



**GRAND VALLEY
STATE UNIVERSITY**[®]

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

Symphony Orchestra
Joel Schut, conductor

Concert Band
John Martin, conductor

Wind Symphony
Kevin Tutt, conductor

7:30 P.M.
Friday, February 3, 2023
Louis Armstrong Theatre
Haas Center for Performing Arts
GVSU Allendale Campus

Program

Symphony Orchestra

Overture to Nabucco (1840)

Giuseppe Verdi (1813-1901)

Swan Lake Suite Op. 20 (1876)

Pyotr Ilyich Tchaikovsky (1840-1893)

I. Scène [Act 2, No. 10]

II. Valse [Act 1, No. 2]

III. Danse des cygnes [Act 2, No. 13, Var. 4]

IV. Scène [Act 2, No. 13, Var. 5]

V. Czardas: Danse hongroise [Act 3, No. 20]

VI. Scène finale [Act 4, No. 29]

Concert Band

Americans We (1929/1979)

Henry Fillmore (1881-1956)
ed. Frederick Fennell

Strange Humors (2006)

John Mackey (b. 1973)

Tuebor Suite (2020)

Andrew David Perkins (b. 1978)

I. "The Promised Land"

II. "Siren Songs"

III. "Timber!"

Wind Symphony

Symphonic Dance No. 3 (1964/1967)

Clifton Williams (1923-1976)

O Magnum Mysterium (1994)

Morten Lauridsen (b. 1943)
Trans. By H. R. Reynolds

Four Scottish Dances (1978)

Malcom Arnold (1921-2006)
Trans. by John Paynter

I. Pesante

II. Vivace

III. Allegretto

IV. Con brio

Symphony Orchestra Personnel

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

Violin I

Genevieve Balivet
Ian Curtis
Rebekah Doody
Erin Gibbons
William Haynes
Letitia Jap+
Jeffrey Mom
Liesl Mom**
Aveline Schienke
Avery Trimble

Violin II

Esther Bard
Taylor Grifhorst
Andrew Kales*
Erin Keenan
Daniel Lesinski
Priscilla Martin
Danielle Meyers
Jocelynn Pierce
Emma Scott

