

FORBES CENTER FOR THE PERFORMING ARTS
JAMES MADISON UNIVERSITY.

School of Music
presents

**JMU Symphony Orchestra
Honors Concert**

Dr. Robert McCashin,
Director of Orchestras

Dr. Jo-Anne van der Vat-Chromy,
Director of Choral Activities

Matthew J. Brooks,
DMA Conductor

with

2015 JMU Concerto/Aria Competition Winners

Clement Acevedo, *piano*
Guilherme Andreas, *flute*

and

JMU Chorale

Sunday, April 19, 2015

2 pm

Concert Hall



There will be one 15-minute intermission.

Program

Concerto for the Left Hand.....Maurice Ravel
(1875-1937)

Clement Acevedo, *piano*
Dr. Robert McCashin, *conductor*

Flute Concerto in D Major, Op. 283.....Carl Reinecke
(1824-1910)

Allegro molto moderato
Lento e mesto
Moderato

Guilherme Andreas, *flute*
Matthew J. Brooks, *conductor*

15-Minute Intermission

Gloria, FP 177.....Francis Poulenc
(1899-1963)

Gloria
Laudamus te
Domine Deus*
Domine Fili unigenite
Domine Deus Agnus Dei*
Qui sedes ad dexteram Patris*

Kim Dupré, *soprano**
Dr. Jo-Anne van der Vat-Chromy, *conductor*

Enigma Variations, Op. 36.....Edward Elgar
(1857-1934)

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.

Symphony Orchestra

Dr. Robert McCashin, *Music Director*

Violin I

Sarah Park, Co-P
Alyssa Centanni, Co-P
Christine Kim
Dana Scruggs
Mariette Southard
Michael Tyree
Sage Wright
Anna Sammel
Max Yamane
Kate Hummel
Amanda Goodwin
Anna Boisen

Violin II

Tia Calantropo, Co-P
Becca Longhenry, Co-P
Consuelo Sevilla
England McDaniels
Emma Bird
Kristi Monte
Carly Sokol
Joycelyne Jimenez
Shannon Prouty
Chloe Campbell
Alyson Wyckoff
Jordan Willis
Edo Mor

Viola

Lukas Foley, P
Rachelle Aderoju
Kylie Joiner
Nicoletta Moss
Benjamin Bergey

Cello

Sarah Han, P
Victoria Olmer
David Raposo
Josh Myers

Cello (cont'd)

Will Light
Anna Hutcherson
Melinda Matthews
Sarah Weltman
Rashaad Jones

Bass

Max Barrett, P
Taylor Fletcher
Joseph Nichols
Joe Eriksen

Flute

Brianne Little, Co-P
Krystal Ankerbrand, Co-P
Caroline Emmert (picc)

Oboe

Aaron Robinson, P
Nick Gardner
Ashley Kyle

English Horn

Nick Gardner

Clarinet

Allison Satterwhite, P
Rosemary Williams
Brian Oliver
Jennifer Hess

Bass Clarinet

Brian Oliver

Bassoon

Sydney Seed, P
Ian Foster
Kevin Turnbull

Horn

Jeremy Loy, Co-P
Ben Yehle, Co-P
Olivia Lawson
Grace Chan

Trumpet

Robert Wollenberg, P
Dylan Rye
Andrew Wood

Trombone

Ryan Doherty, P
Becca Bauer

Bass Trombone

TJ Low

Tuba

Eric Goode

Timp./Percussion

Elayne Harris, P
Chris Watral
Joe Ziemer
Henrique Batista

Harp

Kelsey Jane Broadwell

Symphony Manager

Matthew J. Brooks

Graduate Conductors

Matthew J. Brooks
Mark Taylor
Benjamin Bergey

JMU Chorale

Dr. Jo-Anne van der Vat-Chromy, *Director*

Dr. Tonya Menard, *accompanist*

James Allen
Melissa Allen
Kathryn Bailey
Peter Barber
Amber Blakovich
Linda Blazer
David Bogaev
Lexington Bowler
Nicholas Branson
Regina Brubaker
Kathryn Carbone
Annemarie Cartwright
Dr. Stephen Carver
Madeline Chalk
Spenser Codella
Maya Davis
Emmie Dohse
Claire Dubas
Julian Fadullon
Erin Ginnerty
Drake Gwyn
Sarah Haigh
Hannah Harris
Scarlette Harris
Chad Hilla
Sarah Hogg
Drew Holcombe
Sean Hopkins
Mike Jarvis
Deborah Kamara
Helai Karim

Claire Krouse
Billy La Pietra
Kemper Lake
Evan Lattanzi
Kara Levchenko
Justin Long
Dominique Marmolejo
Brittany Maruca
Nelia Maurizi
Lauren Moretti
Caroline Morse
Olivia Mullins
Kaycee Newcomb
Zach Nicely
Vinny Okechukwu
Mary Pearson
Amanda Perez
Jason Propst
Alexis Reid
Melanie Robison
Leigh Rohrbach
Abigail Schneider
Rebecca Schneider
Sarah Schweit
Sam St. Ours
Benjamin Swanson
Aaron Todd
Michael Truilo
Jacob Warner
Sterling Webster
Sidney Wilkins

