

PCD2015/04/26b

FORBES CENTER FOR THE PERFORMING ARTS
JAMES MADISON UNIVERSITY.

School of Music

presents

Concert Band

Scott Ridders, *conductor*

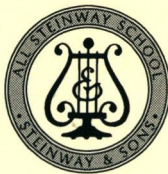
Chad R. Reep, *conductor*

Drew Ross, *graduate conductor*

Sunday, April 26, 2015

5 pm

Concert Hall



Program

March, Op. 99 (1943).....Sergei Prokofiev
(1891-1953)

First Suite in E-Flat (1909)Gustav Holst
(1874-1934)

Children's March (1916).....Percy Grainger
(1882-1961)

Endurance (1991)Timothy Mahr
(b. 1956)

The Thunderer (1889).....John Philip Sousa
(1854-1932)

Symphony on Themes of John Philip Sousa (1993).....Ira Hearshen
(b. 1948)

II. "After the Thunderer"

Amparito Roca (1925).....Jamie Texidor
(1884-1957)

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personal computers, and any other electronic devices.

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of this production is strictly prohibited
in adherence with Federal copyright laws.

List of Ensemble Members

FLUTE

Bridget Brown, *Stafford, VA+*
Julia Dry, *Mechanicsville, VA*
Samantha Reed, *Ashland, VA++*
Erin Dober, *Sterling, VA*
Leya Quiñones, *Fanwood, NJ+++*
Rachel Jamroz, *Chesapeake, VA*
Annie Franks, *Sterling, VA*
Logan Chaudoin, *Clifton Forge, VA*
Leigha Truini, *Ridgeway, VA*
Angela Flanagan, *Mendham, NJ*
Madison Pappano, *Sterling, VA*
Jasmine Rustchak, *Norfolk, VA*
Caleigh Strother, *South Riding, VA*
Christina Shaw, *Culpeper, VA*
Allison Stamenkovich, *Chesapeake, VA*
Julia Kroeger, *Stafford, VA*
Chantel Bass, *South Riding, VA*

OBOE

David Pelikan, *Fairfax, VA*
Maren Luper, *Centreville, VA*
Sarah Blevins, *Covington, VA++++*

CLARINET

Kamille Aiello, *Herndon, VA*
Shawna Ergenbright, *Churchville, VA*
Danny Post, *Gainesville, VA*
Kendra Wiley, *Stafford, VA*
Lacie Knight, *Chesapeake, VA*
Rebecca MacIntosh, *Fairfield, NJ*
Kathleen Krist, *Yorktown, VA*
Jake Colville, *Sterling, VA*
Angela Dimas, *Chesapeake, VA*
Stephen Resko, *Woodbridge, VA*
Jaylen Lee, *Williamsburg, VA*
Angelique DeMeo, *Staten Island, NY*

BASS CLARINET

Ciara Middleton, *Frederick, MD*

BASSOON

Gina Moore, *Petersburg, VA*
Isabel Wood, *Christiansburg, VA*
Peter Watt, *Elizabeth, PA*
Rachel Allen, *Sterling, VA*

ALTO SAXOPHONE

Tommy Nixon, *Waterford, VA*
Sarah Beth Howard, *Prince George, VA*

TENOR SAXOPHONE

Kerlin Doss, *Blacksburg, VA*

BARITONE SAXOPHONE

Matt Showerman, *Freehold, NJ*

TRUMPET

William Jones, *Bridgewater, VA*
Christina Telep, *Chesapeake, VA*
Laura Sylke, *Fredericksburg, VA*
Gwen Carr, *Virginia Beach, VA*
Ryan Ngo, *Virginia Beach, VA*
James Pennington, *Mechanicsville, VA*
Amanda Fales, *Mechanicsville, VA*
Jane Aronds, *Westfield, NJ*
Elizabeth Keene, *Lebanon, VA*
Casey Maslock, *Fredericksburg, VA*
Marc Baker, *Tulsa, OK*

FRENCH HORN

Daniel Breyse, *Baltimore, MD*
Stephanie Ashwell, *Roanoke, VA*
Hunter Payne, *Poquoson, VA*
Justin Kidd, *Boynton, VA*
Emma Langford, *Edinburg, VA*
Lincoln Marquis, V, *Fredericksburg, VA*
Brian Oliver, *Glen Allen, VA*
Tim Roth, *Sterling, VA*
Lizzy Willis, *Sparta, NJ*

