

FORBES CENTER FOR THE PERFORMING ARTS
JAMES MADISON UNIVERSITY.

School of Music

presents

Wind Symphony

Stephen P. Bolstad, *conductor*

H. Carl Hess, *DMA graduate conductor*

Dr. Eric Guinivan, *composer & percussion soloist*

Joel Collier & Ryan Stees, *euphonium soloists*

Saturday, February 27, 2016

1 pm

Concert Hall



There is no intermission.

Program

Overture to Colas Breugnon (1937).....Dmitry Kabalevsky
(1904-1987)
arr. Donald Hunsberger

Hymn to a Blue Hour (2010).....John Mackey
(b. 1973)

Meditation and Awakening (2010).....Eric Guinivan
(b. 1984)
trans. Carl Hess

H. Carl Hess, *DMA graduate conductor*
Dr. Eric Guinivan, *percussion soloist*

Serenade No. 11 in Eb (1781).....Wolfgang Amadeus Mozart
(1756-1791)

Carnival of Venice (1864).....Jean-Baptiste Arban
(1825-1889)
arr. Erik W.G. Leidzen

Joel Collier and Ryan Stees, *euphonium soloists*

Star Wars Trilogy (1997).....John Williams
(b. 1932)
arr. Donald Hunsberger

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JMU Wind Symphony Personnel

FLUTE/PICCOLO

*#Guilherme Andreas – Brasfla, BR
Caroline Clouse – Ashburn, VA
*Emilia del Grosso – West Chester, PA
#Schuyler Thornton – Allentown, NJ

OBOE/ENGLISH HORN

*Aaron Robinson – Stafford, VA
*#Chelsea Slagor – Lancaster, NY
Alissa Forbes – Falls Church, VA

BASSOON/CONTRA

Joey Figliola – Alexandria, VA
*Leonard Grasso – Mullica Hill, NJ
Seth Walker – Chesapeake, VA

CLARINET

Noah Karkenny – Fredericksburg, VA
Evan Kopca – Arlington, VA
Alison O'Bryan – Fairfax, VA
Chris Pennington – Mechanicsville, VA
*Allison Satterwhite – Richmond, VA
Jessica Tang – McLean, VA
Rosemary Williams – Leesburg, VA

BASS CLARINET / CONTRA

#Sarah Wilson – Abingdon, VA
Tony Moran – Fredericksburg, VA
Jessica Myers- Howell, NJ

ALTO SAXOPHONE

Jocelyn Abranamzon – Eldersburg, MD
*Adam Gough – Staunton, VA

TENOR SAXOPHONE

Corey Martin – Virginia Beach, VA

BARITONE SAXOPHONE

Kaleel Moore – Yorktown, VA

TRUMPET

Vince Bryk – Manassas, VA
#H. Carl Hess – Rocky Gap, VA
Dylan Rye – Fairfax Station, VA
*#Michael Sullivan – San Diego, CA
Robert Wollenberg – McGaheysville, VA
Andrew Wood – Alexandria, VA

HORN

*#Daniel Atwood – Papillion, NE
Grace Chan – Potomac, MD
#DJ Landoll – Cleveland, OH
Hunter Payne – Poquoson, VA
*Benjamin Yehle – Ashburn, VA

TROMBONE

*Will Ford – Richmond, VA
Brian Junttila – Chantilly, VA
Nick Warmuth – Centreville, VA

BASS TROMBONE

#Andrew Comparin – Ashburn, VA

EUPHONIUM

*#Joel Collier – Philadelphia, PA
Allison Hunter – Fairfax Station, VA

TUBA

Andrew Foote – Fairfax, VA
*Will Mason – Covington, VA

STRING BASS

Neal Perrine – Harrisonburg, VA

PIANO

Jenny Jiang – China

HARP

Kelsey Broadwell – Roanoke, VA

PERCUSSION

Chris Cerreto – Midlothian, VA
Patrick Fisher – Sterling, VA
James Infantino – Arlington, VA
*Matt Rapijko – Lynchburg, VA
Elijah Steele – Newport News, VA
Steven Vereb – Sterling, VA

* denotes principal

denotes graduate student

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.

Biography

Eric Guinivan's music has been performed by numerous 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 the Theodore Presser Foundation and Meet the Composer. Eric has received commissions from the New York Youth Symphony, 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, 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." Eric has also performed as soloist with the Downey Symphony and the University of Southern California Thornton Symphony.

An avid proponent of new music, 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 second year, Composers Circle has profiled more than 450 new works and has been visited more than 50,000 times by guests from 112 countries.

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. Eric is currently Assistant Professor of Composition at James Madison University in Harrisonburg, Virginia.

