



**GRAND VALLEY
STATE UNIVERSITY**[®]

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

Concert Band

John Martin, conductor

Wind Symphony

Kevin Tutt, conductor

7:30 P.M.

Friday, April 14, 2023

Louis Armstrong Theatre

Haas Center for Performing Arts

GVSU Allendale Campus

Program

Concert Band

<i>Lights Out</i> (2015)	Alex Shapiro (b. 1962)
<i>An American Elegy</i> (1999)	Frank Ticheli (b. 1958)
<i>Them Basses</i> (1924)	Getty Herschel (G.H.) Huffine (1889-1947)
<i>Give Us This Day</i> (2007) I. Moderately Slow II. Very fast	David Maslanka (1943-2017)

~Intermission~

Wind Symphony

Third Symphony, Op. 89 (1994) I. Lento II. Scherzo III. Mesto (for Natalie) IV. Finale	James Barnes (b. 1949)
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Concert Band Personnel

Piccolo

Alexa Elkouri

Flute

Hailey Briggs*

Tessa Emerick

Alexa Elkouri

English Horn

Lauren Schnicke

Oboe

Lauren Schnicke*

Paige Winkler

Bassoon

Daken VanDusen*

Clarinet

Nick Sparks*

Madyson Scheid

Elaine Stumpf

Zachary McCourtie

Anna Griewahn

Bass Clarinet

Bren Frick

Nicole Denz

Contrabass Clarinet

Bren Frick

Alto Saxophone

Seth Kane**

Tessa Munster**

Zane Stoner

Brianna Hofman

Owen Sheppard

Tenor Saxophone

Alyssa Moorhead

Baritone Saxophone

Hailey Petersen

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

Sydney Kiersek

Matt Keith

Piano

Brendan Hollins+

*Principal

**Co-Principal

+Guest Artist

Wind Symphony Personnel

Piccolo

Alexa Elkouri+

Flute

Christian Glascock*

Olivia Muller+

Sophia Diewald

Oboe

Natalie Feldpausch*

Natalie Kline

Joy Anderson**

English Horn

Natalie Kline

Bassoon

Simon Furton

Noah Wolf

Ruth Wilson**

Contrabassoon

Ruth Wilson**

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*+ (sop./alto)

Ben Barker (alto)

Jeremy Cleary (alto)

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

Jaden McCallum*

Connor Piotrkowski+

Sam Wolcott IV*+

String Bass

Jeremiah Jackson

Harp

Beth Colpean**

Piano

Ryan Blok**

*denotes principal or co-principal

**denotes guest performer

+denotes student graduating or pre-service teaching

Program Notes

Lights Out

I suppose you could call *Lights Out* an “opto-physico-electro-acoustic” work for wind band, because it was conceived from the onset as a visual media piece. While it can be performed in any normal concert setting, it’s most compelling when presented in the dark, slightly disorienting the audience and dazzling them with the beautiful colored aura from glowsticks, smart phones, and small LEDs placed inside the instruments and on the musicians’ mallets and fingers. Mesmerizing!

Composing this piece, I treated the visuals and movement the same way I treat the audio track -- as an equal and additional “section” in the band, organically incorporated into the piece just like the woodwinds, brass and percussion.

The physical and lighting aspects of the work were composed simultaneously with the music, and the score includes two additional staves devoted to movement and visual effects, leaving space on the score page for bands to add their own ideas as well.

Even before writing a single note of the score, I conducted Skype sessions with the majority of the 19 bands involved in the commissioning consortium, to elicit the musicians’ creative ideas about what staging concepts might make a performance particularly unusual and engaging. Roughly 200 of these gems are published in the score, for bands around the world to use and be inspired by.

The indications for movement and lighting that found their way into the score due to this wonderful initial collaboration are a jumping off point for many other ideas, and I’m excited to discover what each ensemble is going to choose for their interpretation. I encourage every band to post their performance on YouTube, because each concert will be unique!

- *Program Note by composer*

An American Elegy

An American Elegy is, above all, an expression of hope. It was composed in memory of those who lost their lives at Columbine High School on April 20, 1999, and to honor the survivors. It is offered as a tribute to their great strength and courage in the face of a terrible tragedy. I hope the work can also serve as one reminder of how fragile and precious life is and how intimately connected we all are as human beings.

I was moved and honored by this commission invitation, and deeply inspired by the circumstances surrounding it. Rarely has a work revealed itself to me with such powerful speed and clarity. The first eight bars of the main melody came to me fully formed in a dream. Virtually every element of the work was discovered within the span of about two weeks. The remainder of my time was spent refining, developing, and orchestrating.

The work begins at the bottom of the ensemble's register and ascends gradually to a heartfelt cry of hope. The main theme that follows, stated by the horns, reveals a more lyrical, serene side of the piece. A second theme, based on a simple repeated harmonic pattern, suggests yet another, more poignant mood. These three moods -- hope, serenity, and sadness -- become intertwined throughout the work, defining its complex expressive character. A four-part canon builds to a climactic quotation of the Columbine Alma Mater. The music recedes, and an offstage trumpeter is heard, suggesting a celestial voice -- a heavenly message. The full ensemble returns with a final, exalted statement of the main theme.

