

PCD2015/04/26

FORBES CENTER FOR THE PERFORMING ARTS  
JAMES MADISON UNIVERSITY.

School of Music

*presents*

**Symphonic Band  
&  
Wind Symphony**

**Stephen P. Bolstad, *conductor***

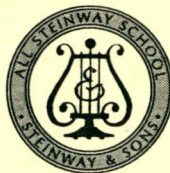
**H. Carl Hess, *graduate conductor***

**Drew Ross, *graduate conductor***

Thursday, April 26, 2015

2 PM

Concert Hall



15-minute intermission

**The JMU Wind Symphony and Symphonic Band would like to congratulate the following students who are graduating this year or student teaching:**

**Wind Symphony:**

Clara Mannino – flute

Krystal Ankerbrand – flute

Annie Berry – oboe

Ian Foster – bassoon

Brian Oliver – clarinet

Clay Trinkle – saxophone

Myles Matalavage – horn

Tim Guidry – trumpet

Eric Goode – tuba

Casey Sagolla-Slamp – percussion

Henrique Batista – percussion

**Symphonic Band:**

Nick Pope – trombone

Aaron Campbell – euphonium

Chris Mack – percussion

Drew Ross – conductor

# Program

## Symphonic Band

Track 1-4

English Dances, Set 1, Op. 27 (1950/1966).....Malcolm Arnold  
(1921-2006)  
Trans. Johnstone

I. Andantino, II. Vivace, III. Mesto, IV. Allegro risoluto

5 Ghost Train (1995).....Eric Whitacre  
(b. 1970)

6 Gloriosa (1990).....Yasuhide Ito  
(b. 1960)

I. Oratio, II. Cantus, III. Dies Festus

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

## 15-Minute Intermission

## Wind Symphony

7 Sketches on a Tudor Psalm (1971).....Fisher Tull  
(1900-1990)

Drew Ross, M.M. *graduate conductor*

8 Symphonic Dances from West Side Story (1967/2008).....Leonard Bernstein  
(1918-1990)  
Trans. Paul Lavender

9 America the Beautiful.....Samuel Ward  
(1847-1903)  
Arr. Carmen Dragon

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personal computers, and any other electronic devices.

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# JMU Symphonic Band

## 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 / CONTRA

Emily Swope – Fairfax Station, VA

## ALTO SAXOPHONE

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

## TENOR SAXOPHONE

Abby Smith – Charlottesville, VA

## BARITONE SAXOPHONE

Peter Burkholder – Arlington, VA

## PIANO

Shirley Lam – Hong Kong, China

## 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  
Chris Mack – Mechanicsburg, PA  
Lauren Teter – Luray, VA  
Zachary Shochet – McLean, VA  
Steven Vereb – Sterling, VA

\* denotes principal

# denotes graduate student

The James Madison University Symphonic Band uses a rotational seating system to emphasize the importance of each performer. Therefore each section is listed in alphabetical order.



# JMU Wind Symphony

## 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  
H. Carl Hess – Harrisonburg, VA  
Timothy Guidry – Fairfax, VA  
Robert Wollenberg – McGaheysville, 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 Siara – 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

## 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

## English Dances

Born in Northampton, England in 1921, Malcolm Arnold is one of the towering figures of the 20th century, with a remarkable catalogue of major concert works to his credit, including nine symphonies, seven ballets, two operas, one musical, over twenty concertos, two string quartets, music for brass-band and wind-band, and 132 film scores. Arnold began his career as a professional trumpeter, but by the time he was thirty he was composing full-time, being bracketed with Britten and Walton as one of the most sought-after composers in Britain. His natural melodic gift has earned him a reputation as a composer of light music in works such as the sets of English, Scottish and Welsh Dances, or the scores to the St Trinian's films and *Hobson's Choice*. However many of his concertos and symphonies are profound, affording the listener a deeper insight into a fascinating and complex musical personality.

Arnold's mastery of instrumentation is evident on every page of *English Dances*, the first set of which was completed in 1950 and the second in 1951. Although the listener might think that the composer had resurrected several forgotten folk tunes, every theme in these dances is original with Arnold. Three modes, characteristic of folk music, are used in this first set. The first dance, "Andantino," is in the Dorian mode. The lilting theme is first heard by flute and oboe against an ostinato accompaniment by horns, timpani, and muted trumpets. The second dance, "Vivace," is Mixolydian, having a flattened seventh degree of an otherwise major scale. The gloomy third dance, "Mesto," is in Aeolian mode and has a simple pentatonic theme which rises a major third each of the four times it is played. In the finale, "Allegro risoluto," the theme travels from section to section with the brass playing the chief role.

