

PCD2015/03/03

OR THE PERFORMING ARTS

JAMES MADISON UNIVERSITY.

School of Music

*presents*

# Symphonic Band

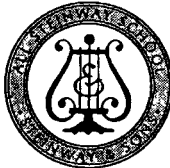
Stephen P. Bolstad, *conductor*

Drew Ross, *M.M. graduate conductor*

Tuesday, March 3, 2015

8 pm

Concert Hall



There is no intermission.

# Program

*Festivo* (1985).....Edward Gregson  
(b. 1968)

*Ave Maria* (1964/1994).....Franz Biebl  
(1906-2001)  
arr. by Robert Cameron

*Bali for Wind Ensemble* (2005).....Michael Colgrass  
(b. 1932)  
Drew Ross, *M.M. graduate conductor*

*Incantation and Dance* (1960).....John Barnes Chance  
(1932-1972)

*Symphony No. 6* (1956).....Vincent Persichetti  
(1915-1987)

- I. *Adagio allegro*
- II. *Adagio sostenuto*
- III. *Allegretto*
- IV. *Vivace*

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.

# List of Ensemble

## FLUTE/PICCOLO

Madeline Boyles – Fairfax, VA  
Bridget Brown – Stafford, VA  
\*Caroline Clouse – Ashburn, VA  
Grace Dingus – South Riding, VA  
Kaitlin Exline – Lumberport, WV  
Liza Inaba – Winchester, VA

## OBOE/ENGLISH HORN

Alissa Forbes – Falls Church, VA  
Nicholas Gardner – Harrisonburg, VA  
\*Ashley Kyle – Virginia Beach, VA\*

## BASSOON/CONTRA

Joey Figliola – Alexandria, VA  
Gina Moore – Petersburg, VA  
\*Kevin Turnbull – Springfield, PA

## CLARINET

Hillary Janiec – Fredericksburg, VA  
Jessica Myers – Howell, NJ  
Tony Moran – Fredericksburg, VA  
\*Patrick O'Brien – Montclair, VA  
\*Chris Pennington – Mechanicsville, VA  
Nicholas Rehmer-Stephens – Mechanicsville, VA  
Jessica Tang – McLean, VA  
James VanDyke – Sterling, VA

## BASS CLARINET

Emily Swope – Fairfax Station, VA

## ALTO SAXOPHONE

Ben Ostapovicz – Vienna, VA  
Emily Rantila – Bennington, VT

## TENOR SAXOPHONE

Abby Smith – Charlottesville, VA

## BARITONE SAXOPHONE

Peter Burkholder – Arlington, VA

## PIANO

#Shirley Lam – Hong Kong, China

\* denotes principal

# denotes graduate student

## TRUMPET

\*Vince Bryk – Manassas, VA  
Elijah Goldstein – Charlottesville, VA  
\*Thomas Graham – Roanoke, VA  
Michael Parker – Colonial Heights, VA  
Mary Pearson – Stanardsville, VA  
Andrew Wood – Alexandria, VA  
Alexandra Woodbury – Alexandria, VA

## HORN

Allison Alexander – Weyers Cave, VA  
Martha Blanks – Lynchburg, VA  
Jillian Breault – Syracuse, NY  
Austin Frank – Fairfax, VA  
\*Zachary Nicely – Clifton Forge, VA

## TROMBONE

Eric Bame – Staunton, VA  
Greg Conway – Roanoke, VA  
Nick Pope – Middletown, MD  
\*J.P. Riley – Chesapeake, VA

## BASS TROMBONE

Smith Waylett – Yorktown, VA

## EUPHONIUM

\*#Aaron Campbell – Tampa, FL  
Allison Hunter – Fairfax Station, VA  
Tyler Wolcott – Colonial Heights, VA

## TUBA

Josh Benbow – Centreville, VA  
Eli Borchgrevink – Independence, VA  
\*Matt Knopp – Lynchburg, VA

## PERCUSSION

\*Chris Cerreto – Richmond, VA  
Mason Edwards – Fairfax Station, VA  
Hersey Lane – Stuarts Draft, VA  
Lauren Teter – Luray, VA  
Zachary Shochet – McLean, VA  
Steven Vereb – Sterling, 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.

