

PCD2014/12/04

FORDE CENTER FOR THE PERFORMING ARTS
JAMES MADISON UNIVERSITY.

School of Music

presents

**Symphonic Band
&
Wind Symphony**

Stephen P. Bolstad, *conductor*

H. Carl Hess, *graduate conductor*

Drew Ross, *graduate conductor*

Thursday, December 4, 2014

8 pm

Concert Hall



There will be a 15-minute intermission.

Wind Symphony

IN PERFORMANCE AT THE
C.B.D.N.A
NATIONAL CONFERENCE

Schermerhorn Symphony Center
Nashville, TN

March 27, 2015
1:30 pm

Preview Concert: March 22, 2015
Forbes Concert Hall
2:00 pm

Program Notes *continued*

Angels in the Architecture

Angels in the Architecture was commissioned by Kingsway International, and received its premiere performance at the Sydney Opera House on July 6, 2008 by a massed band of young musicians from Australia and the United States, conducted by Matthew George. The work unfolds as a dramatic conflict between the two extremes of human existence — one divine, the other evil. The work's title is inspired by the Sydney Opera House itself, with its halo-shaped acoustical ornaments hanging directly above the performance stage.

Angels in the Architecture begins with a single voice singing a 19th-century Shaker song:

I am an angel of Light□I have soared from above□I am cloth'd with
Mother's love.□I have come, I have come,□To protect my chosen
band□And lead them to the promised land.

This "angel" — represented by the singer—frames the work, surrounding it with a protective wall of light and establishing the divine. Other representations of light — played by instruments rather than sung—include a traditional Hebrew song of peace ("Hevenu Shalom Aleichem") and the well-known 16th-century Genevan Psalter, "Old Hundredth." These three borrowed songs, despite their varied religious origins, are meant to transcend any one religion, representing the more universal human ideals of peace, hope, and love. An original chorale, appearing twice in the work, represents my own personal expression of these aspirations.

(Program note by the Composer)

An Outdoor Overture

Aaron Copland composed *An Outdoor Overture* for an entirely indoor occasion: a concert by the orchestra of the High School of Music and Art in New York City on December 16, 1938. The school's conductor, Alexander Richter, had launched a campaign to foster the writing of "American music for American youth," and Copland found the invitation to write such a work "irresistible" (all the more, perhaps, because his music was undergoing a stylistic change). *An Outdoor Overture* was a milestone in confirming this change, since it was written for young people to play, and the vague criterion of accessibility therefore mattered more to Copland than it had before. This change proved crucial, as the works of this period (*Appalachian Spring*, *Rodeo*, and the *Third Symphony*) have remained his best-loved, most-performed scores.

Program Notes *continued*

crucial, as the works of this period (*Appalachian Spring*, *Rodeo*, and the *Third Symphony*) have remained his best-loved, most-performed scores. The band version was made by Copland in 1941 for an outdoor performance by the Goldman Band. The "outdoor" in the title stems from the style of spacious chordal writing, implying that very high and very low sonorities are present throughout.

(*Program note taken from the University of Texas Wind Symphony*)

Flourishes and Meditations on a Renaissance Theme

The work was commissioned by "The President's Own" United States Marine Band and is dedicated to them, their Director, Colonel Michael J. Colburn, and their Assistant Director, Major Jason K. Fetting. *Flourishes and Meditations on a Renaissance Theme* is a set of seven variations on an anonymous Renaissance melody that is simply titled *Spagnoletta*. It is derived from a popular melody titled *Españoleta* or 'Little Spanish Tune'. The titles of the different variations are as follows:

Variation I. (A Cubist Kaleidoscope) □ Variation II. (Cantus in augmentation: speed demon) □ Variation III. (Carnival) □ Variation IV. (Tune's in the round) □ Variation V. (Spike) □ Variation VI. (Rewind/Fast Forward) □ Variation VII. (Echoes: a surreal reprise)

The form of *Spagnoletta* is AA BB and Coda. The first part of *Flourishes and Meditations on a Renaissance Theme* consists of variations I and II. Each of these variations adheres strictly to the form of *Spagnoletta*. Additionally, Variation I has a kinship to cubist painting in which various features of the original are fragmented, framed and juxtaposed, resulting in a kaleidoscopic amplification of its details. Variation II uses the entire *Spagnoletta* melody as a cantus firmus while new melodies and lines are sounded over it; an ancient musical technique popular in medieval and renaissance times.

The second part is comprised of variations III, IV and V. These variations are the most wide-ranging of the set, but always maintain motivic connections to *Spagnoletta*. Variations III and V are each expressed in AA form and largely derived from the original. Variation IV uses the original motives in layered ostinato in canon.

Variations VI and VII form the third and final part of the piece and function as the coda, recycling previously heard thematic material that leads to a final cadence. In this spirit, Variation VI points in two directions: it forecasts the main texture of Variation VII while briefly reflecting upon each variation already heard (in reverse order).

Program Notes *continued*

Variation VII returns to the original *Spagnoletta* melodies but places them in a new "dream-like" environment featuring a series of pulsating patterns and textures interwoven with strands of each of the original melodies, all of which move the piece to a gentle close.

