

PCD2014/05/04

FORBES CENTER FOR THE PERFORMING ARTS

JAMES MADISON UNIVERSITY

School of Music

present

**Symphonic Band
&
Wind Symphony**

Stephen P. Bolstad, *conductor*

H. Carl Hess, *D.M.A. conductor*

Drew Ross, *M.M. conductor*

Sean Macomber & Aaron Campbell, *soloists*

Sunday, May 4, 2014

2 pm

Concert Hall



There is one 15-minute intermission.

Program

Symphonic Band

Entry March of the Boyars (1895/2000).....Johan Halvorsen
(1864-1935)

Variations on America (1891/1968).....Charles Ives
(1874-1954)
trans. William Rhoads

H. Carl Hess, *D.M.A. conductor*

Two Part Invention (2000/2008).....Philip Sparke
(b. 1951)

Aaron Campbell & Sean Macomber, *soloists*

The Cowboys (1972).....John Williams
(b. 1932)
arr. Curnow

15-minute intermission

Wind Symphony

Orient et Occident (1869).....Camille Saint-Saëns
(1835-1921)
ed. Reynish

Drew Ross, *M.M. conductor*

King Lear Variations (1967).....David Amram
(b. 1930)

Lost Vegas (2011).....Michael Daugherty
(b. 1954)

I. Viva, II. Mirage, III. Fever

Nessun dorma (1926).....Giacomo Puccini
(1858-1926)

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Program Notes

Entry March of the Boyars

From the 10th through the 17th centuries, the Boyars were the highest-ranking members of the Bulgarian, Romanian, Russian, and Ukrainian aristocracy, second only to the ruling princes. Halvorsen's *Entry March of the Boyars* depicts the ceremonial entrance of these aristocrats in a theatrical setting. A solo clarinet introduces the regal theme, and more instruments are added to represent the approach of the entourage. Woodwind ornamentation complements the brass fanfares. This piece did not receive national recognition until Grieg, who was the uncle of Halvorsen's wife, created an arrangement for piano in 1898.

Halvorsen describes his inspiration for this composition:

"Got hold of an encyclopedia to find out what Bucharest was like. There I read about the art-loving Queen Carmen Sylva and the descendants of the rich, distinguished Boyars who invaded Bucharest so and so many years ago. 'This would look good in the newspapers,' I thought. And then there was the Queen! She would immediately summon me to the palace with my quartet. I had to find release, so I wrote a march and called it *The March of the Boyars*, and just when I had finished it, the same afternoon, Edvard Grieg came in. 'Now, how are you doing? Already in full swing I see.' He saw the manuscript on the piano, looked at it carefully and said: 'That is good!'

(Program Note by Edward Harris)

Variations on America

Charles Ives composed his *Variations on 'America'* when he was 17 and working as church organist in his hometown. Originally composed for organ, the work was later popularized in a 1949 arrangement for orchestra by William Schuman. William E. Rhoads provided the wind band transcription in 1964. This composition of five variations represents the earliest known example of musical polytonality. They are humorous in character and full of surprises. He used his musical unorthodoxy to assert his independence from the genteel musical life of 19th century New England, while demonstrating his ability to be a "cut up" to his male peers. He was also asserting his devout patriotism.

(Program Note by Norman E. Smith)

Program Notes *continued*

Two Part Invention

This work captures all the trademarks of Sparke's wonderful writing: lyrical, soaring melodies; listenable harmonies; excellent rhythmic drive; virtuoso technique; and a touch of panache. The solo parts have a consistently high tessitura in the opening melodic section. The weaving of the duet lines showcases the singing quality of the euphonium. The fast section delivers great interplay between the lines as it moves through various harmonies. The coda section features alternating triplet patterns between the soloists. It is great fun to practice and perform but will certainly pose some technical challenges. There are some rapidly double tongued figures. This is one of the most challenging and enjoyable duets in repertoire.

(Program note from the printed score)

The Cowboys

One of the most popular and successful American orchestral composers of the modern age, John Williams is the winner of five Academy Awards, 17 Grammys, three Golden Globes, two Emmys and five BAFTA Awards from the British Academy of Film and Television Arts. Best known for his film scores and ceremonial music, Williams is also a noted composer of concert works and a renowned conductor.

John Williams' dramatic film scores have stirred millions worldwide, and Jim Curnow has adapted this famous score into an exciting Western overture. It's full of the brilliant effects, rhythmic drive and lyrical themes that are the hallmarks of a John Williams work.

