



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

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

**Symphony Orchestra**  
Joel Schut, conductor

7:30 P.M.  
Wednesday, October 16, 2024  
Louis Armstrong Theatre  
Haas Center for Performing Arts  
GVSU Allendale Campus

# Program

Masquerade Suite (1944)

Aram Khachaturian

I. Waltz

(1903-1978)

IV. Romance

V. Galop

*In collaboration with the GVSU Global Awareness Collaborative Colloquium*

Portrait of a Queen (2017)

Carlos Simon

*Demetria Thomas, narrator*

(b. 1986)

-Intermission-

Symphony No. 9, Op. 95 in E Minor "From the New World" (1893)

Antonín Dvořák

I. Adagio – Allegro molto

(1841-1904)

II. Largo

III. Scherzo: Molto vivace

IV. Finale: Allegro

# Symphony Orchestra Personnel

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

## **Violin I**

Noah Abdelkader  
Genevieve Balivet  
Rebekah Doody  
Erin Gibbons  
Rachel Glanton  
Danielle Meyers  
Gabrielle Phelps  
Jocelynn Pierce  
Andrew Kales\*  
Aveline Schienke  
Hailey Smith  
Avery Trimble

## **Violin II**

Esther Bard  
Vera Bresser  
Maggie Fisher  
Elaina Frolo  
Taylor Grifhorst  
Breanna Lane  
Daniel Lesinski  
Jaden Moser  
Natalie Palbicke  
Danny Parker  
Claire Pohl  
Kayla Shook  
Kenneth Walker\*  
Aiden Zemaitis

## **Viola**

Sam Bryant  
Matt Durose  
Cruz Peña\*  
Braedyn MacKeller  
Xavaier Williams

## **Cello**

Seamus Adams  
Giselle Balivet  
Ava Chupack  
Jake Doctor\*  
Megan Ferenczhalmy  
Grace Jenkins  
Madigan Lautzenheiser  
Aiden Mack  
Sam Nicely  
Bridget Parlmer  
Kaden Pokora  
Maria Rocha  
Tyleur Wright

## **Double Bass**

Cullen DeCou\*  
Iris Eppinga  
Jeremiah Jackson  
Andrew Lunn  
Adam Zdarsky

## **Flute**

Julia Meyer  
Grace Morrison\*

## **Oboe**

Joy Anderson\*  
James Hollister

## **English Horn**

Natalie Kline

## **Clarinet**

Sophia Janiga  
Julia Smolinski\*

## **Bass Clarinet**

Jennifer Soles-Symons+

## **Bassoon**

Simon Furton  
Daken VanDusen\*

## **Horn**

Richard Britsch+  
Andrew Hardy  
Tim Lester\*  
Julia Schnicke

## **Trumpet**

Alec Bossa\*  
Mia Kolhoff

## **Trombone**

Micah Babinski  
Dylan Schoolcraft\*  
Connor Stefanich

## **Tuba**

Jorge Gonzalez

## **Timpani**

Zachary Haverkamp

## **Percussion**

Ramses Arispe  
Dyami Campos  
Olivia Kieffer+  
Greg Secor+

## **Piano**

Brendan Vincent+

\*Section Principal

+Guest Artist

## Soloist Bio

### **Demetria Thomas, narrator**

Demetria earned a BA at Grand Valley State University, and her MFA from the University of Houston Professional Actor Training Program. Regional credits include Eunice in *A Streetcar Named Desire* at American Players Theatre, *Chicken and Biscuits* at Farmers Alley, Doubt at New Stage Theater, Mistress Page in *Merry Wives of Windsor* at Michigan Shakespeare Festival, Beatrice in *Much Ado about Nothing* and Gertrude in *Hamlet* both at Houston Shakespeare Festival. Television credits include guest appearances on *Chicago Fire* (NBC Universal) and as a series regular on *APB* (Fox TV). Directing credits include *Our Lady of 121st Street* at the University of Houston, and *Figaro* at Hope Repertory. Demetria is a member of SAGAFTRA and Actors Equity (AEA), and currently serves as Assistant Professor in Acting & Directing at GVSU.

## Program Notes

### **Khachaturian – Masquerade Suite**

Armenian-Soviet composer and conductor, Aram Khachaturian was born in Tbilisi, the county of Georgia and later moved to Moscow, where he studied at the Moscow Conservatory. Khachaturian's musical contributions include three symphonies, ballet music to *Spartacus* and *Gayane* (later of which includes the famous "Sabre Dance"), film scores, and numerous concertos, including the widely-performed 1940 violin concerto. The composer is perhaps best known for his use of folk music and sensuous melodies, the inspiration for which he drew from his childhood, life events, people, and Armenian and Georgian songs and dances. In early 1950s he taught at the Moscow Conservatory and the Gnessin Institute, and later, in 1957, became the Secretary of the Union of Soviet Composers.

In 1948, The Central Committee of the Communist Party accused Khachaturian, along with other Soviet composers including Prokofiev and Shostakovich, of writing "formalist music"—music that went against the Soviet ideal. Khachaturian responded to the charges, stating "I want to warn those comrades who, like myself, hoped that their music, which is not understood by the people today, will be understood by future generations tomorrow. . . What can be higher and nobler than writing music understandable to our people and to give joy by creative art to millions?"

