

PCD2016/10/05

FORBES CENTER FOR THE PERFORMING ARTS  
JAMES MADISON UNIVERSITY

School of Music

*presents*

**Wind Symphony**

**Stephen P. Bolstad, *conductor***

Wednesday, October 5, 2016  
8 pm  
Concert Hall



There is no intermission.

# Program

## Wind Symphony

*Oberon Overture* (1826/1937)

Carl Maria von Weber  
(1786-1826)  
trans. Mayhew L. Lake

*Symphony No. IV: Bookmarks from Japan* (2013)

Julie Giroux  
(b.1961)

- I. Fuji-San – Mount Fuji
- II. Nihonbashi – Bridge Market
- III. The Great Wave off Kanagawa – The Life of One Wave
- IV. Kinryu-zan Senoji – Thunder Gate
- V. Evening Snow at Kambara – Light is the Touch
- VI. Hakone - Drifting

*Ecstatic Waters* (2008)

Steven Bryant  
(b. 1972)

- I. Ceremony of Innocence
- II. Augurs
- III. The Generous Wrath of Simple Men
- IV. The Loving Machinery of Justice
- V. Spiritus Mundi

*Cartoon* (1991)

Paul Hart  
(b. 1945)

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# JMU Wind Symphony Personnel

## FLUTE/PICCOLO

\*#Lydia Carroll - Jonesboro, GA  
\*#Jordan Frazier - Brentwood, TN  
Liza Inaba - Winchester  
Sara Zhu - Falls Church

## OBOE/ENGLISH HORN

Sarah Blevins (EH) - Allegahany Co.  
\*#Anthony Fortuna - Scranton, PA  
\*Laura Ruple - Harrisonburg

## BASSOON/CONTRA

\*Joey Figliola - Alexandria  
Seth Walker - Chesapeake  
Josh Ballinger (Contra) - Leesburg

## CLARINET

Noah Karkenny - Fredericksburg  
Jessica Myers - Howell, NJ  
Patrick O'Brien - Montclair  
Alison O'Bryan - Fairfax  
Chris Pennington (Eb) - Mechanicsville  
\*Allison Satterwhite - Mechanicsville  
Emily Swope - Fairfax Station

## BASS CLARINET / CONTRA

Tony Moran (Bass) - Fredericksburg  
Jessica Myers (Contra) - Howell, NJ  
#Sarah Wilson - Abingdon

## ALTO SAXOPHONE

Jocelyn Abrahamzon - Eldersburg, MD  
\*Corey Martin - Virginia Beach

## TENOR SAXOPHONE

Abby Smith - Charlottesville

## BARITONE SAXOPHONE

Joseph McNure - Smithfield

## TRUMPET

Kyra Hulligan - Leesburg  
Michael Parker - Colonial Heights  
Dylan Rye - Fairfax Station  
\*Robert Wollenberg - McGaheysville  
Andrew Wood - Alexandria  
Allie Woodbury - Alexandria

## HORN

Austin Frank - Fairfax  
#DJ Landoll - Cleveland, OH  
Lincoln Marquis V - Fredericksburg  
\*Zachary Nicely - Clifton Forge

## TROMBONE

\*Ryan Doherty - Chantilly  
Brian Junttila - Chantilly  
Nathan Michaels - Forest

## BASS TROMBONE

\*#Andrew Comparin - Ashburn

## EUPHONIUM

Allison Hunter - Fairfax Station  
\*#Phillip Marion - Philadelphia, PA

## TUBA

Mitchell Evans - Highland, MD  
\*Kai Smith - Fairfax

## PIANO

#Winton La - Vietnam

## HARP

Kelsey Broadwell - Roanoke

## PERCUSSION

\*#Caleb Pickering - Paris, TX  
Matt Rapiejko - Lynchburg  
Jacob Reeves - Herndon  
Alfonso Mitchell-Rios - Virginia Beach  
Sam Sibert - Woodbridge  
Steven Vereb - Sterling Park

\* denotes principal/co-principal

# denotes graduate student

The James Madison University Wind Symphony uses a rotational seating system to emphasize the importance of each performer. Therefore each section is listed in alphabetical order.

