



**GRAND VALLEY  
STATE UNIVERSITY**<sup>®</sup>

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

**Concert Band**

John Martin, conductor

**Wind Symphony**

Kevin Tutt, conductor

7:30 P.M.

Friday, April 12, 2024

Louis Armstrong Theatre

Haas Center for Performing Arts

GVSU Allendale Campus

# Program

Chester (1957)

William Schuman  
(1910-1992)

First Suite in Eb, Op. 28, No. 1 (1921/1984)

Gustav Holst (1874-1934)  
ed. Colin Matthews

- I. Chaconne
- II. Intermezzo
- III. March

The Banshee of the Badlands, Op. 15 (2019/2024)

Nicholas Sparks  
(b. 2002)

- I. The Companion
- II. The Banshee

*\*World Premiere*

Nicholas Sparks, conductor

Bloom (2004)

Steven Bryant  
(b. 1972)

A Mother of a Revolution (2019)

Omar Thomas  
(b. 1984)

Concert Band

**~Intermission~**

Gavorkna Fanfare (1991)

Jack Stamp  
(b. 1954)

Irish Tune from County Derry (1918)

Percy Aldridge Grainger  
(1922-1961)  
ed. R. Mark Rogers

Symphonic Dances from West Side Story (1967/2008)

Leonard Bernstein  
(1918-1990)  
trans. Lavender

Wind Symphony

# Concert Band Personnel

## Piccolo

Sophia Diewald

## Flute

Sophia Diewald\*

Haley Horton

## Oboe

Paige Winkler\*

## Bassoon

Hayter Kennedy\*

Sam Scroggins

## Clarinet

Nick Sparks\*

Maddison Sanborn

Isabella Donaldson

Selena Espinoza

## Bass Clarinet

Nicole Denz

Elaine Stumpf

## Alto Saxophone

Liam Chilcote\*

David Grimard

Zane Stoner

Hailey Petersen

Zach Stevens

## Tenor Saxophone

Hunter Perry

## Baritone Saxophone

Alyssa Moorhead

## Horn

Ronan Barber\*

Micah Martinson

Ivy Strausberg

## Trumpet

Max Gradisher\*

Donovan Ford

Alina Maes

Quentin Campbell

Anna Padilla

## Trombone

Annabelle Machalka\*

Madeline Cooper

Alex Spalding

## Bass Trombone

Connor Stefanich

## Euphonium

Timothy McDonald\*

## Tuba

Julia Droscha\*

Jack Stoneman

## String Bass

Jeremiah Jackson

## Percussion

Maria Potrero\*

Nick Bashore

Zachary Haverkamp

Caleb Kiselica

## \*Principal

## Guest Performers

Grace Morrison, Flute

Natalie Feldpausch, Oboe

Julia Smolinski, Clarinet

Andrew Kales, Violin

Riley Gessler, Percussion

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[www.gvsu.edu/mtd](http://www.gvsu.edu/mtd).