Khachaturian composed incidental music for a 1941 production entitled

Masquerade. A few years later, in 1944, the composer formed a stand-alone symphonic suite containing five movements from the original production. The movements are based on romances and dances and include a hauntingly-dark Waltz in a minor key, a nostalgic and mournful Nocturne featuring a solo violin, a stately and upbeat Mazurka, a film noir-like Romance with a legato and sustained melody heard in a solo trumpet, and a final fast and quirky Galop.

*-Note by Steve Danyew*

### **Simon – Portrait of a Queen**

This piece traces the evolution of black people in America through the lens of the black woman. Using one figurative character who represents strength, courage and selflessness, this “queen” will transform from her journey as a leader in Africa to a slave on an American plantation, to a disenfranchised citizen subject to Jim Crow laws and finally to the strong matriarch found in many churches presently. Dramatic spoken word, written by Courtney D. Ware, poetically explains the thoughts and feelings of her character, while a musical portrait is revealed of her. Women have always played vital roles in African American communities.

*-Note by Carlos Simon*

### **Dvořák – Symphony No. 9, Op. 95 “From the New World”**

Antonín Dvořák was born in Bohemia, the country we now know as the Czech Republic, and during the 1870s rose to prominence as his homeland’s foremost composer. In the years that followed, his fame spread throughout Europe and even across the Atlantic, where it attracted the notice of Jeanette Thurber, who had established a new conservatory of music in New York. In 1891 she invited Dvořák to be the director of this school. He would be well compensated and his duties light, leaving plenty of time for composing. Dvořák accepted the position, and in September of 1892 he sailed for America, where he spends most of the next three years.

It was during this American chapter in his life that Dvořák composed his Symphony No. 9 which bears the subtitle “From the New World.” Dvořák declared that he intended the subtitle to mean “Impressions and greeting from the New World.” This heading signifies something very different from a musical panorama of America and American life, which some commentators have held the piece to be. Yet Dvořák also stated that the

symphony's American provenance would be obvious "to anyone who 'had a nose.'" He told one correspondent: "I do know that I would never have written [it] 'just so' had I never seen America."

Dvořák observes the classical convention of prefacing the first movement with an introduction in slow tempo. The meditative atmosphere of the passage is shattered by an ominous figure rising from the low strings and brass. A timpani roll and suspenseful tremolo in the violins herald the principal theme of the movement proper, a theme given out by the horns and woodwinds. Dvořák balances this idea with two lighter melodies, the first introduced by the woodwinds, the other presented in the low register of the flute.

The Largo presents Dvořák's most famous melody and surely one of his most exquisite. But the beauty of the celebrated English horn solo should not overshadow the strange power of the brass chords that frame movement, nor the meting poignancy of the second subject. That latter theme presents melancholy phrases in the woodwinds against tremolo figures in the strings that sound like wind rustling through tree branches in a bleak autumn sky. A third idea brings a dance-like melody introduced by the oboe. The music grows stringer and more sonorous, then yields to a surprising development: as if in a dream, three themes heard earlier in the symphony appear in succession. This leads to a reprise of the English horn melody and one of the most extraordinary moments in orchestral literature, as the music seems to hesitate and then falls entirely silent.

The opening measures of the third movement are patterned closely on those of the scherzo in Ludwig van Beethoven's Ninth Symphony, and the succeeding passages manage to attain some of the work's fierce energy. Dvořák balances them with a relaxed and folkloric central episode. Before the movement is through, we hear recollections of the symphony's initial Allegro.

The finale provides a summation of the entire composition, for in addition to its own ideas, it also recalls themes from preceding movements. These recollections tie the symphony's disparate episodes into a coherent unity and provide, in the final minutes of the piece, a comprehensive and exciting conclusion.

*-Note by Paul Schiavo*

# GVSU Music Faculty

Corie Auger	Samuel Gould	Christopher Petersmark
Christopher Belland	Adam Graham	Danny Phipps
Rachael Bergan	Dan Graser	Bill Ryan
Richard Britsch	Letitia Jap	Joel Schut
Mark Buchner	Gary June	Dan Scott
Arthur Campbell	Olivia Kieffer	Greg Secor
Paul Carlson	Loren Koella	Rebecca Sikkema
Chia-Ying Chan	Andrew Lenhart	Kathryn Stieler
Sookkyung Cho	Pablo Mahave-Veglia	Paul Swantek
Greg Crowell	Helen Marlais	James Thompson
Michael Drost	Barry Martin	Kevin Tutt
Lisa Feurzeig	John Martin	Marlen Vavříková
Tim Froncek	Chuck Norris	Mark Williams
Beth Gibbs	Victoria Olsen	Alex Wilson
Patricia Gordon		Molly York

## Upcoming MTD Events

- October 17 at 7:30PM – Wind Symphony and Concert Band. LAT  
October 23 at 7:00PM – Marlais Studio Event. SVS  
October 25 at 7:30PM – Choral Concert and Opera Scenes. LAT  
October 25 at 7:30PM – Guest Artist Recital: Emely Phelps, piano. SVS  
October 26 All Day – 20th/21st Century Piano Festival. LAT  
October 26 at 2:00PM – Bard to Go: To Thine Own Self Be True. KBB  
October 27 at 3:00PM – Cello Fest Performance. LAT  
October 28 at 7:30PM – Faculty Artist Recital: Paul Carlson, tuba. SVS  
November 1 All Day – Fall Dance Day. 1600  
November 8 – Dance Audition Day  
November 8 at 2:00PM – Piano Pedagogy Event (Marlais). SVS

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