An American Elegy was commissioned by the Columbine Commissioning Fund, a special project sponsored by the Alpha Iota Chapter of Kappa Kappa Psi at the University of Colorado on behalf of the Columbine High School Band. Contributors to the Fund included members, chapters, alumni, and friends of Kappa Kappa Psi and Tau Beta Sigma National Honorary Band Fraternity and Sorority.

The work received its premiere performance by the Columbine High School Band, William Biskup, Director, Frank Ticheli, guest

conductor, on April 23, 2000. Its premiere served as the centerpiece of a special commemorative concert given by the Columbine High School Band in conjunction with the University of Colorado Wind Symphony, held at Mackey Hall in Boulder, Colorado.

- *Program Note by Frank Ticheli*

Them Basses

Them Basses March is subtitled “A March in which the Basses have the Melody throughout.” Huffine might have included the names of all of the lower brasses and the lower woodwinds in the subtitle, inasmuch as they also have the melody -- after the introduction by the cornets. The march was written to sound complete with a minimum number of players, such as in a circus band playing for the elephant act.

Because of the small number of different parts, *Them Basses March* is equally suitable for a 2,000-member massed band, a 28-piece brass band, and a marimba ensemble. It shares this characteristic with much of the music of the Baroque period. Rhythmically, it swings. It was on the J.W. Pepper list of favorite march for many years, almost since it was published in 1924, and it is still popular in many countries -- a very uncomplicated march classic.

- *Program Note from Program Notes for Band*

Give Us This Day

Give us This Day was commissioned by Eric Weirather, Director of Bands at Rancho Buena Vista High School in Oceanside, Calif., which is in the greater San Diego area. Eric put together a consortium to support the commission. The score was finished in October of 2005, and the premiere performance was done at Eric's school in the spring of 2006. Since then, with publication of the piece, and a lot of word of mouth, *Give Us This Day* has literally taken

taken off. It continues to be performed all over the U.S., and many places around the world.

The words “give us this day” are, of course, from the Lord’s Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hanh (pronounced “Tick Not Hahn”) entitled *For a Future to be Possible*. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is *the* issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness. Music allows us to be immediately present, awake, and aware. “Give Us This Day”...Give us this very moment of aware aliveness so that we can build a future in the face of a most dangerous and difficult time.

I chose the subtitle “Short Symphony for Wind Ensemble” because the music really isn’t programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the chorale melody *Vater Unser in Himmelreich* (“Our Father in Heaven”), #110 from the 371 Four-Part Chorales by J.S. Bach.

- Program Note by composer

Third Symphony, Op. 89 (*program notes from the score*)

The United States Air Force Band in Washington, D.C. commissioned James Barnes to write a major work for wind band. The conductor, Col. Alan Bonner, said he didn’t care about style, length, difficulty or anything else. Barnes started working on *Third Symphony* at a very difficult time in his life, right after his baby daughter Natalie died. The composer said, “This symphony is the most emotionally draining work that I have ever composed. If it were to be given a nickname, I

believe that “Tragic” would be appropriate.”

The work progresses from the deepest darkness of despair all the way to the brightness of fulfillment and joy. The Lento (first movement) is a work of much frustration, bitterness, despair and despondency - all feelings of the composer losing his daughter. The Scherzo (second movement) has a sarcasm and bittersweetness about it because it deals with the pomposity and conceit of certain people, busy and cheerful while complaining about minor problems compared to his loss of Natalie. Exquisite in its simplicity, the hauntingly beautiful third movement is a fantasia about what the composer felt the world would have been like if Natalie had lived. It is a farewell to her. The Finale (fourth movement) represents a rebirth of spirit, reconciliation for us all. The second theme of the last movement is based on an old Lutheran children’s hymn called “I Am Jesus’ Little Lamb”.

Even now the Shepherds lamb?
And when my short life is ended.
By his angel host attended
He shall fold me to His breast,
There within His arms to rest.

This hymn was sung at Natalie’s funeral. Three days after Barnes completed this symphony, his son Bill was born. The composer said “if the third movement is for Natalie, then the Finale is really for Bill, and our joy in being blessed with him after the tragic death of his sister.”

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

- April 16 at 3:00 PM - FrenchFest #5. The Block, Muskegon
April 17 at 7:00 PM - FrenchFesr #5. Park Church, Grand Rapids
April 22 at 7:00 PM - Spring Dance Concert. LAT, PAC
April 23 at 2:00 PM - Spring Dance Concert. LAT, PAC
April 23 at 3:00 PM - FrenchFest #5. First Reformed Church, Holland
April 27 at 7:30 PM - University Singers. CDC, GVSU

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

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