

PCD2015/02/28

FOR THE PERFORMING ARTS

JAMES MADISON UNIVERSITY

School of Music

presents

Wind Symphony

Stephen P. Bolstad, *conductor*

H. Carl Hess, *DMA graduate conductor*

Saturday, February 28, 2015

1 pm

Concert Hall



There is no intermission.

Program

Masque (2001).....Kenneth Hesketh
(b. 1968)

Emblems (1964).....Aaron Copland
(1900-1990)

Fractured Light (2012).....Eric Guinivan
(b. 1984)

Vientos y Tangos (2002).....Michael Gandolfi
(b. 1956)

H. Carl Hess, *DMA graduate conductor*

Passage (2010).....Scott Lindroth
(b. 1958)

Asphalt Cocktail (2009).....John Mackey
(b. 1973)

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personal computers, and any other electronic devices.

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List of Ensemble

FLUTE/PICCOLO

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

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

Jennifer Hess – Harrisonburg, VA
Evan Kopca – Arlington, VA
Shannon Light – Somerville, NJ
Chris Pennington – Mechanicsville, VA
*Allison Satterwhite – Richmond, VA
Emily Swope – Fairfax Station, VA
#Jesse White – Denham Springs, LA
Rosemary Williams – Leesburg, VA

BASS CLARINET / CONTRA

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

ALTO SAXOPHONE

*Jon Stapleton – Lorton, VA
Clay Trinkle – Roanoke, VA

TENOR SAXOPHONE

Corey Martin – Virginia Beach, VA

BARITONE SAXOPHONE

Kaleel Moore – Yorktown, VA

KEYBOARDS

Donald Lee III – Hampton, VA
Élizer DiPaula – Goiânia, BR

TRUMPET

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

HORN

Jillian Breault – Syracuse, NY
Grace Chan – Potomac, MD
*Myles Matalavage – Annandale, VA
Zachary Nicely – Clifton Forge, VA
Benjamin Yehle – Ashburn, VA
#Daniel Atwood – Papillion, NE

TROMBONE

Will Ford – Mechanicsville, VA
Megan Hendrix – Bristow, VA
J.P. Riley – Chesapeake, VA

BASS TROMBONE

CJ Sciara – Scotch Plains, NJ

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

PERCUSSION

*#Henrique Batista – Criciúma, BR
Paige Durr – Ellicott City, MD
Patrick Fisher – Sterling, VA
James Infantino – Arlington, VA
Matt Rapiejko – Lynchburg, VA
Casey Sagolla-Slamp – Mountville, PA

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

Masque

The Masque has had a varied history, certainly a varied spelling (masque, maske, even maskeling). However, the historian E.K. Chambers in his book "The Medieval Stage" defines the word in the following way: "A form of revel in which mummers or masked folk come, with torches blazing, into the festive hall uninvited and call upon the company to dance and dice."

The above description, I think, can also serve as a description to the piece. The main theme is certainly bravura and is often present, disguised, in the background. The form of the piece is a simple scherzo-trio-scherzo. Colourful scoring (upper wind solos, trumpet and horn solos alternating with full bodied tuttis) with a dash of wildness is the character of this piece - I hope it may tease both players and listener to let their hair down a little!

-Program Note by Kenneth Hesketh

Emblems

In May, 1963, I received a letter from Keith Wilson, President of the College Band Directors National Association, asking me to accept a commission from that organization to compose a work for band. He wrote: 'The purpose of this commission is to enrich the band repertory with music that is representative of the composer's best work, and not one written with all sorts of technical or practical limitations.' That was the origin of Emblems. I began work on the piece in the summer of 1964 and completed it in November of that year. It was first played at the CBDNA National Convention in Tempe, Arizona, on December 18, 1964, by the Trojan Band of the University of Southern California, conducted by William Schaefer.