# Program Notes

## Oberon Overture

Weber's Oberon is the fairy king we know from Shakespeare; the opera, however, has next to nothing to do with *A Midsummer Night's Dream*. Rather, the source is a poem published in 1780 by Christoph Martin Wieland (for whom one of Wagner's grandsons, the great director and designer Wieland Wagner, was named). Wieland knew his Shakespeare, having translated more than half the plays as a young man in the 1760s, and in his *Oberon* he conflated the story of Oberon and Titania (for which he also reached back to Chaucer's "Merchant's Tale") with the French medieval tale of Huon of Bordeaux, a knight at the court of Charlemagne, and Rezia, daughter of the Caliph of Baghdad. Oberon quarrels with Titania about the relative propensity to infidelity of men as against women and vows not to meet her again until he finds proof of a perfectly faithful couple. Huon and Rezia, who become embroiled in many extraordinary adventures, provide the demonstration that such people do exist...

...The much-loved Overture gives an idea of the flavor and quality of *Oberon*. Weber begins with distant elfland horns and softly scudding woodwind chords, the latter reappearing in the opera's opening chorus, "Light as fairy foot can fall" (and carefully noted by Mendelssohn, Berlioz, and Sullivan). The fiery allegro—and Weber wakes the dreamers not without rudeness—brings two further melodies from the opera itself. The clarinet solo over still [chords] comes from Huon's first-act aria, "From boyhood trained in tented field," where it appears as a highly embellished [solo] associated with lines in which the knight tells us that he has found an ideal more important than the quest for fame. The exuberant phrase with the double upbeat that follows immediately, and which becomes the motor of the Overture's sweeping climax, comes from Rezia's famous desert island *scena*, "Ocean! thou mighty monster!" The words in this phrase are "My husband, my love, we are saved, we are saved!" Little does the poor lady know that the sail she spies on the horizon belongs to a pirate ship. The Overture itself, however, looks ahead only to the happy end.

*Program Note by Michael Steinberg*

## Symphony No. IV: Bookmarks from Japan

### Movement I: Fuji-San - Mount Fuji

This piece is based on one view of Mt. Fuji covered in mist and low clouds which slowly burns off as the day progresses. Orchestration and composition techniques follows this scenario starting off with mysterious, unfocused scoring. As the piece progresses, the scoring gets more focused and bold with the final statement representing Fuji-san in a totally clear view.

### Movement II: Nihonbashi - Bridge Market

The Nihonbashi bridge was the central point of development of which is now a business district of Chuo, Tokyo, Japan, aptly named the Nihonbashi District. For centuries it thrived as a mercantile district. The first department store ever developed in Japan was by the Mitsui family named Mitsukoshi. From its early days as a fish market to the current financial district of Tokyo (and Japan), this bridge spanning the Nihonbashi River is a true landmark in Tokyo... This movement is a melody of my own crafting. It is folk sounding in nature as I was trying to capture the spirit of the bridge going all the way back to 1603 when the first wooden bridge was built over Nihonbashi River. It started out as a fish

## Program Notes Continued

market but quickly became a place for other merchants to gather. In this piece, the melody gets tossed from instrument to instrument representing the continuous street hoking and haggling that was...

### Movement III: The Great Wave off Kanagawa – The Life of One Wave

In this work, a single wave is depicted from its beginnings far out in the sparkling sun drenched seas all the way through its final throes onto a rocky beach. The piece starts in the open sea, fairly calm with sunlight refracting into thousands of tiny points of light. Depicting this are the woodwinds rippling up and down with sixteenth triplet variations. The trombones and french horns enter the mix with a solid melodic statement. The trumpets add in near the end of the phrase all of which depicts the first shaping of the great wave.

