



# GRAND VALLEY STATE UNIVERSITY®

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DEPARTMENT OF MUSIC,  
THEATRE, AND DANCE

## Concert Band Wind Symphony

Kevin Tutt, conductor

Dan Graser, soprano saxophone

Thursday, October 16, 2025 at 7:30 PM  
Louis Armstrong Theatre  
Haas Center for Performing Arts  
GVSU Allendale Campus

# Program

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## Concert Band

Dramatic Prelude (1966/2020)

Claude T. Smith (1932-1987)  
arr. J. Earp

Two Movements from Lincolnshire Posy  
Horkstow Grange  
The Lost Lady Found

Percy Grainger  
arr. M. Sweeny (1882-1961)

Eight Instrumental Miniatures – Movement VIII

Igor Stravinsky (1882-1971)  
arr. R. Petersen

Renaissance Suite (1983/2016)

1. La Mourisque
2. Mille Regretz
3. La Bataille

Tielman Susato (c. 1510- c. 1570)  
arr. J. Curnow

*Intermission*

# Program

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## Wind Symphony

*Sound Off* (1885)

John Phillip Sousa (1854-1932)

*Soprano Saxophone Concerto* (2019/2023)

Carter Pann (b. 1972)

Dan Graser, soprano saxophone

1. The Old Line
2. Aria: Injurious Graffito
3. Jump
4. Hymn: A Love Supreme

*Candide Suite* (1956/1993)

Leonard Bernstein (1918-1990)  
trans. Clare Grundman

1. The Best of All Possible Worlds
2. Westphalia Chorale and Battle Scene
3. Auto-da-fé
4. Glitter and Be Gay
5. Make Our Garden Grow

### *Intermission*

*William Byrd Suite* (1924/1960)

Gordon Jacob (1895-1984)

1. Earle of Oxford's March
2. Pavana
3. Jhon come kiss me now
4. Mayden's Song
5. Wolsey's Wilde
6. The Bells

*Haywire* (2018)

Katahj Copley (b. 1998)

# Concert Band Personnel

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## Flute

Lindsay Jeroy  
Avrey Robb

## Oboe

Karam Singh

## Clarinet

Aiden Hein  
Rebecca Miller  
Elyse Weck

## Saxophone

Jason Holmes (alto)  
Jacob Wegner (alto)  
Taya Southworth (alto)  
Zachary Stevens (tenor)  
Zion Givhan (baritone)

## Trumpet

Blake Sutherland  
Madison Cornelius  
Kaylee Hebert

## Tuba

Jack Stoneman  
Lanie LaPointe  
Tyler Ellis  
Thomas Persons

## Percussion

Maria Potrero  
Rainah Petersen

# Wind Symphony Personnel

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## Piccolo/Flute

Brittlyn Keller

## Flute

Maddie Pratt\*

Heavyn Musgrave

Vivian Lundsckow

Jillaena Weesies

## Oboe

Kayla Hieb\*

James Hollister

## Bassoon

Simon Furton\*

Tanner Reynolds

## Clarinet

Maddox Lewis\*

Lilly Childers

Sophia Janiga

Miles Riker

Elyse Riter

Mariana Escobar

## Bass Clarinet

Maddison Sanborn

## Saxophone

Jeremy Cleary\* (soprano/alto)

David Grimard (alto)

Caleb Peckham (alto)

Zane Stoner (alto)

Isaac Wright (alto)

Seth Kane (tenor)

Connor Brendel (tenor)

Hailey Petersen (baritone)

