

PCD2014/10/30

FORBES CENTER FOR THE PERFORMING ARTS  
JAMES MADISON UNIVERSITY.

School of Music

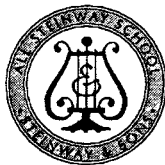
*presents*

**Wind Symphony**

Stephen P. Bolstad, *conductor*

H. Carl Hess, *DMA graduate conductor*

Thursday, October 30, 2014  
8:00 p.m.  
Concert Hall



There is no intermission.

## Program

*The Star-Spangled Banner* (1814).....Francis Scott Key  
(1779-1843)  
arr. John Williams

*Jetpack* (2014)..... Jason Haney  
b. 1969  
World Premiere

*The Promise of Living* (1954).....Aaron Copland  
(1900-1990)  
trans. Singleton

*Zion* (1994).....Dan Welcher  
b. 1948  
H. Carl Hess, D.M.A. conductor

*Vicious Cycle* (2014).....Eric Guinivan  
b. 1984  
World Premiere

*Dionysiaques, Op. 62, No. 1* (1913).....Florent Schmitt  
(1870-1958)  
ed. Hauswirth

Patrons are reminded to turn off all pagers, cell phones,  
personal computers, and any other electronic devices.

The unauthorized videotaping or any other recording  
of this production is strictly prohibited  
in adherence with Federal copyright laws.

# JMU Wind Symphony

## FLUTE/PICCOLO

Krystal Ankerbrand – Bel Air, MD  
Emilia del Grosso – West Chester, PA  
#Guilherme Andreas – Brasilia, BR  
\*#Clara Mannino – Spokane, WA  
Ethan Wilson – Lynchburg, VA

## OBOE/ENGLISH HORN

Annie Berry – Dumfries, VA  
\*Aaron Robinson – Stafford, VA  
#\*Chelsea Slagor – Lancaster, NY

## BASSOON/CONTRA

Ian Foster – Bristol, VA  
\*Leonard Grasso – Mullica Hill, NJ  
Sydney Seed – Herndon, VA

## CLARINET

Evan Kopca – Arlington, VA  
Shannon Light – Somerville, NJ  
Chris Pennington – Mechanicsville, VA  
Anthony Poehailos – Charlottesville, VA  
\*Allison Satterwhite – Richmond, VA  
\*Austin Shoop – Glen Allen, VA  
#Jesse White – Denham Springs, LA  
Rosemary Williams – Leesburg, VA

## BASS CLARINET / CONTRA

Brian Oliver – Glen Allen, VA

## ALTO SAXOPHONE

\*Jon Stapleton – Lorton, VA  
Melissa Leider – Charlottesville, VA

## TENOR SAXOPHONE

Corey Martin – Virginia Beach, VA

## BARITONE SAXOPHONE

Kaleel Moore – Yorktown, VA

## HARP

Lucy Petillo – Falls Church, VA

## TRUMPET

\*#Ross Ahlhorn – Cypress, TX  
Benjamin Flint – Burke, VA  
Matthew Harper – Alexandria, VA  
Timothy Guidry – Fairfax, VA  
John Nye – Stuarts Draft, VA  
Robert Wollenberg – McGaheysville, VA  
#H. Carl Hess – Harrisonburg, VA

## HORN

Jillian Breault – Syracuse, NY  
\*Myles Matalavage – Annandale, VA  
Zachary Nicely – Clifton Forge, VA  
Benjamin Yehle – Ashburn, VA

## TROMBONE

Eric Bane – Staunton, VA  
\*Megan Hendrix – Bristow, VA  
J.P. Riley – Chesapeake, VA

## BASS TROMBONE

T.J. Low – Yorktown, VA

## EUPHONIUM

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

## TUBA

\*Eric Goode – Stuarts Draft, VA  
Will Mason – Covington, VA

## STRING BASS

Taylor Fletcher – Midlothian, VA

## PIANO/KEYBOARDS

Donald Lee III – Hampton, VA

## PERCUSSION

#Henrique Batista – Criciúma, BR  
Justin Dennison – Philimont, VA  
Paige Durr – Ellicott City, MD  
James Infantino – Arlington, VA  
Matt Rapiejko – Lynchburg, VA  
Casey Sagolla-Slamp – Mountville, PA

\* denotes 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

## The Star-Spangled Banner

Francis Scott Key was a gifted amateur poet. Inspired by the sight of the American flag flying over Fort McHenry the morning after the bombardment, he scribbled the initial verse of his song on the back of a letter. Back in Baltimore, he completed the four verses and copied them onto a sheet of paper, probably making more than one copy. A local printer issued the new song as a broadside. Shortly afterward, two Baltimore newspapers published it, and by mid-October it had appeared in at least seventeen other papers in cities up and down the East Coast.

In 1916, President Woodrow Wilson ordered that "The Star-Spangled Banner" be played at military and other appropriate occasions. The playing of the song two years later during the seventh-inning stretch of the 1918 World Series, and thereafter during each game of the series is often cited as the first instance that the anthem was played at a baseball game, though evidence shows that the "Star-Spangled Banner" was performed as early as 1897 at opening day ceremonies in Philadelphia and then more regularly at the Polo Grounds in New York City beginning in 1898. In any case, the tradition of performing the national anthem before *every* baseball game began in World War II.