(Program notes from the publisher)

Orient et Occident

This composition begins with the strong march rhythms characteristic of the West. The brass and clarinets are prominent and progress into a processional legato. The central section is dedicated to the Orient, which we recognize as North Africa and the Near and Middle East. Saint-Saëns employs the oboe, clarinet, and flute with Moorish rhythms over light percussive accents from drums, cymbals, and triangles to convey the metaphor of Eastern musical style. The styles of the East and West are melded together for the grand finale that reasserts the introductory theme of the West.

(Program Note by Roy Stahle for the Foothill Symphonic Winds)

Program Notes *continued*

King Lear Variations

The work begins with timpani and snare drum with the melody in the bassoon part. This theme was taken from the Joseph Papp's production of *King Lear* in Central Park during the summer of 1961. More specifically the original music was used for the Fool's song appearing in Act II, Scene III of the play. Amram (1967) writes "Because Shakespeare's clowns are neither sad nor funny, but rather statements of the human dilemma, I tried in this piece to create many varying moods, feelings, and attitudes which sum up a musical experience corresponding to Shakespeare's portrait of human experience." In a review from the *New York Times* contained in Amram (1967), Winthrop Sargeant wrote:

"To me, David Amram is a serious composer independent of passing fads. His *King Lear Variations* is an unpretentious but valuable work – valuable because it prefigures something of what the future of composition is going to be like after people grow tired of this so-called experimental style."

(Program notes from the publisher)

Lost Vegas

Lost Vegas (2011) was commissioned by the University of Michigan Symphony Band, Michael Haithcock, conductor, and the University of Miami Wind Ensemble, Gary Green, conductor. *Lost Vegas* is my musical homage to bygone days in the city of Las Vegas, Nevada. I recall the enormous neon signs punctuating the "Strip," promoting casinos and hotels ruled by the underworld, and the massive marquees trumpeting performances by pop music legends such as Frank Sinatra and Elvis. Performed without pause, *Lost Vegas* is divided into three movements.

(Program notes by the composer)

Nessun dorma

In his sixties, Giacomo Puccini decided to "strike out on new paths." The result was *Turandot*, a fantastic tale from the eighteenth century set in a mythical China. But Puccini never felt at ease with the plot: "My life is a torture because I fail to see in this opera all the throbbing life and power which are necessary in a work for the theater if it is to endure," he wrote in desperation. He agonized over the opera for four years, finally dying of throat cancer before he finished the last scene. To avenge the rape and death of a distant ancestress, the Chinese Princess *Turandot* challenges her suitors with three riddles and, if they fail to answer them correctly, has them beheaded. Prince Calaf has just seen *Turandot*.

Program Notes *continued*

on the ramparts of the palace and is instantly bewitched by her beauty. He beats Turandot at her own game. For many of the arias and ensembles, Puccini used authentic Chinese melodies. "Nessun dorma" (No one sleeps tonight) was the signature piece for the Three Tenors. Calaf has now challenged her to discover his true name, agreeing to sacrifice his life if she fails. Turandot orders every citizen of Peking to uncover Calaf's disguise, while he muses about the sleepless citizens, anticipating his ultimate victory over Turandot – but not before Liu, his slave who adores him, sacrifices her life in the face of torture.

The JMU Wind Symphony and Symphonic Band wish to recognize the following students who are graduating this year or student teaching:

Wind Symphony

Anthony Poehailos – clarinet
Austin Shoop – clarinet
Michel Nirenberg – Saxophone
Rachel Smith – Saxophone
Ilycia Silver – Horn
Corinne Policriti – Horn
Kyle Remnant – Trombone
Stacey Kropaczek – Trombone
Sarah-Paige Werner – Harp
Adam Riley – Percussion

Symphonic Band

Blair Ashby – Oboe
Keelan Muscara – Saxophone
Keegan Sims – Trumpet
Aaron Raffainner – Trombone
Miles Blount – Percussion

Thank you to the following additional musicians:

Wind Symphony

Sarah Casey – Flute
Blair Ashby – English Horn
Joey Figliola – Bassoon
Myles Matalavage – Horn
Zach Nicely – Horn

Symphonic Band

Ilycia Silver – Horn
Benjamin Yehle – Horn

Biographies

Sean Macomber is from New Freedom, Pennsylvania. He received his Bachelor of Arts in Music Education from James Madison University. He is currently a graduate student in Euphonium Performance at JMU. While at JMU he has been the principal euphonium Wind Symphony, Brass Band, and Symphonic Band. He is a student Kevin Stees and has received additional instruction from Demondrae Thurman of Samford University, David Childs of the Royal Welsh College of Music & Drama, and David Thornton of the Royal Northern College of Music in Manchester, England.

