

PCD2015/12/01

FORBES CENTER FOR THE PERFORMING ARTS
JAMES MADISON UNIVERSITY.

School of Music

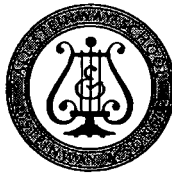
presents

Concert Band

Chad R. Reep, *conductor*

Sarah Wilson, *guest conductor*

Tuesday, December 1, 2015
8 pm
Concert Hall



There will be no intermission.

Program

The Chimes of Liberty (1922).....Edwin Franko Goldman
(1878-1956)
arr./ed. Loras J. Schissel

Kirkpatrick Fanfare (1999).....Andrew Boysen, Jr.
(b. 1968)
Sarah Wilson, *conductor*

Cloudburst (1991/2001)Eric Whitacre
(b. 1970)

Four Dances from "West Side Story" (1957/1980).....Leonard Bernstein
(1918-1990)
arr. Ian Polster

- I. Scherzo
- II. Mambo
- III. Cha-Cha
- IV. Fugue

Colonial Song (1919).....Percy Aldridge Grainger
(1882-1961)

Vesuvius (1999)Frank Ticheli
(b. 1958)

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personal computers, and any other electronic devices.

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Program Notes

The Chimes of Liberty March

Edwin Frank Goldman (1878 – 1956) was one of America's premiere bandmasters. He was born in Lexington, Kentucky to a musical family. They moved to New York in his youth, where he studied composition with Antonin Dvorak and later began his career playing trumpet in the Metropolitan Opera orchestra. In 1911, he formed the organization that would become the Goldman Band, a professional concert band that played outdoor concerts in New York City. He also founded the American Bandmasters Association, an important and exclusive professional organization for band directors. Through these groups, Goldman would commission and premiere numerous new works that are now standard repertoire for wind bands. He was also a composer in his own right, with over 150 original works to his name.

He wrote *The Chimes of Liberty* in 1922 for the Goldman Band. It is a standard American march, but with a chimes solo in the trio and a piccolo solo that sounds like it was ripped straight from *The Stars and Stripes Forever*. Like other Goldman marches, the trio section had words:

*They're the chimes of liberty,
Chimes that ring for you and me,
Where every loyal heart beats true,
They bring joy anew;
'Tis a song of loyalty,
Of a nation brave and free,
Let us pray that they will ring for aye,
Our country's chimes of liberty!*

(notes by Dr. Andrew D. Pease)

Kirkpatrick Fanfare

Commissioned by Central Missouri State University for the dedication of the James C. Kirkpatrick Library in March 1999, this work has a definite Irish flavor, including a strain of "Danny Boy." The *Fanfare* features driving rhythms and exciting brass figures, making this dramatic work sure to please both performers and audiences alike.

(notes by the composer)

Program Notes (continued)

Cloudburst

Cloudburst was my second classical work, originally written for chorus in the fall of 1991; it was inspired by an astonishing thunderstorm I witnessed earlier that Spring while on tour in Northern California.

In the fall of 2001 the Indiana All State commissioned me to write an original work for their top festival band, and I convinced them to let me adapt Cloudburst for symphonic winds. The way this new orchestration has transformed the piece is simply amazing to me: I distinctly remember being at the first rehearsal and just being completely speechless. Where the choral version is intimate and delicate, the version for winds is strong and assured, and to my ears it sounds like it's suddenly in Technicolor... on a 50-foot screen.

Cloudburst was premiered on March 16th, 2002, at the Indiana All-State Festival, with yours truly at the helm of that magnificent band. It is lovingly dedicated to my dear friend and mentor, Dr. Joeclyn Kaye Jensen.

(notes by the composer)

Four Dances from “West Side Story”

The son of a Russian immigrant, Leonard Bernstein (1918 - 1990), began life in Lawrence, Massachusetts. He studied composition at Harvard, where he first met Aaron Copland. Their friendship was cemented in the early 1940's in the workshops at Tanglewood. Bernstein achieved instant conducting fame when, at the age of twenty-five, with sixteen hours notice, he conducted a broadcast of the New York Philharmonic Symphony after the scheduled guest conductor, Bruno Walter, became suddenly ill. It was his fate to be far more than routinely successful. His vast talents, charming personality, and mastery of semantics succeeded where many have failed in communicating to others his own intense enthusiasm for and love of music. Bernstein wrote symphonies, ballets, an opera, a film score, works for violin and chorus with orchestra, four Broadway musicals, and several smaller works for solo and chamber music groups. He divided his affections between traditional classical music and the jazz and Tin Pan Alley sound of popular America. Bernstein incorporated the element of jazz in many of his compositions, including his *Mass* and the score to *West Side Story*. Other notable works are *Candide*, *Fancy Free*, and *Chichester Psalms*. William Schumann said of Bernstein: “He is an authentic American hero, a new breed of hero, an arts

Program Notes (continued)

hero, showing that America does honor her artists." In 1990, the musical world lost both Bernstein and his teacher and friend, Aaron Copland.