## Trumpet

Mia Kolhoff\* ø

Andrew Lasceski

Donovan Ford

Seth Miller

Alina Maes ø

Jack DeHaan

Quentin Campbell

## Horn

Elizabeth Slabaugh\*

Brendan Reed\*

Eli Gibson

Aubrey Ballard

## Trombone

Matt Keith\*

Erik Courtney

Elizabeth Phillips

## Bass Trombone

Micah Babinski

## Euphonium

Timothy McDonald\*

## Tuba

Jorge Gonzalez\*

Brandon Klein

Julia Droscha

## Percussion

Zachary Haverkamp\*

Dyami Campos

Brayden VanderWall

Thomas Cordes

Ramses Arispe

Ash Martinez-Lopez

## String Bass

Iris Eppinga

## Keyboard

Mijeong Lee

\* denotes principal or co-principal

ø denotes a student graduating or pre-service teaching next semester

† denotes guest performer

# Soloist Biography



Described by The Saxophonist Magazine as being “in rarefied air possessing world-class musicianship and super-human technique,” **Dan Graser** is one of the most active performers and pedagogues of his generation. A recipient of the Doctor of Musical Arts from the University of Michigan, Dan served as Teaching Assistant to legendary saxophone pedagogue Donald Sinta having completed undergraduate work in performance and music history/theory with saxophone virtuoso Timothy McAllister at the Crane School of Music at SUNY Potsdam.

As soprano chair of the world-renowned Sinta Quartet, Dan has been featured internationally as a soloist and chamber musician. SQ are among the most successful ensembles on the chamber music competition circuit having received the Gold Medal of the Fieschoff Chamber Competition, 1st Prize of the Concert Artists Guild International Competition (the first time awarded to a saxophone group), 1st Prize in the M-Prize Chamber Arts Competition, the Alice Coleman Grand Prize at the Coleman Competition and 1st Prize at the North American Saxophone Alliance Quartet Competition. SQ have performed throughout the world and were the featured soloists with the Michigan Symphony Band during an historic tour through China. General Arts Touring manages SQ internationally. Their recordings can be heard on the CAG and Bright Shiny Things labels. [www.sintaquartet.com](http://www.sintaquartet.com).

## Soloist Biography (cont.)

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As a soloist, Dan has been featured with the GVSU Symphony Orchestra, GVSU Concert Band, University of Michigan Symphony Band, Oakland Wind Symphony, Crane Wind Ensemble, South Oakland Concert Band and in recital at the Kennedy Center as part of the Millennium Stage series. His current solo projects include expanding the soprano saxophone and piano repertoire with piano virtuoso Brian Hsu. As an orchestral performer, Dan has performed on numerous occasions with the Detroit Symphony Orchestra under Leonard Slatkin. For several years Dan was the saxophonist with the New World Symphony in Miami under Michael Tilson Thomas, Teddy Abrams, John Adams, and J.D. Gersen. Dan has also performed as saxophonist with the Grand Rapids Symphony Orchestra, Peninsula Music Festival, Kalamazoo Symphony, Ann Arbor Symphony, Oakland Symphony, Royal Oak Symphony, as well as the University of Michigan Symphony Orchestra and Philharmonic Orchestra.

A highly sought-after pedagogue, Dan is the author of the Saxophone Manual and Chops series of method books, which are now in use by thousands of saxophonists throughout the world in both the jazz and classical realms. Dan has given master class performances and clinics at numerous schools throughout the world including the Paris Conservatory, Shanghai Conservatory, Beijing Central Conservatory, China Conservatory, Versailles Conservatory, University of Michigan, University of North Carolina Greensboro, West Virginia University, and Oakland University. Dan has also held teaching positions at Oakland University, Ann Arbor School for the Performing Arts, and the Expressions Music Academy. For more information about the GVSU saxophone studio please visit: [www.gvsu-saxophone.com](http://www.gvsu-saxophone.com)

Dan is a Selmer Paris Artist and performs on Selmer Saxophones exclusively, and is a Légère Reeds Endorsing Artist.

# Program Notes

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*Sound Off* (1885) was written specifically for the United States Marine Band and dedicated to a gentleman viewed by Sousa as “a stern but fair officer,” General George Porter Houston, who was the barracks commanding officer from July 1883 to March 1888. The march derives its title from a military command frequently heard during parades and formations at Marine Barracks Washington, directing the band to march up and down the parade deck in order to be reviewed by the commanding officer and spectators.

- Program Note from University of North Texas University Band concert program  
3 October 2018

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My *Soprano Saxophone Concerto* (2019) was written for Chris Creviston and commissioned by Chris, the ASU [Arizona State University] Symphony Orchestra, and the SUNY Potsdam Symphony Orchestra. The work lasts about 15 minutes and does what it can to show the many sides of one of my favorite musicians on the planet. The work is cast in four movements and makes use of a varied orchestral palette.

