

FORBES CENTER FOR THE PERFORMING ARTS
JAMES MADISON UNIVERSITY.

School of Music

presents

**Symphonic Band
&
Wind Symphony**

Stephen P. Bolstad, *conductor*

Omar Thomas, *guest composer*

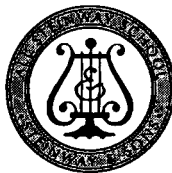
Chris Ceretto, *student composer*

D.J. Landoll, *MM graduate conductor*

Wednesday, April 6, 2016

8 pm

Concert Hall



There will be a 15-minute intermission.

Symphonic Band Program

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

Nimrod from "Enigma Variations" (1899/1965) Edward Elgar
(1857-1934)
trans. Alfred Reed
D.J. Landoll, *MM graduate conductor*

A Movement for Rosa (1992).....Mark Camphouse
(b. 1954)

— Intermission —

Wind Symphony Program

Molotov (2015).....Chris Cerreto
(b. 1993)
World Premiere

Sinfonietta (1961).....Ingolf Dahl
(1912-1970)

- I. Introduction and Rondo
- II. Pastoral Nocturno
- III. Dance Variations

Of Our New Day Begun (2015) Omar Thomas
(b. 1984)

Consortium Premiere
Omar Thomas, *conductor* (JMU class of 2005)

Biographies

Omar Thomas (JMU alumnus 2005) was born in Brooklyn, New York in 1984 to Guyanese parents. He then moved to Boston in 2006 to pursue a Master of Music in Jazz Composition at the New England Conservatory of Music. He is the protégé of lauded composers and educators Ken Schaphorst and Frank Carlberg, and has studied under multiple Grammy-winning composer and bandleader Maria Schneider. His music has been described as “elegant, beautiful, sophisticated, intense, and crystal clear in emotional intent.”

Hailed by Herbie Hancock as showing “great promise as a new voice in the further development of jazz in the future,” educator, arranger, and award-winning composer Omar Thomas has created music extensively in the contemporary jazz ensemble idiom. He was appointed to the position of Assistant Professor of Harmony at the world-renowned Berklee College of Music at the surprisingly young age of 23. Omar was nominated for the Distinguished Faculty Award after only three years at the college, and has twice been awarded the Certificate of Distinction in Teaching from Harvard University, where he serves as a Teaching Fellow. He has been awarded the ASCAP Young Jazz Composers Award in 2008, and was invited by the ASCAP Association to perform his music in their highly exclusive JaZzCap Showcase, held in New York City. In 2012, Omar was awarded the Boston Music Award’s “Jazz Artist of the Year.” His work is featured on Dianne Reeves’s Grammy Award-winning album, “Beautiful Life.”

Comprised of the best of the best of Boston’s up-and-coming young jazz musicians, the 18-piece Omar Thomas Large Ensemble was formed in 2008. The group’s first album, “I Am,” debuted at #1 on the iTunes Jazz Charts and peaked at #13 on the Billboard Traditional Jazz Albums Chart. Their second release, “We Will Know: An LGBT Civil Rights Piece In Four Movements,” has been hailed by Grammy Award-winning drummer, composer, and producer Terri Lyne Carrington as being a “thought provoking, multi-layered masterpiece” which has “put him in the esteemed category of great artists.” Says Terri Lyne: “Omar Thomas will prove to be one of the more important composer/arrangers of his time.”

Chris Cerreto has had his music performed by The Holland Youth Symphony, The Shenandoah Youth Symphony, the James River High School Percussion Ensemble, and numerous other ensembles. His music has won awards in competitions such as the James Madison University’s *New Music for Wind Ensemble Competition*, *The New Music For Young Musicians Composer Competition* and the Holland Symphony Orchestra’s *Young American Composer’s Competition*. He has also arranged for numerous high school marching bands in the state of Virginia. In addition to composing, Chris has also performed with a wide array of ensembles. His performance experience ranges from the JMU Percussion Ensemble performance at the 2015 McCormick Marimba Festival, The JMU Marching Royal Dukes leading the 2013 Macy’s Thanksgiving Day Parade, to being part of the cast of Busch Gardens Williamsburg’s “London Rocks!” show led by Tony Nominated Directors. Chris is currently a senior at James Madison University majoring in Music Composition with a Minor in Music Industry. He has studied composition with Eric Guinivan, Jason Haney, John Hilliard and percussion with Casey Cangelosi, Bill Rice and Michael Overman.

