



**GRAND VALLEY
STATE UNIVERSITY®**

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

Symphony Orchestra Concert
Dr. Joel Schut, conductor

Friday, October 10, 2025 at 7:30 PM
Louis Armstrong Theatre
Haas Center for Performing Arts
GVSU Allendale Campus

Program

Loco Motion (2013)

Stella Sung (b. 1959)

Piano Concerto No. 3, Op. 37 (1800)

Ludwig Van Beethoven (1770-1827)

- I. Allegro con brio
- II. Largo
- III. Rondo. Allegro - Presto

Sookkyung Cho, piano

-Intermission-

Scheherazade (1888)

Nikolai Rimsky-Korsakov (1844-1908)

- I. The Sea and Sinbad's Ship
- II. The Story of the Kalandar Prince
- III. The Young Prince and the Young Princess
- IV. Festival at Baghdad

Soloist Biography

Sookkyung Cho, piano

Korean-American pianist Sookkyung Cho has performed in prestigious venues such as Alice Tully Hall at Lincoln Center, Weill Recital Hall at Carnegie Hall, and the Chicago Cultural Center, as well as in countries including Canada, France, Turkey, Indonesia, Korea, and China. She earned her Doctor of Musical Arts degree from The Juilliard School as a C.V. Starr Fellow and has taught at the New England Conservatory Preparatory School and the Peabody Conservatory of Johns Hopkins University. She is the Founder and Artistic Director of the Grand Valley Piano Chamber Series (www.gvpcs.org), a non-profit organization dedicated to bringing piano chamber music to audiences in West Michigan. Now in her eleventh year of teaching at Grand Valley State University, she continues to be inspired by the passion and dedication of her students. A newly sworn U.S. citizen, she is proud to call West Michigan her adopted home. (www.sookkyungcho.com)

Program Notes

Stella Sung – Loco Motion (2013)

"Loco-Motion– For Orchestra was commissioned by the Florida Symphony Youth Orchestra, and premiered by the Florida Symphony Youth Orchestra, Andrew Lane, conductor, in the Bob Carr Performing Arts Centre, Orlando, Florida on May 15, 2011."

–Note by The Adore Project

Beethoven – Piano Concerto No. 3, Op. 37

The composer introduced his Concerto in C minor at one of those massive all-Beethoven benefits – with Beethoven as beneficiary – which continues to boggle the mind more than two centuries after the fact. The date was April 5, 1803, in the Theater an der Wien, the program offering three premieres: the present work, the Second Symphony, and the oratorio *Christus am Ölberge* (Christ on the Mount of Olives), as well as a reprise of the First Symphony, first heard a year earlier.

According to Beethoven's pupil Ferdinand Ries, the rehearsal, the only rehearsal for the entire concert, began at 8am and was a shambles. The orchestra was the Viennese second-string, the city's best players having been hired by a competing presenter for a performance of Haydn's *The Creation* that same evening. "[It] was frightful," Ries recalled. "At half past two everyone was exhausted and dissatisfied. Prince Karl Lichnowsky [one of Beethoven's patrons], who was at the rehearsal from its beginning, sent out for large baskets of buttered bread, cold meats, and wine. He invited all the musicians to help themselves, and a collegial atmosphere was restored."

The score of the Concerto was not finished by the time of the rehearsal and indeed it remained a work in progress during the performance, as was noted by another Beethoven pupil, Ignaz von Seyfried, who considered himself fortunate to have been chosen by Beethoven as his page-turner. "I saw empty pages with here and there what looked like Egyptian hieroglyphs, unintelligible to me, scribbled to serve as clues for him. He played most of his part from memory, since, obviously, he had put so little on paper. So, whenever he reached the end of some invisible passage, he gave me a surreptitious nod and I turned the page. My anxiety not to miss such a nod amused him greatly and the recollection of it at our convivial dinner after the concert sent him into gales of laughter."

continued on next page

The C-minor Concerto had a second “premiere” in Vienna a year later, from the finished manuscript – presumably without hieroglyphs – when the soloist was Ferdinand Ries.

The Concerto bridges the divide between Beethoven’s two earlier, more clearly Mozart-derived concertos and a more personal style, while simultaneously showing a keen awareness of Mozart’s most Beethoven-like concerto, K. 491, in the same key of C minor. Both open with the strings softly playing an ascending figure, the winds joining in for the first climax. A thematic fragment – C–E–flat–A–flat – of the theme of the Mozart K. 491 first movement is stated by the low strings in the ninth measure of the Beethoven. Most strikingly, as the late Charles Rosen noted, Beethoven’s solo arpeggios in the coda recall portions of Mozart’s in his work. But here, the ferocious C-minor runs with which the piano subsequently enters are purest, most Beethovenian drama.

The slow movement is an oasis of calm amid the agitated outer movements, with the songful expanse of piano melody accompanied by muted strings, after which the piano arpeggios curl around the theme, now stated by strings and woodwinds. There follows a magical passage where piano arpeggios accompany a duet for bassoon and flute.

The rondo finale, C minor again, has plenty of spirit but also a good deal of tension and the full bag of Beethoven tricks: a second theme, announced by the clarinet, whereupon the principal theme is transformed into a fugue whose conclusion would seem to signal the return of C minor. But no, it ascends a semitone to A-flat (an old Haydn trick), and then the piano wanders to E major, which may be far from A-flat but not from the slow movement of this very Concerto.