Viola

Matt DuRose*
Cruz Peña*

Cello

Ethan Akers*
Jake Doctor
Sam Nicely
Maria Rocha
Emily Ryan

Double Bass

Cullen DeCou*
Eleanor Hopper*
Jeremiah Jackson

Flute

Grace Morrison*
Lauren Whitaker*

Oboe

Joy Anderson
Lea Carter*

Clarinet

Gracie Barrett*
Stephanie Bueche*

Bassoon

Dylan Barrick*
Ruth Wilson**+

Horn

Joseph Bowman
Timothy Lester+
Delaney Nation
Michael Scobey*
Evan Supplee

Trumpet

Alec Bossa
Morgan Hare*
Lewis Kailing
Tate Szilagyi

Trombone

Clair Jansma
Jada Rivon
Taylor Ward*

Tuba

Michael Ring

Timpani

Sam Wolcott

Harp

Deidreanna Q. Potter+

Percussion

Zachary Haverkamp
Noah Braley

*Section Principal

**Concertmaster

+Guest Artist

Concert Band Personnel

Piccolo

Haley Horton

Flute

Hailey Briggs*
Tessa Emerick

English Horn

Lauren Schnicke

Oboe

Lauren Schnicke*
Paige Winkler

Bassoon

Daken VanDusen*

Clarinet

Nick Sparks*
Madyson Scheid
Elaine Stumpf
Zach McCourtie
Anna Griewahn

Bass Clarinet

Bren Frick
Nicole Denz

Alto Saxophone

Seth Kane**
Tessa Munster*
Zane Stoner
Brianna Hofman
Owen Sheppard

Tenor Saxophone

Alyssa Moorhead

Baritone Saxophone

Hailey Peterson

Horn

Delaney Nation*
Lydia Tolsma
Ivy Strausberg
Ronan Barber
Gordon Brown

Trumpet

Taylor Seelye*
Shelby Caudill
Alina Maes
Natalie VanAtta

Trombone

Maddie Cooper*
Annabelle Machalka
Flynn Brinks
Helen Collar

Bass Trombone

Jessica Satterfield

Euphonium

Kemarion Taylor*
Preston LaMadline

Tuba

Julia Droscha*
Jordan Roberts
Sofia Magan
Jack Stoneman

String Bass

Jeremiah Jackson

Percussion

Caleb Kiselica*
Maria Potrero
Michael Campbell
Sidney Kiersek
Matt Keith

*Principal

**Co-Principal

Wind Symphony Personnel

Piccolo

Alexa Elkouri

Flute

Christian Glascock*

Olivia Muller

Kelley Rose

Sophia Diewald

Oboe

Natalie Feldpausch*

Natalie Kline

Bassoon

Simon Furton

E♭ Clarinet

Gracie Barrett

Clarinet

Stephanie Bueche*

Gracie Barrett

Julia Smolinski

Conrad Cassar

Mason Ouzts

Meg Vanata

Ben Carter

Bass Clarinet

Nick Sparks*

Contrabass Clarinet

Madyson Scheid

Saxophone

Tom Stutz*

Ben Barker

Jeremy Cleary

Joey Wells (tenor)

Graham Koppi (baritone)

Trumpet

(listed alphabetically)

Alec Bossa

Donovan Ford

Max Gradisher

Mia Kolhoff

Andy Lasceski

Tate Szilagyi*

Horn

Evan Supplee*

Michael Scobey

Joseph Bowman

Denise Gardner

Logan Nommensen

Trombone

Matt Keith*

Dylan Schoolcraft

Josh DeVries

Connor Stefanich

Bass Trombone

Micah Babinski

Euphonium

Reece Zeller*

Zach Jezak

Christopher Page

Tuba

Mike Ring*

Jadon Grifhorst

Brandon Klein

Percussion

(listed alphabetically)

Noah Braley

Riley Gessler

Zachary Haverkamp

Caleb Kiselica

Jaden McCallum*

Connor Piotrkowski

Sam Wolcott IV*

String Bass

Jeremiah Jackson

Harp

Deidreanna Q. Potter+

*Principal or Co-Principal

+Guest Artist

Program Notes

Overture to Nabucco

After the failure of *Un Giorno di Regno*, Verdi decided to abandon his career as an opera composer. One day the impresario Bartolomeo Merelli insisted that he take a look at a libretto by Temistocle Solera. “At home I threw the manuscript with a violent gesture on the table and stood rigid before it,” Verdi recalled. “The libretto, falling on the table, opened itself and without my quite realizing it my eyes fixed on the page before me at one particular line: ‘*Va, pensiero, sull’ ali dorate*’ (Go, thought, on golden wings). I glanced through the verses following and was deeply moved... Nabucco kept running in my head, and sleep would not come.” Indeed, his resolve to forsake music evaporated.

The plot concerns the Babylonian king Nabucco (Nebuchadnezzar), who defeats the Hebrews and takes them into captivity. He goes mad, and his illegitimate daughter Abigaille seizes power. Imprisoned and about to witness the execution of his legitimate daughter Fenena, Nabucco prays to Jehovah and coverts. He recovers his mind, saves Fenena and is restored to the throne. Abigaille commits suicide.

The first performance, at La Scala in Milan on March 9, 1842, was a sensation, especially the chorus, “*Va, pensiero*,” which Italian nationalists embraced as a patriotic anthem. The overture begins with a theme not found in the rest of the opera, a chorale for brass symbolizing the resolve of the Hebrews in the face of persecution. Then comes a procession of melodies from the opera, including the chorus of Hebrews cursing the High Priest’s nephew Ismaele in Act II (“*Il maledetto*”), the rhythm of “*Va, pensiero*” from Act III, the chorus of Assyrian priests from Act II (“*Noi già sparso abbiamo fama*”) and the Nabucco- Abigaille duet from Act III (“*Donna, chi sei?*”).

-Note by Charley Samson

Swan Lake Suite

As a ballet, Tchaikovsky’s *Swan Lake*, like *Cantus Arcticus*, is meant to conjure the graceful movements of birds. The story, though, delves into the depths of human nature, with the lovers, Prince Siegfried and the Swan Queen Odette, deceived by the evil Von Rothbart and his daughter Odile. The ending is quite grim, in fact, with just about everyone drowning in

a lake of tears. This suite, however, is a little lighter in tone as it collects favorite moments from across the ballet—the iconic melody of the opening scene; the grand waltz; and the fluttering, prancing “Dance of the Swans.” The Hungarian czardas, originally one of several “national” dances that accompanied the eligible princesses paraded before Siegfried, here provides a welcome contrast. This dance, along with supposedly Spanish, Neapolitan, and Polish dances, was typical of the exoticism that pervaded nineteenth century ballet and opera, which Stravinsky would later transform in his *Nightingale*. The appeal of Tchaikovsky’s colorful orchestration and carefully turned melodies has helped ensure that this particular bit of bird lore has remained among the well-known fairy tales.

