



**GRAND VALLEY
STATE UNIVERSITY**[®]

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

Symphony Orchestra
Joel Schut, conductor

7:30 P.M.
Wednesday, February 21, 2024
Louis Armstrong Theatre
Haas Center for Performing Arts
GVSU Allendale Campus

Program

Lightspeed Fanfare for Orchestra (2019)

Kevin Day
(b. 1996)

Symphony No. 1 in C Major, Op. 21 (1800) Ludwig Van Beethoven
I. Adagio molto – Allegro con brio (1770-1827)
II. Andante cantabile con moto
III. Menuetto: Allegro molto e vivace
IV. Adagio – Allegro molto e vivace

~Intermission~

Art of Fugue, Contrapuntus 1 (1750)

Johann Sebastian Bach
(1685-1750)

GVSU Chamber Orchestra

Hungarian Dance No. 5 (1869)

Johannes Brahms
(1833-1897)

The Firebird Suite (1919)

Igor Stravinsky
(1882-1971)

Symphony Orchestra Personnel

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

Violin I

Genevieve Balivet
Erin Gibbons
Rachel Glanton
Henry Hilbelink
Andrew Kales*
Jeffrey Mom
Jocelynn Pierce
Aveline Schienke
Avery Trimble
Emma Young

Violin II

Noah Abdelkader*
Esther Bard
Samuel Bergman
John Chikwe
Rebekah Doody
Breanna Lane
Daniel Lesinski
Priscilla Martin
Danielle Meyers

Viola

Sam Bryant
Matt DuRose
Cruz Peña*
Jeffrey Rast

Cello

Giselle Balivet
Jordan Bancino*
Ava Chupack
Emalie DeBoer
Jake Doctor
Grace Jenkins
Madigan Lautzenheiser

Cello cont.

Aiden Mack
Bridget Parlmer
Maria Rocha
Levi Smith

Double Bass

Cullen DeCou*
Julia Droscha
Jae Gauthier
Jeremiah Jackson

Piccolo

Grace Morrison

Flute

Christian Glascock*
Brittlyn Keller
Grace Morrison

Oboe

Natalie Feldpausch*
Natalie Kline*

Clarinet

Conrad Cassar*
Mason Ouzts*

Bass Clarinet

Nick Sparks

Bassoon

Simon Furton
Dakon VanDusen*

Horn

Rick Barney+
Richard Britsch+
Evan Supplee*
Tucker Supplee+

Trumpet

Alec Bossa*
Andy Lasceski
Tate Szilagyi

Trombone

Matt Keith
Dylan Schoolcraft*
Taylor Ward

Tuba

Jordan Roberts

Timpani

Zachary Haverkamp

Percussion

Ramses Arispe
Dyami Campos
Maria Potrero

Piano

Samuel Bergman

Harp

Alison Reese+

*Section Principal
+Guest Artist

Program Notes

Lightspeed Fanfare for Orchestra

Kevin Day (b. 1996 in Charleston, WV) is an American composer, conductor, and multi-instrumentalist from Arlington, Texas. Day graduated in May 2019 from Texas Christian University with his Bachelor of Music in Instrumental Performance Degree, where he studied Euphonium and Tuba with Richard Murrow, Jazz Piano with Joey Carter, Composition with Neil Anderson-Himmelspach, Blaise Ferrandino, and Till Meyn, and Conducting with Germán Guitiérrez and Eddie Airheart.

Kevin Day's music ranges from the powerfully introspective and reflective to the exuberant and celebratory. His composition, *Lightspeed*, is definitely in the latter category. This brief work for orchestra was commissioned for the Washington and Lee University Symphony Orchestra. *Lightspeed* is a fanfare for the entire orchestra rather than one section or another. It displays distinctive characteristics that signal or call attention- the rationale of a great fanfare. The piece features two main contrasting ideas, the first a mercurial, heavily accented, rhythmically asymmetrical theme first played in the strings and punctuated by percussion. A second, calmer, lyrical theme in the strings, evocative of a John Williams western melody, follows and builds to a return of the throbbing opening idea. The series repeats again with a closing section based on the opening theme now heightened by a triumphant, chorale-like melody in the brass before a resoundingly syncopated percussion closing flourish.