# Program Notes

## Festivo

*Festivo* was commissioned for the tenth anniversary of the Bolton (U.K.) Youth Concert Band in 1985. English composer Edward Gregson was the principal of the Royal Northern College of Music in Manchester from 1996-2008, when he retired from academic life to concentrate on composition. He continues to sit on a number of Boards relating to music education and the music industry, including the Royal Academy of Music and the Royal College of Music. Highly regarded as a conductor of contemporary music, he has earned particular acclaim for his works for wind and brass ensembles.

*-Program Note by James Huff*

## Ave Maria

Written in 1964, is one of the most beautiful and engaging works composed in the 20th century. Born in 1906, Biebl is one of modern Germany's most celebrated choral composers. He served in the German army in World War II and was captured by the Americans in Italy. He served time in an internment camp at Fort Custer, near Battle Creek Michigan. Of his incarceration in America he said, "It was a good time. I learned to know the Americans and a little bit of American life and democracy. We got enough to eat and we had to work, but not too hard. I was allowed to arrange a choir and songs for it. The Americans helped me to arrange concerts with choir, soloists and a chamber orchestra." On his return to Germany he sought to introduce American music to the German public. Over 40 American folk songs and spirituals have been introduced into the German repertoire through his arrangements. The lyric tenderness and the rich chordal texture of his *Ave Maria* are set in a contemplative fashion. Each verse is intoned by a solo chant line that tells the story of the annunciation. As stated by Dr. Wilbur Skeels, a colleague of Franz Biebl, in a program note for this piece, "Herr Biebl told me that when he was organist/choirmaster and teacher in the Fürstentfeldbruck parish near Munich he had in his church choir a fireman. It was common for companies, factories, police and fire departments, etc. to sponsor an employees' choir, which often would participate in choral competitions and festivals with other similar choirs. This fireman asked Biebl to please compose something for his fireman's choir for such an occasion. The result was the *Ave Maria* (double male choir version).

The piece gained practically no attention in Germany for many years. However, when Biebl was the head of choral programs for the Bayerischen Rundfunk (Bavarian Radio) he made a habit of inviting American choirs to come to Munich and sing on the radio and with other German choirs. One of these choirs (the Cornell University Glee Club) was introduced to his *Ave Maria* and brought it back to the US, where it became increasingly popular. When Chanticleer recorded it, it became a hit, not only in the US but in Germany too, who now considered the piece to be special as it was such a hit in America! Biebl did arrangements for other voicings, and the seven-part mixed choir arrangement is now probably the most popular.

*- Program Note by Sam Ormson.*

# Program Notes continued

## Bali for Wind Ensemble

*Bali* for wind ensemble was inspired by my two summers living in Ubud, the arts-and-crafts center of Bali. The very first sound I heard every morning as a gamelan instrument playing the five-note scale unique to that region of the island.

The Balinese are warm, playful and artistic-minded people, all of who play instruments and dance, as well as work in the rice fields. Creativity is such a basic part of their life that they don't even have a word for it, because it is simply taken for granted as the basis for a spiritual life.

This work offers an example of their indomitable spirit. It is divided into three main parts: the bright dance rhythms of the gamelan orchestra are the outer sections, and the middle section is a slow lament for the dead, introduced by an explosion representing the 2002 terrorist bombing of a nightclub in the island's capital, Denpasar. The offstage oboes represent peace-loving Muslims, who are the majority, grieving for the victims.

The Balinese have a unique way of dealing with tragedy: they build a spiritual monument on the spot where the event took place as an offering to the gods. Following requiem-like music we hear a gradual build-up of bright sounds representing the sun reflecting off of the icon built to the memory of the dead, which then leads to a return of the dance.