Leonard Bernstein's music to "West Side Story" brought a new dimension to Shakespeare's classic love story of Romeo and Juliet and the underlying dynamics of social and racial strife.. Arranger Ian Polster has captured Bernstein's wonderful dance rhythms that are integral to the production. The *Scherzo* is the first of four movements; it displays a characteristic lively and animated rhythm in triple time interspersed with soft, almost tentative, rhythms of changing meter. The transition into the *Mambo* is abrupt and dominated by the percussion and brass. The third movement, *Cha-cha*, is soft and graceful, in contrast to what has preceded it. The *Fugue* is built upon a swing-style "bop" rhythm that underscores the conflict between the Sharks and the Jets. The fast figures are answered by long, tense chords.

(notes by Foothill Symphonic Winds)

Colonial Song

No traditional tunes of any kind are made use of in this piece, in which I have wished to express feelings aroused by thoughts of the scenery and people of my native land (Australia), and also to voice a certain kind of emotion that seems to me not untypical of native-born Colonials in general.

Perhaps it is not unnatural that people living more or less lonely in vast virgin countries and struggling against natural and climatic hardships (rather than against the more actively and dramatically exciting counter wills of the fellow men, as in more thickly populated lands) should run largely to that patiently yearning, inactive sentimental wistfulness that find so touchingly expressed in much American art; for instance in Mark Twain's "Huckleberry Finn," and in Stephen C. Foster's adorable songs "My Old Kentucky Home," "Old Folks at Home," etc.

I have also noticed curious, almost Italian-like musical tendencies in brass band performances and ways of singing in Australia (such as a preference for richness and intensity of tone and soulful breadth of phrasing over more subtly and sensitively varied delicacies of expression), which are also reflected here.

(notes by the composer)

Program Notes (continued)

Vesuvius

Mt. Vesuvius, the volcano that destroyed Pompeii in A.D. 79, is an icon of power and energy in this work. Originally I had in mind a wild and passionate dance such as might have been performed at an ancient Roman *Bacchanalia*. During the compositional process, I began to envision something more explosive and fiery. With its driving rhythms, exotic modes, and quotations from the *Dies Irae* from the medieval Requiem Mass, it became evident that the *Bacchanalia* I was writing could represent a dance from the final days of the doomed city of Pompeii.

(notes by the composer)

JMU Concert Band

FLUTE

Julia Dry
Maddie Boyles
Annie Franks
Madison Pappano
Alexis Johnson
Katie Barnhill
Leya Quiñones
Bella Broaddus
Hope Dormire
Abigail Wilkins
Rachel Jamrozy
Leigha Truini
Allie LaFon
Sarah Baker-McEvelly
Caleigh Strother
Erin Dober

OBOE

David Pelikan

CLARINET

Danny Post
Kendra Wiley
Sarah Humphreys
Shawna Ergenbright
Sophia Lederman
Becca MacIntosh
Kaitlin Hattton
Emily Sheppard
Claire Elverum
Jake Colville
Stephen Resko

BASS CLARINET

Danielle Essig

BASSOON

Isabel Wood
Summer Davis
Sarah Parker

ALTO SAXOPHONE

Emily Ranttila
Nanda Azevedo
Samantha Reed

TENOR SAXOPHONE

Jensen Gonzalves

BARITONE SAXOPHONE

David Gwynn

TRUMPET

Graham McDowell
Gwen Carr
James Pennington
J'Lon Wright
Gabriella Cammock
Joey Capuano
Brian Rigby
Eric Burks
Amanda Fales
Armin Haracic

FRENCH HORN

Anteo Sanna
Lincoln Marquis
Benjamin Knicely
Kaitlyn Brown

TROMBONE

Saleem Aboite
Stuart Brazil
Madison Azzara
Andrew Liverman
MeShawn Macklin
Abigail O'Mara
Dillon Thomas

BASS TROMBONE

Kyle Lundquist

EUPHONIUM

Emily Phillips
Ben Liebman
Brooke Riley

TUBA

Jeremy Wojton
Thomas Crowson
Jake Ramsden
Ilesa Bauer
Zachary Winkworth
Steven Holland

PERCUSSION

Nathaniel Brusck
Nathan Childs
Megan Hendrix
Marcia McCants*
Graydon Wilson
Joseph Ziemer

Upcoming Events

DECEMBER 2015

JMU String Chamber Ensembles	Thurs., Dec. 3 @ 8 pm, Anthony-Seeger*
Harrisonburg Holiday Parade-The MRDS Holidayfest	Fri., Dec.4 @ 7:30pm, Court Square Sat., Dec. 5 @ 8 pm, Concert Hall*
Holidayfest	Sun., Dec. 6 @ 2 pm, Concert Hall*
<i>DMA Recital</i> – James Richardson, <i>baritone</i>	Sun., Dec. 6 @ 5 pm, Recital Hall
JMU Guitar Ensemble	Mon., Dec. 7 @ 8 pm, Recital Hall*

*These concerts provide student credit for MUS 195.

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