



GRAND VALLEY
STATE UNIVERSITY[®]

DEPARTMENT OF MUSIC,
THEATRE, AND DANCE

Wind Symphony
Kevin Tutt, conductor

7:30 P.M.
Thursday, October 15, 2026
Louis Armstrong Theatre
Haas Center for Performing Arts
GVSU Valley Campus

Program

Fanfare for a Festive Day (1996) Roger Cichy (b. 1956)

Fantasies on a Theme by Haydn (1968) Norman Dello Joio (1913-2008)

In Heaven's Air (2002) Samuel Hazo (b. 1966)

Afrospire (2023) Bakhari Nokuri (b. 2005)

Intermission

El Capitan (1896) John Phillip Sousa (1854-1932)

Chorale and Toccata (1993) Jack Stamp (b. 1954)

Deep River from *Spiritual Symphony* (2025) Benjamin Horne (b. 1995)

Bulgarian Dances 148, 151 & 153 from *Mikrokosmos* (1940) Béla Bartók (1881-1945)
Trans. Kevin Tutt

Program Notes

Fanfare for a Festive Day

Fanfare for a Festive Day (1996) is largely based on the four opening pitches G, C, D, and F played in ascending order. From their initial introduction by the horns, saxophones and first trombones, these pitches are utilized in several different ways such as counter-melodic material found in the low brasses and woodwinds to upper woodwind figurations. Eventually, this four-note motive is joined with additional material to become the thematic material for the fanfare.

Throughout the main statement of this thematic material, changing meter patterns are used to compress the phrases, thus pushing the music ahead and increasing its forward momentum. After a short canon, which is based on the intervallic relationship of the opening motive, the fanfare returns to the theme. This time, the phrases have been extended with the upper brass (trumpets and horns) providing counter-melodic material completing the musical phrases.

- *Program Note by composer*

Fantasies on a Theme by Haydn

This work for band is based on a theme from a composition for piano by [Franz Joseph Haydn](#). The subtly conceived theme, I concluded, offered an opportunity to fantasize in the musical language of today.

The three movements are a constantly varied examination of Haydn's basic idea. The bubbling humor of the first and third fantasies flank a second which is intensely lyric. In the final sense, it is my homage to a composer who will always remain contemporary. This work was commissioned by the MSBOA and dedicated to Mr. Leonard Falcone, Director of Bands at Michigan State University, upon his retirement, in recognition of devoted service to music, to education, and to his colleagues.

- *Program Note by composer*

In Heaven's Air

This title is taken from William Shakespeare's Sonnet 21: "And then believe me, my love is as fair / As any mother's child, though not so bright / as those gold candles fixed in heaven's air."

- *Program Note from Wayne State College Symphonic Band concert program, 17 November 2020*

Afrospire

In the process of creating this work, I found it hard to place a label on it. This composition is a swelling-dance inspired by Afro-Cuban rhythms and grooves, most notably from [Chick Corea](#)'s *La Fiesta* and Stan Kenton's *Malagueña*. While the harmonic language in the piece shifted over time from when the piece was first created in April 2022, the meaning and feeling of the piece never changed.

When I started the work, I was going through a particularly challenging time in school, lacking motivation and drive. I had to dig deep inside myself to find a sense of motion and reason to go on. I turned to music, finding songs that instilled a fire in me. I found that the sounds of African drums resonated within my soul the most, making me feel connected to my African roots, and pushing me to go on. *Afrospire* encapsulates this feeling of being transcended from reality and being left in a trance or dream that tells you to keep going. The word itself is a combination of two words: "afro-", meaning relating to African diaspora, and "spir-", deriving from spirit.

- *Program Note by composer*

El Capitan

Extracted from the most successful of Sousa's operettas, the *El Capitan March* is one of his most often performed even today. Sousa performed this march with the Sousa Band, augmented to more than 100 men at his own expense, as he led Admiral Dewey's Victory Parade in New York on September 30, 1899.

