



**GRAND VALLEY
STATE UNIVERSITY**[®]

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

Wind Symphony

Kevin Tutt, conductor

2023 Concerto Competition Winner

Joseph Wells, alto saxophone

7:30 P.M.

Wednesday, February 28, 2024

Louis Armstrong Theatre

Haas Center for Performing Arts

GVSU Allendale Campus

Program

Shimmering Sunshine (2019)

Kevin Day
(b. 1996)

Rush (2012/2015)

1. Evening (Cadenza -- Adagietto)
2. Morning (Cadenza -- Allegro)

Kenneth Fuchs
(b. 1956)

Joseph Wells, alto saxophone

Three Pieces by Aaron Copland (1900-1990)

1. Emblems (1964)
2. Down a Country Lane (1962/1991)
3. Variations on a Shaker Melody (1960)

trans. Patterson

George Washington Bridge (1950)

William Schuman
(1910-1992)

Wind Symphony Personnel

Piccolo

Christian Glascock

Flute

Grace Morrison*

Madison Pratt

Brittlyn Keller

Oboe

Lea Carter*

Joy Anderson

Bassoon

Evan Peterson*

Emily Wojciechowski

E♭ Clarinet

Mia Palma

Clarinet

Mia Palma*

Julia Smolinski*

Mason Ouzts

Benjamin Carter

Emily Sullivan

Sophia Janiga

Meg Vanata

Bass Clarinet

Conrad Cassar*

Maddison Sanborn

Saxophone

Graham Koppi* (sop/alto)

Joseph Wells (sop/alto)

Jeremy Cleary (alto)

Seth Kane (alto)

Benjamin Barker (baritone)

Caleb Peckham (tenor)

Trumpet

Alec Bossa*

Andy Lasceski*

Tate Szilagyi

Mia Kolhoff

Jack DeHaan

Taylor Seelye

Horn

Evan Supplee*

Denise Gardner

Cayla Rodesiler

Logan Nommensen

Trombone

Taylor Ward*

Dylan Schoolcraft

Matthew Keith

Bass Trombone

Micah Babinski

Euphonium

Jordan Roberts*

Tuba

Mike Ring*

Brandon Klein

Jorge Gonzalez

Percussion

Ramses Arispe

Dyami Campos

Riley Gessler

Zachary Haverkamp*

Caleb Kiselica*

Abigail Reyes

Piano

Mijeong Lee

* denotes principal or
co-principal

Soloist Bio

Joseph Wells was born and raised in Grand Rapids, Michigan. He attended Grandville public schools where he began playing the saxophone. Joseph is currently in his fourth year at Grand Valley State University where he is studying for his Bachelor's degree in Music Education. During his studies, Joseph has been an active performer within chamber ensembles, playing tenor saxophone in his quartet which regularly performs for middle and high school musicians. He has also been an involved member in the athletic band program during his time at GVSU, having spent four years in the Laker Marching Band, two of which he served as drum major. Currently, he is the student director with the GVSU basketball pep band, and spends time teaching and working with high school marching bands outside of school.

Next year, Joseph will begin his pre-service teaching in preparation for graduation. After graduation, Joseph aspires to become a secondary music teacher where he hopes to teach and inspire the next generation of musicians. Joseph would like to thank his friends, family, and colleagues for their continued support, as well as Dr. Dan Graser, Dr. Kevin Tutt, and Dr. Joel Schut for their mentorship and guidance throughout his studies.

Program Notes

Shimmering Sunshine

Shimmering Sunshine is a composition that depicts the sun whenever it is positioned at high noon, at its brightest point during the day. Throughout the piece, there are different “shimmers” of bright light that bounce around from instrument to instrument, depicting moments of sunshine both beautiful and, at the same time, powerful.

This work was written in conjunction with the M.O.T.I.F triptych consortium, including [Across a Golden Sky](#) by [Quinn Mason](#) and [Midnight Skyline](#) by [Josh Trentadue](#).

- *Program Note by the composer*

Rush

Rush (Concerto for Eb Alto Saxophone and Concert Band) was commissioned by Ryan Janus, principal saxophonist of the United States Air Force Academy Band (located at Peterson Air Force Base in Colorado Springs), and a consortium of saxophonists and ensemble conductors. Mr. Janus is an expert classical and jazz musician, and through his commissioning projects has formed several consortia to support the creation of saxophone concerti by leading composers.

Rush is composed in a two-movement form, each about seven minutes in duration, connected by an extended cadenza for the saxophone soloist. The formal structure is similar to that of [Aaron Copland's](#) *Clarinet Concerto*.

The first movement, which begins with a short cadenza that introduces the thematic material of the work, is a rhapsodic adagio with transparent textures.

The second movement, which begins with an extended cadenza that introduces blues notes into the harmonic language, is cast in the form of a jazz-inflected passacaglia with seven variations. The full ensemble begins the allegro section with a series of syncopated chords. The soloist then intones the passacaglia theme proper. The band takes up the theme and with the soloist weaves an elaborate tapestry of seven variations based on the theme and the syncopated chords.

Rush was composed from December 2011 through June 2012 in Mansfield Center, Connecticut. I am grateful to Ryan Janus for his energy and commitment to organizing a consortium of performers and conductors to make the creation of this work possible.

