1984)

Intermission

This portion of the program will be performed as a single work without applause between compositions.

Duke of Marlborough Fanfare (1939)

Percy Grainger (1882 - 1961)
Ed. Hunsberger

Lincolnshire Posy (1937)

Percy Aldridge Grainger
Ed. Frederick Fennell

1. Lisbon
2. Horkstow Grange
3. Rufford Park Poachers
4. The Brisk Young Sailor
5. Lord Melbourne
6. The Lost Lady Found

Bethany United Reformed Church Handbell Choir
Kaitlyn Moelker, Director

Personnel

Piccolo

Alexa Elkouri

Flute

Christian Glascock*

Alexandra MacKay

Kelley Rose

Oboe

Natalie Feldpausch*

Natalie Kline

Bassoon

Ruth Wilson+

Simon Furton

E♭ Clarinet

Julia Smolinski

Clarinet

Stephanie Bueche*

Julia Smolinski

Conrad Cassar

Mason Ouzts

Meg Vanata

Ben Carter

Bass Clarinet

Gracie Barrett*

Saxophone

Tom Stutz*

Joey Wells

Graham Koppi

Jeremy Cleary (tenor)

Ben Barker (baritone)

Trumpet

Lewis Kailing*

Alec Bossa

Tate Szilagyi

Donovan Ford

Andy Lasceski

Mia Kolhoff

Horn

Evan Supplee*

Michael Scobey

Joseph Bowman

Delaney Nation

Denise Gardner

Trombone

Matt Keith*

Josh DeVries

Jada Rivon

Dylan Schoolcraft

Bass Trombone

Micah Babinski

Euphonium

Reece Zeller*

Zach Jezak

Kemarion Taylor

Tuba

Mike Ring*

Jadon Grifhorst

Brandon Klein

Percussion

Connor Piotrkowski

Jaden McCallum

Sam Wolcott IV

Noah Braley

Caleb Kiselica

Piano

Andrew Lenhart+

*denotes principal or
co-principal

+Guest Artist

Program Notes

Sunscapes (program note from publisher)

This exciting work depicts the lively and sunny nature of the state of Florida. Opening with a brilliant and majestic section highlighting the state's bright and vibrant culture, a flowing melody follows, representing the calming winds and consistent breeze of the state. Dance is a large part of Florida's culture, especially in its southern region, and the 7/8 rhythm captures an Afro-Latin style dance movement. The chorale/hymn section is based on the Florida Song, which is a traditional school song of many schools, including Florida A&M in Tallahassee. The work then recapitulates and moves toward a driving and joyful conclusion.

Sunan Dances (program note from publisher)

The innovative work *Sunan Dances*, is in one movement, consisting of an introduction followed by three large sections. A Chinese melody from the Jiangsu province is interpolated into the work and given Western harmonization, orchestration and phrasing -- producing an exciting and beautiful new approach to the contemporary wind band.

Peace Dancer (program note from publisher)

Peace Dancer is inspired by the First Nations text of the same name by Roy Henry Vickers (Squamish Nation). In the words of the author:

The story Peace Dancer is about a song and dance that is thousands of years old originating from the time of the flood. Songs have been composed for different Chiefs up and down the Pacific Northwest coast. The Chief who is chosen to do this sacred dance is recognized as a healer in each community, and the songs and dances are a reminder of the great flood and how the people lost their way and their love for all things in creation. During the dance there is a time when the dancer shakes the eagle down from their headdress to remind the people of the flood.

While this text affords many music-making opportunities, the composer chose to focus on one moment.

We have really lost our way, we have not taught our children love and respect.

This is achieved by dividing this short piece into "moments" of meditation, awakening, realization, and humility. It takes you, the audience, on an

Program Notes

emotional journey, similar to realizing you have been in the wrong; maybe you have been unkind or acted in a way that does not become you. Once you realize the consequences of your actions, remorse and the understanding that there is a need to move forward with grace and humility follows. Thus is the lesson of *Peace Dancer*.

The Low-Down Brown Get-Down (program note by composer)

The end of the 60s into and through the 70s saw the era of the “blaxploitation” film -- a genre of filmmaking aimed at African-American audiences which put us in leading roles of stories that often followed anti-establishment plots. These films were often controversial due to their exaggerated bravado, hypersexuality, and violence. Noticing the lucrative potential of blaxploitation films, Hollywood began to market these films to a wider audience. Though low budget, they possessed an exciting, raw, soulful quality unlike any other genre up until that time, and from these films were born some of the most iconic characters (Shaft, Dolemite, Foxy Brown, and Cleopatra Jones, to name a few) and soundtracks ever created, written by some of the biggest names in African-American popular folk music of the day and since, including Issac Hayes, Curtis Mayfield, James Brown, and Marvin Gaye.

The Low-Down Brown Get-Down is the soundtrack for a nonexistent blaxploitation film. It pulls from various sounds and styles of African-American folk music, such as funk, R&B, soul, early hip hop, the blues, and even film noir to stitch together its “scenes.” The title pulls from and is inspired by “post-jive” African-American Vernacular English (AAVE). The word “Brown” in the title, in addition to its reference to none other than the Godfather of Soul, James Brown, whose most-famous licks and bass lines pepper the intro and recur throughout the piece, also refers to the melanin of the people who created these sounds.

The Duke of Marlborough Fanfare (from *Heritage Encyclopedia of Band Music*)

Percy Grainger dedicated his I to two people who greatly influenced his life. One was the great Norwegian composer Edvard Grieg, who recognized Grainger’s talents and enthusiastically supported him, and the other was Miss Lucy E. Broadwood “who first revealed to me the charm of the living English folksong.” Grainger wrote this about the piece:

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“My fanfare (written on March 5-6, 1939 at Coral Gables, Florida) is based on the English folksong, “The Duke of Marlborough” as collected from the singing of Mr. Henry Burstow (of Horsham, Sussex, England) one of the very finest of all English folksingers. In my setting, the tune is heard twice. The first time, it typifies the memories of long past wars, vague, far off, poetic. The second time it typifies a war in the present, fast-moving, close at hand, debonair, drastic.”

The opening French horn solo is heard again in the French horns in the Lisbon Bay movement of Grainger’s *Lincolnshire Posy*.

Lincolnshire Posy (program note by Percy Grainger)

Lincolnshire Posy was commissioned by the American Bandmasters Association and premiered at their convention with the composer conducting. It is in six movements, all based on folk songs from Lincolnshire, England. Grainger’s settings are not only true to the verse structure of the folk songs, but attempt to depict the singers from whom Grainger collected the songs. Since its premiere, it has been recognized as a cornerstone of the wind band repertoire.

Lincolnshire Posy, as a whole work, was conceived and scored by me direct for wind band early in 1937. Five, out of the six, movements of which it is made up existed in no other finished form, though most of these movements (as is the case with almost all my compositions and settings, for whatever medium) were indebted, more or less, to unfinished sketches for a variety of mediums covering many years (in this case, the sketches date from 1905 to 1937). These indebtednesses are stated in the score.

This bunch of “musical wildflowers” (hence the title) is based on folksongs collected in Lincolnshire, England (one notated by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905-1906, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody -- a musical portrait of the singer’s personality no less than of his habits of song -- his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone.

GVSU Music Faculty

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|---------------------|---------------------|------------------|
| 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.

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.