-*Program Note from* Heritage Encyclopedia of Band Music

Chorale and Toccata

This work was commissioned by the Ohio Colleges Instrumental Conductors Association for their 1992 honor band. The request was to write a challenging yet accessible work, suited for small colleges or good high school bands. With this challenge, I called upon my days of study with [Robert Washburn](#), using many of the classic 20th century compositional techniques that he taught me.

The work is dedicated to Robert Washburn and was premiered in January 1992, with a second premier at the Ohio Music Educators Association convention in Columbus, Ohio.

- *Program Note by composer*

Spiritual Symphony

Deep River was written for my friend Anthony Morris. The setting pays homage to Henry Burleigh whose published versions in the 1910s helped popularize the song as well as the recordings of Paul Robeson. *Deep River* expresses a sense of hope and a longing desire to “crossover” to a land of freedom and peace.

Bulgarian Dances

Mikrokosmos consists of 153 progressive piano pieces in six volumes, written between 1926 and 1939^[1] and published in 1940.^[2] The individual pieces progress from very easy and simple beginner études to very difficult advanced technical displays, and are used in modern piano lessons and education. In total, according to Bartók, the work "appears as a synthesis of all the musical and technical problems which were treated and in some cases only partially solved in the previous piano works." Volumes one and two are dedicated to his son Péter, while volumes five and six are intended as professionally performable concert pieces.

Program note from Wikipedia

Wind Symphony Personnel

Piccolo/Flute

Jillaena Weesies

Flute

Brittlyn Keller
Heavyn Musgrave
Annika Gaber
Ana Picchi

Oboe

Kayla Hieb*
Lilliani Santos

Bassoon

Madelyn Vanputten
Ruth Wilson†

Clarinet

Maddox Lewis*
Lilly Childers
Sophia Janiga
Elyse Riter
Mariana Escobar
Abigail Siquenza-Zoleta

Bass Clarinet

Maddison Sanborn

Contrabass Clarinet

Elyse Weck

Saxophone

Caleb Peckham (alto)
Connor Brendel (alto)
Isaac Wright (alto)
Jason Holmes (alto)
John Larue (tenor)
LaShay Enders (tenor)
Hailey Petersen (baritone)ø

Trumpet

Seth Miller*
Alejandro Zorrilla*
Madison Cornelius
Blake Sutherland
Jack DeHaan
Quentin Campbell
Ryan Brandon

Horn

Brendan Reed
Andrew Teachout
Gabriella Fuentes
Andrew Hardy

Trombone

Matt Keith*
Elizabeth Phillips
Troy Styron

Bass Trombone

Erik Courtney

Euphonium

Timothy McDonald*
Evan Brooks

Tuba

Jorge Gonzalez*
Spencer VanEck
Jack Stoneman

Percussion

Ramses Arispe*
Dyami Campos
Thomas Cordes
Ash Martinez-Lopez
Brayden VanderWall
Indigo Zielinski

Keyboard

Andrew Lenhart†

* denotes principal or co-principal

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

† denotes guest performer

GVSU Applied Wind, Brass, and Percussion Faculty

Paul Carlson – tuba/euphonium

Ryan Christianson - trombone

Dan Graser - saxophone

Gary June - clarinet

Victoria Olsen - bassoon

Rebecca Salo – horn

Greg Secor - percussion

James Thompson - flute

Marlen Vavříková - oboe

Alex Wilson – trumpet

Upcoming MTD Events

Oct. 16 @ 7:30 p.m. in SVS	Faculty Artist Recital
Oct. 17 @ 7:00 p.m. in CDC	Vocal Showcase Concert
Oct. 18 @ 3:00 p.m. in CDC	Vocal Showcase Concert
Nov. 4 @ 7:00 p.m. in LAT	New Music Ensemble Concert
Nov. 5 @ 7:30 p.m. in SVS	Faculty Artist Recital
Nov. 13th - Nov. 21st in KBB	The Bookstore

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