

FORBES CENTER FOR THE PERFORMING ARTS
JAMES MADISON UNIVERSITY.

School of Music

presents

Wind Symphony

Stephen P. Bolstad, *conductor*

Scott D. Ridders, *guest conductor*

Eric Guinivan, *faculty composer*

Sunday, March 22, 2015

2 pm

Concert Hall



There is no intermission

Program

The Star-Spangled Banner.....John Stafford Smith
(1750-1836)
arr. Brian Balmages
Scott D. Ridders, *conductor*

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

King Lear Variations (1966).....David Amram
(b. 1930)

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

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

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personal computers, and any other electronic devices.

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of this production is strictly prohibited
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List of Ensemble

FLUTE/PICCOLO

Krystal Ankerbrand – Bel Air, MD
Emilia del Grosso – West Chester, PA
#Guilherme Andreas – Brasília, 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

* denotes principal

denotes graduate student

+ denotes guest faculty

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 Rapijko – Lynchburg, VA
Casey Sagolla-Slamp – Mountville, PA

HARP

+Grace Bauson – Richmond, 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

The Star-Spangled Banner – Arranged by Brian Balmages

September 2014 marked the 200th anniversary of *The Star-Spangled Banner*. This past fall the JMU Wind Symphony and Symphonic Band honored the occasion by opening each concert with a different arrangement of America's National Anthem. Today we perform a 2014 arrangement by JMU alumnus Brian Balmages to honor our country and its National Anthem. Balmages states in the score: "I had recently revisited one of the most stunning arrangements I can recall – a performance by Bruce Hornsby and Branford Marsalis at the 1991 NBA All-Star Game. The arrangement visibly stunned the audience, many with tears in their eyes by the end. It truly struck me as well and I wanted to write a version that stayed true in form to the original, yet brought a more intense emotional element. This version, written for the Ohio All-State Band, is the result."

Fractured Light – Eric Guinivan

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 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

King Lear Variations for Wind Orchestra and Percussion – David Amram

David Amram has composed more than 100 orchestral and chamber music works, written many scores for Broadway theater and film, including the classic scores for the films *Splendor in the Brass* and *The Manchurian Candidate*, two operas, including the groundbreaking Holocaust opera *The Final Ingredient*, and the score for the landmark 1959 documentary *Pull My Daisy*, narrated by novelist Jack Kerouac.

A pioneer player of jazz French horn, he is also a virtuoso on piano, numerous flutes and whistles, percussion, and dozens of folkloric instruments from 25 countries, as well as an inventive, funny improvisational lyricist. He has collaborated with Leonard Bernstein (who chose him as The New York Philharmonic's first composer-in-residence in 1966), Dizzy Gillespie, Langson Hughes, Dustin Hoffman, Willie Nelson, Thelonious Monk, Odetta, Elia Kazan, Arthur Miller, Charles Mingus, Lionel Hampton, Johnny Depp, and Tito Puente.

Program Notes (continued)

About *King Lear Variations*, Amram writes:

"The theme for the *King Lear Variations* is taken from the song, which I set for Joseph Papp's Shakespeare Festival production of *King Lear* in Central Park in the summer of 1961. The setting was of the song sung by the Fool. Because incidental music allows very little room for substantial development of musical material, I felt immediately after writing this melody, and using it in many different ways during the course of the play, that I would like to use it as the basis for a full-scale work. The idea remained in my mind consciously and unconsciously for the next two and a half years. When Robert Austin Boudreau commissioned me to write a work for the American Wind Symphony, I immediately thought of using this theme with a set of variations to fulfill what was now an old desire.

The work begins with a statement by the timpani, which is a suggestion of the theme's essential melodic structure, followed by a solo bassoon stating the entire theme.

All the following variations grow directly from this statement and each contains the theme in some form. For example, the fourth variation contains the theme stated as a *cantus firmus*. Simultaneously, the theme is stated twice as fast as a middle voice, with permutations of the theme and another series of melodic developments sounded in the top voices. In the chorale variations for brass, the melody is played backwards. There are other devices used as well, but basically my intent was to write a totally unified work rather than an exercise.

