



**GRAND VALLEY
STATE UNIVERSITY**[®]

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

Symphony Orchestra
Dr. Joel Schut, conductor

Thomas Stutz, saxophone
2021 Student Concerto Winner

7:30 P.M.
Tuesday, November 29, 2022
Louis Armstrong Theatre
Haas Center for Performing Arts
GVSU Allendale Campus

Program

Danse Negre (1898)

Samuel Coleridge-Taylor

Canzona Septimi Toni No.2 (1597)

Giovanni Gabrieli

Saxophone Concerto in E-Flat Major, Op. 109 (1934) Alexander Glazunov

Thomas Stutz, saxophone
2021 Student Concerto Winner

Intermission

Symphony No. 8 in B minor, D. 759 “Unfinished” (1825) Franz Schubert

I. Allegro moderato

II. Andante con moto

L'Arlesienne Suite No. 2 “Farandole” (1872)

Georges Bizet

Personnel

(listed alphabetically)

Violin I

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

Violin II

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

Viola

Matt DuRose*
Monica Jacobs
Cruz Peña

Cello

Ethan Akers
Pablo Mahave-Veglia+
Sam Nicely
Maria Rocha
Emily Ryan
Levi Smith*

Double Bass

Cullen DeCou
Eleanor Hopper*
Jeremiah Jackson
Robert Johnson+

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
Tate Szilagyi

Trombone

Clair Jansma
Hattie Ronnander
Taylor Ward*

Tuba

Jadon Grifhorst

Timpani

Sam Wolcott

Percussion

Noah Braley
Connor Piotrkowski

*Section Principal

**Concertmaster

+Guest Artist

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

Program Notes

Danse Negre

Samuel Coleridge-Taylor was a noted Afro-English composer whose works thrived mostly around the decades surrounding the turn of the 20th century. Born and raised near London, he was educated at the Royal College of Music, studying composition with Charles Villiers Stanford. His best known work is *Scenes from The Song of Hiawatha*, a trilogy of compositions for chorus and orchestra; the writing was largely influenced by the poem of the same name by American poet Henry Wadsworth Longfellow.

“Danse Negre” is originally the final movement of the larger *African Suite*, a series of short movements inspired by the writings of African-American poet Paul Lawrence Dunbar. Scored for full orchestra, it was published in 1898. It resembles a short but festive overture in its mood; returning to the second half of its opening material following a somewhat gentler middle section.

-Note by Michelle Pellay-Walker

Canzona Septimi Toni No. 2

Giovanni Gabrieli composed his *Canzon septimi toni* for the majestic St. Mark’s Cathedral in Venice, where he was organist and principal composer from 1585 until his death. Gabrieli came from a musical family - he succeeded his uncle Andrea as principal composer at St. Mark’s and edited many of the latter’s works for publication. After Gabrieli’s father died in 1572, when Giovanni was a teenager (the year of his birth is unknown, but speculation places it between 1554 and 1557), uncle Andrea was likely his guardian and teacher.

The *Canzon* comes from a collection of music for brass that Gabrieli composed for church use and published in 1597 under the title *Sacrae symphoniae*. This was the first collection devoted exclusively to Gabrieli’s works, and it reflects his experience as a church musician. The pieces in the collection are for various combinations of trumpets and trombones, whose players would have been placed

antiphonally inside St. Mark's to take advantage of the church's acoustics and to clarify the dialogic musical structure of works such as the Canzon. The Canzon septimi toni (so-called because it is written in the Mixolydian church mode, which is based on G, the "seventh tone") shows Gabrieli developing musical material in dialogue between instrumental groups. The spatial arrangement of the various instruments is necessitated by the score's antiphony, with the instruments answering each other from all sides of the performance space, enveloping the listeners in a late 16th-century version of surround sound, an effect recreated here by having the musicians play from different parts of the auditorium.

-Note by John Magnum

Saxophone Concerto in E-Flat Major, Op. 109

Born in 1865, Aleksandr Konstantinovich Glazunov was a musician and composer from a very early age. Glazunov studied the Russian romantic tradition under Rimsky-Korsakov, who, when asked of his two-year tutelage, claimed Glazunov's instruction was short due to his rapid progression, "not from day to day but from hour to hour." His body of work serves as a bridge between the romanticism of the Big Five era and the cosmopolitan styles of early modern music. Glazunov's skillful synthesis of Russian nationalism, lyricism, and contemporary styles in his symphonies and concertos have made them some of the grand works of this time. While he was revered and greatly celebrated in the musical community, he was also criticized for not employing the dissonant, atonal styles with which others were successfully experimenting. Glazunov remained firm in vision, and continued to compose lush, romantic pieces for much of his career.

The Saxophone Concerto in Eb Major was composed by Glazunov for German saxophonist Sigurd Raschèr, "under the influence of attacks rather than by (his) request." Even by 1934, the year of the piece's premiere, the saxophone had not yet entered the classical canon and was viewed as a 'middle class instrument'. Glazunov,

however, liked the saxophone's rich, colorful timbre and its contrast against the strings. The Concerto begins in G minor, with the string orchestra introducing the melody and passing it to the soloist. The soloist develops the initial theme and several other musical ideas until the piece transitions into a slower, C-flat major section, which culminates in a cadenza. The Cadenza leads the piece to a quick Fugato which is a signature of Glazunov's style. This concerto has become standard classical repertoire for saxophonists.