-Note adapted from the Mesquite Symphony Orchestra

Symphony No. 1 in C Major, Op. 21

Ludwig van Beethoven wrote his First Symphony in the final years of the eighteenth century and premiered and published it in the opening years of the nineteenth. This timing during the shift from the Classical to Romantic eras is fitting; the work bears unmistakable signs of symphonic traditions established by two of the greatest

names in classical music and Beethoven's most influential predecessors, W. A. Mozart and Joseph Haydn, as well as clear indicators of where Beethoven would take the symphonic genre in the years to come. Mozart and Haydn had together transformed the symphony from a relatively light and simple form of entertainment to something weightier and more musically complex. However, the genre would not reach its true zenith until the mantle was passed to Beethoven.

Beethoven's Symphony No. 1 premiered alongside works by Mozart and Haydn on April 2, 1800 at a benefit concert that served to announce the young composer and his music to Vienna. Compared with his revolutionary later symphonies, the First is often heard with modern ears as surprisingly cautious, conservative, and reserved. But alongside the typical classical forms, instrumentation, and four movement structure are the sudden and unexpected shifts in tonality, the inclusion of the not-yet-standard clarinets, and the more prominent use of the woodwind section at large that pointed toward Beethoven's later ingenuity. Context is key: with the benefit of some two hundred intervening years, we can now hear the symphony as the remarkable combination of tradition and innovation it is.

Beethoven's First Symphony begins with a slow, searching introduction that evades the home key of C major until the very end. It then launches directly into the energetic first theme of the Allegro proper, emphasizing the point by driving the tonic C home over and over. The lyrical second theme features the woodwinds in striking contrast to the strings of the first theme. An adventurous, almost aggressive coda closes the movement. The slow second movement provides some respite from the force of the first. Its mood is both pleasant and elegant, though the conspicuous timpani and trumpet sonorities are quite unusual for a classical slow movement.

The third movement is labeled a minuet, but its swift tempo stamps it as the first of Beethoven's symphonic scherzos. Wit, energy, and a driving momentum propel the movement forward into the finale. This closing movement starts off with another slow introduction made up of snippets of scales that go on to build the main motivic material. Playfulness and spirited energy tempered with strict

adherence to classical form shows Beethoven's indebtedness to Mozart's and Haydn's influences, but the victorious conclusion boldly asserts his own character and foreshadows his innovation to come.

-Note by Laney Boyd

Hungarian Dance No. 5

Hungarian Dances is a set of 21 dances arranged by Johannes Brahms from Hungarian folk sources and originally scored for piano four hands (two pianists, one piano) and later orchestrated by Brahms and a few friends, including Antonin Dvorak. No opus number is assigned to the work because Brahms considered himself the arranger rather than the composer, and thus would take no credit for the pieces. However, three of the compositions are believed to be original with Brahms – numbers 11, 14, and 16.

The inspiration for Dances grew out of Brahms study of folk music and encouraged by his early relationship with Hungarian-born violinist Ede Reményi. Brahms had met Reményi when he was 17 and three years later he served as piano accompanist to Reményi during an extensive tour of European cities. After the publication of the Dances, Reményi accused Brahms of adapting tunes of his for use in the Dances.

The Dances were published in four sets, two in 1869 and two in 1880. They were an immediate success and were widely performed in public recitals and home entertainment. Immediate also was the demand for orchestral versions of the individual pieces, which were dutifully forthcoming from Brahms and his composer friends. Interestingly, one of the better-known Hungarian Dances includes No. 5, based on the Csárdás Bártfai emlék" (Memories of Bártfa) by Hungarian composer Béla Kéler, which Brahms mistakenly thought was a traditional folksong. The earliest known recording of any movement of Hungarian Dances is a version of Hungarian Dances No. 1, from 1890, played by Brahms himself, and, recorded by Theo Wangemann, an assistant to Thomas Edison.

-Note adapted from the Clinton Symphony Orchestra

Firebird Suite 1919

The Firebird was the first of several pivotal collaborations between Igor Stravinsky and Serge Diaghilev, head of the Ballets Russes. It also served as the young and then unknown composer's letter of introduction to the musical world. Prior to approaching Stravinsky, Diaghilev had talked to five other composers about writing music for The Firebird, including the notoriously lazy Anatoly Liadov, who couldn't (or didn't) finish the music in time for Diaghilev to rehearse the dancers. Desperate, Diaghilev turned to Stravinsky, who jumped at the opportunity to work with the renowned Russian impresario and his equally famous ballet troupe. Stravinsky completed the music relatively quickly, during the winter and spring of 1909-1910. It was first performed by the Ballets Russes at the Opera in Paris on June 25, 1910, and was an instant success for both Diaghilev and Stravinsky. Stravinsky made two subsequent revisions, in 1919 and 1945. The 1919 version is among Stravinsky's most popular and most performed works; he himself conducted it more than 1,000 times.