TROMBONE

Shelby Hall, *Baltimore, MD*
Ethan Hay, *Sterling, VA*
Ken Martini, *Charlottesville, VA*
Josh Humphries, *Daleville, VA*

EUPHONIUM

Aaron Meyer, *Virginia Beach, VA*
Robert Mueller, *Fredericksburg, VA*

TUBA

Jeremy Wojton, *Myersville, MD*
Cody Bowald, *Sandy Hook, VA*
Courtney Leipertz, *South Riding, VA*

PERCUSSION

Austin Coffey, *Harrisonburg, VA*
Catherine Hall, *Berryville, VA*
Nicholle Johnson, *Gloucester, VA*
Chris Mack, *Mechanicsburg, PA*
Marcia McCants, *Alexandria, VA*
Dylan van Vierssen, *Herndon, VA*

+ denotes Piccolo

++ denotes Piano, Grainger

+++ denotes Piano, Mahr

++++ English Horn

Program Notes

March Op. 99

Unlike his other band marches, Prokofiev wrote this one for concert presentation. This concert march was written in 1943, when he was a dominant force in Soviet music, having rehabilitated himself from being branded "an enemy of the people" as a result of Stalin's characterization of Prokofiev's music as being "degenerate". Opening with a strong *allegro* pulse that carries the composition, the main theme is introduced by the solo trumpet. Woodwind runs add to the excitement, before a mellow French horn and euphonium phrase is introduced. The clarinets and brass reenter and their themes intertwine to the rousing finale.

First Suite in E-Flat

2009 marked the 100th anniversary of the *First Suite in E-flat* by Gustav Holst, now considered one of the masterworks and cornerstones of the band literature. Although completed in 1909, the suite didn't receive its official premiere until 11 years later on June 23rd, 1920, by an ensemble of 165 musicians at the Royal Military School of Music at Kneller Hall. However, the work was originally conceived to be performed by ensembles significantly smaller than the one at Kneller Hall. During this time period there was no standardized instrumentation among the hundreds of British military bands of the day, and as a result no significant literature had been previously written for the band medium; most British bands up to then performed arrangements of popular orchestral pieces. In order to ensure the suite would be accessible to as many bands as possible, Holst ingeniously scored the work so that it could be played by a minimum of 19 musicians, with 16 additional parts that could be added or removed without compromising the integrity of the work.

There are three movements in the suite: *Chaconne*, *Intermezzo*, and *March*. Holst writes, "As each movement is founded on the same phrase, it is requested that the suite be played right through without a break." Indeed, the first three notes of the *Chaconne* are Eb, F and C, and the first three notes of the melody when it first appears in the *Intermezzo* are Eb, F, and C. In the third movement, *March*, Holst inverts the motive: The first note heard in the brilliant opening brass medley is an Eb, but instead of rising, it descends to a D, and then a G; the exact opposite of the first two movements.

The *Chaconne* begins with a ground bass reminiscent of those written by Henry Purcell or William Byrd. It is performed by tuba, euphonium and string bass and is repeated throughout the ensemble sixteen full times as varying instrumental textures and variations of the theme are layered within it. Following a delicately scored chamber setting of the theme, the music steadily builds to a brilliant Eb Major chord that concludes the movement.

The *Intermezzo* is light and brisk and features soloistic passages for the cornet, oboe and clarinet. Holst prominently displays the agility and sensitivity of the wind band through transparent textures and passages where the melody and accompaniment are woven into a variety of instrumental settings.

Program Notes (cont.)

The *March* begins suddenly. It consists of two themes, the first of which, performed by brass choir and percussion, is a march light in character. The second theme is dominated by the woodwinds and is composed of a long, lyrical line reminiscent of the original *Chaconne* melody. The movement concludes with both themes intertwining as the band crescendos to a climax.

(notes by Esmail Khalili)

Children's March

Percy Grainger was a piano prodigy turned composer known for his strange personal habits, his colorful prose, and his equally unusual music – his many admirers today still recognize that he possessed “the supreme virtue of never being dull.” Born in Australia, he began studying piano at an early age. He came to the U. S. at the outbreak of World War I and enlisted as an Army band member, becoming an American citizen in 1918. He went on to explore the frontiers of music with his idiosyncratic folk song settings, his lifelong advocacy for the saxophone, and his Free Music machines which predated electronic synthesizers. His many masterworks for winds include *Lincolnshire Posy*, *Irish Tune from County Derry*, and *Molly on the Shore*.