-*Note by Katherine Baber*

Americans We

First published in 1929, *Americans We* is as happy a piece of music as I know. Fillmore dedicated it “to all of us,” and he meant it. It forms one third of that great triad of marches that are the basis of our patriotic inspiration in this positive and traditional source of such an elusive, personal ingredient. The three marches are, of course, Fillmore’s *Americans We*, Bagley’s *National Emblem March* and Sousa’s *The Stars and Stripes Forever*.

Americans We teams with his other great march, *His Honor March*, ... to represent Henry Fillmore to all of those people he so sincerely wished to make happy with his music. And highest on his list of those Americans whom he wished to reach with his “old-fashioned patriotism” are the never-ending thousands of young high school band musicians all over the Republic who are its ever-developing present and future.

When you play this new edition of this truly great American march classic, please remember that Henry Fillmore always had more fun with his music -- than anybody.

- *Program Note by Frederick Fennell*

Strange Humors

Strange Humors represents another of Mackey’s works (after *Redline Tango*) that has been transcribed for wind ensemble. The first version of *Strange Humors* was a student piece for string quartet and djembe that Mackey wrote while pursuing his graduate degree at The Juilliard School. It was

later adapted for use by the Parsons Dance Company, with choreography by Robert Battle. Its transcription came at the behest of Richard Floyd on behalf of the American Bandmasters Association. The piece represents a merging of musical cultures -- the modal melodies and syncopated rhythms of middle Eastern music with the percussive accompaniment of African drumming. At the heart of the work lies the pulse of the djembe, which remains from the original version. The djembe, an hourglass-shaped drum played with bare hands, is a major part of the customs of west African countries such as Mali and Guinea, where djembe ensembles accompany many functional celebrations of society.

The piece opens with a sultry English horn solo, a line laced with Phrygian influence representing the “typical” melodies of the most northeastern parts of the African continent -- most notably Egypt, but also parts of the Arabian peninsula. Later, the saxophones emulate the snaking lines of the English horn. The addition of brass and auxiliary percussion to the original orchestration makes for particular impact during the shout sections of the piece, and the groove of the djembe combined with the quirky rhythms throughout leave an impression that lingers in the listener’s mind long after its conclusion.

- Program Note by Jacob Wallace

Tuebor Suite

The official flag, coat of arms, and great seal of the state of Michigan were designed by Lewis Cass, Michigan’s second territorial governor. The iconography was patterned after the seal of the Hudson Bay Fur Company and was adopted in 1835. In the center, the Latin “tuebor,” meaning, “I will defend,” refers to Michigan’s frontier position, surrounded by the Great Lakes on every coast, and bordering Canada to the north and east.

In 1938, a young folk music collector named Alan Lomax came from Washington, D.C. to record Michigan’s folk music traditions for the Archive of American Folk-Song at the Library of Congress. Lomax was particularly interested in the trove of ballads remembered by aging lumberjacks and Great Lakes sailors. In ten weeks, he recorded more than 120 performers from Detroit to the western Upper Peninsula, many of them immigrants who brought their rich musical heritage with them from France, Ireland, Romania, Poland, and the Middle East. These recordings, along with the 1950s recordings of Duane Starcher (recorded for WMUK Radio at

Western Michigan University) were rich source material for this project.

Tuebor is a multi-movement suite honoring the agricultural, maritime and lumbering history of the state, incorporating the melodies of numerous Michigan folk-tunes in the tradition of Grainger, Holst, Vaughan Williams, and Copland.

Movement 1. The Promised Land is a march based on the melodies of *Michigan-I-A*, and several versions of *Michigan-I-O*. The lyrics of these tunes contain many appeals to Yankee farmers and laborers to come to Michigan and settle or work. Many promises are made by the singer, ensuring that with hard work, everything put in the ground would grow like “Jack’s bean.” Fortunes are waiting to be made in the logging camps of Michigan’s dense forests by the strong, brave souls who venture far from “ma & pop.”

Movement 2. Siren Songs is a ballad that incorporates the melodies of *The Bigler*, *The Clifton’s Crew*, and *The Gallagher Boys*. Shipping was a keystone of the state’s economy, and many sailors risked and lost their lives bringing goods from the Midwest across Lake Michigan, Lake Superior, Lake Huron, Lake Erie, and Lake Ontario. The Great Lakes are the largest freshwater bodies on the earth, and due to their sea-like characteristics (rolling waves, sustained winds, strong currents, great depths, and distant horizons) they have long been referred to as inland seas.

