

PCD2016/10/25

FORBES CENTER FOR THE PERFORMING ARTS
JAMES MADISON UNIVERSITY

School of Music

presents

Symphonic Band

Stephen P. Bolstad, *conductor*

D.J. Landoll, *graduate conductor*



Tuesday, October 25, 2016
8 pm
Concert Hall

Symphonic Band Program

National Emblem (1906).....E.E. Bagley
(1857-1922)
ed. Frederick Fennell

First Suite in Eb (1909).....Gustav Holst
(1874-1934)

- I. Chaconne
- II. Intermezzo
- III. March

D.J. Landoll, *conductor*

Suite Dreams (2007).....Steven Bryant
(b. 1972)

Aurora Awakes (2009).....John Mackey
(b. 1973)

Fantasy Variations (1988).....James Barnes
(b. 1949)

JMU Symphonic Band Personnel

FLUTE/PICCOLO

Bridget Brown – Stafford, VA
Grace Dingus – South Riding, VA
*Liza Inaba – Winchester, VA
Chase Ketron – Botetourt, VA
*#Schuyler Thornton – Allentown, NJ

OBOE/ENGLISH HORN

Alissa Forbes – Falls Church, VA
Ashley Kellis (EH) – Virginia Beach, VA
*David Pelikan – Fairfax, VA

BASSOON/CONTRA

Keith Brown – Fairfax, VA
*Gina Moore – Petersburg, VA
Sydney Seed (Contra) – Herndon, VA

CLARINET

Sarah Humphreys – Chesapeake, VA
*Noah Karkenny – Fredericksburg, VA
Rebecca Kenaga – Culpeper, VA
Jimmy McKenzie – Westminster, MD
Danny Post – Gainesville, VA
James VanDyke – Sterling, VA
Rosemary Williams – Leesburg, VA

BASS CLARINET / CONTRA

Hannah Crider – Staunton, VA
Tony Moran – Fredericksburg, VA

ALTO SAXOPHONE

*Adam Gough – Staunton, VA
Brandon Rhinehart – Winchester, VA

TENOR SAXOPHONE

Emma Guy – Fredericksburg, VA

BARITONE SAXOPHONE

Nanda Azevedo – Virginia Beach, VA

* denotes principal/co-principal

denotes graduate student

TRUMPET

Alexis Anderson – Lexington, VA
Megan George – Stafford, VA
Sophie Harrison – Richmond, VA
*Kyra Hulligan – Leesburg, VA
*Will Jones – Bridgewater, VA
Riley Millward – Lynchburg, VA
Ben Pryse – Charlottesville, VA
Josh Sylke – Fredericksburg, VA
Elizabeth Vaughn – Charlottesville, VA

HORN

Kaitlyn Brown – Colonial Heights, VA
Bailey Furrow – Ferrum, VA
*Lincoln Marquis – Fredericksburg, VA
Emily Williams – McLean, VA

TROMBONE

Evan Amoroso – Herndon, VA
Sarah Dodge – Staunton, VA
*Shelby Hall – Baltimore, MD
Robert Jackson – Stafford, VA

BASS TROMBONE

Smith Waylett – Yorktown, VA

EUPHONIUM

Cassie Coss – Spotsylvania, VA
*Micah Hodges – Glenn Allen, VA
Julia Picchiottino – Herndon, VA

TUBA

*Thomas Crowson – Ashburn, VA
Andrew Foote – Fairfax, VA
Michael Niebergall – Vienna, VA

PIANO

Claire Tan – Ashburn, VA

PERCUSSION

Nathan Childs – Chesterfield, VA
Christian Davis – Colonial Heights, VA
Hersey Lane – Stuarts Draft, VA
Marcia McCants – Alexandria, VA
Tyler Schafer – Ashburn, VA
Elijah Steele – Newport News, VA

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

Program Notes

National Emblem

The *National Emblem March* remains one of America's most popular marches, second only to Sousa's *The Stars and Stripes Forever March*. The march, written in 1906 and copyrighted by Ernest S. Williams, borrows its first principal theme from our national anthem. The contrasting second theme and the stirring trio melody have also become as well known as many popular songs.

Program note by Stuart J. Ling, College of Wooster

First Suite in Eb

British composers have produced several exceptionally fine works for the concert band. Of all these, the *Suite in E-Flat* is generally regarded as the cornerstone. Written in 1909 it is one of the few band originals that has been transcribed for symphony orchestra.

The opening theme of the Chaconne is repeated incessantly by various instruments as others weave varied filigrees about the ground theme. In the middle of the first movement the principal theme is inverted for several repetitions. The Intermezzo is based on a variation of the Chaconne theme, presented first in an agitated style, then in a cantabile mood, the two styles alternating throughout the movement. The two themes of the March, one dynamic and the other lyric, are also taken from the Chaconne theme, the first being something of an inversion, whereas the lyric theme is "right side up." Eventually the two are combined in a thrilling counterpoint leading to the coda.

Program note by Charles H. Luedtke, Dr. Martin Luther College

Suite Dreams

Suite Dreams is the fourth and final(?) of my Parody Suite pieces. Unlike the others (Chester Leaps In, ImPercynations, and MetaMarch), it's not intentionally funny and tongue-in-cheek in character. Rather, it's a dream-like fantasia based on Holst's First Suite in Eb. The motivic material is almost exclusively from the inverted Chaconne melody in Mvt. I and from Mvt. III.

