UPCOMING EVENTS

Side by Side Concert Band with Forest Hills High School
Tuesday, February 25, 2020 at 7:30 p.m.
Forest Hills Northern High School

Faculty Artist Recital: Dr. Dan Graser, saxophone
Wednesday, February 26, 2020 at 7:30 p.m.
Sherman Van Solkema Recital Hall, Haas Center for Performing Arts

Jazz Concert
Thursday, February 27, 2020 at 7:30 p.m.
Louis Armstrong Theatre, Haas Center for Performing Arts

ReACT! presents: Like, Love, Lust, or Bust
Thursday, February 27, 2020 at 8:00 p.m.
Louis Armstrong Theatre, Haas Center for Performing Arts

Orchestra Concert
Friday, February 28, 2020 at 7:30 p.m.
Louis Armstrong Theatre, Haas Center for Performing Arts

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Snapchat @gvsumtd

Learn more about GVSU Music, Theatre, and Dance at
www.gvsu.edu/mtd

The use of cameras, video cameras, or recording devices is
strictly prohibited.

Please remember to turn off your cell phone.

Wind Symphony
Kevin Tutt, conductor
Michael Jasman, saxophone

Sunday, February 23, 2020
2:00 PM
Louis Armstrong Theatre
Thomas J. and Marcia J. Haas Center for the Performing Arts
**PROGRAM**

(b. 1970)

(b. 1929)

I. Homage to Leonin  
II. Homage to Perotin  
III. Homage to Machuat

Concert Suite for Solo Eb Alto Saxophone and Band (1998) ............ William Bolcom  
(b. 1938)

I. Lively  
II. Like an Old Folksong  
III. Scherzando  
IV. Introduction and Jump  

Michael Jasman, alto saxophone

Intermission

Symphonic Metamorphosis on Themes of Carl Maria von Weber (1943/1972)  
............................. Paul Hindemith (1895-1965)  
transcribed by Keith Wilson

IV. March

Symphony No. 2 (2003) .......................... Kimberly Archer  
(b. 1973)

I. March  
II. Passacaglia  
III. Theme and Variations

movement closes with an elaborate bit of counterpoint for the flute, which has been said to resemble bird song.

*IV. Marsch* – Possibly the best known movement, it opens with a set of fanfares. Like the first movement, this one is also based on *Huit Pièces pour le pianoforte à quatre mains*, this time focusing on No. 7. The original theme was meant to be a funeral march; Hindemith doubles the tempo to give the previously morbid tune a jaunty, catchy feel.

The transcription was completed at Hindemith's request by his Yale University colleague, Keith Wilson.

**Symphony No. 2** (program notes by the composer)

*Symphony No. 2* is my doctoral dissertation. At this significant point in my life and career, I felt it important to offer a tribute to three people who have been critical in my getting this far, both personally and professionally:

I. March is dedicated to Andy Waggoner, my first composition teacher in graduate school. By form it is a march, but by style, a scherzo. It is intended to be playful and humorous (reflective of our personal relationship), but also makes use of several of the concepts and skills he taught me, including how to use octatonic collections.

II. Passacaglia is dedicated to Pat Dunnigan. Pat first taught me to use Finale, premiered several of my early band compositions (including my first symphony), and has been my friend and mentor for more than ten years. His movement is composed in the style of Philip Glass -- one of his favorite composers. There are also allusions to the Star Trek theme and Mahler's Symphony no. 1.

III. Theme and Variations is dedicated to my father, who is a former church organist, and particularly fond of the hymn "Blessed Assurance." All three movements of the symphony include elements of the hymn in some form, thus adding unity to an otherwise eclectic work, but the third movement takes the hymn as its outright theme. Some of my earliest musical experiences were listening to my dad practice, or having him accompany me for solos and auditions. I doubt I would have pursued music professionally, or have survived graduate school, if it had not been for my dad.
University while working on his D.M.A., and with Olivier Messiaen and Milhaud at the Paris Conservatoire, where he received the 2éme Prix de Composition.

He joined the faculty of the University of Michigan's School of Music in 1973, was named the Ross Lee Finney Distinguished University Professor of Composition in 1994, and retired in 2008 after 35 years.

Bolcom won the Pulitzer Prize for music in 1988 for 12 New Etudes for Piano, and his setting of William Blake's Songs of Innocence and Songs of Experience on the Naxos label won four Grammy Awards in 2005.

Symphonic Metamorphosis on Themes of Carl Maria von Weber (program notes from windrep.org)

Symphonic Metamorphosis was premiered by the New York Philharmonic on 20 January 1944, Artur Rodzinski conducting. It has since become one of Hindemith's more popular and enduring works. It was inspired in part by choreographer and dancer Léonide Massine, who suggested to Hindemith that he compose a ballet based on Weber's music. However, after watching one of Massine's ballets and discovering that Massine intended to use sets and costumes designed by Salvador Dali (an artist whom Hindemith disliked), Hindemith decided to part ways with Massine, and the project was dropped. A few years later, Hindemith decided to salvage the music and write a set of variations or metamorphoses instead.

The suite is in four movements:

I. Allegro – A confident and aggressive march with East European flavour. This movement is based on Weber’s Huit Pièces pour le pianoforte à quatre mains (Op.60), No. 4, composed in 1818.

II. Turandot, Scherzo – A whimsical and delicate movement with a distinct oriental flavor. The theme is based on the overture to Weber’s Turandot (which is itself based on an original Chinese song). The middle section features the brass, woodwind, and percussion sections in turn.

