



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

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

**Concert Band**

**Wind Symphony**

Kevin Tutt, conductor

Mark Williams, conductor

7:30 P.M.

Thursday, November 21, 2024

Louis Armstrong Theatre

Haas Center for Performing Arts

GVSU Allendale Campus

# Program

## Concert Band

Symphony No. 2 (1775/2020) I. Allegro Presto	Joseph Bologne (1745-1799) Arr. Daniel Bukin
The Seal Lullaby (2004/2020)	Eric Whitacre (b. 1970) Arr. Robert J. Ambrose
Vanishing Point (2019/2020)	Randall D. Standridge (b. 1976)
The Liberty Bell (1893/2016)	John Philip Sousa (1854-1932)

## *The Music of Lake Clark National Park*

### Wind Symphony

That Thing (2023)	Robert Alexander (b. 1996)
West of Nowhere (2023)	Ryan McQuay Meredith (b. 2000)
Mountains Rising Everywhere (2023)	Paul Rudy (b. 1962)

### Wind Symphony and Concert Band

An Image (Three Hours Wide) (2023)	Kory Reeder (b. 1993)
Elegy for the Alaskan Tundra (2023)	Jason Carl Rosenberg (b. 1979)
Journey Above the Tundra: Dance of the Willow Ptarmigan (2023)	Trevor Frost (b. 1994)

# Concert Band Personnel

## Piccolo

Brittlyn Keller

## Flute

Haevyn Musgrave\*

Brittlyn Keller

Hailey Briggs

Ashlynn Gustafson

Vivian Lundskow

## Clarinet

Isabella Donaldson\*

Benjamin Barker

## Saxophone

Hailey Petersen\*

Zane Stoner

Hunter Perry (tenor)

Jason Holmes (tenor)

Ethen Kime (baritone)

## Trumpet

Alina Maes\*

Madison Cornelius

Quentin Campbell

Eric Bush

Jonah Kamphuis

## Horn

Cassandra DeHaan\*

Makenzie Bowman

## Trombone

Connor Cummings

## Bass Trombone

Connor Stefanich

## Euphonium

Sofia Magan

## Tuba

Julia Drosha\*

Jack Stoneman

## Percussion

Tyler McLaughlin\*

Brayden Vanderwall

## Piano

Mijeong Lee

## String Bass

Jeremiah Jackson

\* denotes principal or co-principal

# Wind Symphony Personnel

## Piccolo

Julia Meyer

## Flute

Grace Morrison\*

Kaiya VanDenBerg

Cate Chappell

Madi Arthur

Maddie Pratt

## Oboe

Natalie Kline\*

Lea Carter\*

## Bassoon

Andrew Genemans†

Ruth Wilson†

## Clarinet

Julia Smolinski\*

Mia Palma

Lilly Childers

Sofia Janiga

Mason Ouzts ø

## Bass Clarinet

Maddison Sanborn

## Saxophone

Jeremy Cleary\*

Ben Barker

Seth Kane

Caleb Peckham (tenor)

David Grimard (baritone)

## Trumpet

Alec Bossa\*

Mia Kolhoff

Andy Lasceski

Donny Ford

Taylor Seecyle

Jack DeHaan

## Horn

Tim Lester\*

Andrew Hardy

Logan Nommensen

Richard Barney†

## Trombone

Matt Keith\*

Dylan Schoolcraft

## Bass Trombone

Micah Babinski

## Euphonium

Timothy McDonald

## Tuba

Brandon Klein\* ø

Jorge Gonzalez

## Percussion

Liam Martin\*

Zachary Havenkamp\*

Nick Bashore

Thomas Cordes

Dyami Campos

Ramses Arispe

## Piano

Mijeong Lee

\* denotes principal or co-principal

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

† denotes guest performer

# Program Notes

## Symphony No. 2, I. Allegro Presto

Born in the French colony of Guadeloupe, Joseph Bologne, Chevalier de Saint-Georges, was raised and educated in France. His initial fame was due to his excellence as a fencer, winning a competition against one of France's leading fencing champions. Shortly thereafter, he was made an officer in the King's Guard and a chevalier. Also a virtuoso violinist, Bologne's first compositions were violin concerti. He composed a wide range of works, including at least 6 comic operas, 12 violin concerti, a number of chamber works, and 2 symphonies.