Keeping Mr. Wilson's injunction in mind, I wanted to write a work that was challenging to young players without overstraining their technical abilities. The work is tripartite in form: slow-fast-slow, with the return of the first part varied. Embedded in the quiet, slow music the listener may hear a brief quotation of a well-known hymn tune, 'Amazing Grace', published by William Walker in The Southern Harmony in 1835. Curiously enough, the accompanying harmonies had been conceived first, without reference to any tune. It was only a chance of perusal of a recent anthology of old 'Music in America' that made me realize a connection existed between my harmonies and the old hymn tune. An emblem stands for something - it is a symbol. I called the work Emblems because it seemed to me to suggest musical states of being: noble or aspirational feelings, playful or spirited feelings. The exact nature of these emblematic sounds must be determined for himself by each listener."

-Program Note by Aaron Copland

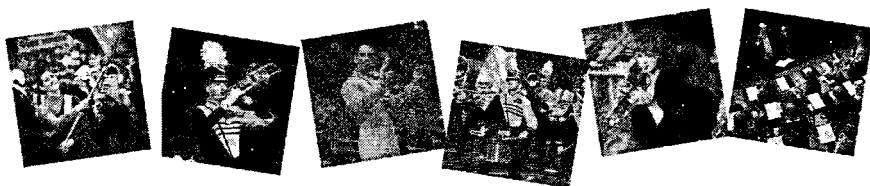
Fractured Light

Fractured Light is loosely inspired by the imagery of beams of light being broken into rays by various objects, surfaces, and textures: imagery of "fractured" rays of light shifting and shimmering as if the perspective was slowly rotating kaleidoscopically. The piece revolved around a descending six-note motive heard at the beginning of the work which is subsequently "refracted" through various harmonies, timbres, and textures as it moves

JAMES MADISON UNIVERSITY

SUMMER BAND CAMPS

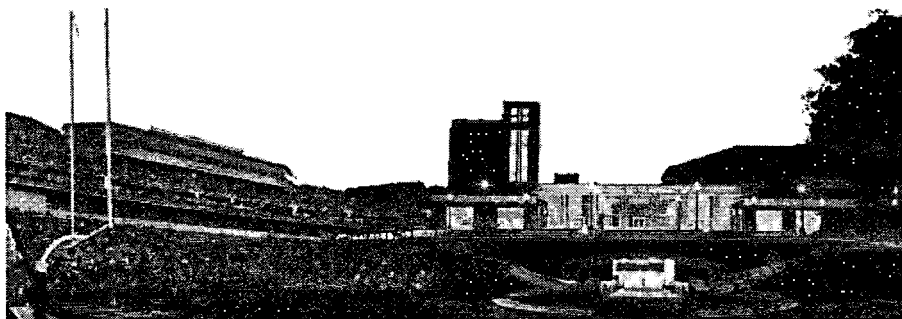
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1:30 pm

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

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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Scott D. Ridders.....	Director of Marching Royal Dukes / Assistant Director of Bands
William G. Posey.....	University Band
Chad R. Reep.....	Assistant Director of Athletic Bands
Elizabeth L. Keene.....	Band Assistant
H. Carl Hess.....	DMA Graduate Assistant
Drew Ross.....	MM Graduate Assistant

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Program Notes continued

from an ominous, murky beginning to its radiant, shining conclusion. *Fractured Light* was commissioned by ASCAP and the Society of Composers, Inc. for the Ohio State University Wind Ensemble after I was awarded first prize in the SCI/ASCAP 2011 Composition Competition. The competition began with a regional round where two nominees from each of SCI's seven regions advanced to a final round. My submitted work was *Ritual Dances* for percussion quartet, and *Fractured Light* was written for and premiered at the SCI National Convention at Ohio State University in February 2013.

-Program Note by Eric Guinivan

Vientos y Tangos

Vientos y Tangos (Winds and Tangos) was commissioned The Frank L. Battisti 70th Birthday Commission Project and is dedicated to Frank Battisti in recognition of his immense contributions to the advancement of concert wind literature. It was Mr. Battisti's specific request that I write a tango for wind ensemble. In preparation for this piece, I devoted several months to the study and transcription of tangos from the early style of Juan D'arienzo and the "Tango Nievo" style of Astor Piazzolla to the current rend of "Disco/Techno Tango," among others. After immersing myself in this listening experience, I simply allowed the most salient features of these various tango to inform the direction of my work. The dynamic contour and the various instrumental combinations that I employ in the piece are all inspired by the traditional sounds of the bandoneon, violin, piano, and contrabass.