Graduate Assistants

Zachary Haga
Cristen Mitchell

Biographies

2015 JMU Concerto/Aria Competition Winners

Clement Acevedo has appeared as soloist and collaborative pianist in his native country, the Philippines, as well as China and the United States. Described by the *Philippine Daily Inquirer* as having “a rich palette from which he draws stark colorings” and “a biting rhythmic drive,” he has performed with the Metro Manila Concert Orchestra and the University of Santo Tomas Symphony Orchestra. Acevedo won first prize in the 2004 National Competition for Young Artists in the Philippines, and was also a semi-finalist in the 2009 Heida Hermanns International Piano Competition. He holds degrees from the University of the Philippines, West Chester University of Pennsylvania, and Temple University. His past piano mentors include Augusto Espino, Igor Resnianski and Harvey Wedeen. Currently a Doctor of Musical Arts degree candidate at James Madison University, he studies piano performance with “master among Lieder pianists,” Gabriel Dobner.

Guilherme Andreas, a native of Brasilia, Brazil, is the former principal flute of the Brazilian Marines Wind Symphony (Rio de Janeiro) and frequent 3rd Flute/Piccolo substitute for the Brazilian Symphony Orchestra. Most recently seen on Brazilian television performing the Reinecke *Flute Concerto in D Major* as a semi-finalist for the Preludio National Competition, he also won several other competitions in Brazil including the Young Soloists Competition at the Eleazar de Carvalho Music Festival, a Masterclass Competition to perform for Emmanuel Pahud (Berlin Philharmonic), and a special prize at Musica no Museu Competition, awarding him with a full tuition assistantship to pursue his Master of Music at James Madison University. He has studied flute with Odette Ernest Dias (Brazilian Symphony), Claudia Nascimento (Sao Paulo Symphony) and Michel Bellavance (Music Conservatory of Geneva). Andreas is now completing his first year of the M.M. degree in the flute studio of Dr. Beth Chandler.

Program Notes

Francis Poulenc: *Gloria*

Charming, loyal, uniquely unconventional in a world of convention, devoted, beloved friend and egocentric *bon vivant*, French composer Francis Poulenc (1899-1963) has retained an indelible place in the compositional realm of masterworks for choir and orchestra. In an era of harmonic exploration, emergent French nationalistic composing and the breaking free of the Germanic hold on late Romanticism and early contemporary music, Francis Poulenc is most deeply remembered for his gift of melody and love of the human voice: "*J'aime tellement la voix!*"

Born in Paris on January 7, 1899 to an affluent family, Poulenc was educated at the Lycée Conforcet. Guided by his free-spirited mother, a talented pianist in her own right, Poulenc's musical training and natural affinity led him to the avant-garde styles of Ravel, Debussy, Stravinsky and Schoenberg—boyhood heroes, some of whom would become adult mentors, friends and contemporaries. In January 1923, the music critic Henri Collette named Poulenc and five composing friends (Auric, Durey, Honegger, Milhaud, Tailleferre), *Le Groupe des Six*, by analogy with the Russian Five. Individually and collectively, this informal confederation of French composers strove to divorce both Impressionism and Germanicism from French music and create an amalgamation from Igor Stravinsky, Eric Satie and popular forms that included their own influences. Some of Poulenc's most important works include his opera, *Dialogues des Carmélites* (Dialogues of the Carmelites), as well as his *Stabat Mater*, *Gloria* and *Sept Répons des Ténèbres*.

Poulenc's six-movement *Gloria* (FP 177), written between May and December of 1959, is one of his most celebrated and popular works. Scored for soprano solo, large orchestra, and chorus, it was commissioned by the Koussevitzky Foundation and premiered in Boston in 1961 to great acclaim, and thereafter went to Paris. Many performances followed and the work became quickly absorbed into the standard choral repertory, a remarkable feat for any work in the 20th century. To dear friend, actor and radio broadcaster Stéphane Audel, concerning the premier, Poulenc wrote, "*Décidément j'aime l'Amérique et l'amérique m'aime.* (I really love America and America really loves me)."

Structurally, this work shows an attention to overall structure that was a hallmark of Poulenc's later works. All six movements are unified by both the Catholic prayer, *Gloria in excelsis Deo*, as well as thematically related motivic material in which the intervals of a third (major and minor) and the semitone feature predominantly. The declamatory nature of the choral style helps passages proceed in a fluid, transient fashion. Harmonic textures present a wide range of consonances and dissonances, with consonant textures most affected by third and seventh chords. Appropriate to *Le Groupe des Six*, dynamic indications seem quite anti-traditional in that Poulenc will assign a dynamic not suggested from or in the texture itself. The lush, expressive, colorful orchestral contribution to the work is of great importance; often, the choral writing is simpler than that of the instrumentalists. The essentially affirmative, optimistic nature of Poulenc's personality and faith are

Program Notes (cont'd)

apparent throughout the *Gloria*, and speak to the listener with a directness and clarity not often found in 20th-century choral literature.