## The Seal Lullaby

In the spring of 2004 I was lucky enough to have my show *Paradise Lost: Shadows and Wings* presented at the ASCAP Musical Theater Workshop. The workshop is the brain child of legendary composer Stephen Schwartz (*Wicked*, *Godspell*), and his insights about the creative process were profoundly helpful. He became a great mentor and friend to the show and, I am honored to say, to me personally. Soon after the workshop I received a call from a major film studio. Stephen had recommended me to them and they wanted to know if I might be interested in writing music for an animated feature. I was incredibly excited, said yes, and took the meeting.

The creative executives with whom I met explained that the studio heads had always wanted to make an epic adventure, a classic animated film based on Kipling's *The White Seal*. I have always loved animation, (the early Disney films; Looney Tunes; everything Pixar makes) and I couldn't believe that I might get a chance to work in that grand tradition on such great material.

*The White Seal* is a beautiful story, classic Kipling, dark and rich and not at all condescending to kids. Best of all, Kipling begins his tale with the mother seal singing softly to her young pup. (The opening poem is called *The Seal Lullaby*).

*Oh! Hush thee, my baby, the night is behind us,  
And black are the waters that sparkled so green.  
The moon, o'er the combers, looks downward to find us,  
At rest in the hollows that rustle between.  
Where billow meets billow, then soft be thy pillow,  
Oh weary wee slipperling, curl at thy ease!  
The storm shall not wake thee, nor shark overtake thee,  
Asleep in the arms of the slow swinging seas!*

Rudyard Kipling, 1865-1936

I was struck so deeply by those first beautiful words, and a simple, sweet Disney-esque song just came gushing out of me. I wrote it down as quickly as I could, had my wife record it while I accompanied her at the piano, and then dropped it off

at the film studio. I didn't hear anything from them for weeks and weeks, and I began to despair. Did they hate it? Was it too melodically complex? Did they even listen to it? Finally, I called them, begging to know the reason that they had rejected my tender little song. "Oh," said the exec, "we decided to make *Kung Fu Panda* instead."

So I didn't do anything with it; just sang it to my baby son every night to get him to go to sleep. (Success rate: less than 50%.) A few years later the Towne Singers commissioned the choral arrangement of it, and in 2011 I transcribed the piece for concert band. I'm grateful to them for giving it a new life, and to the schools, colleges and directors listed who have believed in this new transcription. And I'm especially grateful to Stephen Schwartz, to whom the piece is dedicated. His friendship and invaluable tutelage has meant more to me than I could ever tell him.

- *Program Note by composer*

### **Vanishing Point**

Imagine, if you will, that you are standing on a beach. You gaze off into the water, further and further until everything escapes your vision over the horizon. Your imagination begins to bloom. This sense of peace, size, and possibility are the main emotional forces that drive *Vanishing Point*.

*Vanishing Point* is a minimalistic work. It uses rhythmic motive, colorful orchestration, and interesting harmony to create its effect.

The work was commissioned by the Sturgeon Bay High School Band and their director, Heidi Hintz, in honor of the 50th anniversary of the school. She was an absolute delight to work with.

Peace, Love, and Music

- *Program Note by composer*

### **The Liberty Bell**

John Philip Sousa composed this march as part of an operetta. When funding for the operetta fell through, he decided to publish it as a standalone march named for the Liberty Bell, the famous landmark in Philadelphia. It had significant commercial success. Years later, it was used as the theme of "Monty Python's Flying Circus" and achieved newfound popularity.

### **That Thing**

You know— that thing that you won't tell anyone ... That you wish to exist.

## **West of Nowhere**

*West of Nowhere*, was composed as part of a one-of-a-kind New Music concert experience, following a life changing journey to Alaska. Six composers, including myself, were selected as part of a pioneer large ensemble project with Composing in the Wilderness and the Fairbanks Summer Arts Festival. The composers and two wilderness experts spent five days on Lower Tazimina Lake in Lake Clark National Park, Alaska, the goal being to inspire new music connected to and informed by our shared experience in nature.

Lower Tazimina Lake is one of the most rarely visited locations in the world. It takes nearly two hours by bush plane and float plane to land on the Lake from Anchorage, Alaska, an epic journey we all shared together. This is a more remote location than most people get to experience in their entire lives, characterized by summer snow-capped mountains, dense alpine tundra, alien-like ecology, and endless daylight. A photo I took from the plane is featured in the cover art of this score.