-Note by Herbert Glass

Rimsky-Korsakov – Scheherazade

Nikolai Rimsky-Korsakov based his *Scheherazade* on the Arabic collection of fairy tales *The Thousand and One Nights*, which tells of the Sultan Shahriar, who, deeming all women faithless after being betrayed by his most trusted wife, has one member of his harem brought to him each evening and executed the following morning. The Sultana Scheherazade, however, concocts a plot whereby her life will be spared. She tells the Sultan a new story each night for a thousand and one nights, never revealing the story's conclusion until the following evening. The Sultan, unable to contain his curiosity about the outcome of these enchanting tales, delays her execution from day to day. During this long process, the Sultan falls in love with Scheherazade and abandons his brutal plan. We may assume that they lived happily ever after.

In his autobiography, *My Musical Life* (1909), Rimsky-Korsakov wrote: "the titles for the four individual sections...were intended only as hints to direct but slightly the individual listener.... All I had desired was that the hearer, if he liked my piece as symphonic music, should carry away the impression that it is an oriental narrative of some numerous fairy-tale wonders and not merely four pieces played one after the other and composed on themes common to all four movements.

"Why then, if that be the case, does the suite bear the name of Scheherazade? Because this name and the title *The Arabian Nights* connote in everybody's mind the East and fairy-tale wonders; besides, certain details of the musical exposition hint at the fact that all of these are various tales of some one person (who happens to be Scheherazade) entertaining therewith her stern husband." There are two major recurring musical motifs in the suite, both introduced in its opening measures: those of the Sultan—low brass and woodwinds, supported by the strings—and the seductively sinuous theme of *Scheherazade*, portrayed primarily by the solo violin. The work ends not with the shipwreck, but with a gentle solo violin epilogue: a vision of Scheherazade herself, who had many more tales to spin.

The first performance of *Scheherazade* was given in November 1888 in St. Petersburg. The composer conducted.

-Note by Herbert Glass

Personnel

Violin 1

Noah Abdelkader
Rebekah Doody
Maggie Fisher
Andrew Kales*
Danielle Meyers
Jocelynn Pierce
Aveline Schienke*
Avery Trimble
Kenneth Walker

Violin 2

Esther Bard
Vera Bresser
Willow Davidson
Daniel Lesinski
Priscilla Martin
Danny Parker
Claire Pohl
Kayla Shook*
Aiden Zemaitis

Viola

Sam Bryant*
Emma Cornish
Sarah Johncox
Braedyn MacKeller
Cruz Peña*
Xavaier Williams

Cello

Seamus Adams
Giselle Balivet
Maria Benitez-Salano
Jake Doctor*
Megan Ferenczhalmy
Grace Jenkins
Nyx Johnson
Aiden Mack
Gabrielle Peck
Tyleur Wright

Double Bass

Cullen DeCou*
Iris Eppinga
Jovany Hernandez
Andrew Lunn
Samantha Rometty
Adam Zdarsky

Piccolo

Julia Meyer

Flute

Brittlyn Keller
Grace Morrison*

Oboe

Kayla Hieb
Elisa Skinner*

English Horn

Kayla Hieb

Clarinet

Lilly Childers
Maddox Lewis*

Bassoon

Simon Furton
Daken VanDusen*

Horn

Eli Gibson
Brendan Reed*
Michael Scoby+
Evan Supplee+

Trumpet

Donovan Ford
Andy Lasceski
Mia Kolhoff*

Trombone

Micah Babinski
Matt Keith
Dylan Schoolcraft*

Tuba

Jorge Gonzalez

Timpani

Zachary Haverkamp

Percussion

Ramses Arispe
Thomas Cordes
Maria Potrero

Harp

Alison Reese+

*Section Principal +Guest Artist

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

GVSU Music Faculty

Corie Auger	Patricia Gordon	Danny Phipps
Christopher Belland	Samuel Gould	Bill Ryan
Rachael Bergan	Adam Graham	Joel Schut
Colin Bianchi	Dan Graser	Greg Secor
Mark Buchner	Gary June	Kathryn Stieler
Arthur Campbell	Olivia Kieffer	Paul Swantek
Paul Carlson	Andrew Lenhart	James Thompson
Sookkyung Cho	Pablo Mahave-Veglia	Kevin Tutt
Ryan Christianson	Helen Marlais	Marlen Vavříková
Greg Crowell	Barry Martin	Mark Williams
Michael Drost	John Martin	Alex Wilson
Lisa Feurzeig	Chuck Norris	Yu Xin
Beth Gibbs	Victoria Olson	Molly York
	Christopher Petersmark	

Upcoming MTD Events

Oct. 13 @ 7:30 p.m. in SVS	Guest Artist Recital: Sergei Kvitko, piano
Oct. 15 @ 7:30 p.m. in SVS	Octubafest!
Oct. 16 @ 7:30 p.m. in LAT	Wind Symphony/Concert Band Concert
Nov. 7 @ 7:30 p.m. in SVS	GVPCS: Finding America Program #2
Nov. 8 @ 9:00 a.m. in LAT	Student Concerto Competition
Nov. 8 @ 2:00 p.m. at the GRAM	New Music Ensemble 20th Anniversary
Nov. 14-23 in KBB Theatre	CIRCLE MIRROR TRANSFORMATION
Nov. 15 @ 1:00 p.m. in SVS	Guest Artist Recital: Dasol Um, piano
Nov. 16 @ 3:00 p.m. in SVS	Flute Studio Recital
Nov. 18 @ 7:30 p.m. in LAT	Jazz Ensembles Concert
Nov. 19 @ 7:30 p.m. in LAT	Symphony Orchestra Concert
Nov. 20 @ 7:30 p.m. in LAT	Wind Symphony Concert

For updated information on Music, Theatre, and Dance events, please visit
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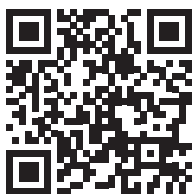
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