Program Notes

Chimes of Liberty

Written in 1922, just a few years after the end of World War I, Goldman's resplendent *Chimes of Liberty* gave musical voice to our renewed national spirit: one of joy, optimism and hope. Special features that mark the work occur in the tri. The most notable of these are the beautiful chime solo and the shimmering embroidery of the piccolo obbligato upon the repeat. In addition Goldman makes a subtle nod to the regimental march during the state of the trio by incorporating distance bugle-call fanfares.

They're the chimes of liberty.
Chime 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!

Program Note by the Louisville Concert Band

Nimrod

Elgar was the dominant English composer of his time, and was knighted in 1904, awarded the Order of Merit in 1911, and made Master of the King's Musick in 1924.

Elgar wrote the *Enigma Variations* in 1899 and dedicated them "to my friends pictured within." The theme and 14 variations belong to the period in which Elgar developed the style that placed him in the front rank of English composers. The beautifully lyrical *Nimrod* (Variation IX) is dedicated to the publisher A.J. Jaeger. (Nimrod is the great hunter of the bible; Jaeger is the German word for hunter.)

Program note from Heritage Encyclopedia of Band Music.

A Movement for Rosa

A Movement for Rosa was commissioned by the Florida Bandmasters Association honoring civil rights heroine Rosa Parks and was composed and orchestrated over a three-month period: August - November, 1992. With a duration of approximately 11 1/2 minutes, this 'movement' — a quasi-tone poem — contains three contrasting sections. Section I evokes Rosa's early years, from birth Feb. 1918 in Tuskegee, Alabama, through her marriage in 1932 to Raymond Parks in Pine Level, Alabama. Section II portrays years of racial strife in Montgomery and the quest for social equality. Section III is one of quiet strength and serenity. The work's final measures serve an ominous reminder of racism's lingering presence in modern American society.

Program Note by Mark Camphouse

Program Notes Continued

Molotov

Molotov was selected as the winner of James Madison University's New Music for Wind Ensemble Competition, and as a result has earned its premier by the JMU Wind Symphony. Through biting octatonicism, dense turbulent textures, and a driving polyrhythmic nature, the music embodies the chaotic, explosive traits of a Molotov Cocktail. The juxtaposition of stability and instability through meter is used to build tension up to a solid arrival towards the end, reminiscent of rock and roll.

Program Notes by Chris Cerreto

Sinfonietta

Sinfonietta was commissioned by the Western and Northern Divisions of the College Band Directors National Association in 1961. Although derived from a six-note row (A-flat, e-flat, C, G, D, A), the work is in the major key of A-flat. It contains many surprises and many musical references to the band's traditions. For example, the first movement opens with the band tuning note, B-flat; features off-stage trumpets; and has a dynamic march lifted from the composer's memory of his childhood in Stockholm when he watched the changing of the palace guard. The movement ends with an intricate cadenza played by the entire clarinet section in unison followed by the well-known marching band "roll-off" in the drum section.

The second movement is a nocturne which deliberately avoids the usual band sounds. It is quiet, polyphonic, with no tutti passages. It is in ternary form changing from a fugue to a waltz to a gavotte.

The third movement is a brilliant passacaglia which derives extraordinary vitality from the use of the tone row in constantly shifting keys. The movement becomes a set of dance variations which ends, contrary to the traditional band finale, as quietly and introspectively as it began.