Following the journey to Alaska in June 2023, each of us started working on our compositions. *West of Nowhere*, much like Alaska, is a sound-world of its' own, existing within the intersection of spectralism and lush/cinematic scoring. The composition explores careful evolutions of timbre following the narrative of the adventure. It also includes a wide variety imagery, from an exhilarating plane ride to an ethereal meditation on a mountain summit. The title comes from a conversation I had on one of our day hikes where I was expressing the strange feeling of isolation. Living my entire life on the East Coast, the furthest west I've ever traveled is California. Another 2,000 miles northwest is Alaska, seemingly endless un-touched beauty in the middle of nowhere.

With all six pieces presented together, the resulting program is exceptionally unique. Our hope is that this project will inspire more concerts of New Music in this format, where the genesis of every composition comes from the same, super intensified, source of inspiration. To learn more about the other composers in this project, visit [www.composinginthewilderness.com](http://www.composinginthewilderness.com) under 2023: Lake Clark. More photos and media from the experience can also be found on my website: [www.ryanmmeredith.com](http://www.ryanmmeredith.com)

## **Mountains Rising Everywhere**

*Mountains Rising Everywhere* is an homage of sorts to Joseph Schwantner's *and the mountains rising nowhere* which rocked my world when I heard it at age 26 in my first composition class. I had played in band all the way through college, but had never heard anything like Schwantner's work before. "If this is what music can be," I said to myself, then, I want to make it! I wrote my first composition in that class, and the rest, they say is history. When I was younger, I climbed all 54 of Colorado's 14,000 ft. peaks and loved being on the tundra. My favorite days were those spent

on a mountain where I didn't see anyone all day long, and Schwanter's music really captured some of those favorite experiences. Being on the tundra, and alone is, to this day, one of my favorite places to be. So when I had the chance to go to Alaska, my second to last state, I jumped at it! I knew I would see mountains rising everywhere, especially going on an adventure with Composing in the Wilderness, and I was not disappointed. The bush plane flight into Port Alsworth and Lake Clark National Park was through one of the most striking glaciated mountain passes imaginable. There was something new, and wonderful about being in a place that can only be arrived at in a plane! And then, a float plane took us deeper into Lake Clark National Park for a six-day adventure with hiking and kayaking. As the plane flew away, the feeling of being at a place few others had ever been on Lower Tazimina Lake was wonderful and exhilarating. I got that pit in my stomach I used to get when heading off at a trail-head to summit a mountain. There was no camping where they dropped us, so we inflated the kayaks and paddled for an hour and a half until our guide found a suitable place to camp. I was expecting the grand views of mountains and glaciers, and Alaska did not disappoint, but the miniature landscape of lichens and tundra plants at our first camp site were took me by complete surprise. With each step, I felt like I was trampling upon a miniature Pandora-esque civilization. It was one of the most intricate, delicate, and yet resilient landscapes I have ever seen. Each morning when I opened my tent, I was surprised to see that it had snowed, only to realize that "snow" is the natural color of Caribou Lichen, a primary occupant of the tundra carpet of Alaska. So, on a trip where I expected my gaze to constantly be upward and summit-focused, I was pleasantly surprised to be constantly enthralled with what was under my feet. And so, with mountains rising everywhere, I enjoyed mostly, the intimacy of the miniature plant life underfoot. If adventure is encountering the unexpected, well, this experience with Composing in the Wilderness came through in a most the most novel and magical way.

### **An Image (Three Hours Wide)**

Written as part of the 2023 Composing in the Wilderness, Lake Clark Trip. I have struggled to come to terms with several things while writing this piece, and I think the best way to summarize them for this note might be to present them as a series of fragments. I have always been a believer in abstraction, and I have always thought that music is the most abstract artform from the start: how can music literally tell a story, shape an image, signify, or represent something *specific*. How can music take you to a *specific* place? I remain unconvinced, but that is a conversation for another time; I have done my best to provide a snapshot or at least point you in the right direction. Thoughts: nowhere better than this place. The difference between timeless and stationary; an astonishingly present tense. Try as I might I could never fit in an entire mountain range into a single photo (my lens only fits 3 arch hours – 45 degrees). Schoenberg said in his preface to the score of Webern's Six Bagatelles: "One has to realize what restraint it needs to express oneself with

such brevity. Every glance can be expanded into a poem, every sigh into a novel. But to express a novel in a single gesture, joy in a single breath; such concentration can only be found where self-pity is lacking in equal measure.” How does one condense a novel into a paragraph and then have to make it a sentence; the piece to me feels like a single statement (although perhaps there are a few subordinate clauses). But how could I tell you the whole thing? Only we lucky few who have been there know; how could I ever tell you what it was like? Still, let us not forget that what is sentimental might not enlighten us on all that is still to be learned – and we have much to learn.