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 JMU Wind Symphony and Symphonic Band, teaching courses in wind literature/conducting, and leading the Masters and Doctoral program in Wind Conducting. The JMU Wind Symphony was a featured ensemble at the 2011 and 2015 Virginia Music Educators Association Conference and the 2015 National Conference of the College Band Directors National Association in Nashville, TN.

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.

Dr. Bolstad is very 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 CBDNA, and in 2013 Dr. Bolstad was elected into the American Bandmasters Association.

Program Notes continued

with real pedals and a real action, and to do so in the middle of one of the most exciting and energetic (and loud) cities in America. The result - partially thanks to my lack of piano technique, and partially, I suspect, from a subconscious need to balance the noise and relentless energy of the city surrounding me at the time - is much simpler and lyrical music than I typically write.

Though not composed as a companion work to his earlier *Aurora Awakes*, *Hymn to a Blue Hour* strikes at many of the same chords, only in a sort of programmatic inversion. While *Aurora Awakes* deals with the emergence of light from darkness, *Hymn to a Blue Hour* is thematically linked to the moments just after sundown - perhaps even representing the same moment a half a world away. The opening slow section of *Aurora Awakes* does share some similar harmonic content, and the yearning within the melodic brushstrokes seem to be cast in the same light.

The piece is composed largely from three recurring motives - first, a cascade of falling thirds; second, a stepwise descent that provides a musical sigh; and third, the descent's reverse: an ascent that imbues hopeful optimism. From the basic framework of these motives stated at the outset of the work, a beautiful duet emerges between horn and euphonium - creating a texture spun together into a pillow blanket of sound, reminiscent of similar constructions elicited by great American melodists of the 20th century, such as Samuel Barber. This melody superimposes a sensation of joy over the otherwise "blue" emotive context - a melodic line that over a long period of time spins the work to a point of catharsis. In this climactic moment, the colors are at their brightest, enveloping their surroundings with an angelic glow. Alas, as is the case with the magical blue hour, the moment cannot last for long, and just as steadily as they arrived, the colors dissipate into the encroaching darkness, eventually succumbing at the work's conclusion with a sense of peaceful repose.

Program note by Jake Wallace

Meditation and Awakening

Scored for solo percussion with large orchestra, *Meditation and Awakening* features a percussion solo part consisting of Vibraphone and seven Tibetan singing bowls. Singing bowls are a type of standing bell historically crafted in Asia, dating as far back as 3000 years. Today singing bowls are commonly used in both religious and secular traditions for meditation, music, relaxation, and religious practice.

The musical ideas that eventually became *Meditation and Awakening* stem directly from my own experimentation with a set of seven Tibetan singing bowls that I acquired a few years ago. Entranced by their rich, complex sound and beautiful, timeless resonance, I imagined the sounding of each bowl being the origin of a wave of orchestral color, an opulent beam of light gradually rotating kaleidoscopically around the fundamental tone of the bowl.

Indeed most of the orchestral gestures in *Meditation and Awakening* are crafted as such around the sounding of the singing bowls, which are further enriched by the Vibraphone, played with both bow and mallets. In two sections, the piece begins in a peaceful, meditative trance and later "awakes" into a dance of

Program Notes continued

transcendence. *Meditation and Awakening* was commissioned by the New York Youth Symphony for their 48th concert season.

The version you will hear today was transcribed for wind band by H. Carl Hess.

Program Note by Eric Guinivan

Serenade No. 11 in E-flat Major

Serenade No. 11 in E-flat Major, K. 375 Mozart composed this serenade in 1781, and it was first performed in Vienna on October 15 of that year. It was originally scored for pairs of clarinets, horns, and bassoons; Mozart revised the work, adding a pair of oboes, in the summer of 1782. Performance time of the entire work is approximately twenty-five minutes. Only the first movement will be heard today.

On November 3, 1781, Mozart wrote to his father from Vienna:

At eleven o'clock last night I was serenaded by two clarinets, two horns and two bassoons playing my own music.... These musicians had the front gate opened for them, and when they had formed in the courtyard, they gave me, just as I was about to undress for bed, the most delightful surprise in the world with the opening E-flat chord.

The nighttime disturbance that delighted Mozart at his apartment window more than two centuries ago—and would, no doubt, incur the wrath of many a condominium board today—is one of the landmarks of the literature. It was Mozart's earliest masterpiece for wind ensemble and the first great work of its kind by any composer.

Mozart told his father that he wrote it "rather carefully" in the hopes that it would impress Joseph von Strack, a regular guest of the von Hickels who happened to be the valet and personal cellist for the emperor and might pass along a favorable report on Mozart's music. Later learning that the emperor had established a wind octet as his house "band," Mozart added two oboe parts to the score the next summer.