Notes by Gale Sperry, University of South Florida

Of Our New Day Begun

Of Our New Day Begun was written to honor nine beautiful souls who lost their lives to a callous act of hatred and domestic terrorism on the evening of June 17, 2015 while worshipping in their beloved sanctuary, the historic Emanuel African Methodist Episcopal Church (affectionately referred to as "Mother Emanuel") in Charleston, South Carolina. My greatest challenge in creating this work was walking the line between reverence for the victims and their families, and honoring my strong, bitter feelings towards both the perpetrator and the segments of our society that continue to create people like him. I realized that the most powerful musical expression I could offer incorporated elements from both sides of that line - embracing my pain and anger while being moved

Program Notes Continued

by the displays of grace and forgiveness demonstrated by the victims' families.

Historically, black Americans have, in great number, turned to the church to find refuge and grounding in the most trying of times. Thus, the musical themes and ideas for "Of Our New Day Begun" are rooted in the Black American church tradition. The piece is anchored by James and John Johnson's time-honored song, "Lift Every Voice and Sing" (known endearingly as the "Negro National Anthem"), and peppered with blues harmonies and melodies. Singing, stomping, and clapping are also prominent features of this work, as they have always been a mainstay of black music traditions, and the inclusion of the tambourine in these sections is a direct nod to black worship services.

"Of Our New Day Begun" begins with a unison statement of a melodic cell from "Lift Every Voice...." before suddenly giving way to ghostly, bluesy chords in the horns and bassoons. This section moves to a dolorous and bitter dirge presentation of the anthem in irregularly shifting 12/8 and 6/8 meter, which grows in intensity as it offers fleeting glimmers of hope and relief answered by cries of blues-inspired licks. A maddening, ostinato-driven section representing a frustration and weariness that words cannot, grows into a group singing of "Lift Every Voice and Sing," fueled by the stomping and clapping reminiscent of the black church.

In the latter half of the piece the music turns hopeful, settling into 9/8 time and modulating up a step during its ascent to a glorious statement of the final lines of "Lift Every Voice...." in 4/4, honoring the powerful display of humanity set forth by the families of the victims. There is a long and emotional decrescendo that lands on a pensive and cathartic gospel-inspired hymn song. Returning to 9/8 time, the piece comes to rest on a unison F that grows from a very distant hum to a thunderous roar, driven forward by march-like stomping to represent the ceaseless marching of black Americans towards equality.

The JMU Wind Symphony would like to thank the following musicians for their assistance this evening:

Offstage Trumpets

Ross Ahlhorn

Matt Harper

Adrian Cottier Bucco

Bassoon

Kevin Turnbull

Percussion

Hersey Lane

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 Abrahamzon – Eldersburg, MD
*Adam Gough – Staunton, VA

TENOR SAXOPHONE

Corey Martin – Virginia Beach, VA

BARITONE SAXOPHONE

Kaleel Moore – Yorktown, VA

* denotes principal

denotes graduate student

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

PERCUSSION

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

JMU Symphonic Band Personnel

FLUTE/PICCOLO

Maddie Boyles - Fairfax, VA
Bridget Brown - Stafford, VA
*Grace Dingus - South Riding, VA
Liza Inaba - Winchester, VA
Leya Quinones - Fanwood, NJ

OBOE/ENGLISH HORN

Sarah Blevins - Covington, VA
*Alissa Forbes - Falls Church, VA

BASSOON/CONTRA

*Gina Moore - Petersburg, VA
Kevin Turnbull - Springfield, PA
Isabel Wood - Christiansburg, VA

CLARINET

Hannah Crider - Staunton, VA
Hillary Janiec - Fredericksburg, VA
Tony Moran - Fredericksburg, VA
Jessica Myers - Howell, NJ
*Patrick O'Brien - Montclair, VA
*Chris Pennington - Mechanicsville, VA
Emily Swope - Fairfax Station, VA
Nick Rehmer-Stephens - Mechanicsville, VA