*I. The Old Line* (orchestra without brass) presents the soloist almost immediately, akin to the technique in Mendelssohn’s beloved Violin Concerto. The saxophone weaves a song-like melody throughout, often reaching for the highest register of the instrument.

*II. Aria: Injurious Graffito* (full orchestra) was the first movement to be written, inspired by a line in an old television series [*Frasier*, 2001]. I fell in love with the two words “injurious graffito” the way they are delivered on the show. The music, like the TV show, is lofty and somewhat arrogant.

*III. Jump* (full orchestra) is a written-out improvisation on the saxophone. Chris is particularly adept at the leaps and quick changes found throughout the movement, which culminates in a straight-ahead tune incorporating shapes that foreshadow the tune in the last movement.

*IV. Hymn: A Love Supreme* (string orchestra and harp) is a torch song of unabashed sentimentality. A surprising admission: I was not thinking of John Coltrane’s famed album of the same name when naming this last movement. Perhaps it was a subconscious decision, but I was startled to put two and two together upon reacquainting myself with the Coltrane once the concerto was completed.

- Program Note by composer



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*Candide* was Leonard Bernstein's third Broadway musical, following *On the Town* and *Wonderful Town*. Adapted by Lillian Hellman from Voltaire's 18th-century satire on blind optimism, Bernstein's *Candide* is an operetta set in the castle of the Baron Thunder-ten-Tronckh in the mythical European land of Westphalia. Within these walls live the Baron and Baroness; Cunégonde, their beautiful and innocent virgin daughter; Maximilian, their handsome son; Candide, their handsome bastard nephew; and Paquette, the Baroness' buxom serving maid. They are taught by Dr. Pangloss, who preaches the philosophy that all is for the best in "The Best of All Possible Worlds."

Candide and Cunégonde kiss, and Candide is banned from Westphalia. As he leaves, Bulgarians invade, kidnap him and slaughter everyone except for Cunégonde, who they prostitute out to a rich Jew and the Grand Inquisitor. Candide escapes and begins an optimistic, satirical journey, taking with him his sweetheart Cunégonde and Pangloss. Candide journeys to Lisbon, Paris, Buenos Aires, and even the legendary El Dorado, only to discover reality in the forms of crime, atrocity, and suffering. He returns to Venice with Cunégonde, stripped of his idealism. His ultimate emotional maturation concludes in the finale with "You've been a fool, and so have I, But come and be my wife, And let us try before we die, To make good sense of life. We're neither pure nor wise nor good; We'll do the best we know; We'll build our house, and chop our wood, And make our garden grow."

Opening on Broadway on December 1, 1956, *Candide* was perhaps a bit too intellectually weighty for its first audiences and closed after just 73 performances. Bernstein was less concerned over the money lost than the failure of a work he cared about deeply. The critics had rightly noted a marvelous score, and Bernstein and others kept tinkering with the show over the years. With each revival, *Candide* won bigger audiences. In 1989, the already seriously ill Bernstein spent his last ounces of vital energy recording a new concert version of the work. "There's more of me in that piece than anything else I've done," he said.

- Program note by San Luis Obispo Wind Orchestra concert program  
12 May 2012

This suite, arranged by Clare Grundman, is made up of five numbers from the musical *Candide*. In the first movement, *The Best of All Possible Worlds*, Doctor Pangloss, Voltaire's satirical portrait of the philosopher Gottfried von Leibnitz, tutors his Westphalian pupils. In the second movement, *Westphalia Chorale and Battle Scene*, the devout Westphalians sing a chorale praising the integrity of their homeland, after which they are massacred by the invading Bulgarian army. In movement three, *Auto-de-fe*, Candide and Dr. Pangloss find themselves in Lisbon, where, being free-thinkers, they are prosecuted as heretics by the Spanish Inquisition; however, Candide and Dr. Pangloss escape.

The fourth movement, *Glitter and Be Gay*, depicts Cunegonde, Candide's true love, singing of her attempts to maintain a brilliant, carefree exterior, while she may (or may not) be tortured inwardly by self-doubt. The final movement, *Make Our Garden Grow*, has Candide realizing that the only purpose of living is to cultivate the earth and to create a garden.