(Program note by the composer)

Pineapple Poll

Arthur Sullivan was an unbridled genius of the musical theater stage. He was the son of a military band clarinetist who was the first professor of clarinet when the Royal Military School of Music (Kneller Hall) opened in England at Sandhurst in 1857.

With his collaborator, William Gilbert, he wrote numerous popular musical comedies, most subtle satires on British political themes. Included in these operettas, which captured the admiration of all English-speaking people were *The Gondoliers*, *H.M.S. Pinafore*, *The Mikado*, and *Pirates of Penzance*.

The ballet *Pineapple Poll* is a spoof of the Gilbert and Sullivan operettas. The plot is based upon *The Bumboat Woman's Story* of Gilbert's *Bab Ballads*, which was later developed by Gilbert into *H.M.S. Pinafore*. The story evolves around Pineapple Poll and her colleagues who are all madly in love with the captain of the good ship H.M.S. Hot Cross Bun. In order to gain admittance to the ship, they disguise themselves in sailors' clothes, a fact which is kept secret from the audience until near the end of the ballet. According to Charles MacKerras, the British conductor who arranged this ballet, "The score is a patchwork quilt of tunes from most of the Gilbert and Sullivan operas. Every bar of *Pineapple Poll*, even the short bridge passages, is taken from some opera or other." *Pineapple Poll* was first performed in March 1959 by the Sadler Wells Theater Ballet.

(Program note by Nikk Pilato)

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Program Notes

Early Light

Currently the chair of the music composition department at the University of Oklahoma, Carolyn Bremer (b. 1957) studied at the Eastman School of Music and CalArts, before receiving her Ph.D. in composition from the University of California, Santa Barbara. Her teachers included Edward Applebaum, Mel Powell, Joseph Schwantner, Emma Lou Diemer, and Buell Neidlinger.

Early Light, one of her best-known composition to date, has been widely performed in both its orchestral and band versions. This piece was written for the Oklahoma City Philharmonic and received its premiere performance in July of 1995. It was arranged for band in 1996. The material of this piece is largely derived from *The Star Spangled Banner*.

The publisher notes: "...Carolyn Bremer, a passionate baseball fan since childhood, drew upon her feelings of happy anticipation at hearing the anthem played before call games when writing her piece. The slapstick heard near the end echoes the crack of the bat on a long home run."

(Program note by Nikk Pilato)

Psalm for Band

Vincent Persichetti was born in Philadelphia and began piano lessons when he was five. At the age of nine he enrolled in college Music Theory courses and at 14 gave his first recital of his own compositions. He played tuba and double bass. He received his Master's degree from the Philadelphia Conservatory at age 25 and subsequently taught at the Juilliard School of Music in New York City; among his students were Philip Glass and Peter Schickele (P.D.Q. Bach). Persichetti described his music as "having a combination of 'grit' and 'grazioso'." He wrote at least 175 compositions and many important works for Concert Band.

The *Psalm for Band* dates from 1952 and was commissioned by Pi Kappa Omicron National Band Fraternity. It is divided into three parts. Part one consists of short phrases and focuses on the different colors of the ensemble. Part two is chorale-like in nature and is presented at a faster tempo. Part three consists of short rhythmic motives, imitative counterpoint, and thematic use of rhythms in the tenor and bass drums.

(Program note by the Claremont Winds)

Program

Symphonic Band

Early Light (1995).....Carolyn Bremer
(b. 1957)

Psalm for Band, Op. 53 (1954).....Vincent Persichetti
(1915-1987)

Drew Ross, M.M. *graduate conductor*

Angels in the Architecture (2008).....Frank Ticheli
(b. 1958)

Jessica Spafford, *soprano soloist*

15-Minute Intermission

Wind Symphony

An Outdoor Overture (1938/1941).....Aaron Copland
(1900-1990)

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

Flourishes and Meditations on a Renaissance Theme (2010).....Michael Gandolfi
(b. 1956)

Pineapple Poll (1952).....Arthur Sullivan
(1842-1900)
arr. MacKerras

- I. Opening Number
- II. Jasper's Dance
- III. Poll's Dance
- IV. Finale

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

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Upcoming Events

December 2014

JMU Steel Band	Fri., Dec. 5 @ 12:20 pm, Music Building 108*
Harrisonburg Christmas Parade	Sat., Dec. 6 @ 7 pm, downtown
<i>Masterpiece Season – HolidayFest</i>	Dec. 6 & 7, Concert Hall*
Group Voice Musical Theatre Recital	Sun., Dec. 7 @ 6 pm, Music Building 142*
Lessons & Carols	Fri., Dec. 12 @ 8 pm, Emmanuel Episcopal Church
DMA Lecture Recital-Elayne Harris, <i>percussion</i>	Sat., Dec. 13 @ 12 pm, Recital Hall
DMA Recital-Shirley Lam, <i>piano</i>	Sat., Dec. 13 @ 8 pm, Recital Hall
DMA Recital-Brianne Little, <i>flute</i>	Sun., Dec. 14 @ 5 pm, Recital Hall

*These concerts provide student credit for MUS 195.

For tickets and further information, visit www.jmu.edu/forbescenter 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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