Children's March was written between 1916 and 1919, during the flurry of activity that produced several of Grainger's miniature masterworks for winds. The version for full band was premiered by the Goldman Band at Columbia University in 1919. As with most of his music, Grainger wrote and orchestrated *Children's March* with a very specific vision, but also with a widely flexible instrumentation. The piece can be played by ensembles as small as woodwind quintet with two pianos to those as large as a full symphonic band without altering the existing parts. While this flexibility is not unusual in Grainger's work, two features the orchestration of *Children's March* set it apart from his contemporaneous works. First is the prominent inclusion of the piano, which was then unusual. Second are the two 4-part vocal passages in the piece, intended to be sung by the members of the band. Furthermore, *Children's March* is a rare instance of Grainger using original material. Most of his other enduring works were based on existing folk melodies, but Grainger devised his own—possibly his most effective original tune—in this case.

At the time *Children's March* was rescored for band, Grainger was a member of the U.S. Coast Guard Artillery Band, and the march reflects an orchestration to take advantage of that group's instrumentation. In composition, Grainger was of the opinion that it is in the lower octaves of the band (and from the larger members of the reed families) that the greatest expressivity is to be looked for. Consequently we find in his *Children's March* a more liberal and highly specialized use of such instruments as the bassoons, English horn, bass clarinet and the lower saxophones than is usual in other works of the same period. Like many of Grainger's works the march demonstrates both the fierceness and the tenderness of the composer's personality.

(notes from the score)

Program Notes (cont.)

Endurance

This work is a musical reflection upon the infinite endurance of the human spirit, the religious spirit, and the spirit of the earth. Initial inspiration for the piece came from a book of the same title by Alfred Lansing documenting the amazing story of the ill-fated expedition of the Antarctic explorer Sir Ernest Shackleton in 1914–1916. His ship, the “Endurance,” became ice-bound and eventually sank, stranding Shackleton and his crew of 27. They experienced over 15 months of life exposed to the unrelenting, dangerous Antarctic weather, and, miraculously survived to tell it. The strength of character exhibited by these men in enduring incredible hardships is truly awe-inspiring. Since reading this fascinating account, the story has been in the back of my mind whenever I find myself challenged by what seems to be insurmountable problems. It helps me put things in a proper perspective.

I have also been moved by recent expressions of religious spirit around the world, finding solace in the realization that this spirit has and forever will endure in many forms. Finally, as we continue to pollute our planet, I can't help but get the sense that it, too, will endure, going through some sort of forced evolution in spite of maltreatment.

All three spirits- human, religious, earth – also seem intertwined to me. In pondering them, I find hope and peace.

Endurance was commissioned by the American Bandmasters Association in conjunction with the awarding of its 36th Biennial ABA/Ostwald Composition Award for my 1990 work *The Soaring Hawk*. *Endurance* was premiered by the United States Interservice Band, Ed Lisk, Conductor, at the 58th Annual Convention of the American Bandmasters Association in Constitution Hall, Washington D.C. on March 7, 1992.

(notes by composer)

The Thunderer

Known as “The March King,” John Philip Sousa and his music reflect the idealism, energy, and growth that were seen in the United States at the dawning of the 20th century. Sousa was a prolific composer and a consummate showman. He was named the conductor of the United States Marine Band at the age of 26 and toured with them for decades. A concert by the Marine Band was a special event at a time when few American orchestras existed. They were the premiere ensemble in the country and Sousa, his music, and his band were famous, both in the United States and around the world.

The Thunderer march was dedicated to Columbia Commandery No. 2, Knights Templar, of Washington, D.C. It was composed on the occasion of the Twenty-fourth Triennial Conclave of the Grand Encampment held in October 1889. Sousa had been “knighted” in that organization three years earlier.

Program Notes (cont.)