The Allegro maestoso opens with solemn repeated chords (the resounding E-flat "fanfare" that echoed in Mozart's courtyard that night) which serve as an architectural pillar throughout the movement, returning at important structural moments in the standard sonata form blueprint—to mark the development and recapitulation sections, as well as the coda.

Program Note Adapted from the Chicago Symphony Orchestra

Biography continued

Joel Collier has been making music his entire life. Growing up in a musical family, music, particularly church music, has been one of the main focuses in his life. Receiving recognition as a performer, composer, and teacher of music, Joel has enjoyed sharing his gifts with audiences and students around the world. After receiving a bachelors degree in Music Industry from Drexel University, Joel moved to Harrisonburg, Virginia to pursue a Masters degree in Euphonium Performance. Having now received his masters degree, Joel has continued his studies and is currently pursuing a doctorate in Euphonium Performance, Pedagogy, and Literature.

Joel has won numerous awards as a soloist, including first place at the 2012 North American Brass Band Championship, and has been featured as a soloist with the Pendel Brass, the New York Staff Band, and many other ensembles. Joel is currently the principal euphonium and soloist with the National Capital Band in Washington DC, the Southern Territorial Band in Atlanta, and the James Madison University Brass Band.

Joel recently released his first solo album, *Shadowed*. The album features many first recordings and new commissions of works for euphonium and brass band.

Ryan Stees, a native of Harrisonburg, VA, is currently in his final year of study at JMU, where he is pursuing a B.M. in Composition and a B.S. in Mathematics. He has studied composition with Eric Guinivan, Jason Haney, and John Hilliard, and his compositions have been performed at the Army Tuba-Euphonium Workshop, the Eastern Trombone Workshop, and the International Tuba Euphonium Conference, among other venues.

In addition to his pursuits toward the two degrees, he studies euphonium and baritone with his father, Kevin, and has performed as a member of the Wind Symphony, Symphony Orchestra, Brass Band, and Symphonic Band at JMU, as well as a number of chamber ensembles. He is also an active research mathematician, and plans to pursue a Ph.D. in mathematics beginning next school year.

Currently in his final semester at JMU, **H. Carl Hess** is completing his Doctor of Musical Arts degree where he studies conducting with Stephen Bolstad and Jo-Anne van der Vat-Chromy. Prior to his time at JMU, Carl served as Assistant Professor of Music at Duquesne University in Pittsburgh, PA. His responsibilities at Duquesne included teaching undergraduate and graduate courses in conducting, co-conducting the Wind Symphony, Symphony Orchestra, and Contemporary Ensemble, directing the Symphony Band, conducting the annual opera production, and teaching applied trumpet. In the fall of 2015 Carl served on the faculty of Bridgewater College where he taught trumpet, conducting, wind literature courses, and conducted the symphonic band. Carl is happy to report that he recently accepted a tenure-track position at Moravian College in Bethlehem, PA where he will serve as Director of Bands and Instrumental Music.

Program Notes

Overture to Colas Breugnon

As the son of a mathematician, Dmitri Kabalevsky was encouraged by his father to study math and economics. Kabalevsky, however, showed an early aptitude for the arts and started his formal music education at the Scriabin School of Music in Moscow when he was fourteen. He entered the Moscow Conservatory in 1925, where he studied composition with Nikolai Miaskovsky and earned a full professorship in 1939.

Kabalevsky was a composer during a period in Russia's history that was full of stylistic constraints for artists. His music embodied the Russian government's music ideology which was reminiscent of Russian folk songs and steered clear of modernism.

Kabalevsky's first opera, *Colas Breugnon: Master of Clamecy*, was based a novel of the same name by French author Romain Rolland. The story centers on the love life of a scalawag wood carver, Colas Breugnon, who is antagonized by a villainous Duke. The spirited music in the comedic opera turns dramatic when soldiers return and introduce a plague to the village and the Duke orders the wood carvers' statues burned. The comedy returns when the wood carver gets revenge on the Duke by carving a statue of the Duke riding backwards on a donkey for the entire village to see and enjoy. The excitement and brisk nature of the overture has not only made it a favorite in orchestra halls, but transcriptions by Harding, Beeler, and Hunsberger for wind band have also ensured its popularity in the wind band genre.

Program Note by Amador Valley Wind Ensemble

Hymn to a Blue Hour

The blue hour is an oft-poeticized moment of the day - a lingering twilight that halos the sky after sundown but before complete darkness sets in. It is a time of day known for its romantic, spiritual, and ethereal connotations, and this magical moment has frequently inspired artists to attempt to capture its remarkable essence. This is the same essence that inhabits the sonic world of John Mackey's *Hymn to a Blue Hour*.

