



**GRAND VALLEY
STATE UNIVERSITY**[®]

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

Wind Symphony

Kevin Tutt, conductor

7:30 P.M.

Friday, December 2, 2022

Louis Armstrong Theatre

Haas Center for Performing Arts

GVSU Allendale Campus

Program

Intrada 1631 (after Juan Pérez Bocanegra) (2003)	Stephen Montague (b. 1943)
“Movement III” from Octet for Winds and Percussion (1974)	Leroy Osmon (b. 1948)
“Ballad” from Cajun Folk Songs II (1997)	Frank Ticheli (b. 1958)
Letters from the Traveling Doll (2021)	Nicole Pfunno (b. 1985)
1. Love and Loss	
2. The Mountains Are Calling	
3. Star Gazing	
4. Cityscapes	
5. Love Will Return	

Intermission

Hands Across the Sea (1899/1997)	John Phillip Sousa (1854-1932)
Sheltering Sky (2012)	John Mackey (b. 1973)
Southern Harmony (1998)	Donald Grantham (b. 1947)
1. The Midnight Cry	
2. Wondrous Love	
3. Exhilaration	
4. The Soldier’s Return; Thorny Desert	

Personnel

Piccolo

Alexa Elkouri

Flute

Christian Glascock*

Alexa Elkouri

Alexandra MacKay

Kelley Rose

Oboe

Natalie Feldpausch*

Natalie Kline

English Horn

Natalie Kline

Lea Carter

Bassoon

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 Szilagy

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

String Bass

Jeremiah Jackson

*denotes principal or
co-principal

Program Notes

Intrada 1631

Intrada 1631 was inspired by a concert of early South American liturgical music directed by Jeffrey Skidmore at the 2001 at the Dartington International Summer Music School (UK). One of the most moving and memorable works in the programme was a *Hanacpachap cussicuinin*, a 17th century Catholic liturgical chant written in Quechua, the native language of the Incas. The music was composed by a Franciscan missionary priest called Juan Pérez Bocanegra who lived and worked in Cuzco, a small village east of Lima (Peru) in the Jauja Valley during the early 17th century. *Intrada 1631* uses Bocanegra's 20-bar hymn as the basis for an expanded processional scored for the modern forces of a symphonic brass choir with field drums.

- Program note by the composer

Octet for Winds and Percussion

Leroy Osmon's *Octet* is an unusual example of the genre. Four woodwinds, two trombonists, and two percussionists allow Osmon unusual timbres and an unexpected mix of musical ideas - brassy strikes against smoother melodies, the juxtaposition of fanfares and quiet mystical sounds, and surprising blends of tonal color. The three movements bring Osmon's blend of wind Americana (Sousa, Copeland, and Foster) to the fore, mixing with the sounds of Mexican bands and the harmonic complexity of Yucatan classical music.

- From MidWest Sheet Music

Letters from the Traveling Doll

The idea for *Letters from the Traveling Doll* came to mind after I came across a story about the writer Franz Kafka and a heartbroken girl he encountered in the park. The young girl was crying because she lost her beloved doll. When Kafka realized they would not be able to

locate her doll he told her that the doll had gone away on a journey and not to worry because her doll gave him a letter. Kafka composed a letter from the doll to explain her disappearance. The next day Kafka gave the girl this letter “written” by the doll that explained her disappearance and desire for an adventure. This was the beginning of many letters that explained these adventures. Kafka and the girl met many times to share these letters as they brought comfort to the child’s grieving heart.

I enjoy thinking about this story because it shows how healing can take place and how we can use our imagination to bring this healing. The story speaks about both grief and compassion. Grief is a response to the loss of something we love. Perhaps part of the healing process involves discovering how love can return in a transformed way. In this story, the letters and time given to the grieving child were gifts of love that helped her heal from the loss of her beloved doll.

This story is so beautiful and charming to me and I wanted to give it a soundtrack. The opening movement and final movement deal with the real-life experience between the author and the young girl. The middle movements relate to the letters from the doll. Since we do not have these letters, I decided to imagine the types of adventures the doll might have experienced.

- Program note by the composer

Hands Across the Sea

Hands Across the Sea, composed in 1899, might well be considered as Sousa’s farewell to the nineteenth century that had been so crucial to the evolution of the United States of America. The two final decades of that century had also been very good to Sousa, for in those years he emerged as a world-famous music personality. His magnificent band was one of the first American success stories in music, for it captured audiences wherever it played. Sousa, his band, and his thrilling marches spoke for all of us. Together they just might possibly have been the best ambassadors for the Republic since Benjamin Franklin. *Hands Across the Sea* could also have been Sousa’s

sincerely confident and patriotic view of the years ahead at the dawn of what he hoped might be a bright new era for mankind.