- Program Note from the University of Texas Symphony Band  
concert program, 30 November 2016

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Keyboard music formed one of Byrd's main compositional endeavors, and the fruit of these labors provided the impulse for an entire school of Elizabethan keyboard composition. Most of these works were intended for performance at the virginal, a small relative of the harpsichord in many timbral and mechanical aspects (so named because it was often found in the bedrooms of unmarried young 17th century ladies). Although Byrd's keyboard works first appear in the 1570s, they only circulated in manuscript until the publication of *My Ladye Nevells Booke* (1591) and *Parthenia* (1611). However, the Fitzwilliam Virginal Book languished in obscurity until 1899 before receiving publication. This collection comprises the largest set of Byrd's keyboard works -- around seventy -- and is also regarded as England's foremost collection of keyboard works. All of the movements Gordon Jacob set in *William Byrd Suite* have the Fitzwilliam Virginal Book as their source.

Gordon Jacob considered *William Byrd Suite* "freely transcribed," as virginal players had no means of creating dynamic shading or timbral contrast on their instrument. Composers created dynamic intensity by adding voices above and/or below the melody. Similarly, composers created musical intensity by adding lines of increasing complexity, ornamenting the melody. Jacob remained mostly faithful to Byrd's original melody, harmony, form and figuration, but added his own orchestrational color and dynamic shading to intensify the aforementioned expressive qualities of the music.

It is an overstatement to describe each movement simply as growing louder and more complex due to layers of ornamentation, variation and imitation. Although Byrd utilizes these compositional devices in all the works represented, his genius lies in how he utilizes these effects in varying degrees to avoid monotony. In *The Earl of Oxford's March*, devices of crescendo, ornamentation and imitation are clearly evident. This movement, marked *un poco pomposo*, begins its stately procession through the two iterations of its form simply and very quietly, growing steadily stronger and more complex into the climactic final sections. Although originally attributed to Byrd, the slow, stately "Pavana" is now placed within Anthony Holborne's works list. Jacob alters the harmonic scheme of

this movement, beginning each phrase in a different tonality, yet emphasizing Bb-major in them all. *Jhon come kisse me now*, *The Mayden's Song* and *Wolsey's Wilde* are sets of variations upon an eight and two sixteen bar melodies, respectively. Imitation and ornamentation are the primary developmental tools in the first two, while the third follows a more conservative approach with far less figuration and only one variation. Jacob's orchestration of *Wolsey's Wilde* takes advantage of the instrumental forces, alternating loud and soft dynamics, and effectively utilizing the timbral possibilities of the winds. *The Bells* is structured in large musical paragraphs, a continuous motivic variation emanating from a single two-note ground in the bass. The work culminates with a tubular bell solo amidst a grandiose layering of contrapuntal texture.

- Program Note by Brian K. Doyle

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*Haywire* is based off the idea of imagination gone out of control. How much chaos can be fit into one piece? From chaos comes beauty and from beauty comes madness again. Throughout the piece there is this motif played by the marimba that serves as a small sense of stability through the piece; this leads to erratic entrances and sudden dynamic changes. Finally the piece's melody is played by the first trumpet. From trills to glisses this piece is what happens when your imagination goes a little out of control.

- Program Note by composer

# GVSU Applied Wind, Brass, and Percussion Faculty

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Colin Bianchi – horn	Helen Marlais – piano
Paul Carlson – tuba/euphonium	Victoria Olsen - bassoon
Sookkyung Cho – piano	Greg Secor - percussion
Ryan Christianson - trombone	James Thompson - flute
Dan Graser - saxophone	Marlen Vavříková - oboe
Gary June - clarinet	Alex Wilson – trumpet

## Upcoming MTD Events

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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 @ 6:30 p.m. in LAT Lobby	Concert Band Concert
Nov. 19 @ 7:30 p.m. in LAT	Symphony Orchestra Concert
Nov. 20 @ 7:30 p.m. in LAT	Wind Symphony Concert

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# WGVU

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