



**GRAND VALLEY
STATE UNIVERSITY**[®]

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

Symphony Orchestra
Joel Schut, conductor

7:30 P.M.
Wednesday, November 20, 2024
Louis Armstrong Theatre
Haas Center for Performing Arts
GVSU Allendale Campus

Program

Head Up (2024) World Premiere Performance

Matthew Forte

I. Prologue

(b. 1989)

II. Running

III. Jibe

IV. Heading Up

V. Close Hauled-Port Tack

VI. Tack

VII. Close Hauled-Starboard Tack

VIII. Finish

Concertino for Flute, Op. 107 (1902)

Cécile Chaminade

(1857-1944)

James Thompson, *flute*

Symphony No. 5 in C Minor, Op. 67 (1808)

Ludwig Van Beethoven

I. Adagio – Allegro molto

(1770-1827)

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
Jaden Moser
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

Clarinet

Sophia Janiga
Julia Smolinski*

Bassoon

Simon Furton
Daken VanDusen*

Contrabassoon

Andrew Genemans+

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

Harp

Alison Reese+

*Section Principal

+Guest Artist

Soloist Bio

James Thompson, flute

Originally hailing from Missouri, Dr. James Thompson joined the faculty at Grand Valley State University in Fall 2024 and now resides in Grand Rapids. Dedicated to the expansion of the flute repertoire, James was awarded grant funding to travel to France for his dissertation research on the flute music of Nicolas Bacri. His dissertation was subsequently named a winner of the National Flute Association's (NFA) Graduate Research Competition. James gave the American premiere of Bacri's Concerto pour flute in 2017. James has also performed new works for flute by Robert Fruehwald, Roy Magnuson, and Lindsey Wiehl at several NFA conventions, the College Music Society National Conference, and the American Viola Society Festival.

James has been featured as a concerto soloist with the New Chicago Chamber Orchestra, the Southern Illinois Symphony, the Ball State University Symphony Orchestra, and the Illinois State University Symphony Orchestra. During the summers, James has appeared in music festivals such as Domaine Forget (Canada), Festival Suoni d'Abruzzo (Italy), the Fresno Opera & Orchestra Summer Academy, and the Southern Illinois Music Festival.

As an orchestral musician, James currently holds the 3rd Flute & Piccolo chair with Symphony of the Lakes (Indiana) and has performed with regional orchestras across the Midwest. Recognized for his engaging teaching style, James is in demand as an educator. He has given flute masterclasses and clinics at Indiana State University, Valley City State University, Texas Lutheran University, Southern Illinois University-Edwardsville, Southeast Missouri State University, and East Central College.

James's degrees are from Truman State University, Illinois State University, and Ball State University. Prior to joining the faculty at GVSU, he taught at Ball State University, Earlham College, and Taylor University, and served as Education Coordinator for Orchestra Indiana.

Program Notes

Forte – Head Up

HEAD UP is a sailing term which indicates the boat turn toward a closer angle relative to the wind, in which the sailor pulls in the sails and the boat paradoxically utilizes and fights against the power of the wind– the wind that both propels the boat forward and threatens to drive it in the opposite direction. It is a term that, for me, connotes optimism, energy, and earnest effort in the face of adversity.

This piece is a portrait, in eight sections, of the second half of a sailing race– tracking and painting, in notes, the progress of the boat toward a finish. After an introduction and a quasi-summary of the first part of the race (I) it begins with the boat re-crossing the start line heading downwind (II), continues with jibing at the leeward mark (III), heading up (IV), sailing close hauled on a port tack (V), tacking (VI), sailing close hauled on a starboard tack (VII), and finally finishing the race (VIII).

Performers needn't be familiar with all of the intricacies of sailing to interpret this piece. The specific nuances of the experience –the jibe, a downwind turn that is at times leisurely and expansive but with an immense power that verges on the dangerous; the tack, an upwind turn that is intense and tight, in which the boat fights through the wind; running, a downwind course that can feel at times deceptively effortless, the close haul, an exhilarating and fast upwind beat against the wind– all of these have been written into the notes themselves. It is sufficient to note that this piece represents the moment in a given race in which the boat transitions from its languid journey with the wind to its thrilling fight against the wind.

It is my hope that this piece imparts a sense of optimism, of struggling against and of surmounting adversity, of the unstoppable and exhilarating momentum that so appeals to me in the best moments of sailing– and which musical notes, and form, are so similarly suited to convey. I think we all know well those moments in life in which ease seems somehow inglorious, and others in which the struggle brings out the best in us, and it is this my attempt to convey this concept –a celebration of the surmounting of difficulty– that recommended to me this metaphor and, therefore, the shape of this work.

-Note by Matthew Forte

Chaminade – Concertino for Flute

Concertino is a rhapsodic, romantic work that features two main themes, plus many melodic episodes. Since the work displays such thorough knowledge and appreciation of the expressive and technical qualities of the flute, it is natural that it has remained one of the great standards of the instrument's literature.

The Concertino was commissioned by the Paris Conservatoire in 1902 (presumably as an examination piece for flute students) where the celebrated French flutist and teacher Paul Taffanel, to whom the Concertino was dedicated, taught. Among flutists, legend has it that Cécile Chaminade wrote the Concertino to punish a flute-playing lover after he left her to marry someone else, wanting to make a piece so fiendishly difficult that he could not play it (though he supposedly did manage).