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# Wind Symphony Personnel

## Piccolo

Madison Pratt

## Flute

Grace Morrison\*

Madison Pratt

Brittlyn Keller

## Oboe

Lea Carter\*

Joy Anderson

## English Horn

Natalie Feldpausch†

## Bassoon

Evan Peterson\*

Emily Wojciechowski

## E♭ Clarinet

Mia Palma

## Clarinet

Mia Palma\*

Julia Smolinski\*

Mason Ouzts†

Benjamin Carter†

Sophia Janiga

Meg Vanata

## Bass Clarinet

Conrad Cassar\*†

Maddison Sanborn

## Saxophone

Graham Koppi\*†

Joseph Wells†

Jeremy Cleary

Seth Kane

Benjamin Barker

Caleb Peckham

## Trumpet

Alec Bossa\*

Andy Lasceski\*

Tate Szilagy†

Mia Kolhoff

Jack DeHaan

Taylor Seelye

## Horn

Evan Supplee\*†

Denise Gardner

Cayla Rodesiler†

Logan Nommensen

## Trombone

Taylor Ward\*†

Dylan Schoolcraft

## Bass Trombone

Micah Babinski

## Euphonium

Jordan Roberts\*†

Matt Keith

## Tuba

Mike Ring\*†

Brandon Klein

Jorge Gonzalez

## Percussion

Ramses Arispe

Dyami Campos

Riley Gessler†

Zachary Haverkamp\*

Caleb Kiselica\*

Abigail Reyes

## Piano/Celeste

Mijeong Lee

\* denotes principal or  
co-principal

†denotes students  
in final semester of  
ensemble participation

**WGVU**  
**Public Media**

# Program Notes

## Chester

The tune on which this composition is based was born during the very time of the American Revolution, appearing in 1778 in a book of tunes and anthems composed by William Billings called *The Singing Master's Assistant*. This book became known as *Billings' Best* following as it did his first book called *The New England Psalm Singer*, published in 1770. Chester was so popular that it was sung throughout the colonies from Vermont to South Carolina. It became the song of the American Revolution, sung around the campfires of the Continental Army and played by fifers on the march. The music and words, both composed by Billings, expressed perfectly the burning desire for freedom which sustained the colonists through the difficult years of the Revolution.

Let tyrants shake their iron rod,  
And Slav'ry clank her galling chains,  
We fear them not, we trust in God,  
New England's God forever reigns.

The Foe comes on with haughty Stride;  
Our troops advance with martial noise,  
Their Vet'rans flee before our Youth,  
And Gen'ral's yield to beardless Boys.

What grateful Off'ring shall we bring?  
What shall we render to the Lord?  
Loud Halleluiahs let us Sing,  
And praise his name on ev'ry Chord.

- *Program Note by composer*

## First Suite in Eb

2009 marked the 100th anniversary of the First Suite in E-flat by Gustav Holst, now considered one of the masterworks and cornerstones of the band literature. Although completed in 1909, the suite didn't receive its official premiere until 11 years later on June 23rd, 1920, by an ensemble of 165 musicians at the Royal Military School of Music at Kneller Hall. However, the work was originally conceived to be performed by ensembles significantly smaller than the one at Kneller Hall. During this time period there was no standardized instrumentation

among the hundreds of British military bands of the day, and as a result no significant literature had been previously written for the band medium; most British bands up to then performed arrangements of popular orchestral pieces. In order to ensure the suite would be accessible to as many bands as possible, Holst ingeniously scored the work so that it could be played by a minimum of 19 musicians, with 16 additional parts that could be added or removed without compromising the integrity of the work.

There are three movements in the suite: Chaconne, Intermezzo, and March. Holst writes, "As each movement is founded on the same phrase, it is requested that the suite be played right through without a break." Indeed, the first three notes of the Chaconne are Eb, F and C, and the first three notes of the melody when it first appears in the Intermezzo are Eb, F, and C. In the third movement, March, Holst inverts the motive: The first note heard in the brilliant opening brass medley is an Eb, but instead of rising, it descends to a D, and then a G; the exact opposite of the first two movements.

The Chaconne begins with a ground bass reminiscent of those written by Henry Purcell or William Byrd. It is performed by tuba, euphonium and string bass and is repeated throughout the ensemble sixteen full times as varying instrumental textures and variations of the theme are layered within it. Following a delicately scored chamber setting of the theme, the music steadily builds to a brilliant Eb Major chord that concludes the movement.

The Intermezzo is light and brisk and features soloistic passages for the cornet, oboe, and clarinet. Holst prominently displays the agility and sensitivity of the wind band through transparent textures and passages where the melody and accompaniment are woven into a variety of instrumental settings.

The March begins suddenly. It consists of two themes, the first of which, performed by brass choir and percussion, is a march light in character. The second theme is dominated by the woodwinds and is composed of a long, lyrical line reminiscent of the original Chaconne melody. The movement concludes with both themes intertwining as the band crescendos to a climax.