“[L]and is not merely soil” - Aldo Leopold

“And as to me, I know nothing else but miracles”

[...]

“Not I, nor anyone else can travel that road for you.”

[...] -

“Perhaps it is everywhere”

Walt Whitman

## **Elegy for the Alaskan Tundra**

In my travels to nearly 90 countries, I have never encountered a landscape as unique as the Alaskan tundra. Its surface, a thick quilt of mosses and lichens, feels like stepping on memory foam—soft, yet sustained by countless delicate plants that endure the unforgiving Arctic cold. This resilient biome is a profound example of life’s ability to thrive in the harshest conditions.

However, this fragile ecosystem is undergoing rapid change due to climate change. As temperatures continue to rise, plants die, wildfires increase, and the permafrost thaws. This thawing accelerates the release of greenhouse gases, creating a dangerous feedback loop that intensifies global warming. According to the 2023 IPCC Assessment Report, permafrost emissions could equal 14–175 billion tons of carbon dioxide for every 1°C of warming. Therefore, the health of the Alaskan tundra reflects the health of our planet.

In *Elegy for the Alaskan Tundra*, I reflect on the profound changes this biome has endured over the past century and imagine the transformations to come. I mourn the possible loss of caribou moss and lichen—the beauty and life that might disappear—and consider how this loss affects us all. This piece serves as a celebration, a remembrance, and a warning, urging us to take action—not just for the tundra, but for the future of our world.



## Journey Above the Tundra

In June of 2023 I went on the most exhilarating, awe-inspiring, and spiritually fulfilling trip I have ever been on. As part of the Composing in the Wilderness Lake Clark 2023 program me and five other composers led by our wilderness guides and the founder of the program Stephen Lias camped and explored the wilderness on Lower Tazimina Lake in Lake Clark National Park in Alaska. I'm still speechless about this experience and the pure beauty of the unsullied environment I found myself in. I have always loved being out in nature and appreciating the profound beauty that Mother Earth has provided for us. Being a part of this select group and living within this space was life changing.

As part of the experience each composer received a “creative assignment” that serves a particular purpose within the overall program of the six works. My assignment was to write a “light, humorous, or playful” wind ensemble work. At first, I had a really hard time with this assignment. I did not view this place as “light, humorous, or playful” whatsoever and was having a really hard time coming up with ideas that depicted this. On our first day of hiking, we took short creative breaks where we could contemplate our assignments and come up with ideas. Rather than searching for answers about my piece I found myself being in the moment and simply taking in what my eyes were witnessing. I felt my spirit being intertwined with Mother Earth's spirit and, in that moment, was the most important thing to me. The ideas can come later, but those moments were dedicated to me and nature.

As we continued our hike, I started to think how I was supposed to write this “light, humorous, or playful” piece about a place I didn't view as “light, humorous, or playful,” in fact very far from it. Then, out of the brush, a snowy white bird emerged and flew to a nearby tree making a guttural series of clucking sounds. Our guides identified it as a willow ptarmigan, a type of grouse commonly found in subarctic tundra. It was spectacular to witness such a beautiful bird. As the week progressed, I observed more birds and their songs. One morning we were sitting on the beach eating breakfast and a flock of what looked like sanderlings flew right past us. It was at this moment where I knew how I could write a playful piece, the Alaskan birds, and their various dances.

*Journey Above the Tundra: Dance of the Willow Ptarmigan* depicts the willow ptarmigan, represented by the bassoon, and their highly territorial and playful nature along with other various birds I heard while in the wilderness and their interactions with one another.

## 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 22 at 7:00PM – Senior Dance Concert. 1600  
November 22 at 7:30PM – *Intimate Apparel*. KBB  
November 22 at 7:30PM – 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.  
December 4 at 7:30PM – Cello Studio Recital. SVS  
December 5 at 7:30PM – Collaborative Piano Class Concert. SVS  
December 6 at 7:30PM – Chamber Music Class Concert. SVS

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