-Note from Edited Score

Beethoven – Symphony No. 5

Beethoven's fifth symphony is the iconic work of classical music. It pervades the whole world of symbols and imagery of musical art as an evocation of a welter of ideas. In a sad way it is almost impossible to escape all of these associations extrinsic to the work itself and to focus only on Beethoven's composition. But distancing one's self from it all and listening to the symphony as if for the first time can be a joy—as this writer has found, sitting in the best seat in the house (in the back of the orchestra).

By the time that Beethoven had composed this work he was a well-respected composer in Vienna, but certainly not hailed as a genius. The first three symphonies, three piano concertos, piano sonatas, string quartets—all had bolstered his growing reputation before he finished this symphony. It took him rather a long time, almost four years, as he interrupted his work frequently to produce some significant compositions: The Razumovsky string quartets, the fourth symphony and fourth piano concerto, and the first version of his only opera, *Fidelio*. Beethoven was a practical man, and when a commission materialized, he shifted his work to where the money was. He finally ground out the completion of the Fifth Symphony and presented it on an ill-starred concert at the Theater an der Wien on December 22, 1808. It was an all-Beethoven affair, presenting the premières of not only the Fifth Symphony, but also the Sixth Symphony, the Fourth Piano Concerto, and the Choral Fantasy (a precursor to his

Ninth Symphony), as well as various other compositions. The concert was four hours long and the hall was literally freezing. Moreover, Beethoven, who was conducting, had to start over in one work after a mistake derailed things. The proceedings were not helped by his awkward, grand-eloquent conducting which led to knocking over some lamps and accidentally smacking an unfortunate stagehand in the face. All of this was soon forgotten and the written record shows that Beethoven's fifth symphony was quickly accorded general acclaim, and was on its way to immortality.

The defining characteristics of the work are well known, and focus upon rhythmic vitality, a hitherto unknown sense of drama, and imaginative structural details—but most of all, upon a stunning coherence and economy of elements. The latter is the foundation of the first movement, famous for its four-note motto beginning and the wringing almost to death of every musical possibility of the short idea. Forget “fate knocking at the door,” this is simply a dramatic tour de force of musical coherence. Even if one ignores the adroit manipulation of the melodic content of the opening idea, it is astonishing how well the movement stands upon its own feet from a purely rhythmic perspective.

The second movement is an elegant set of variations on two themes. The key of the movement is Ab, and even if most of us don't have perfect pitch, it just sounds fresh and unexpected when the violoncellos and violas enter with one of Beethoven's most ingratiating melodies in that particular key. The second theme is a more triumphant one, in C major, another remote and refreshing key. The variations gracefully work themselves out with these contrasting themes in a movement quite different from the first.

The third movement is the traditional dance movement, here cast in Beethoven's innovative scherzo rhythm—the stately dance of his predecessors being sped up considerably. However, it's not a rollicking good time to be had by all, here. Rather, it opens with a mysterious arpeggio in the low strings that ends shortly on some chords with enigmatic meaning. Soon this is shatteringly interrupted by the unison horns in a virile melody that seems related to the opening of the symphony. The middle of the movement, called the trio, is usually an opportunity for contrast, and we do get it. It starts out contrapuntally with a vigorous and challenging passage for the violoncellos and double basses—it's a famous one! They snarl and shake it like a dog. Ultimately, a truncated version of the opening returns, but even softer, and here is where real magic occurs.

Beethoven bridges the transition into the last movement with a delicate solo passage in the first violins played over pianissimo sustained notes

in the seconds and violas—the basses and timpani softly throb. In one of the most eerie and tension-building passages in all the literature, the melody snakes up and down in a crescendo that jubilantly leads to the C major theme that resolves all previous troubled thought. For this glorious moment Beethoven brings in three trombones, contra-bassoon, and piccolo—thitherto found only in the opera orchestra. The last movement is long, as three themes are worked over, interrupted only by the striking innovation of a brief, serene reference to the third movement. It's as if Beethoven is saying, “OK, we win, but it may be only a brief victory.” The recapitulation ensues, followed by an enormous coda—longer than any other section so far. We hear the main three themes again, only in a kind of reverse order. The long coda is needed to erase all doubt as to what prevails over the diversions and dark moods of the other three movements. Victory is ours, and the fifty or so measures of emphatic C major chords seal the finale.

-Note by William E. Runyan

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

November 21 at 7:30PM – Wind Symphony and Concert Band. LAT

November 21 at 7:30PM – *Intimate Apparel*. KBB

November 22 at 7:00PM – Senior Dance Concert. 1600

November 22 at 7:30PM – *Intimate Apparel*. KBB

November 22 at 7:30PM –Harvest Choral Concert. LAT

November 23 at 2:00PM – Dr. Cho's Piano Studio Project. SVS

November 23 at 7:30PM – *Intimate Apparel*. KBB

November 24 at 2:00PM – *Intimate Apparel*. KBB

November 24 at 2:00PM – Senior Dance Concert. 1600

November 24 at 5:00PM – Early Music Ensemble. SVS

December 2 at 7:30PM – Guest Artist Recital. Dr. Chris Guzman, piano.

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