III. Andantino – This slow movement is based on Weber’s Six Pièces pour le pianoforte à quatre mains (Op.10), No 2, composed in 1809. The
**Fanfare Jubilee** (program notes from berkworks.com)

Stacey J. Berk (b. 1970) is Professor of Oboe and Music Theory at the University of Wisconsin-Stevens Point. Her compositions have been performed in cities across the United States, and she has received commissions from the Central Wisconsin Symphony Orchestra, Midwest Double Reed Society, Indiana University of Pennsylvania Symphony Band, The Madera Trio, the UWSP Horn Choir, WiZARDS! Double Reed Consort, the U.S. Air Force Band of Mid-America, Lake Park High School, Illinois, Westfield Community School, Illinois, the Point Dance Ensemble, the UWSP Wind Ensemble, and Polaris Wind Quintet. Her compositions often have a programmatic or literary reference, and her works cover a broad spectrum of styles, including humorous ensembles, exciting fanfares, challenging contemporary works, and serene lullabies.

About the piece, the composer wrote:

I was so honored to have been asked to compose a piece for Mr. Snoeck on the occasion of his retirement from Lake Park. His dedication to excellence was been an inspiring example to me and to all the other students who had been under his direction.

While I was conceiving ideas for this work, the concept that kept recurring in my thoughts was “pride,” for that is what Mr. Snoeck helped instill in his students. He taught that excellence comes only with countless hours of hard work, and with this hard work comes a satisfaction that cannot be obtained by any other means.

“Pride” therefore became the principal motive of Fanfare Jubilee. I devised a recurring melodic theme using pitches for the letters P-R-I-D-E (C, D, F, C, C#) and used odd and mixed meters to commemorate the hundreds of students who learned to march in 7/8 time! The upbeat and energetic character of the piece emulates the feeling of pride and enthusiasm.

**Medieval Suite** (program notes from the score)

*Medieval Suite* was written in homage to three great masters of the Middle Ages: Leonin (middle 12th century), Perotin (c.1155-1200) and Machaut (c. 1300-1377). These are neither transcriptions of their works nor attempts at emulating their respective styles. Rather their music served as a sort of launching pad for three pieces which draw on some of the stylistic characteristics of music from that period, e.g., repetition of rhythm patterns or modes, modules of sound, proportions that produce octaves, fourths and fifths, use of Gregorian chant, syncopation, long pedal points where a sustained tone regulates melodic progression.

*I. Homage to Leonin* evokes his sinuous melodic style and use of Gregorian chant. It is a “mood piece” in which a chant on the Dorian mode is gradually transformed into a perfectly symmetrical eight-tone scale. The movement follows the form of an arch with a large climax, after which it closes as it began.

*II. Homage to Perotin* springs from his Viderunt - with its driving rhythmic intensity, repetition and pedal points. The opening section features insistent dissonances in alternation with brass fanfare-like passages. A second theme played by unison brass is written in the Aeolian mode.

*II. Homage to Machaut* evokes the stately, gently syncopated and flowing sounds of this master of choral writing. The movement consists of a statement with two repetitions, each with different instrumentation. It closes with the same chant and instrumental textures which opened the suite.

**Concert Suite** (program notes from williambolcom.com)

National Medal of Arts, Pulitzer Prize, and Grammy Award-winner William Bolcom (born May 26, 1938) is an American composer of keyboard, chamber, operatic, vocal, choral, and symphonic music.

Born in Seattle, Washington, he began composition studies at the age of 11 with George Frederick McKay and John Verrall at the University of Washington while continuing piano lessons with Madame Berthe Poncy Jacobson. He later studied with Darius Milhaud at Mills College while working on his Master of Arts degree, with Leland Smith at Stanford
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III. Andantino – This slow movement is based on Weber's *Six Pièces pour le pianoforte à quatre mains* (Op.10), No 2, composed in 1809. The

Wind Symphony Personnel

Piccolo
Abbey Trach

Flute
Candi Rohn*
Christian Glascock
Alexa Elkouri
Hana Smith

Oboe
Tresa Meyer*
Daniel Moening

Bassoon
Trevor Rollison*
Bella Purosky

Eb Clarinet
Lindsey Bos

Clarinet
Jacob Bleeker*
Andrei Mazanko
Alexa Villaron
Courtney Allen
Stephanie Bueche
Madeline Pretto
Galadrea Marvin
Angela Vis
Jared VandenBerge

Bass Clarinet
Gracie Barrett

Alto Saxophone
Linus Guerra*
Thomas Stutz
Michael Jasman

Tenor Saxophone
Andrew Peters

Baritone Saxophone
Guy Cormier

Trumpet
Karl Swanson*
Karley O'Hearn
Alec Bossa
Jeramee White
Lewis Kailing
Liam Madell

Horn
Richard Barney*
Timothy Lester*
Landon Smelker
Michael Scobey
Emma Peake
Levi Barry (asst)

Trombone
Jim Groelsma*
David White
Alexa Iannarelli

Bass Trombone
Zachary Stout

Euphonium
Reece Zeller*

Tuba
Drew Moles*
Mike Ring
Tyler Adams

Percussion
Liam Martin*
Connor Piotrzowski
Noah Braley
Matthew Leslie
Jaden McCallum
Sam Wolcott, IV
Lucas Farber

Piano
Brendan Hollins

Applied Instrumental Faculty

Richard Britsch, Horn
Arthur Campbell, Clarinet
Paul Carlson, Tuba & Euphonium
Sookkyung Cho, Piano
Tim Froncek, Percussion
Dan Graser, Saxophone
Gary June, Clarinet
Christopher Kantner, Flute
Helen Marlais, Piano
Gregrey Secor, Percussion
Marc Marlon, Trumpet

* denotes principal or co-principal
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