



**GRAND VALLEY
STATE UNIVERSITY**[®]

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

Symphony Orchestra
Joel Schut, conductor

7:30 P.M.
Wednesday, April 10, 2024
Louis Armstrong Theatre
Haas Center for Performing Arts
GVSU Allendale Campus

Program

D'un matin de printemps (1918)

Lili Boulanger
(1893-1918)

Concerto for oboe and orchestra "La Favorita" (1879)

Antonio Pasculli
(1842-1924)

Natalie Feldpausch, oboe
Concerto Competition Winner

Symphony 2 in C minor, Op. 17 (1872)

Pyotr Illich Tchaikovsky
(1840-1893)

- I. Andante sostenuto – Allegro vivo
- II. Andantino marziale, quasi moderato
- III. Scherzo. Allegro molto vivace
- IV. Finale. Moderato assai

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
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

Richard Britsch+
Michael Scobey+
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

Greg Secor+
Caleb Kiselica

Piano

Samuel Bergman

*Section Principal

+Guest Artist

†denotes students
in final semester of
ensemble participation

Soloist Bio

Natalie Feldpausch, oboe

Natalie Feldpausch is an active oboist in the Mid-Michigan area. She is a student of Dr. Marlen Vavříková and in her final semester of pursuing a bachelor's in Music Performance at Grand Valley State University where she participates in the Symphony Orchestra, the New Music Ensemble, and various other chamber groups. Outside of Grand Valley, Natalie is the Second Oboist of the West Michigan Symphony and a substitute Principal Oboist of the Holland Symphony Orchestra. She has attended several festivals, including the Ostrava Oboe Festival in the Czech Republic and the Bay View Music Festival, where she substituted as the oboist in the faculty woodwind quintet. Natalie also enjoys solo performances and has won multiple awards, including the Kenneth G. Bloomquist Prize. Apart from performing, she believes her musical abilities improve through gaining experiences in other areas of life. Natalie is involved in campus organizations and is an avid hiker, coffee drinker, and full-time aunt.

Program Notes

Lili Boulanger – D'un matin de printemps

Lili Boulanger was born into a prominent Parisian musical family. Her father, Ernest Boulanger, won the Prix de Rome in 1836. Her older sister, Nadia, would become an influential composer and teacher (her pupils included Aaron Copland, Elliot Carter, Astor Piazzola, and Philip Glass). Tragically, Lili suffered from poor health for virtually her entire life. At age two, she had a severe case of bronchial pneumonia that devastated her immune system. Soon after, she developed “intestinal tuberculosis” (which modern medicine diagnoses as Crohn’s disease). Lili’s health had many ups and downs, and she would ultimately pass away before her 25th birthday. (For comparison, Franz Schubert lived to the ripe old age of 31.) Despite sporadic schooling due to her chronic illness, Lili Boulanger won the coveted Prix de Rome in 1913, being the first woman to do so. (In addition to her father, prize recipients include Hector Berlioz, Charles Gounod, and Claude Debussy.) Regrettably, her prize winners’ residency in Rome was interrupted by the outbreak of World War I. Boulanger would attempt to finish the residency later, but her rapidly failing health once again made it impossible.

Remarkably, D'un Matin de Printemps (Of a Spring Morning) was “conceived by the composer in three different versions simultaneously

[violin/flute and piano, piano trio, orchestra]. These were the last pieces Lili Boulanger wrote with her own hand. Her manuscripts for these works betray the increasing effects of her illness. The notes are minuscule.” Despite the circumstances in which it was written, as the title suggests *D’un Matin de Printemps* is full of life and vigor. Boulanger blends the colorful sound world of French Impressionism with the hard edges of modernism for a stunningly unique effect.

-Note by Ben Dorfan

Antonio Pasculli - Concerto for oboe and orchestra “La Favorita”

Antonino Pasculli was born in 1842. The great violin virtuoso Paganini had died two years previously (also an Italian, a performer and a composer) and Franz Liszt was touring Europe as a dazzling virtuoso. Some have likened Pasculli to Paganini and perhaps for good reason; he must at least have known the reputation of these two giants. Pasculli lived in Palermo his whole life but traveled widely in Italy, Germany and Austria, giving oboe concerts. He directed symphonic and wind orchestra concerts, which were popular in Italy at the time. He also transcribed a large number of opera pieces for oboe and piano/harp, including works by Bellini, Verdi, Rossini, and Donizetti, who wrote the “*La Favorita*” from which the themes and variations for this oboe concerto are derived. Donizetti’s *La Favorita* is a grand opera in four acts itself based on a play by another artist, *Baculard d’Arnaud*.

There were others as well. The concept of the performer/composer was very common in both the 18th and 19th centuries. Many of them wrote music for their own use, and often specifically to display their techniques. There were many fine oboist/composers during this period - Casimir Lalliet and Stanislas Verroust to name but two. What sets the music of Antonino Pasculli apart, however, is the extreme technical demands he makes upon the oboist (I know of nothing else from the 19th century repertoire to compare with the challenges he poses), and the creative ways in which he uses his chosen material. Pasculli’s works require extraordinary virtuosity on the instrument. His pieces make constant use of arpeggiations, trills, and scales, and require the oboist to use circular breathing. His output was essentially forgotten early in the twentieth century, and he remained in oblivion until oboists Heinz Holliger and Omar Zolobi began reviving his music.