*- Program Note by Esmail Khalili*

## **The Banshee of the Badlands**

The *Banshee of the Badlands* is a two-movement musical story depicting the South Dakota legend of the Banshee of the Badlands and its Companion. The first movement depicts the Companion alone. Charles M. Skinner depicts the companion as “...an unfleshed skeleton that trudges about the ash and clay and haunts the camps in a search for music. If he hears, it he will sit outside the door and nod in time to it, while a violin left within his reach is eagerly seized and will be played on through half the night.” The story of the companion is characterized in the music by a violin solo, which is very unusual for a wind band setting, and a xylophone mimicking the skeleton. This idea was inspired by Camille Saint-Saëns from his *Danse Macabre* and the “Fossiles” movement from his *Carnival of the Animals*. The second movement depicts the Banshee alone. I followed the idea of the Companion sitting outside “the door”, so I thought that there must be some sort of abandoned house in the Badlands, and whoever comes across the house sees visions, or hallucinations, of the Companion; however, the Banshee is real. In the second movement, I tell a story where a lonesome traveler comes across this abandoned house, and out of his own curiosity decides to explore the house. He wanders through the main level and the second level, and notices that there is an entrance to the attic. He starts to wander through the attic when he suddenly hears something drop. He turns his head quickly to see what it was. Relieved that it was only a tiny ball, he turns his head back around only to be face to face with the terrifying Banshee. In a panic, he runs back down the stairs. As he tries to escape the house, all the doors and windows are locked, and he is cornered by the Banshee. She lets out the most horrifying cry, and the traveler’s soul leaves his body, and drops to the floor dead. There is a big silence as we pan over the dead body and away from the house. The piece ends with a little jump scare from the Banshee as to add a little surprise to the listener. Just as you think it’s done, it’s not.

I started writing this piece in the summer of 2019, and first finished it in February of 2020. I was going to premiere it in May of that year, but with the COVID-19 Pandemic starting in March of that year, everything was cancelled after that. Discouraged, I put it aside for three years. It wasn’t until November of 2023 that I finally felt ready to pull it back out, revise it, and have it read by an ensemble. It finally received its first official reading on February 28th, 2024, at Grand Valley State University with the Winter 2024 Concert Band, and it received its premiere on April 12, 2024.

- *Program Note by composer*

## **Bloom**

It is a celebration of springtime. The bright, sunny days, with nature in bloom all around, give me a powerful sense of well-being, simultaneously tranquil and exuberant. Bloom is my attempt to recreate that feeling.

*- Program Note by composer*

## **A Mother of a Revolution**

This piece is a celebration of the bravery of trans women, and in particular Marsha “Pay It No Mind” Johnson. Marsha is credited with being one of the instigators of the famous Stonewall uprising of June 28, 1969 -- one of the pivotal events of the LGBTQ liberation movement of the 20th century -- which is commemorated annually during the worldwide Gay Pride celebrations. Existing as a trans woman, especially a trans woman of color, and daring to live authentically, creating space for oneself in a transphobic world, is one of the bravest acts I can imagine. Over 20 trans women were murdered in the United States in 2018 alone. There is no demographic more deserving and, frankly, long overdue for highlighted heroism and bravery. The disco vibe in the latter half of the piece is meant to honor club culture, a sacred space held amongst LGBTQ persons in which to love, live, mourn, heal, strategize, connect, disconnect, and dance in defiance of those outside forces who would seek to do LGBTQ persons harm simply for daring to exist and take up space.

We pump our fists to honor the life, heroism, activism, and bravery of Marsha P. Johnson, to honor the legacy of the Stonewall revolution, to honor the memory of the trans lives violently ended due to fear and hatred, and in honor of trans women worldwide who continue to exist unapologetically and who demand to be seen.

This piece was commissioned by the Desert Winds Freedom Band, under the direction of Dean McDowell, to commemorate the 40th anniversary of the Stonewall uprising.