Aaron Campbell was born and raised in Staunton, Virginia where he began playing the Euphonium in Middle School. He Received an Associate in Arts from Indian River State College in Ft. Pierce Florida where he studied with Carlyle Webber. After receiving an A.A Aaron then moved to Tampa FL where he received a B.S in Music Education from the University of South Florida, where he studied with Jay Hunsberger. Aaron currently attends James Madison University as a candidate for a M. M in Euphonium performance and is currently studying with Kevin Stees.

JAMES MADISON UNIVERSITY



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DMA Recital – Priscila Oliveiro, *piano* Sun., May 11 @ 5 pm, Recital Hall

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JMU Symphonic Band

FLUTE/PICCOLO

Krystal Ankerbrand – Bel Air, MD*
Caroline Clouse – Ashburn, VA
Grace Dingus – South Riding, VA
Liza Inaba – Winchester, VA
Sydney Kimbrough – Fredericksburg, VA

OBOE/ENGLISH HORN

Blair Ashby – Remington, VA
Ashley Kyle – Virginia Beach, VA
David Pelikan – Fairfax, VA*

BASSOON/CONTRA

Joey Figliola – Alexandria, VA
Ian Foster – Bristol, VA
Sydney Seed – Fairfax, VA*

CLARINET

Hillary Janiec – Fredericksburg, VA
Daniel Post – Gainesville, VA
Nick Rehmer-Stephens – Richmond, VA
Allison Satterwhite – Richmond, VA
Emily Swope – Fairfax Station, VA*
Kendra Wiley – Stafford, VA
Rosemary Williams – Leesburg, VA*

BASS CLARINET / CONTRA

Jessica Myers – Howell, NJ

ALTO SAXOPHONE

Melissa Leider – Charlottesville, VA*
Courtney Wright – Woodbridge, VA

TENOR SAXOPHONE

Keelan Muscara – Sayville, NY

BARITONE SAXOPHONE

Clay Trinkle – Roanoke, VA

PIANO

Jacob Dishman – Fishersville, VA

* denotes principal

denotes graduate student

TRUMPET

Tyler Bailey – Winchester, VA
Andrew Fauber – Staunton, VA
Benjamin Flint – Burke, VA
Charlie Frise – Mechanicsville, VA
Thomas Graham – Roanoke, VA
Michael Parker – Colonial Heights, VA
Keegan Sims – Stephens City, VA
Robert Wollenberg – McGaheysville, VA*

HORN

Daniel Atwood – Papillion, NE**
Kate Landes – Nazareth, PA
Zachary Nicely – Clifton Forge, VA
Jennifer Shirley – Woodbridge, VA

TROMBONE

Will Ford – Mechanicsville, VA*
Grace Owens – Columbia, MD
Aaron Raffinier – Galax, VA
J.P. Riley – Chesapeake, VA*

BASS TROMBONE

C.J. Sciarra – Scotch Plains, NJ

EUPHONIUM

Aaron Campbell – Tampa, FL#
Allison Hunter – Fairfax, VA
Sean Macomber – New Freedom, PA **

TUBA

Eli Borchgrevink – Independence, VA
Will Mason – Covington, VA*
Richard Mounts – Hagerstown, MD*

STRING BASS

Joe Eriksen – Chesapeake, VA

PERCUSSION

Miles Blount – Sterling, VA
Justin Dennison – Middleburg, VA
Paige Durr – Ellicott City, MD*
Mason Edwards – Fairfax Station, VA
Tristan Schuler – Fairfax, VA
Steven Vereb – Sterling, VA
Jonny Weiss – Chesapeake, 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.

JMU Wind Symphony

FLUTE/PICCOLO

Krystal Ankerbrand – Bel Air, MD
 Emilia del Grosso – West Chester, PA
 *#Clara Mannino – Spokane, WA
 Caroline Walsh – Bridgewater, VA

OBOE/ENGLISH HORN

Annie Berry – Woodbridge, VA
 Ashley Kyle – Virginia Beach, VA
 *Aaron Robinson – Stafford, VA

BASSOON/CONTRA

Ian Foster – Bristol, VA
 *Leonard Grasso – Mullica Hill, NJ
 Ciara Watson – Lorton, VA

CLARINET

Jennifer Hess – Harrisonburg, VA
 Evan Kopca – Arlington, VA
 Shannon Light – Somerville, NJ
 *Anthony Poehalos – Charlottesville, VA
 Austin Shoop – Glen Allen, VA
 Emily Swope – Fairfax Station, VA