Sousa's daughter, Helen, made it known that *The Thunderer* was her mother's favorite march. She also indicated that she believed that the "thunderer" might have been her father's salute to *The London Times*, which was known as "the thunderer," but it has been determined that Sousa had no association with that newspaper at the time. It was also thought that the "thunderer" might have been one of the Masons in charge of making arrangements for the 1889 conclave, possibly Myron M. Parker, who worked tirelessly to make the event a huge success, but no one is certain.

Regardless of attribution, *The Thunderer* is a wonderful example of Sousa's work at the height of his career. While fairly typical of Sousa's march writing, it does include a notable "quote" of sorts. In the second section of the march, Sousa included an adaptation of an earlier piece called *Here's Your Health, Sir!* which he had written for *The Trumpet and Drum* in 1886.

(notes by Keith Brion)

Symphony on Themes of John Philip Sousa

Symphony on Themes of John Philip Sousa is dedicated to Lt. Col. Lowell E. Graham. Stirred and fascinated by the music of John Philip Sousa since childhood, I still get a chill upon hearing the piccolo obbligato in the trio of *The Stars and Stripes Forever*. While the thought of transforming popular march music into a legitimate piece for concert stage had a lot of intellectual appeal, I figured that any attempt I made to pay homage to Sousa would be misunderstood. But artistic challenge won out and I started working on what was to become the second movement of the symphony in the winter of 1990-1991.

I began this piece by taking the "trio" theme of the march, *The Thunderer*, slowing it down to a tempo of 48 beats per minute and casting it in the style of the Finale of Mahler's *Third Symphony*. From the audience reaction to the first performance of (after) *The Thunderer*, I knew I was involved with something unusual in the realm of band music. The weight of the piece and its 8-minute time performance meant that the idea of a light concert suite of four to six movements as originally commissioned was out of the question. It was at this time, I realized that I had the beginning of a full-scale symphony in both length and depth.

I began to envision this work as a four-movement symphony classically constructed. It would have first movement written in "sonata-allegro" form, a slow movement, a scherzo, and a finale. Each of the four sections would be based on a different Sousa march and the outer movements must be at least twice as long as the internal two so that the work would have integrity of true symphonic form.

There are two problems that had to be solved: each movement had to be playable as a separate piece, and there needed to be some unifying melodic material that could bring four different Sousa marches together. I found the solution in Sousa's scores. There was a four note melodic fragment common to virtually every tune I wanted to use, the same four notes that begin the "Dies Irae" portion of the Catholic Requiem Mass. The intervals are a minor second down, a minor second up, followed by a minor third down. In the key of C Major or A minor, these notes would be C-B-C-A.

Program Notes (cont.)

This melodic motive occurs in the trios of both *Hands Across the Sea* and *Washington Post* as well as in the introduction to *Fairest of the Fair*. In fact, these are the first four notes one hears in *The Stars and Stripes Forever*.

I used this four-note Sousa "signature" to introduce and end the symphony, in the construction of the scherzo, and to create the finale. The coda of the last movement became extended as a prologue to the entire symphony preceding the first movement. Thus, the symphony became a cyclical work unified in its construction, with each movement playable as a separate entity.

Sousa's melodies are all strong and of a wide variety of architectural styles. They range from complex (*Hands Across the Sea*), to simple (*Washington Post*), and are all stirring, intense, and above all, really fun to listen to. This is what makes Sousa's music "classic". I hope listeners have as much of an adventure listening to this as I did putting it together.

(notes by composer)

Amparito Roca

Jaime Texidor Dalmau lived most of his life in Baracaldo, a picturesque city in northern Spain. He studied composition and conducting in Barcelona before joining the army in 1906 as saxophonist in the military band. After 13 years in the military, he directed a number of bands. From 1928 until his death, he was the director of the Baracaldo Municipal Band. He also taught piano and violin and established a music publishing company. His compositions numbered over 500 and included marches, paso dobles, boleros, foxtrots, jotás, sambas, tangos, schottishes, and waltzes.

Amparito Roca was composed in 1925 and premiered in the Spanish town of Carlet, where the composer lived at the time. Jaime Texidor named it after one of his piano students, then 12 year old Amparito (diminutive of Amparo) Roca. The *vivace* tempo holds throughout this internationally recognized two-step march. Variations in dynamics in the main melody and the ornamentation from a solo flute provide interesting color to this composition.

(notes from the score)

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| | |
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| 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 |
| 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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