Programmatic content aside, the title itself contains two strongly suggestive implications - first, the notion of hymnody, which implies a transcendent and perhaps even sacred tone; and second, the color blue, which has an inexorable tie to American music. Certainly *Hymn to a Blue Hour* is not directly influenced by the blues, per se, but there is frequently throughout the piece a sense of nostalgic remorse and longing - an overwhelming sadness that is the same as the typically morose jazz form. Blue also has a strong affiliation with nobility, authority, and calmness. All of these notions are woven into the fabric of the piece - perhaps a result of Mackey using what was, for him, an unconventional compositional method:

I almost never write music 'at the piano' because I don't have any piano technique. I can find chords, but I play piano like a bad typist types: badly. If I write the music using an instrument where I can barely get by, the result will be very different than if I sit at the computer and just throw a zillion notes at my sample library, all of which will be executed perfectly and at any dynamic level I ask. We spent the summer at an apartment in New York that had a nice upright piano. I don't have a piano at home in Austin - only a digital keyboard - and it was very different to sit and write at a real piano

Program Notes continued

Variations on The Carnival of Venice

More than 150 years ago, French cornetist and teacher Jean-Baptiste Arban created the method book, which became the standard manual for brass players all over the world. His playing of and compositions for the cornet helped to establish it as a serious classical instrument. He wrote this set of variations in the early 1860s, undoubtedly inspired by Niccolò Paganini's 20 variations for violin on the same air, which has been attributed both to Paganini and to German opera composer Reinhard Keiser. The version you will hear today is scored for two euphonium soloists and wind band.

Star Wars

The phenomenal success twenty years ago of STAR WARS and its two companion films, RETURN OF THE JEDI and THE EMPIRE STRIKES BACK, renewed interest in movies as huge spectacles. Although set in futuristic terms for we earthbound travelers, the three films are in many ways historical in nature. Frequently described as "the morality plays of film," the stories in the TRILOGY share a common theme of the primary struggle between good and evil and the eventual success of love conquering all.

Created originally to be a nine-part series, each film is complete within itself while remaining open-ended for its eventual position in the nine tales. The characters obviously grow older and the production technology develops more and more as each year goes by. The current [again, as of 1997] re-release of the films in the United States has generated massive interest and box-office success for the shows.

Of musical interest, the STAR WARS project brought to international prominence the talents of John Williams, one of the most gifted composers for film and television. Williams worked in a totally different compositional style for the late 1970s in that he did not write short "cue music" for individual scenes, but rather composed large free-standing compositions that accompanied large segments of the film.

The five excerpts gathered in the TRILOGY are each capable of individual contrast, excitement and beauty. The themes for Leia and Yoda have received recognition, and the "Darth Vader Death March" and "The Main Title Music" are some of the best known film music performed today. The hidden gem in this set is the third movement, "The Battle in the Forest," from RETURN OF THE JEDI, an extremely humorous Prokofiev-esque *vivace* which supports the little Ewoks in their fight with the huge metallic giants.

Program Note by Donald Hunsberger

JMU Woodwind, Brass & Percussion Faculty

Beth Chandler.....	Flute
Aaron Hill.....	Oboe
Laura Smith.....	Oboe
Anastasia Christofakis.....	Clarinet
Sue Barber.....	Bassoon
David Pope.....	Saxophone
Chris Carrillo.....	Trumpet
Ian Zook.....	Horn
Andrew Lankford.....	Trombone
Kevin J. Stees.....	Tuba & Euphonium
Casey Cangelosi.....	Percussion
Michael Overman.....	Percussion

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Chad R. Reep.....	Assistant Director of Athletic Bands
Connie Driscoll.....	Administrative Assistant, Bands
Elizabeth L. Keene.....	Administrative Assistant, Bands
H. Carl Hess.....	DMA Graduate Assistant
D.J. Landoll.....	MM Graduate Assistant
Sarah Wilson.....	MM Graduate Assistant

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<i>Guests Artists- Danielle Talamantes, soprano</i>	Tue., Mar.1 @ 8 pm, Recital Hall*
<i>Guests Artists- Eastern Trombone Quartet</i>	Wed., Mar.2 @ 8 pm, Anthony-Seeger*
JMU Bach Aria Ensemble	Thurs., Mar.3 @ 8 pm, Recital Hall*
<i>Faculty Recital- Casey Cangelosi, percussion</i>	Tues., Mar.15 @ 8 pm, Recital Hall*
JMU Jazz Combos	Tues., Mar.15 @ 7-9 pm, Artful Dodger*
<i>Faculty Recital- David Pope, saxophone</i>	Wed., Mar.16 @ 8 pm, Recital Hall*

*These concerts provide student credit for MUS 195.

For tickets and further information, visit www.jmu.edu/forbescenter or call the Forbes Center Box Office at (540) 568-7000. For more on the School of Music, go to www.jmu.edu/music or call (540) 568-3481.

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