It is difficult for listeners today, who have a century's worth of familiarity with Stravinsky's music, to fully appreciate the freshness and impact The Firebird had on audiences in 1910. Stravinsky's inventive and virtuosic use of orchestral colors and dramatic rhythmic patterns charted previously unexplored musical waters. Combined with Michel Fokine's innovative choreography and the dazzling sets and costumes of Alexander Golovin, The Firebird created an instant sensation and an ensuing audience demand for more "exotic" Russian productions.

The Firebird is a patchwork tale, whose story and characters are drawn from several sources in Russian folklore. In the Introduction, Prince Ivan, while hunting, discovers an enchanted garden wherein dwells the magical Firebird, and captures her. The murky opening notes, intoned by strings, low winds and brasses, establish the mythic nature of the story. In exchange for her freedom, the Firebird gives Ivan one of her magic feathers in the Dance of the Firebird (agitated strings alternate with a reflective interlude for winds). Ivan continues his hunt and finds castle in which the evil King Kashchei is holding 13 princesses captive. To amuse themselves, the princesses dance

in the castle courtyard to a wistful string melody. The princesses tell Ivan that the green-clawed Kashchei (in some versions a sorcerer-king, in others a terrifying ogre) turns people into stone. Ivan, protected by the Firebird's magic feather, provokes Kashchei. Suddenly the Firebird appears and enchants Kashchei and his hideous ogres, causing them to dance themselves into exhaustion in the Infernal Dance of King Kashchei. After they collapse, the Firebird's gentle lullaby (Berceuse), an ethereal bassoon melody, lulls them to an eternal sleep. The princesses and all of Kashchei's stone victims are freed and the Finale captures their joy with a series of sparkling, triumphant chords.

-Note by Elizabeth Schwartz

GVSU Music Faculty

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|---------------------|---------------------|------------------|
| Christopher Belland | Tim Froncek | Danny Phipps |
| Rachael Bergan | Beth Gibbs | Bill Ryan |
| Ryan Blok | Patricia Gordon | Justin Sarns |
| Adam Borst | Samuel Gould | Dale Scriemer |
| Lisa Borst | Dan Graser | Joel Schut |
| Richard Britsch | Letitia Jap | Dan Scott |
| Mark Buchner | Gary June | Greg Secor |
| Arthur Campbell | Olivia Kieffer | Kathryn Stierler |
| Paul Carlson | Andrew Lenhart | Paul Swantek |
| Sookkyung Cho | Pablo Mahave-Veglia | Kevin Tutt |
| Greg Crowell | Helen Marlais | Marlen Vavříková |
| Michael Drost | Barry Martin | Abigail Walsh |
| Lisa Feurzeig | John Martin | Mark Williams |
| Andrew Focks | Chuck Norris | Alex Wilson |
| | Victoria Olsen | |

Upcoming MTD Events

- February 22 at 7:30PM – Guest Artist Lecture: Will Fedkenheuer. SVS, PAC
February 22 at 7:30PM – Theatre at Grand Valley Presents: *The Birds*. KBB
February 23 at 7:30PM – Theatre at Grand Valley Presents: *The Birds*. KBB
February 24 at 12:00PM – Guest Artist Masterclass: Jean Libs, trumpet.
February 24 All Day – GVSU Theatre Day. HCPA
February 24 at 2:00PM – Theatre at Grand Valley Presents: *The Birds*. KBB
February 24 at 7:30PM – Theatre at Grand Valley Presents: *The Birds*. KBB
February 25 at 11:30AM – “Utopia”: A Music and Dance Experience.
February 25 at 2:00PM – Tuba and Euphonium Chamber Music Concert.
February 25 at 2:00PM – Theatre at Grand Valley Presents: *The Birds*. KBB
February 25 at 2:30PM – “Utopia”: A Music and Dance Experience.
February 25 at 7:30PM – Theatre at Grand Valley Presents: *The Birds*. 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.