BASS CLARINET

James VanDyke - Sterling, VA

ALTO SAXOPHONE

*Emma Guy - Stafford, VA
Joseph McNure - Smithfield, VA

TENOR SAXOPHONE

Abby Smith - Charlottesville, VA

BARITONE SAXOPHONE

Nanda Azevedo - Virginia Beach, VA

PIANO

Chuan-Li Ko - Kuala Lumpur, Malaysia

TRUMPET

John Dixon - Greenville, NC
Elijah Goldstein - Charlottesville, VA
*Kyra Hulligan - Leesburg, VA
Will Jones - Bridgewater, VA
Michael Parker - Colonial Heights, VA
Elizabeth Vaughn - Charlottesville, VA
*Alexandra Woodbury - Alexandria, VA

HORN

*Martha Blanks - Lynchburg, VA
Lincoln Marquis - Fredericksburg, VA
*Anteo Sanna - Ashburn, VA
Emily Williams - McLean, VA

TROMBONE

Eric Bame - Staunton, VA
Aidan Farley - Arlington, VA
Shelby Hall - Baltimore, MD
*Brian Junttila - Chantilly, VA

BASS TROMBONE

Smith Waylett - Yorktown, VA

EUPHONIUM

*Micah Hodges - Glen Allen, VA
Tyler Wolcott - Colonial Heights, VA

TUBA

Cody Bowald - Goochland, VA
*Matt Knopp - Lynchburg, VA
Jeremy Wojton - Myersville, MD

PERCUSSION

Christian Davis - Colonial Heights, VA
Marcia McCants - Alexandria, VA
Alfonso Rios - Virginia Beach, VA
Lauren Teter - Luray, VA
Samm Sibert - Woodbridge, VA
*Joseph Ziemer - Harrisonburg, VA

* denotes principal

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 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

JMU Band Program Personnel

Stephen P. Bolstad.....	Director of Bands
Scott D. Ridders.....	Director of Marching Royal Dukes / Assistant Director of Bands
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

School of Music Staff

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Judy Sager.....	Administrative Assistant
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Ann Leith.....	Administrative Assistant

Upcoming Events

April 2016

- Faculty Recital* – C. Donankowski, *cello* | G. Dobner, *piano* Thu, Apr 7 @ 8 pm, Recital Hall*
- Masterpiece Season* - Chick Corea & Bela Fleck Fri., April 8 @ 8 pm, Concert Hall*
- Guest Lecture* - David Royse Fri., April 8 @ 8-9:55 am, Music Bldg 108
- Student Ensembles* - JMU Steel Band Sat., April 9 @ 12 pm, Anthony-Seeger*
- Student Ensemble* -JMU Percussion Ensemble Mon., April 11 @ 8 pm, Concert Hall*
- Student Ensemble* -JMU Chamber Winds I Tues., April 12 @ 8 pm, Anthony-Seeger*
- JMU Jazz Combos Tues., April 12 @ 7-9 pm, Artful Dodger
- Guest Lecture*- Graeme Welch Wed., April 13 @ 6:30 pm, Forbes Ctr Rm 1115
- Student Ensembles- JMU Chamber Winds II Wed., April 13 @ 8 pm, Anthony-Seeger*
- Student Opera* - The Merry Widow Thurs. & Fri., April 14-15 @ 8 pm, Concert Hall*
- Student Ensemble* -JMU Symphony Honors Concert Sun., April 17 @ 2 pm, Concert Hall*
- DMA Recital- Chyh Shen Low, *piano* Sun., April 17 @ 5 pm, Recital Hall

*These concerts provide student credit for MUS 195.

For tickets and further information, visit 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 or call (540) 568-6714.

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Thank you for supporting music and the arts at JMU through your attendance at the Forbes Center. We strive to provide musical experiences of the highest caliber for our students and community. The passion and commitment we see from our students, particularly as they have opportunities to perform in the magnificent Forbes Center, is a pleasure to share with you.

Scholarship contributions help young musicians blossom into mature musical artists. With your support, we will be able to offer our talented students more financial help in pursuing their goals. If you appreciate the desire and dedication of our students, please consider making a contribution to the music scholarship fund at James Madison University.

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