—Note by Sydney Moss

Symphony No. 8 in B minor, D. 759 “Unfinished”

Over the course of his brief and highly productive musical life, Franz Schubert completed eight full-scale symphonies and left a nearly equal number unfinished. The B Minor Symphony was constructed between 1818 and 1825, years in which he was experiencing significant compositional and physical changes. After looking to Rossini as a model for many of his earlier orchestral works, Schubert was grappling with the influence of Beethoven, whose Seventh and Eighth Symphonies had just recently premiered. In the fall of 1822, he had his first outbreak of syphilis, which would prove fatal in six years. Along with symphonic sketches that exist only in piano score format and his so-called Tenth Symphony, begun in 1828 shortly before his death, there is an entire body of unfinished Schubert symphonies from which the B Minor, by far the most musically remarkable, was the very last to surface.

Only two movements of the B Minor Symphony survive in full orchestration. There is also a complete piano version of a scherzo, for which barely two pages of orchestral score have been found, and some speculation exists that the B Minor entr'acte for his incidental music to *Rosamunde* may have been a probative finale. Amazingly, the two completed movements of the score remained unheard until 1865, when Anselm Hüttenbrenner, a friend to Schubert, finally produced them from his studio. Schubert had sent the most complete version of the score to Hüttenbrenner after receiving an honorary

diploma from the Graz Musical Society in 1823, hoping his colleague would share it with the committee as a sign of his gratitude. Instead, Hüttenbrenner inexplicably held onto the manuscript until long after Schubert's passing, when a visit from conductor Johann von Herbeck prompted him to reveal it. Astonished by the discovery, von Herbeck immediately organized a premiere, "finishing" the symphony in concert with the last movement of Schubert's Third Symphony in D Major. Several other solutions for completion have been offered since, though most modern performances opt for letting the two existing Schubert movements stand on their own.

The symphony's unique beginning has scarce equivalents earlier in the repertory; comparable perhaps only to the opening of Beethoven's Pastorale, it presents a subdued statement of a bare melodic idea which later receives a full motivic exploration in the development section of the first movement. This sonata form movement also presents two worlds: the characteristic lyricism of Schubert the songsmith, contrasted with minor key materials of depth and vehemence more menacing than anything found in his earlier "Tragic" Symphony in C Minor. Edward T. Cone, a frequently cited scholar on Schubert whose own symphony we also encounter on this program, speculated that "the sense of desolation, even dread, which penetrates much of [Schubert's] music from then on" may have come from his increasing awareness of his condition and its eventual outcome. If so, the second movement is a kind of panacea then, a space in which shadows of the first movement's material return, muted by the pervading calm that ends the unfinished work on a valedictory note.

-Note by Eric Dudley

L'Arlesienne Suite No. 2 "Farandole"

Farandole is the finale of Georges Bizet's L'Arlesienne Suite No. 2, composed as incidental music to Alphonse Daudet's play of the same name ("The Girl from Arles"). The play, a tragicomedy, is set in a small village in southeastern France and focuses on Fréderi, a young peasant who is driven to suicide after discovering the infidelity

of his bride to be (*L'Arlésienne*). The farandole is a celebratory folk dance and is usually led by the most recently married couple – ironic, considering the play's conclusion. Furthermore, as in Samuel Beckett's *Waiting for Godot*, the title character never actually makes an appearance, contributing to the more histrionic aspects of the work.

The grand orchestral melody of *Farandole* was taken from a motif of a popular French Christmas song with origins dating back to the 13th century, known as “March of the Kings.” Bizet's penchant for rich dramatic orchestration coupled with folk melodies enabled this witty movement to be repurposed as a celebratory work for the yuletide season.

-Note by Luke Smith

Thomas Stutz Bio

Thomas Stutz is a senior at Grand Valley State University double majoring in Saxophone Performance and Electrical Engineering from Hudsonville, Michigan. As a student, Thomas has performed in numerous masterclasses with educators such as Dr. Noa Even, Professor John Nichol, Dr. Timothy Mcallister, and Dr. Dan Graser. Thomas received the Upper Division Music scholarship in 2021, as well as the Arthur C. Hills music scholarship in 2022. As a performer, Thomas was a member of the GVSU New Music Ensemble during their 2021 tour to premiere works at six national parks in the United States. He has been a soloist with the GVSU symphony orchestra in the past and has given numerous public performances including the investiture ceremony of President Philomena Mantella in 2019 with the GVSU Symphonic Wind Ensemble and the GVSU Grand Forum in the summer of 2021 with the 28th Street Quartet. Upon graduation, Thomas plans to continue pursuing his second major, Electrical Engineering, at GVSU.



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

- November 30 at 7:30 p.m. - Concert Band. LAT, PAC
November 30 at 7:30 p.m. - Chamber Music Recital. SVS, PAC
December 1 at 7:30 p.m. - *Gloria*. KBB, PAC
December 1 at 7:30 p.m. - Jazz Night II. LAT, PAC
December 2 at 7:30 p.m. - *Gloria*. KBB, PAC
December 2 at 7:30 p.m. - Wind Symphony. LAT, PAC
December 5 at 7:30 p.m. - GV Arts: Holiday. Fountain Street Church
December 7 at 7:30 p.m. - Faculty Recital: Sookkyung Cho #1. SVS, PAC
December 9 at 7:30 p.m. - Faculty Recital: Sookkyung Cho #2. SVS, PAC
December 10 at 7:00 p.m. - Fall Dance Concert. LAT, PAC
December 11 at 2:00 p.m. - Fall Dance Concert. LAT, PAC

For updated information on Music, Theatre, and Dance events, please visit
www.gvsu.edu/mtd.

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