Arranged by famed film composer John Williams, this dramatic and distinctive setting was written for the pre-game ceremonies of the 2004 Rose Bowl, and is presented tonight in honor of the 200<sup>th</sup> anniversary of our national anthem.

*(Program Note From the Score)*

## Jetpack

*Jetpack* was commissioned by the James Madison University Wind Symphony and composed in the summer of 2014. Structured much like a classical overture, this seven-minute work alternates between fast music in irregular meters and slower, more melodic passages. The fast sections contain fanfares and sweeping gestures in the woodwinds, and the slower middle section has a solo line that moves gradually from the euphonium up to a soaring high flute. The conclusion brings an explosion of activity, followed by its diminishing aftermath.

*(Program Note by Jason Haney)*

## The Promise of Living

Aaron Copland's only full-length opera (the 90-minute *Second Hurricane* of 1937 was written for student performance), *The Tender Land* was begun in 1952 and completed in 1954, with a libretto by Erik Johns (using the pen name Horace Everett). Although containing some of Copland's most lyrical and heart-felt music, the opera took time to establish its place in the repertoire. In 1958 Copland extracted a three-movement orchestral suite, using music from the introduction to Act II and the love duet, the square dance from Act II, and the vocal quintet from the end of Act I. The composer conducted the first performance of the suite in April, 1959 with Boston Symphony Orchestra, and he later recalled: "the reviews were far better than they had been for the opera."

## Program Notes Continued

The final movement of the suite, *The Promise of Living*, is based largely on the folk song "Zion's Walls", and epitomizes Copland at his most lyrical and direct. The entire movement is cast in F major, with no chromatically altered pitches.

(Program Note by Kenneth Singleton)

### Zion

*Zion* is the third and final installment of a series of works for wind ensemble inspired by national parks in the western United States, collectively called *Three Places in the West*. As in the other two works (*The Yellowstone Fires* and *Arches*), it is my intention to convey more an impression of the feelings I've had in Zion National Park in Utah than an attempt at a pictorial description. Zion is a place with unrivaled natural grandeur, being a sort of huge box canyon in which the traveller is constantly overwhelmed by towering rock walls on every side – but it is also a place with a human history, having been inhabited by several tribes of Native Americans before the arrival of the Mormon settlers in the mid-nineteenth century. By the time the Mormons reached Utah, they had been driven all the way from New York State through Ohio and through their tragic losses in Missouri. They saw Utah in general as "a place nobody wanted" but were nonetheless determined to keep it to themselves. Although Zion Canyon was never a "Mormon Stronghold", the people who reached it and claimed it (and gave it its present name) had been through extreme trials.

It is the religious fervor of these persecuted people that I was able to draw upon in creating *Zion* as a piece of music. There are two quoted hymns in the work: *Zion's Walls* (which Aaron Copland adapted to his own purposes in both *Old American Songs* and *The Tender Land*) and *Zion's Security*, which I found in the same volume where Copland found *Zion's Walls* – that inexhaustible storehouse of nineteenth century hymnody called *The Sacred Harp*.

*Zion* was commissioned in 1994 by the wind ensembles of the University of Texas at Arlington, the University of Texas at Austin, and the University of Oklahoma. It is dedicated to the memory of Aaron Copland.

(Program Note by Dan Welcher)

### Vicious Cycle

*Vicious Cycle* is a six-minute overture for Wind Ensemble in the form of a passacaglia, structured around the repetition and gradual variation of a progression of seven chords. Each harmony in the central progression has a distinctly different emotional pull ranging from contemplative and anxious to uplifting and optimistic, and the progression undergoes a series of transformations that unfold the musical narrative through a series of blossoming colors, gentle cascades, forceful swells, and percussive fanfares. The piece illustrates the emotional arc of seeking to overcome a problem that inevitably remains in

## Program Notes Continued

need of a solution in the end, and in this sense, it is a reflection on the futility of some larger issues that persist in society today, seemingly without end. *Vicious Cycle* was commissioned by the James Madison University Wind Symphony.

(Program Note by Eric Guinivan)

### Dionysiaques

Prior to 1920, Florent Schmitt was considered to be in the front rank of "advanced", non-conformist musical composers. He was a member of the *Club des Apaches* in the early years of the 20<sup>th</sup> century, which also included Ravel, Delage, Caplet, Viñes, and the poet Klingsor. Schmitt was a strong influence on Stravinsky during the latter's Paris years. *Le Sacre du printemps* owes a great deal to *La Tragédie de Salomé*, and in 1912 Stravinsky wrote to Schmitt that his *Salomé* score was "one of the greatest masterpieces of modern music" - an opinion he was to reverse decades later.