BASS CLARINET/CONTRA

Brian Oliver – Glen Allen, VA
 Jessica Myers – Howell, NJ

ALTO SAXOPHONE

*#Michel Nirenberg – Rio de Janeiro, BR
 Jon Stapleton – Lorton, VA

TENOR SAXOPHONE

Nicholas Schneider – Walden, NY

BARITONE SAXOPHONE

Rachel Smith – Broadway, VA

PIANO/CELESTE

Donald Lee III – Hampton, VA

HARP

Sarah-Paige Werner – Richmond, VA

* denotes principal

denotes graduate student

TRUMPET

*#Ross Ahlhorn – Columbia, TX
 Vincent Bryk – Manassas, VA
 Timothy Guidry – Vienna, VA
 John Nye – Stuarts Draft, VA
 Dylan Rye – Fairfax, VA

HORN

Jeremy Loy – Colonial Heights, VA
 Ilycia Silver – Centreville, VA
 *Corinne Policriti – Highland Mills, NY
 Benjamin Yehle – Ashburn, VA

TROMBONE

Eric Bame – Staunton, VA
 Stacey Kropaczek – Fairfax, VA
 *# Kyle Remnant – Bridgewater, VA

BASS TROMBONE

Michel Nirenberg – Rio de Janeiro, BR
 Josh Cole – Amissville, VA

EUPHONIUM

*#Joel Collier – Philadelphia, PA
 Ryan Stees – Harrisonburg, VA

TUBA

*#Eric Goode – Stuarts Draft, VA
 Matt Knopp – Lynchburg, VA

STRING BASS

Chase Glover – Mechanicsville, VA

PERCUSSION

*#Henrique Batista – Santa Catarina, BR
 James Infantino – Arlington, VA
 Cheryl Leighton – Virginia Beach, VA
 Chris Mack, Mechanicsburg, PA
 #Adam Riley – Sterling, VA
 *Casey Sagolla-Slamp – Mountville, PA
 Nick White – Alexandria, VA

Sarah Casey – Elkridge, MD
 Brianna Little – Elmore, CA
 Katie Rice – Herndon, VA
 Kathryn Whitecuel – Land

WOODWINDS
 English Horn
 Vincent Bryk – Manassas, VA
 Timothy Guidry – Vienna, VA
 Aaron Robinson – Stafford

BASSOON/CONTRA
 Ian Foster – Bristol, VA
 Leonard Grasso – Mullica Hill, NJ
 Ciara Watson – Lorton, VA

CLARINET
 Jennifer Hess – Harrisonburg, VA
 Evan Kopca – Arlington, VA
 Shannon Light – Somerville, NJ
 Anthony Poehalos – Charlottesville, VA
 Austin Shoop – Glen Allen, VA
 Emily Swope – Fairfax Station, VA

BASS CLARINET / CONTRA
 Brian Oliver – Glen Allen, VA
 Jessica Myers – Howell, NJ

ALTO SAXOPHONE
 Michel Nirenberg – Rio de Janeiro, BR
 Jon Stapleton – Lorton, VA

TENOR SAXOPHONE
 Nicholas Schneider – Walden, NY

BARITONE SAXOPHONE
 Rachel Smith – Broadway, VA

PIANO/CELESTE
 Donald Lee III – Hampton, VA

HARP
 Sarah-Paige Werner – Richmond, VA

TRUMPET
 Ross Ahlhorn – Columbia, TX
 Vincent Bryk – Manassas, VA
 Timothy Guidry – Vienna, VA
 John Nye – Stuarts Draft, VA
 Dylan Rye – Fairfax, VA

HORN
 Jeremy Loy – Colonial Heights, VA
 Ilycia Silver – Centreville, VA
 Corinne Policriti – Highland Mills, NY
 Benjamin Yehle – Ashburn, VA

TROMBONE
 Eric Bame – Staunton, VA
 Stacey Kropaczek – Fairfax, VA
 Kyle Remnant – Bridgewater, VA

BASS TROMBONE
 Michel Nirenberg – Rio de Janeiro, BR
 Josh Cole – Amissville, VA

EUPHONIUM
 Joel Collier – Philadelphia, PA
 Ryan Stees – Harrisonburg, VA

TUBA
 Eric Goode – Stuarts Draft, VA
 Matt Knopp – Lynchburg, VA

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.

JMU Woodwind, Brass & Percussion Faculty

Beth Chandler.....	Flute
Michele Kirkdorffer.....	Oboe
Janice L. Minor.....	Clarinet
Sue Barber.....	Bassoon
David Pope.....	Saxophone
Chris Carrillo.....	Trumpet
Ian Zook.....	Horn
Andrew Lankford.....	Trombone
Kevin J. Stees.....	Tuba & Euphonium
C. William Rice.....	Percussion
Michael Overman.....	Percussion

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