-Program Note by Michael Gandolfi

Passage

Passage was composed in 2010, but the music looks back at earlier times in my life. A prominent four-note theme, first heard as the harmonized melody in the woodwinds, comes from a piece I composed in 1990 called *Duo for Violins*. In the duo, the theme appears at a climactic moment and is filled with passionate intensity. In *Passage*, the theme is set with rich harmonies that shift with each repetition, and the rhythmic character is supple and nuanced. To me, it's like encountering an old friend who has changed with age, hopefully for the better. Composing for symphonic band was another occasion for retrospection. My formative musical experiences began in 1970, when I played in public school bands and jazz ensembles directed by men who offered instruction, mentorship, and priceless opportunities to discover myself as a composer and musician. And so it is with gratitude that I dedicate this piece to Robert C. Shirek, Calvin D. Moely, and Raymond C. Wilfer, three American Bandmasters who revealed to me what it could mean to live the life in music.

Passage was commissioned by the American Bandmasters Association and received its premiere at the Midwest Conference on December 15, 2010 in a performance by the United States Marine Band "The President's Own" conducted by Captain Michelle Rakers.

-Program Note by Scott Lindroth

Program Notes continued

Asphalt Cocktail

Several years ago, when I was living in Manhattan, I was walking down Columbus Avenue with my good friend (and fellow composer) Jonathan Newman. Somehow, the topic of titles for pieces came up, and Newman said a title that stopped me in my tracks there on the sidewalk: "Asphalt Cocktail." I begged him to let me use the title. "That title screams Napoleonic Testosterone Music. I was born to write that!" I pleaded. "No," was his initial response. I asked regularly over the next few years, and the answer was always the same: "No. It's mine." In May 2008, I asked him once again, begging more pathetically than I had before, and his answer this time surprised me: "Fine," he said, "but I'll be needing your first-born child." This was easily agreeable to me, as I don't like kids. Around this same time, my wife and I were talking to Kevin Sedatole about his upcoming performance at the CBDNA National Convention. It was my wife who suggested to Kevin, after coaxing him with cocktails ourselves, that I write a piece to open his CBDNA concert, and that piece should be "Asphalt Cocktail." Kevin told his friend Howard J. Gourwitz about the idea for the piece, and Howard generously agreed to personally fund the commission as a gift to Kevin Sedatole and the Michigan State University Wind Symphony. The piece is dedicated to Jonathan Newman, because without his title I'd have written a completely different piece, like "Bandtastic! : A Concert Prelude."

Asphalt Cocktail is a five-minute opener, designed to shout, from the opening measure, "We're here." With biting trombones, blaring trumpets, and percussion dominated by cross-rhythms and back beats, it aims to capture the grit and aggression that I associate with the time I lived in New York. Picture the scariest NYC taxi ride you can imagine, with the cab skidding around turns as trucks bear down from all sides. Serve on the rocks. Asphalt Cocktail was commissioned by Howard J. Gourwitz as a gift to Dr. Kevin L. Sedatole and the Michigan State University Wind Symphony, receiving its world premiere on March 28, 2009, at the CBDNA National Convention in the Bates Recital Hall of the University of Texas at Austin, conducted by Kevin Sedatole.

-Program Note by John Mackey

Biography

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.

An avid proponent of new music, Eric currently curates the new music website *Composers Circle*, which he founded in May 2012 with the goal of profiling one composer and one piece each day. Now in its second year, *Composers Circle* has profiled more than 450 new works and has been visited more than 50,000 times by guests from 112 countries.

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.

Upcoming Events

March 2015

Sweet Charity	Sun., March 1 @ 2pm, Mainstage Theater*
JMU Symphonic Band	Tues., March 3 @ 8 pm, Concert Hall*
JMU Concert Band	Wed., March 4 @ 8 pm, Concert Hall*
Michael Dressler, oboe	Thur., March 5 @ 8 pm, Recital Hall
Anderson & Roe Piano Duo	Fri., March 6 @ 8 pm Concert Hall*
March Mallet Madness	Mon., March. 16 @ 8 pm, Concert Hall*
JMU Wind Symphony	Sun., March 22 @ 2 pm, Concert Hall*

*These concerts provide student credit for MUS 195.

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