*- Program Note by composer*

## **Gavorkna Fanfare**

Gavorkna Fanfare exploits the idea of a fanfare for full wind band, rather than the traditional brass and percussion instrumentation. The opening pyramids lead to the melodic minor third cluster heard in original and inversion simultaneously.



A polychordal transition based on the upcoming “fugato” subject leads to a minimalist accompaniment to the four-part counterpoint. The opening idea returns with a coda based on the melodic minor third.

- *Program Note by composer*

## **Irish Tune**

**Irish Tune** from *County Derry and Shepherd's Hey* is based on a traditional Irish folk song collected by Miss Jane Ross of New Town, Limavady, County Derry, Ireland. Percy Aldridge Grainger's original setting was an acapella version for mixed voices, which was much admired by Edward Grieg, with whom Grainger had developed a strong professional and personal friendship. Grainger's knowledge of instrumental voicings lends richness to the sound and a blending of the interwoven melodies. This tune is familiar to many as *Danny Boy*.

Also known as the “Londonderry Air,” the song was brought to general attention when it was first published without words or title in 1855 by George Petrie, whose expert judgment agreed with the opinion of the tune's collector, Jane Ross, that it was both “beautiful” and “very old.” It later became popularly known as the “Londonderry Air,” after the county in which it was supposedly collected.

The son of an Australian architect, Grainger was a precocious pianist. He gave a series of concerts at the age of 12, the proceeds from which enabled him to study for six years in Frankfurt; after this, he began his European career as a concert pianist, settling in London in 1901. He came to the U.S. in 1915 and gained citizenship in 1919. It was during his stay in England that he became passionately involved in collecting and arranging folk songs and country dances. Grainger was a picturesque nationalist who tried to retain the original flavor of British folk songs and their singers by strictly observing their peculiarities of a casual vernacular performance, such as varying beat lengths and the use of techniques such as parallelism.

## **Symphonic Dances from “West Side Story”**

**Symphonic Dances from “West Side Story”** was first performed by the New York Philharmonic on an all-Bernstein concert in 1961, four years after the opening of *West Side Story* on Broadway. The songs of the musical had immediately become popular standards, while at the same time the dance music had been sophisticated enough to find its way into the concert hall, similar to music of a

ballet. Most composers for Broadway were songwriters who did not write their own dance music, but Bernstein, a fully trained composer who had already written two formal ballets, crafted these remarkable dances himself.

The suite encompasses *Mambo*, a competitive dance between the gangs; *Cha-Cha*, when Tony and Maria see one another for the first time; and the *Finale*, love music and a procession that recalls the ever-popular aria *Somewhere*, but now with a more tragic sentiment.

- *Program Notes by California Polytechnic State University, San Luis Obispo, Wind Ensemble concert program, 28 February 2015*

## Upcoming MTD Events

- April 13 at 2:00PM – Senior Dance Concert. 1600, PAC
- April 13 at 7:00PM – Senior Dance Concert. 1600, PAC
- April 13 at 7:30PM – Theatre at Grand Valley Presents: *The Rivals*. KBB
- April 14 at 2:00PM – Theatre at Grand Valley Presents: *The Rivals*. KBB
- April 14 at 2:00PM – Baum Artist Recital: Soyeon Kate Lee, piano. SVS
- April 14 at 6:00PM – Baum Artist Masterclass: Soveon Kate Lee. SVS
- April 15 at 7:30PM – University Arts Chorale. Cook-DeWitt Center
- April 16 at 7:30PM – Anima Vocal Ensemble and Varsity Glee Club. CDC
- April 17 at 11:00AM – Guest Artist Masterclass: Carrie Schafer, trumpet.
- April 17 at 7:30PM – GVSU Saxophone Studio Recital. SVS, PAC
- April 20 at 4:00PM – GVSU Violin Studio Spring Recital. SVS, PAC
- April 20 at 7:00PM – Spring Dance Concert. LAT, PAC
- April 21 at 2:00PM – Spring Dance Concert. LAT, PAC

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