I tried to use the different choirs of the unique combinations of the Wind Symphony in each of the variations. One variation is for the percussion family alone, another for the double reeds, and so on. But most important, though this is in no way program music, I tried to retain the "soul" of the original melody and its implications, both musical and non-musical, which Shakespeare's words inspired. Because Shakespeare's clowns are neither sad nor funny, but rather statements of the human dilemma, I tried in this piece to create the many varying moods, feelings, and attitudes which would sum up a musical experience corresponding to Shakespeare's portrait of human experiences."

Passage – Scott Lindroth

Scott Lindroth has been on the faculty at Duke University since the fall of 1990, having earned degrees in music composition from Eastman School of Music (BM 1980) and the Yale School of Music (DMA 1991). In the score the composer states:

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.

Program Notes (continued)

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.

Emblems – Aaron Copland

Emblems is the first "official" work commissioned by National CBDNA. The premiere took place at the National Conference in Tempe, Arizona on December 18, 1964, and the 2014–15 academic year represents the 50th anniversary of this important milestone. Copland states in the score:

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."

Biographies

Stephen P. Bolstad has served as the Director of Bands and Professor of Wind Conducting at James Madison University since Fall 2007. In addition to overseeing the University's comprehensive band program, his specific duties include conducting the Wind Symphony and Symphonic Band, teaching courses in wind literature/conducting, and leading the Masters and Doctoral program in Wind Conducting. Under Dr. Bolstad's direction the JMU band program has hosted a number of guest composer residencies and received accolades from composers such as David Maslanka, John Mackey, Don Freund, Michael Daugherty, Joel Puckett, Steven Bryant, Donald Grantham, Daniel McCarthy and Brian Balmages. The JMU Wind Symphony was a featured ensemble at the 2011 Virginia Music Educators Association Conference, and recently the JMU Wind Symphony has been selected to perform at the 2015 National Conference of the College Band Directors National Association in Nashville, TN.

From 1994-2007 Dr. Bolstad was the Director of Bands at The University of Montana. Under his direction the Symphonic Wind Ensemble was selected to perform at the College Band Directors National Association's Northwest/Western Divisional Conference in 1996 and 2006, and the MENC Northwest Conference in 2001 (Spokane, WA) and 2005 (Bellevue, WA). In 2004 Dr. Bolstad received the University of Montana School of Fine Arts Distinguished Faculty Award. Prior to Montana, Dr. Bolstad held similar positions in Alabama at both The University of Montevallo and Livingston University, and he was the Director of Bands at St. Marys Area High School in St. Marys, Pennsylvania.

Steve Bolstad holds the Doctor of Music Arts degree in Conducting from The University of Texas at Austin, the Master of Music degree from Ithaca College in Ithaca, New York, and a Bachelor of Science in Music Education from Clarion University of Pennsylvania. His conducting teachers include Jerry F. Junkin (Texas), Rodney Winther (Ithaca) and Stanley F. Michalski (Clarion).

Dr. Bolstad is active as a guest conductor having conducted district, regional and all-state festivals throughout the United States and Canada. He also maintains a very active schedule as an adjudicator and clinician. He has served as President of the Montana Bandmasters Association, President-Elect of the Northwest Division of CBNDA, and in 2013 Dr. Bolstad was elected into the American Bandmasters Association.

Scott Ridders is the Associate Director of Bands and the Director of the Marching Royal Dukes at James Madison University. A native of Kalamazoo, Michigan, he received his Bachelor of Music Education degree from Western Michigan University and Master of Music Education degree from James Madison University.