The title of the march has the ring of history in it. Since Sousa was almost as fascinated by words as he was by music, this happy combination finds him joining one of his most mature and compelling marches with words to match, for the prophetic title was original with him.

There are, of course, as many ways to play Sousa marches as there are conductors to lead them, and no official “system” of performance was either provided or approved by him. Those many admirers among his players who subsequently conducted provided viable options, but Sousa’s approval on proofs for publication make them all that is ultimately correct.

-Program note by Frederick Fennell

Sheltering Sky

The wind band medium has, in the twenty-first century, a host of disparate styles that dominate its texture. At the core of its contemporary development exists a group of composers who dazzle with scintillating and frightening virtuosity. As such, at first listening one might experience John Mackey’s *Sheltering Sky* as a striking departure. Its serene and simple presentation is a throwback of sorts — a nostalgic portrait of time suspended.

The work itself has a folksong-like quality — intended by the composer — and through this an immediate sense of familiarity emerges. Certainly the repertoire has a long and proud tradition of weaving folksongs into its identity, from the days of Holst and Vaughan Williams to modern treatments by such figures as Donald Grantham and Frank Ticheli. Whereas these composers incorporated extant melodies into their works, however, Mackey takes a play from Percy Grainger. Grainger’s *Colonial Song* seemingly sets a beautiful folksong melody in an enchanting way (so enchanting, in fact, that he reworked the tune into two other pieces: *Australian Up-Country Tune* and *The Gum-Suckers March*). In reality, however, Grainger’s melody was entirely original — his own concoction to express how

he felt about his native Australia. Likewise, although the melodies of *Sheltering Sky* have a recognizable quality (hints of the contours and colors of *Danny Boy* and *Shenandoah* are perceptible), the tunes themselves are original to the work, imparting a sense of hazy distance as though they were from a half-remembered dream.

The work unfolds in a sweeping arch structure, with cascading phrases that elide effortlessly. The introduction presents softly articulated harmonies stacking through a surrounding placidity. From there emerge statements of each of the two folksong-like melodies — the call as a sighing descent in solo oboe, and its answer as a hopeful rising line in trumpet. Though the composer’s trademark virtuosity is absent, his harmonic language remains. Mackey avoids traditional triadic sonorities almost exclusively, instead choosing more indistinct chords with diatonic extensions (particularly seventh and ninth chords) that facilitate the hazy sonic world that the piece inhabits. Near cadences, chromatic dissonances fill the narrow spaces in these harmonies, creating an even greater pull toward wistful nostalgia. Each new phrase begins over the resolution of the previous one, creating a sense of motion that never completely stops. The melodies themselves unfold and eventually dissipate until at last the serene introductory material returns — the opening chords finally coming to rest.

-Program note by Jake Wallace

Southern Harmony

In 1835, William “Singin’ Billy” Walker’s songbook *Southern Harmony* was first published. This remarkable collection contains, according to its title page, “a choice collection of tunes, hymns, psalms, odes and anthems; selected from the most eminent authors in the United States.” In fact, few of the numbers in the book are identified as the work of a particular composer. Many are folk songs (provided with religious texts), others are traditional sacred tunes, while some are revival songs that were widely known and sung throughout the South. The book was immensely popular, selling an amazing 600,000 copies before the Civil War, and was commonly stocked “along with

groceries and tobacco” in general stores across the American frontier. From 1884 until World War II, an annual all-day mass performance of selections from *Southern Harmony*, called the “Benton Big Singing”, was held on the Benton, Kentucky, courthouse lawn. The event drew participants from Kentucky, Tennessee, Missouri and Illinois.

The music of *Southern Harmony* has a somewhat exotic sound to modern audiences. The tunes often use modal or pentatonic rather than major or minor scales. The harmony is even more out of the ordinary, employing chord positions, voice leading and progressions that are far removed from the European music that dominated concert halls at the time. These harmonizations were dismissed as crude and primitive when they first appeared. Now they are regarded as inventive, unique, and powerfully representative of the American character.

In his use of several tunes from *Southern Harmony*, the composer has attempted to preserve the flavor of the original vocal works in a setting that fully realizes the potential of the wind ensemble and the individual character of each song.

-Program note by the composer

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

- 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

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