The *Gloria* opens with an introductory fanfare, with the chorus entering an accented and declamatory manner with double-dotted rhythms, **Gloria in excelsis Deo (Glory to God in the Highest)**, in the key of b minor, accompanied by b minor triads over a pedal G in the bass. The entire text is repeated *double forte* (*ff*), with the exception of two bars marked *subito piano*, a sudden dynamic change characteristic of Poulenc's overall style, and ending with a seven-voice repetition of *Gloria*. The **second movement, Laudamus Te (We praise You)**, opens with a jocular trombone introduction. This movement has a bright, sunlit tunefulness that recalls both Vivaldi's *Gloria*, which served as a model for this work, and the *Rite of Spring* of his friend Stravinsky, whom he "adored." Written in ABA form, the B section, *Gratias agimus* (We give you thanks), has been said to be glimpsed into Poulenc's idea of heaven or a hereafter. An extremely dramatic solo soprano line leads the **third movement, Domine Deus (Lord, God)**. This movement resembles the second movement in terms of the jocular nature of the orchestral phrases, while containing some of the accented nature of the first movement in the chorus sections. The solo supplies the thematic material for the entire short movement, repeating the text from *Rex caelestis* (King of Heaven), adding *Gloria* at the end under the soloist's final *Pater omnipotens* (Father omnipotent). The movement ends with a picardy third, preparing the

way for the more joyful fourth movement. An orchestral introduction of nine bars reverts to a fast, joyous character in the **fourth movement, the very short Domine, Fili Unigenite (Lord, only begotten Son)**. This movement is marked *forte* throughout, except for Poulenc's usual few bars of *subito piano* at a repetition of the opening text, and ends with the chorus cheering *Jesu Christe*. Thirteen measures of orchestral work in the low woodwinds set the mood for the prayerful **fifth movement, Domine Deus, Agnus Dei (Lord God, Lamb of God)**. Dark and mysterious, due in part to the inclusion of both an augmented fourth in the soprano's opening melodic line, the entire movement is one of quiet humility—the exception being one choral outburst of *Suscipe* (Receive our prayer), and ending with a final chanted solo and a quiet orchestral conclusion. The **sixth movement, Qui sedes ad dexteram Patris (Who descends from the right hand of the Father)**, begins with alternating *a cappella* chorus and interjections of the orchestra intoning the fanfare theme from the first movement. At the penultimate portion of the movement, the soprano soloist presents *Tu solus Altissimus* (Thou art most high), naturally in the upper register. The final *Amen* intoned by the soprano heralds a six-voice setting of the characteristic G major 7 chord that has carried us through important tonal junctures throughout this magnificent masterwork.

Text and Translations

Glória in excelsis Deo, et in terra pax hominibus bonae voluntatis.
Glory to God in the highest, and on earth peace to people of good will.

Laudámus te, benedícimus te, adorámus te, glorificámus te,
We praise you, we bless you, we adore you, we glorify you,

grátias ágimus tibi propter magnam glóriam tuam,
we give you thanks for your great glory,

Dómine Deus, Rex caeléstis, Deus Pater omnipotens. Dómine Fili Unigénite, Iesu Christe,
Lord God, heavenly King, O God, almighty Father.
a Lord Jesus Christ, Only Begotten Son,

Dómine Deus, Agnus Dei, Fílius Patris, qui tollis peccáta mundi, miserére nobis;
Lord God, Lamb of God, Son of the Father,
you take away the sins of the world, have mercy on us;

qui tollis peccáta mundi, súscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserére nobis.
you take away the sins of the world, receive our prayer.
You are seated at the right hand of the Father, have mercy on us.

Quóniam tu solus Sanctus, tu solus Dóminus, tu solus Altíssimus, Jesu Christe,
cum Sancto Spírítu: in glória Dei Patris. Amen.
For you alone are the Holy One, you alone are the Lord, you alone are the Most
High, Jesus Christ, with the Holy Spirit, in the glory of God the Father. Amen.

Upcoming Events

JMU Jazz Ensemble and Jazz Band	Apr. 22
JMU Madison Singers and Chorale	Apr. 23
Marimba Orchestra & Friends	Apr. 25
JMU Wind Symphony and Symphonic Band	Apr. 26
<i>Director's Fest</i> A Studio Theatre Production	Apr. 26
<i>The Cherry Orchard</i> By Anton Chekhov	Apr. 28- May 3

For tickets and further information, visit www.jmuforbescenter.com
or call the Forbes Center Box Office at (540) 568-7000.