### Movement IV: Kinryu-zan Senoji – Thunder Gate

Originally built in 941 A.D., Kaminarimon is the outer gate leading to the Senso-ji Temple which was constructed around 628 A.D. near Kamagata and later relocated to its present location in Asakusa, Tokyo, Japan, in 1635... Displayed in the middle of the gate is a giant red chochin (lantern) which weighs approximately 1,500 pounds. Despite its huge size, it is very fragile. The front of the lantern bears the painting of the gate's name Kaminarimon, and the painting on the back reads Furaijinmon, the official name of the gate. The bottom or base of the chochin displays a beautiful wooden carving of a dragon. Over the centuries the gate has been destroyed and rebuilt many times. The current gate dates to 1960 and the new lantern was donated in 2003... The magnificence of gate still shines through bearing testament to centuries of humans that have passed through it's structure and the centuries yet to come.

### Movement V: Evening Snow at Kambara – Light is the Touch

The subtitle *Light is the Touch* refers to snow softly falling on the skin. In this piece, the falling snow symbolizes spiritual healing. The piece starts with solo piano, harp and alto flute. The melody is simple yet haunting and grows with the slow addition of players. The piece ends with the same 3 soloists it began with. It is a song in structure, a song representing the soft touch of healing.

### Movement VI: Hakone – Drifting

Subtitled *Drifting*, this piece reflects my love of fast cars doing crazy fun things. In this instance that would be drifting. Drifting is the art of manipulating the brakes, the gas and precise steering wheel positioning keeping the car in a controlled skid/slide while traveling around curves. The music depicts the adrenaline racing, heart pumping action of drifting cars on the Tokaido Highway through Hakone and beyond. It is fast, furious, full of odd meters and features nearly every instrument in the band at least once. My version of musical drifting. Let's just hope there are no wipeouts or fiery crashes.

*Program Note by composer*

# Program Notes Continued

## Ecstatic Waters

Ecstatic Waters is music of dialectical tension – a juxtaposition of contradictory or opposing musical and extra-musical elements and an attempt to resolve them. The five connected movements hint at a narrative that touches upon naïveté, divination, fanaticism, post-human possibilities, anarchy, order, and the Jungian collective unconscious. Or, as I have described it more colloquially: W.B. Yeats meets Ray Kurzweil in the Matrix.

The overall title, as well as “Ceremony of Innocence” and “Spiritus Mundi” are taken from poetry of Yeats (“News for the Delphic Oracle,” and “The Second Coming”), and his personal, idiosyncratic mythology and symbolism of spiraling chaos and looming apocalypse figured prominently in the genesis of the work. Yet in a nod to the piece’s structural reality – as a hybrid of electronics and living players – Ecstatic Waters also references the confrontation of unruly humanity with the order of the machine, as well as the potential of a post-human synthesis, in ways inspired by Kurzweil.

The first movement, Ceremony of Innocence, begins as a pure expression of exuberant joy in unapologetic Bb Major in the Celesta and Vibraphone. The movement grows in momentum, becoming perhaps too exuberant – the initial simplicity evolves into a full-throated brashness bordering on dangerous arrogance and naïveté, though it retreats from the brink and ends by returning to the opening innocence.

In Mvt. II, Augurs, the unsustainable nature of the previous Ceremony becomes apparent, as the relentless tonic of Bb in the crystal water glasses slowly diffuses into a microtonal cluster, aided and abetted by the trumpets. Chorale-like fragments appear, foretelling the wrathful self-righteousness of Mvt. III. The movement grows inexorably, spiraling wider and wider, like Yeat’s gyre, until “the center cannot hold,” and it erupts with supreme force into The Generous Wrath of Simple Men.