- Program Note by composer

Emblems

In May, 1963, I received a letter from Keith Wilson, President of the College Band Directors National Association, asking me to accept a commission from that organization to compose a work for band.

He wrote: "The purpose of this commission is to enrich the band repertory with music that is representative of the composer's best work, and not one written with all sorts of technical or practical limitations." That was the origin of *Emblems*. I began work on the piece in the summer of 1964 and completed it in November of that year. It was first played at the CBDNA National Convention in Tempe, Arizona, on December 18, 1964, by the Trojan Band of the University of Southern California, conducted by [William A. Schaefer](#).

Keeping Mr. Wilson's injunction in mind, I wanted to write a work that was challenging to young players without overstraining their technical abilities. The work is tripartite in form: slow-fast-slow, with the return of the first part varied. Embedded in the quiet, slow music the listener may hear a brief quotation of a well-known hymn tune *Amazing Grace*, published by William Walker in *The Southern Harmony* in 1835. Curiously enough, the accompanying harmonies had been conceived first, without reference to any tune. It was only a chance of perusal of a recent anthology of old 'Music in America' that made me realize a connection existed between my harmonies and the old hymn tune.

An emblem stands for something - it is a symbol. I called the work *Emblems* because it seemed to me to suggest musical states of being: noble or aspirational feelings, playful or spirited feelings. The exact nature of these emblematic sounds must be determined for himself by each listener.

- Program Note by Aaron Copland

Down a Country Lane

On June 29, 1962, *Life Magazine* featured Aaron Copland's composition *Down a Country Lane*. The piece was commissioned by Life in hopes of making quality music available to the common pianist and student. The work was featured along with an article title "Our Bumper Crop of Beginning Piano Players". The article explains, "*Down a Country Lane* fills a musical gap: It is among the few modern pieces specially written for young piano students by a major composer." Copland is quoted in the article of saying "Even

third-year students will have to practice before trying it in public.” Copland then explains the title: “The music is descriptive only in an imaginative, not a literal sense. I didn’t think of the title until the piece was finished -- *Down a Country Lane* just happened to fit its flowing quality.”

Copland is very descriptive in his directions on how the piece should be played. The piece begins with instructions to play “gently flowing in a pastoral mood”; a brief midsection is slightly dissonant and to be played “a trifle faster”; and the ending returns to the previous lyrical mood. *Down a Country Lane* was orchestrated for inclusion in a youth orchestra series and premiered on November 20, 1965, by the London Junior Orchestra. The band arrangement was completed by Merlin Patterson in 1988. Patterson specialized in Copland transcriptions. Copland himself spoke of Patterson’s excellent work upon the completion of *Down a Country Lane*, saying that he produced “a careful, sensitive, and most satisfying extension of the mood and content of the original.”

- Program notes from <https://www.angelfire.com/music5/mus607/homepage.html>

Variations on a Shaker Melody

One of Aaron Copland’s most recognized works, *Variations on a Shaker Melody* is an excerpt from his Pulitzer Prize winning ballet, *Appalachian Spring* (1944). This setting for concert band was completed by the composer during 1956 and premiered at Northwestern University on March 2, 1958. Copland selected the then obscure Shaker tune *Simple Gifts* for his variations. The unsung text, “Tis the gift to be simple, ‘tis the gift to be free,” was also relevant to the ballet’s larger themes of peace, war, remembrance, and national identity.

- Program Note from Ball State University Symphony Band concert program, 25 March 2016

George Washington Bridge

There are few days in the year when I do not see George Washington Bridge. I pass it on my way to work as I drive along the Henry Hudson Parkway on the New York shore. Ever since my student days when I watched the progress of its construction, this bridge has had for me an almost human personality, and this personality is astonishingly varied, assuming different moods depending on the time of day or night, the weather, the traffic and, of course, my own mood as I pass by.

I have walked across it late at night when it was shrouded in fog, and during the brilliant sunshine hours of midday. I have driven over it countless times and passed under it on boats. Coming to New York City by air, sometimes I have been lucky enough to fly right over it. It is difficult to imagine a more gracious welcome or dramatic entry to the great metropolis.

- Program Note by composer

GVSU Music Faculty

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 Stieler
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 29 at 7:30PM – Jazz Night I. LAT, PAC

March 14 at 7:30PM – Free Play 50: Andy Hudson & Nick Photinos. LAT,

March 14 at 7:30PM – Public Reading: *Hear Me Roar*. KBB, PAC

March 15 at 7:30PM – Guest Artist Recital: Sahun Hong, piano. SVS, PAC

March 16 at 5:00PM – Guest Artist Recital: Pei Ling Lin, viola. SVS, PAC

March 17 at 5:00PM – Trumpet Studio Recital. SVS, PAC

March 18 at 7:30PM – Piano Chamber Series #4. SVS, PAC

March 21 at 7:00PM – Annual Student Composer Competition. PAC

March 23 at 2:00PM – Lecture Recital 20th/21st Century Piano Composers.

March 26 at 7:30PM – Guest Artist Recital: Dr. Martha Councell-Vargas

April 1 at 7:30PM – Trombone Ensemble. LAT, PAC

April 2 at 5:00PM – Flute Studio Recital. 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.