- Note by Christopher Redgate, adapted by Jordan Bancino

Tchaikovsky – Symphony 2 in C minor, Op. 17

Tchaikovsky's second symphony was composed during the summer of 1872, while the composer was vacationing in the Ukraine at his sister's country home. While in the Ukraine the composer travelled around the country, and evidently encountered the region's folksongs. That being the case, it is no surprise that many of the important tunes and themes in his latest symphony should be based upon native Ukrainian melodies. In point of fact that is the exact rationale for one of Tchaikovsky's friends later dubbing the work, "Little Russian." While the symphony is not a long one, it is neither "little," nor--the nickname notwithstanding--is it "Russian." For centuries Russians often referred to the Ukraine as Little Russia; it has long rankled the Ukrainians, and current events certainly bear out that animosity today. So, even if it probably more clearly could be called Tchaikovsky's "Ukrainian" symphony, "Little Russian" it is.

There are a few, but charming, eccentricities in the symphony, starting right at the beginning. The slow introduction starts with a horn solo, which lays out the melancholy first theme, a Ukrainian folksong. It is taken up by various parts of the orchestra, as the introduction gradually gains in intensity and implied motion. Snatches of it will be heard again in the middle of the movement, and more completely at the end. After a brief segue in the trombones, followed by the horns, the second theme may be heard first in the clarinets—this is the material that will dominate the movement, and is the chief reason some pundits like to compare it with the first movement of Beethoven's Symphony No. 5: both are in C minor, and there is some similarity between the rhythm and outline of the two composer's respective themes. You'll hear Tchaikovsky's "second theme" everywhere in this movement. A bit later, there is a third theme, in the woodwinds, that is decidedly lyrical and less threatening—characterized by a pleasant little movement upwards, but Tchaikovsky uses it sparingly and when in need of contrast. At the end of the movement we again hear the solo horn playing as at the beginning, and the whole affair—notwithstanding the overall intensity of the movement—ends softly.

The second movement is a short one, and is not the usual slow one, rather it is a quirky little processional march that was more or less "left over" from an early, aborted opera of Tchaikovsky's. Lightly scored, the march returns periodically after some diversions into other material, including, yes, another Ukrainian folksong. A last return of the march heralds the end, and gossamer-like, gently fades out of sight and sound. The third movement, a scherzo, partakes of much of the same "Midsummer Night's Dream" atmosphere—but is suitably vigorous. The obligatory contrasting mood

in the middle, introduced by a “village band” in the woodwind section, changes the usual rhythm from three to two to a bar. A return to the opening scherzo scampers along to a conclusion that would make Berlioz proud.

The last movement starts off with a grandiose tune in the whole ensemble that many have compared with a little “Great Gate of Kiev.” It’s a well-known Ukrainian folksong, “The Crane,” which legend has it was first sung to the composer by a servant in the house in which he was staying. The strings take up the tune, and this “first theme” is worked through a long series of variations that bear the inimitable hallmark of the composer’s mastery of orchestration. It’s easy to follow this vigorous dance tune as he puts both it and the orchestra through their paces. Tchaikovsky is a master of what seems to be an infinity of color combinations and rhythmic ideas. After what surely is the end, the composer finally introduces the contrasting idea—one of his own devising—heard first in the strings. It’s a graceful, nostalgic little salon tune that provides a useful foil to the ruckus of the main idea. Tchaikovsky goes on to develop them together in the ensuing section, but it’s really the boisterous “The Crane” that dominates all, here. It doesn’t take long for one to sense the inevitable Tchaikovskian steamroller to the end. It teases and builds slowly, but you know that it’s coming, as woodwinds, strings, and brass—all with their own ideas—interact in a cascade of sound. “The Crane” and the little salon tune each get their due, but after a grand pause proceeded by stentorian low brass and a tam tam crash, the breathtaking dash to the end ensues. The excitement is an absolute peer to all the finales that we love so much from the more familiar symphonies, and makes us all the more glad that we now know this one, as well.

-Note by William Runyan, abridged.

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

- April 11 at 7:30PM – Theatre at Grand Valley Presents: *The Rivals*. KBB
April 11 at 7:30PM – Chamber Music Ensemble Recital. SVS, PAC
April 12 at 5:30PM – Faculty Artist Recital: Alex Wilson, trumpet. SVS
April 12 at 7:00PM – Senior Dance Concert. 1600, PAC
April 12 at 7:30PM – Theatre at Grand Valley Presents: *The Rivals*. KBB
April 12 at 7:30PM – Wind Symphony and Concert Band. LAT, PAC
April 13 at 2:00PM – Senior Dance Concert. 1600, PAC
April 13 at 7:00PM – Senior Dance Concert. 1600, PAC

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616-331-6000 or universitydevelopment@gvsu.edu.

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