Mvt. III is deceptive, musically contradicting what one might expect of its title. While it erupts at the outset with overwhelming wrath, it quickly collapses into a relentless rhythm of simmering 16th notes. Lyric lines and pyramids unfold around this, interrupted briefly by the forceful anger of a chorale, almost as if trying to drown out and deny anything but its own existence. A moment of delicate lucidity arrives amidst this back-and-forth struggle, but the chorale ultimately dominates, subsuming everything, spiraling out of control, and exploding.

The Loving Machinery of Justice brings machine-like clarity and judgment. Subtle, internal gyrations between atonality and tonality underpin the dialogue between lyric melody (solo Clarinet and Oboe) and mechanized accompaniment (Bassoons). An emphatic resolution in Ab minor concludes the movement, floating seamlessly into the epilogue, Spiritus Mundi. Reprising music from Mvt. I, this short meditative movement reconciles and releases the earlier excesses.

*Program Note by composer*

## Cartoon

It’s all here! The big opening credits, the cat and mouse tease and chase, the strutting stagger, and of course the BIG FINALE! Best of all, it can all happen in the imagination of the audience, not on the film screen.

*Program Note from Printed Score*

## Acknowledgements

**Tom Carr** for engineering the technology and sound requirements necessary for  
*Ecstatic Waters.*

**Chad Reep** for operating the computer during *Ecstatic Waters.*

**Neal Perrine** for playing the string bass part in *Ecstatic Waters.*

**Joseph Ziemer** and **Marcia McCants** for assisting in the percussion section.

**Elizabeth Keene** for making the slide show for the *Bookmarks from Japan.*

**Forbes production staff** for creating tonight's extra technical needs.

## JMU Woodwind, Brass & Percussion Faculty

Beth Chandler.....	Flute
Jeanette Zyko.....	Oboe
Sarunas Jankauskas.....	Clarinet
Sue Barber.....	Bassoon
David Pope.....	Saxophone
Chris Carrillo.....	Trumpet
Ian Zook.....	Horn
Andrew Lankford.....	Trombone
Kevin J. Stees.....	Tuba & Euphonium
Casey Cangelosi.....	Percussion
Laurel Black.....	Percussion

## JMU Band Program Personnel

.Stephen P. Bolstad.....	Director of Bands
Scott D. Ridders.....	Director of Marching Royal Dukes / Associate Director of Bands
Chad R. Reep.....	Assistant Director of Athletic Bands
Connie Driscoll.....	Administrative Assistant, Bands
Elizabeth L. Keene.....	Administrative Assistant, Bands
Paige Durr.....	MM Graduate Assistant
D.J. Landoll.....	MM Graduate Assistant
Sarah Wilson.....	MM Graduate Assistant

## Upcoming Events

### October 2016

Special Event – Jazz for Justice	Fri., Oct. 7 @ 8 pm, Concert Hall*
Student Ensemble – JMU Brass Band	Mon., Oct. 10 @ 8 pm, Concert Hall*
Guest Artist – Barbara Lister-Sink, piano	Fri., Oct. 14 @ 8 pm, Recital Hall*
Day & Night – Voice studio of Lucy Hoyt	Sat., Oct. 15 @ 8 pm, Anthony-Seeger*
The Madison Singers & JMU Chorale	Thurs., Oct. 20 @ 8 pm, Concert Hall*
39 <sup>th</sup> Annual JMU Parade of Champions	Sat., Oct. 22 All Day, Bridgeforth Stadium
JMU Symphony Orchestra – Foster Beyers	Sun., Oct. 23 @ 2 pm, Concert Hall*
Kevin McMillan, baritone   Gabriel Dobner, piano	Mon., Oct. 24 @ 8 pm, Recital Hall*

\*These concerts provide student credit for MUS 195.

For tickets and further information, visit [www.jmuforbescenter.com](http://www.jmuforbescenter.com) or call the Forbes Center Box Office at (540) 568-7000. For more on the School of Music, go to [www.jmu.edu/music](http://www.jmu.edu/music) or call (540) 568-6714.

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