*(Program Note by the University of Texas Wind Ensemble)*

## Ghost Train

The legend of the Ghost Train, a supernatural machine that roars out of the night through forgotten towns and empty canyons, is deeply rooted in American folklore, and it was this spirit I worked to capture.

The compositional challenge came in creating a larger three movement work from the first movement which was originally conceived and performed as a single event. I felt that the use of trains as a source of sounds and inspirations was virtually inexhaustible, but I wanted to

## Program Notes continued

save the integrity of the original while using it as the architectural foundation. *At the Station* is just that: the train comes to a roaring halt and the passengers depart. In this movement I see countless images: friends and family reunited, the soaring architecture of the station itself, and the genuine sincerity and innocence of the era. After a reflective pastiche the locomotive builds up steam and slowly departs, grand and graceful. *The Motive Revolution* is twofold in its implication. The name refers to the period between 1850 and 1870 when steam engines revolutionized transportation, and also describes the cyclical treatment of musical motive throughout the movement. The train blazes across the country side, moonlight glistening off it's dark steel, and ends with a final, heroic tribute to these machines and

the people who worked them.

The first movement was written in the winter of 1993-1994 and received its premiere March 7th, 1994. Movements II and III were written in the winter of 1994-1995, and the entire triptych received its premiere on March

14th, 1995. *Ghost Train* was written for and is dedicated to Thomas G. Leslie and the University of Nevada, Las Vegas Wind Symphony.

(Program Note by Eric Whitacre)

### Gloriosa

In the beginning of the Edo era (1603~1867) of Japan, the original melodies of many chants that *Kirishitan* (Christians) had sung were getting distorted and their texts were also corrupted as the Tokugawa Shogunate Government banned Christianity. For example, the Latin word "gloriosa" changed to "gururiyoza." The first movement ORATIO is composed on the theme of a Gregorian chant and consists of 13 variations in the form of a chaconne. The second movement CANTUS is based on the Chant of Saint Juan which had been sung by the *Kirishitan*, and DIES FESTUS, the third

movement, is based on a transformed melody of the folksong *Nagasaki Bura-Bura Bushi*. This piece, commissioned by The Sasebo Band of Japan Maritime Self-Defense Force (Nagasaki prefecture), was written in 1990.

(Program Note by Yasuhide Ito)

### Sketches on a Tudor Psalm

*Sketches on a Tudor Psalm*, composed in 1971, is based on a sixteenth



## Program Notes continued

Its popularity is evidenced by its employment by Ralph Vaughan Williams for the basis of his *Fantasia for String Orchestra* in 1910.

The introduction sets the harmonic character by emphasizing the juxtaposition of major and minor triads. The theme is first presented by solo alto saxophone, continued by horns, and followed by a fully harmonized version from the brass. The variations begin to unfold in an Allegro section with a melody in the clarinets which was constructed from the retrograde of the theme. Subsequently, fragments of the theme are selected for rhythmic and melodic transformation. Finally, the opening harmonic sequence returns in highly punctuated rhythms to herald the recapitulation of the theme beginning in the low woodwinds and culminating in a fully scored setting of the climactic measures. A coda continues the development as the music builds to a triumphal close on a major chord.

(Program Note by Fisher Tull)

## Symphonic Dances from *West Side Story*

Leonard Bernstein was the first American composer to achieve not only fame, but a measure of superstardom generally accorded only to pop or rock stars and movie icons. As a conductor, he was known for a dramatic, flamboyant manner that scandalized his detractors, and he championed composers like Mahler who were seen as 'too difficult' for the public to comprehend. As an educator, he brought classical music to a whole new generation through his televised Young People's Concerts with the New York Philharmonic, beginning in 1958. As a composer, he made his mark in the concert and ballet halls (1944 saw the premieres of both his Symphony No. 1, "Jeremiah," and the ballet *Fancy Free*), in movies (1954's *On the Waterfront*), and on stage. His *West Side Story* (1957) is one of the landmark achievements of American musical theater.