*Bali* was commissioned by the Bishop Ireton Wind Ensemble and is respectfully dedicated to that band and its music director, Randy Eyles.

- Program Note by Michael Colgrass

## Incantation and Dance

John Barnes Chance (1932-1972) was an American composer born in Beaumont, Texas. Chance studied composition with Clifton Williams at the University of Texas. Before he became a full-time composer, Chance played timpani with the Austin Symphony and later was an arranger for the Fourth and Eighth U.S. Army bands. Chance taught at the University of Kentucky until his death in 1972.

Consisting of two sections, *Incantation and Dance* is contrasting in both length and nature. Originally titled *Nocturne*, the *Incantation* is a short, mournful legato melody. Beginning on a *misterioso* flute note, instruments are gradually added until the feroce and fortissimo of the accented repeated triplets cast the final incantation. The *Dance* also begins quietly, but percussion instruments quickly enter, one by one, building a rhythmic pattern of complexity and drive. The entrance of the brass and winds creates an increase in the rhythmic tension, as the dance grows wilder and more frenzied. After a short variation of material from the *Incantation*, the percussion once again represents the beginning of the *Dance* section. The piece gathers force as the entire ensemble draws together for a dramatic and exciting conclusion.

-Program Note by Jeff Nelson

## Program Notes continued

### Symphony No. 6

Vincent Persichetti is one of America's most respected twentieth century composers. His contributions enriched the entire music literature; his influence as a conductor, teacher, scholar and keyboard virtuoso is universally acknowledged. In addition to well-known works for a variety of other media, Persichetti composed sixteen major works for band.

The Symphony for Band was commissioned and premiered by Clark Mitze and the Washington University Band at the MENC Convention in St. Louis on April 16, 1956. According to the composer, it could have been titled Symphony for Winds, following, as it did, his Symphony No. 5 for Strings. Persichetti, however, did not wish to avoid the word "band," which he felt no longer had the connotation of a poor quality of music. In the autumn 1964 Journal of Band Research, he wrote, "Band music is virtually the only kind of music in America today (outside of the 'pop' field) which can be introduced, accepted, put to immediate and wide use, and become a staple of the literature in a short time." According to Jeffrey Renshaw, "The Symphony for Band...was in many ways such a departure from the established concepts of band works that it influenced the attitudes of generations of composers."

The four movements (Adagio allegro, Adagio sostenuto, Allegretto, and Vivace) have forms with traditional implications. The opening horn call and a following scale-wise passage in the slow introduction become the two principal themes (in reverse order) in the subsequent Allegro. The standard exposition, development, and recapitulation of sonata form are the Allegro, although the traditional key relationships are not completely retained. The slow second movement is based on "Round Me Falls the Night," from the composer's Hymns and Responses for the Church Year. The third movement, in trio form, serves as the traditional dance movement and is followed by a finale in free rondo form, which draws the thematic material from the preceding movements and concludes with a chord containing all twelve tones of the scale.

*-Program Notes by Norman E. Smith*



## JMU AUDITION CLINIC FOR JUNIORS

Saturday, April 18, 2015

- A free one-day event, open to high school juniors and sophomores, to have a mock college audition in a low-stress environment;
- A priceless opportunity to receive professional feedback from actual music professors at a university;
- A chance to learn about your individual needs in order to have a successful audition;
- Numerous sessions about life as a collegiate music major and future career paths;
- This clinic will help you to be more comfortable and prepared for auditions in the future and for choosing a college major.

*If you are thinking about applying to study music at a university, this is a workshop you should not miss!*

Information about confirming a space can be found at  
<http://www.jmu.edu/music/juniorauditionclinic/>

# 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
Judy Sager.....	Administrative Assistant
Kimberley Velasquez.....	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
Sharon Hill.....	Admissions
Jerry Weaver.....	Executive Assistant to the Dean