Born in Lorraine in 1870, Schmitt originally took music lessons in Nancy with the local composer Gustave Sandre. Subsequently (at the age of 19) he entered the Paris Conservatoire, where he studied with Gabriel Faure and Jules Massenet. In 1900 he won the Prix de Rome

From 1929 to 1939 Schmitt worked as a music critic for *Le Temps*, in which role he created considerable controversy, not least for his indiscreet habit of shouting out verdicts from his seat in the hall. The music publisher Heugel went so far as to call him "an irresponsible lunatic".

*Dionysiaques for Band*, Op. 62, No. 1 was composed in 1913, and is often listed as one of the greatest works written for the wind band. The title relates to the festivals held in ancient Greece to celebrate Dionysus, the god of wine, fertility, drama, and other enjoyable things. The composition is very descriptive, beginning the celebration very sensuously, in the lower brasses and winds, with a more yearning theme in the upper voices. It becomes much busier as the celebration begins to "heat up". Schmitt uses short bursts of highly chromatic material to allude to the sense of unpredictability that is often associated with such alcohol-induced celebrations. After awhile, the first of a series of jaunty, march-like party themes begins. Schmitt's writing here can be rather difficult for any wind band, with quick unison trills, gigantic leaps, and alternating tempos. At times, the celebration seems to be calming down, and just before the end of the piece the music comes almost to a complete halt, but of course Schmitt has reserved the biggest climax of all for the end.

(Program Note by Nik Pilato)

## Biographies

**Jason Haney** was born in Dallas, Texas, and educated at Austin College, where he was a National Merit Scholar. His music may be heard on the Parma Recordings and Capstone labels, with a forthcoming release from Centaur Records. His works have been performed at Carnegie Hall, the Kennedy Center, the Scotia Festival, Music2000 in Cincinnati, the Composers Inc. concert series in San Francisco, Richmond's ChamberFest, the Staunton Music Festival, and elsewhere throughout the US, as well as in Canada, Europe, South America and Hong Kong, and by groups such as the New Millennium Ensemble, the Chester Quartet, the Indiana University New Music Ensemble, the Berliner Kapella and the American Modern Ensemble. His Symphony No. 1 was premiered in 2008 by the orchestra of Freiberg, Germany. He has won awards and honors from ASCAP, the National Association of Composers USA, and the Music Teachers' National Association, among others, and has earned residencies at the MacDowell Colony, the Ragdale Foundation and the Deer Valley Institute. He is currently on the faculty of the School of Music at James Madison University.

**Eric Guinivan's** music has been performed by numerous orchestras and chamber ensembles across the United States, Europe, and Asia. His works have received several awards and honors, including three BMI Student Composer Awards, three ASCAP Morton Gould Awards, and grants from the Theodore Presser Foundation and Meet the Composer. Eric has received commissions from the New York Youth Symphony, the Delaware Youth Symphony, the Firebird Ensemble, the Michigan Music Teachers Association, ASCAP, the Society of Composers, Inc., the Lotte Lehmann Foundation, and pianist Vicki Ray, among others.

Eric began studying percussion at age 10 and is an active performer currently based in Harrisonburg, Virginia. A founding member of the GRAMMY-nominated Los Angeles Percussion Quartet, Eric has also performed with orchestras and chamber ensembles across the country. Eric made his Carnegie Hall debut in 2011 performing as soloist with the New York Youth Symphony in the premiere of his work *Meditation and Awakening* for percussion and orchestra. The New York Times subsequently described the work as "engaging," praising its "shimmering colors" and "frenetic energy." Eric has also performed as soloist with the Downey Symphony and the University of Southern California Thornton Symphony.

Eric received Bachelor of Music Degrees in Composition and Percussion Performance from the Indiana University Jacobs School of Music and holds Masters and Doctoral degrees in Composition from the University of Southern California Thornton School of Music. Eric is currently Assistant Professor of Composition at James Madison University in Harrisonburg, Virginia.

## 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

## 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
Elizabeth L. Keene.....	Band Assistant
H. Carl Hess.....	DMA Graduate Assistant
Drew Ross.....	MM Graduate Assistant

## School of Music Staff

Dr. Jeffrey Bush.....	Director of Music
Dr. Mary Jean Speare.....	Associate Director of Music, Graduate Director
William Posey.....	Director of Concert and Support Services
Constance Driscoll.....	Administrative Assistant, Bands
Kimberley Velasquez.....	Administrative Assistant
Judy Sager.....	Administrative Assistant
Donna Wampler.....	Program Support Specialist

## Forbes Center Staff

Dr. George Sparks.....	Dean
Dr. Sonya Baker.....	Associate Dean
Regan Byrne.....	Executive Director - Forbes Center
Cynthia Cline.....	Director of Development
Jen Kulju.....	Public Relations Coordinator
Tom Carr.....	Recording Engineer/Sound Designer
Jamie Whoolery.....	Technical Production Coordinator
Bradley Monahan.....	Assistant Technical Production Coordinator
Jennifer Jones.....	Box Office Manager
Jerry Weaver.....	Executive Assistant to the Dean
Ann Leith.....	Administrative Assistant to the Dean