Movement 3. Timber! honors the men who made their living in lumber camps, drawing on material from *One More A-Lumb’ring Go* and *The Logger’s Alphabet*. Since the 1860s, Michigan was synonymous with pine lumbering, a dangerous and lucrative business. A vast belt of white pine grew across the Lower Peninsula and parts of the Upper Peninsula -- towering cathedrals of timber that could grow as tall as 175 feet, with stumps eight feet in diameter. In addition, Michigan was blessed with a network of rivers and creeks to transport the timbered logs to mills.

Folk song suites are a staple of the wind band repertoire, and many of the iconoclastic works for the medium are adaptations of these cherished melodies. Passed down through generations via oral tradition, and often sung accompanied by guitar, banjo or melodeon, folk songs are rich sources of material that paint pictures and tell stories of bygone eras. They help us understand what life was like for our ancestors, their traditions and values, their trials and successes, their hopes and dreams.

- Program Note by Composer

O Magnum Mysterium

O Magnum Mysterium composer Morten Lauridsen is most noted for his six vocal cycles *Les Chansons des Roses* (Rilke), *Mid-Winter Songs* (Graves), *Cuatro Canciones* (Lorca), *A Winter Come* (Moss), *Madrigali: Six "Firesongs" on Italian Renaissance Poems*, and *Lux Aeterna* as well as various individual songs and choral works, including *O Magnum Mysterium* and "Dirait-on" from *Les Chansons des Roses*. A long time faculty member and chair of the Department of Composition at USC, he was the composer in Residence of the Los Angeles Master Chorale from 1994-2001.

Lauridsen writes the following about his setting of *O Magnum Mysterium*, "For centuries, composers have been inspired by the beautiful O Magnum Mysterium text with its depiction of the birth of the newborn King amongst the lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy." H. Robert Reynolds has arranged the symphonic wind version of this work with the approval and appreciation of the composer.

Four Scottish Dances

Four Scottish Dances were composed early in 1957, and are dedicated to the BBC Light Music Festival. They are all based on original melodies but one, the melody of which is composed by Robert Burns.

The first dance is in the style of a slow strathspey -- a slow Scottish dance in 4/4 meter -- with many dotted notes, frequently in the inverted arrangement of the "Scottish snap." The name was derived from the strath valley of Spey. The second, a lively reel, begins in the key of E-flat and rises a semi-tone each time it is played until the bassoon plays it, at a greatly reduced speed, in the key of G. The final statement of the dance is at the original speed in the home key of E-flat.

The third dance is in the style of a Hebridean song and attempts to give an impression of the sea and mountain scenery on a calm summer's day in the Hebrides. The last dance is a lively fling, which makes a great deal of use of the open string pitches of the violin (saxophones in the band edition).

-Program Note by composer

GVSU Music Faculty

Corie Auger	Sam Gould	Danny Phipps
Christopher Belland	Dan Graser	Bill Ryan
Rachael Bergan	Ying-Jou Huang	Justin Sarns
Ryan Blok	Letitia Jap	Dale Scriemer
Richard Britsch	Gary June	Joel Schut
Mark Buchner	Shirley Lemon	Greg Secor
Arthur Campbell	Andrew Lenhart	Rebekah Shomsky
Paul Carlson	Kája Lill	Kathryn Stieler
Sookkyung Cho	Pablo Mahave-Veglia	Paul Swantek
Greg Crowell	Helen Marlais	Kevin Tutt
Michael Drost	Barry Martin	Marlen Vavrikova
Lisa Feurzeig	John Martin	Kody Wallace
Andrew Focks	Christopher Mason	Abigail Walsh
Tim Froncek	Thomas Moss	Mark Williams
Beth Gibbs	Chuck Norris	Alex Wilson
Patricia Gordon	Victoria Olsen	

Upcoming MTD Events

February 2 at 7:30 PM - PS Series: *Pony Up*

February 3 at 7:30 PM - PS Series: *Love and Warcraft*

February 4 at 2:00 PM - P.S. Series: *Pony Up*

February 4 at 7:30 PM - P.S. Series: *Love and Warcraft*

February 5 at 2:00 PM - P.S. Series: *Love and Warcraft*

February 5 at 7:30 PM - P.S. Series: *Pony Up*

February 9 at 7:30 PM - University Arts Chorale. Cook-DeWitt Center

February 15 at 4:30 PM - Guest Artist: Martin Van Klompenberg, Bassoon

February 17 at 7:30 PM - *The 25th Annual Putnam County Spelling Bee*. LAT

February 18 at 7:30 PM - *The 25th Annual Putnam County Spelling Bee*. LAT

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

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