Biographies (continued)

Currently, Mr. Ridders directs the 465-member JMU Marching Royal Dukes, coordinates the athletic bands, directs the JMU Concert Band, instructs Music Education methods courses, and supervises student teachers. Prior to his appointment at JMU, Mr. Ridders was the Assistant Director of Bands at The University of Montana. He held a graduate assistantship with the James Madison University band program (2001-03) prior to which he taught K-12 music in Michigan, holding positions in General Music and Middle/High School Band.

Under his direction, the Marching Royal Dukes have appeared twice in the Macy's Thanksgiving Day Parade (2008, 2013), and taken three European tours, performing in the Dublin New Year's Day Parade (2006), the London New Year's Day Parade (2010), and the Rome New Year's Day Celebration (2015). In Rome the MRDs performed in St. Peter's Square for the Pope's annual New Year's blessing and an estimated 85,000 people.

Mr. Ridders has been an active clinician for both marching and concert events in Maryland, Michigan, Montana, South Carolina, West Virginia, and Virginia. Internationally, he has been a guest conductor with the Merida State Wind Ensemble (Merida, Venezuela) while visiting "El Sistema" program of the Venezuelan Youth Symphony, and he was an adjudicator at the 2013 St. Patrick's Day Festival in Dublin, Ireland and the 2013 International Band Festival in Limerick, Ireland.

Eric Guinivan's music has been performed by 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 Chamber Music America, the Theodore Presser Foundation, and Meet the Composer. Eric has received commissions from the New York Youth Symphony, Lake Union Civic Orchestra, 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. Eric's music has been presented at conferences and festivals around the country such as the 2014 Cello Biennale Amsterdam, the 2013 Mizzou International Composers Festival, the 2010 and 2013 Society of Composers, Inc. National Conventions, the 2009 Aspen Music Festival, and the 2009 Athens Composer/Performer Conference in Greece, 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."

Biographies (continued)

Eric has also performed as soloist with the Downey Symphony (California) and the University of Southern California Thornton Symphony, and he served as the principal timpanist of the YMF Debut Orchestra in Los Angeles from 2007 to 2010. Eric has given guest presentations and clinics at numerous institutions, including as the San Francisco Conservatory, California State Universities at Bakersfield, East Bay, and Fresno, Chapman University, Ventura College, and Kurashiki Sakuyo University in Okayama, Japan.

An avid champion of new music, Eric has conducted the premieres of over a dozen new works for chamber ensembles in California, New York, and Indiana. In March 2013, Eric conducted the New York City premiere of composer Julia Adolphe's one-hour chamber opera *Sylvia* at BargeMusic. Eric serves as conductor of the recently-founded new music ensemble *The Virginia Sinfonietta* and has also served as an Assistant Conductor to the Downey Symphony and University of Southern California Contemporary Music Ensemble.

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 third year, Composers Circle has profiled more than 1,000 new works by more than 700 composers and has been visited more than 200,000 times.

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. He has studied composition with Stephen Hartke, Donald Crockett, Claude Baker, P.Q. Phan, David Dzubay, Don Freund, and Tamar Diesendruck. His principal percussion instructors have been Gerald Carlyss and Anthony Cirone. Eric is currently Assistant Professor of Composition at James Madison University in Harrisonburg, Virginia.

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Upcoming Events

March 2015

DMA Recital – Sebastian Haboczki, <i>voice</i>	Sun., Mar. 22 @ 5 pm, Recital Hall
JMU Jazz Combos	Tues., Mar. 24 & 31 @ 7 - 9 pm, Artful Dodger
JMU Faculty Recital – Grace Bauson, <i>harp</i>	Sun., Mar. 29 @ 4 pm, Anthony-Seeger
DMA Recital - Wei Zhang, <i>piano</i>	Sun., Mar. 29 @ 1 pm, Recital Hall
DMA Lecture Recital - Clement Acevedo, <i>piano</i>	Sun., Mar. 29 @ 5 pm, Recital Hall
JMU String Chamber Ensembles I	Tues., Mar. 31 @ 8 pm, Anthony-Seeger*

* *These concerts provide student credit for MUS 195.*

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