Program note by composer

Program Notes Continued

Aurora Awakes

*Aurora now had left her saffron bed,
And beams of early light the heav'ns o'erspread,
When, from a tow'r, the queen, with wakeful eyes,
Saw day point upward from the rosy skies.*
- Virgil, The Aeneid, Book IV, Lines 584-587

Aurora – the Roman goddess of the dawn – is a mythological figure frequently associated with beauty and light. Also known as Eos (her Greek analogue), Aurora would rise each morning and stream across the sky, heralding the coming of her brother Sol, the sun. Though she is herself among the lesser deities of Roman and Greek mythologies, her cultural influence has persevered, most notably in the naming of the vibrant flashes of light that occur in Arctic and Antarctic regions – the Aurora Borealis and Aurora Australis.

John Mackey's *Aurora Awakes* is, thus, a piece about the heralding of the coming of light. Built in two substantial sections, the piece moves over the course of eleven minutes from a place of remarkable stillness to an unbridled explosion of energy – from darkness to light, placid grey to startling rainbows of color. The work is almost entirely in the key of E-flat major (a choice made to create a unique effect at the work's conclusion, as mentioned below), although it journeys through G-flat and F as the work progresses. Despite the harmonic shifts, however, the piece always maintains a – pun intended – bright optimism.

Though Mackey is known to use stylistic imitation, it is less common for him to utilize outright quotation. As such, the presence of two more-or-less direct quotations of other musical compositions is particularly noteworthy in *Aurora Awakes*. The first, which appears at the beginning of the second section, is an ostinato based on the familiar guitar introduction to U2's "Where The Streets Have No Name." Though the strains of The Edge's guitar have been metamorphosed into the insistent repetitions of keyboard percussion, the aesthetic is similar – a distant proclamation that grows steadily in fervor. The difference between U2's presentation and Mackey's, however, is that the guitar riff disappears for the majority of the song, while in *Aurora Awakes*, the motive persists for nearly the entirety of the remainder of the piece:

"When I heard that song on the radio last winter, I thought it was kind of a shame that he only uses that little motive almost as a throwaway bookend. That's my favorite part of the song, so why not try to write an entire piece that uses that little hint of minimalism as its basis?"

The other quotation is a sly reference to Gustav Holst's First Suite in E-flat for Military Band. The brilliant E-flat chord that closes the Chaconne of that work is orchestrated (nearly) identically as the final sonority of *Aurora Awakes* – producing an unmistakably vibrant timbre that won't be missed by aficionados of the repertoire. This same effect was, somewhat ironically, suggested by Mackey for the ending of composer Jonathan Newman's *My Hands Are a City*. Mackey adds an even brighter element, however, by including instruments not in Holst's original:

"That has always been one of my favorite chords because it's just so damn bright. In a

Program Notes Continued

piece that's about the awaking of the goddess of dawn, you need a damn bright ending – and there was no topping Holst. Well... except to add crotales."

Program note by Jake Wallace

Fantasy Variations

Commissioned by Col. John Bourgeois for the United States Marine Band, "Fantasy Variations on a Theme by Niccolo Paganini" was premiered by the Marine Band at the 1988 Music Educators National Conference convention in Indianapolis, Indiana. During the years following its premiere, the band performed this work on several national tours, and on its first tour of Russia.

The set of twenty variations is based on the famous theme of Paganini's "24th Caprice in A Minor" for solo violin, which, of course, is the same theme used by Brahms and Rachmaninoff for their famous compositions, as well as by more contemporary composers (such as Lutoslawski and Blacher). For many years I had intended to write a set of variations on this clever theme for wind band, but I was waiting for the opportunity to write it for a really superb group of players, so that I could write whatever I wanted to say without having to allow for the limitations of amateur players. When Col. Bourgeois approached me about writing a piece for the Marine Band, I told him on the spot what my plan was.

I had been thinking of the piece and improvising portions of it at the piano for so long that, when I finally had the chance to start work on it in late December 1987, I wrote the sketches for it in one week. After completing the piece, I realized why so many composers have used the theme. First, the harmonic progression is much more interesting than the tune itself, but when put together, the melody and the harmony are fantastic, and, secondly, it is impossible to get the tune out of your mind. When working on it, I couldn't stop whistling the tune. I would wake up in the middle of the night and hurry to write another variation. I rushed to finish sketching this work so I could get that silly little tune out of my head.

When I began work on this piece, I realized that the various modern settings of this very 19th-century theme were neither complimentary nor effective. The interplay between the melody and the harmony is such a crucial factor on the impact of this tune that to go too far afield from the original version is detrimental to the overall effectiveness of the theme. I decided that, like Brahms and Rachmaninoff, I would stay with the basic harmonic progression that Paganini used. The reason I wrote the piece in A minor is because Paganini's "Caprice" (which is itself a set of nine virtuosic variations) is in A minor. I did this out of respect for the composer's original intentions.

My overall concept was to use the variation technique to showcase every solo instrument and/or every instrumental section of the modern wind band. In doing so, it was my intent to give the Marine Band a work they could play almost anywhere for almost any kind of audience: a piece full of energy, drama, and even a little humor.

Program note by composer

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 / Assistant 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

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Upcoming Events

October 2016

University Choruses & Treble Chamber Choir	Wed. Oct. 26 @ 8 pm, Concert Hall*
JMU Jazz Ensemble/JMU Jazz Band	Sat. Oct. 29 @ 8 pm, Concert Hall*
JMU Modern Music Ensemble	Sun. Oct. 30 @ 2 pm, Recital Hall*
JMU Percussion Ensemble	Mon. Oct. 31 @ 8 pm, Concert Hall*

November 2016

JMU Chamber Orchestra – Foster Beyers	Tues., Nov 1 @ 8pm, Recital Hall*
JMU Wind Symphony – Stephen Bolstad	Thurs., Nov. 3 @ 8pm, Concert Hall*

*These concerts provide student credit for MUS 195.

For tickets and further information, visit 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 or call (540) 568-6714.

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