*West Side Story*, a modern adaptation of Shakespeare's *Romeo and Juliet* that plays out in the New York slums, was called a "social music drama" by its creators, composer Bernstein, lyricist Stephen Sondheim, and choreographer Jerome Robbins. The musical added a whole new layer of meaning to the Bard's tale of tragic lovers with its portrayal of the rival gangs the Jets (streetwise white New York teens) and the Sharks (tough Puerto Rican immigrants).

The suite opens with the Prologue, the famous opening confrontation of the Jets and the Sharks. The haunting strains of "Somewhere," the play's anthem to the dream of a better life, contrast with the lively Latin dances of the "Mambo" and "Cha-cha." The "Cool" fugue features a 12-tone scale,



## Program Notes continued

and segues into the final, deadly fight between the gangs in "Rumble." A solo flute plays "I Had a Love" to close the suite, which ends, like the musical, on a haunting, unresolved tritone chord.

This transcription was prepared by Paul Lavender, and was first performed by the President's Own Marine Band.

*(Program note by the Redwood Symphony)*

### America the Beautiful

The lyrics to *America, The Beautiful* were written by American songwriter Katharine Lee Bates (1859 - 1929), an English teacher, during a 1893 summer in Colorado Springs. She and other teachers hired a wagon to ascend nearby Pikes Peak; they had to take mules to reach the top. Though tired from the trip, the view from the top evoked strong emotions she jotted down in a notebook. She recalled: "It was then and there, as I was looking out over the sea-like expanse of fertile country spreading away so far under those ample skies, that the opening lines of the hymn floated into my mind." The words first appeared in print on July 4, 1895, in *The Congregationalist*, and attracted a great amount of attention as people tried to match the words to music. Bates "...rewrote it, trying to make the phraseology more simple and direct." The revision was printed in 1904 and was quickly applied to Samuel A. Ward's hymn *Materna*.

Carmen Dragon (1914 - 1984) was born in Antioch, California, and was very active as a conductor, composer of movie scores, and arranger. His Hollywood Bowl Symphony Orchestra was broadcast to western U.S. elementary schools from 1928 through the 1970s. Dragon's arrangement of *America, The Beautiful* is one of his most popular. While it may invoke a sense of Hollywood, the orchestration plays with rhythm and dynamics in a way that accentuates the patriotic emotions attached to this music.

*(Program note by the Foothill Wind Ensemble)*

# JAMES MADISON UNIVERSITY

## SUMMER BAND CAMPS

July 7-11, 2015

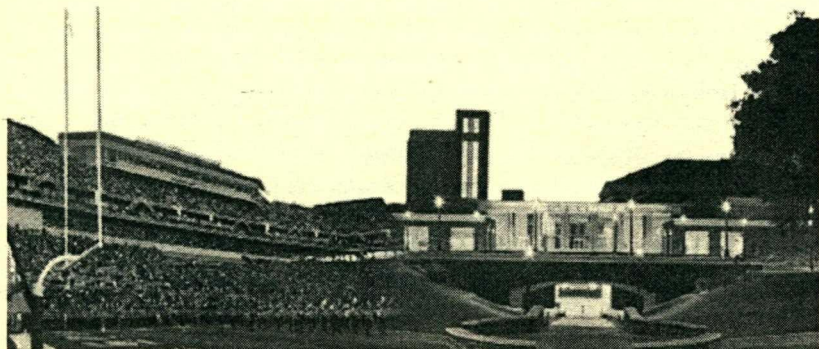


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## JMU Band Program Personnel

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Elizabeth L. Keene.....	Band Assistant
H. Carl Hess.....	DMA Graduate Assistant
Drew Ross.....	MM Graduate Assistant



## Upcoming Events

### April 2015

DMA Recital - Melissa McCann, <i>soprano</i>	Sun., Apr. 26 @ 1 pm, Forbes Recital Hall
JMU Wind Symphony & Symphonic Band	Sun., Apr. 26 @ 2 pm, Forbes Concert Hall*
JMU Concert Band & University Band	Sun., Apr. 26 @ 5 pm, Forbes Concert Hall*
Beth Chandler, <i>flute</i>   Paulo Steinberg, <i>piano</i>	Mon., Apr. 27 @ 8 pm, Forbes Recital Hall*

\*These concerts provide student credit for MUS 195.

For tickets and further information, visit [www.jmuforbescenter.com](http://www.jmuforbescenter.com) or call the Forbes Center Box Office at (540) 568-7000. For more on the School of Music, go to [www.jmu.edu/music](http://www.jmu.edu/music) or call (540) 568-6714.

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