

PCD2017/03/02

FORBES CENTER FOR THE PERFORMING ARTS  
JAMES MADISON UNIVERSITY

School of Music

*presents*

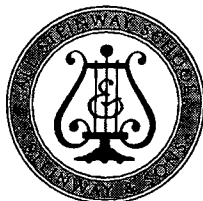
**Symphonic Band**

**Stephen P. Bolstad, *conductor***  
**DJ Landoll, *graduate conductor***

*featured rock band*

**Trae King, *guitar***  
**Neal Perrine, *bass guitar***  
**Douglas Pitcher, *keyboard***  
**Paige Durr, *drum set***

Thursday, March 2, 2017  
8 pm  
Concert Hall



## Program

*Mother Earth* (2006)

David Maslanka  
(b. 1943)

*Do Not Go Gentle Into That Good Night* (1978)

Elliot Del Borgo  
(1938-2013)

*À La Machaut* (2015)

Andrew Boss  
(b. 1988)

*Bugs: A Suite for Wind Ensemble* (2000)

Roger Cichy  
(b. 1956)

- I. Prelude
- II. Dragonfly
- III. Praying Mantis
- IV. Black Widow Spider
- V. Tiger Swallowtail
- VI. Army Ants

*B-Side Concerto* (2014)

Luis Serrano Alarcón  
(b. 1972)

DJ Landoll, *graduate conductor*

Trae King, *guitar*

Neal Perrine, *bass guitar*

Douglas Pitcher, *keyboard*

Paige Durr, *drum set*

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# JMU Symphonic Band Personnel

## FLUTE/PICCOLO

Maddie Boyles – Fairfax  
Bridget Brown – Stafford  
\*Grace Dingus – South Riding  
Chase Ketron – Botetourt  
\*Sara Zhu – Falls Church

## OBOE/ENGLISH HORN

\*Sarah Blevins – Alleghany Co.  
Nick Gardner – Harrisonburg

## BASSOON/CONTRA

\*Keith Brown – Fairfax  
\*Summer Davis – Madison  
Sydney Seed (Contra) – Herndon

## CLARINET

Janelle Harris – Waynesboro  
Sarah Humphreys – Chesapeake  
Jimmy McKenzie – Westminster, MD  
\*Alison O'Bryan – Fairfax  
Nick Rehmer-Stephens – Mechanicsville  
James VanDyke – Sterling  
Kendra Wiley – Stafford

## BASS CLARINET

Hannah Crider – Staunton

## ALTO SAXOPHONE

Brandon Rhinehart – Winchester  
\*Abby Smith – Charlottesville

## TENOR SAXOPHONE

Nanda Azevedo – Virginia Beach

## BARITONE SAXOPHONE

Erica Unroe – Clifton Forge

## PIANO

Dom Fowler – Chester

## TRUMPET

Nick Adams – Smithfield  
Alexis Anderson – Lexington  
\*Megan George – Stafford  
Graham McDowell – Staunton  
Riley Millward – Lynchburg  
Ben Pryse – Charlottesville  
Josh Sylke – Fredericksburg  
Elizabeth Vaughn – Charlottesville

## HORN

\*Kaitlyn Brown – Colonial Heights  
\*Bailey Furrow – Ferrum  
Anteo Sanna – Ashburn  
Emily Williams – McLean

## TROMBONE

Isaiah J. Core – Virginia Beach  
Aidan Farley – Arlington  
\*Nathan Michaels – Forest  
Sarah Dodge – Staunton

## BASS TROMBONE

Ryan Doherty – Herndon

## EUPHONIUM

Cassie Coss – Spotsylvania  
\*Julia Picchiottino – Herndon

## TUBA

Thomas Crowson – Ashburn  
Mitchell Evans – Highland, MD  
\*Michael Niebergall – Vienna

## PERCUSSION

Nathan Childs – Chesterfield  
Christian Davis – Colonial Heights  
Chris Hoffman – Centreville  
Tyler Schafer – Ashburn  
\*Samm Sibert – Woodbridge  
Joseph Ziemer – Strasburg  
Steven Vereb – Sterling Park

\* denotes principal/co-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.

# Program Notes

## Mother Earth

*Mother Earth* was commissioned by and is dedicated to Brian Silvey and the South Dearborn High School Band of Aurora, Indiana. It is based on the short poem by the influential medieval friar St. Francis of Assisi:

*Praised by You, my Lord, for our sister, MOTHER EARTH,  
Who nourishes us and teaches us,  
Bringing forth all kinds of fruits and colored flowers and herbs.  
- St. Francis of Assisi*

The commission was for a three-minute fanfare piece. Each piece takes on a reason for being all its own, and *Mother Earth* is no exception. It became an urgent message from Our Mother to treat her more kindly! My reading at the time of writing this music was *For a Future to be Possible* by the Vietnamese monk and teacher, Thich Nhat Hanh. He believes that the only way forward is to be extremely alive and aware in our present moment, to become awake to the needs of our beloved planet, and to respond to it as a living entity. Music making allows us to come immediately awake. It is an instant connection to the powerful wellspring of our creativity, and opens our minds to the solution of any number of problems, including that of our damaged environment. My little piece does not solve the problem! But it is a living call to the wide-awake life, and it continues to be performed by young people around the world.

*Notes by David Maslanka*

## Do Not Go Gentle Into That Good Night

The Dylan Thomas poem "Do Not Go Gentle Into That Good Night" was the motivation for this musical composition. While not a programmatic depiction of the poem, the work attempts to recreate the essence of the poem in sound.

The opening motive, representative of the life force, permeates much of the work. An Ivesian use of sound layers—in the form of polytonal hymns—calls to mind the struggles and persistence of the human spirit and its refusal to "go gentle." The piece closes with a strong sense of affirmation and continuance.

*Notes by Elliot Del Borgo*

## À La Machaut

*À La Machaut* integrates thematic material from 3 works of the great Medieval composer Guillaume de Machaut and adds a colorfully modern touch. The piece opens with a slow introduction using melodic and harmonic material from his polyphonic chanson *Puis qu'en oubli* ("Since I am forgotten"). The upbeat percussion transitions the piece to the main material, quoting the melody of his secular *virelai*, *Douce jame jolie* ("Sweet lovely lady") – beginning in the bassoon and passed around to numerous instruments in a soloistic and variation-like manner throughout the piece. This piece also uses material from the opening measures, the triplum voice, and the cantus firmus from the *Kyrie* to Machaut's *Messe de Nostre Dame*, which are labeled appropriately in the score (not labeled in the parts). A reflective middle section brings back the slow material from the introduction while maintaining the upbeat rhythms introduced earlier in the percussion. A short recapitulation revisits the *virelai* in several contrasting textures, leading to a climactic variation with shimmering winds, blasting percussion and low brass. A final tutti variation harmonizes the *virelai* and closes the piece. The horns outline the parallel 5th motion of the #4-5 and #7-1 scale degrees in the last two measures, a cadential signature for many of the Medieval composers.

This piece contains strong pedagogical undertones; aside from introducing high-quality

## Program Notes Continued

music from [nowadays] lesser-known composers to young players, it allows numerous opportunities for brief discussions about aspects of Medieval music—performance practices, the modes (Dorian), dance forms, the motet, the Mass Ordinary, Medieval instruments, and many other topics that can segue into a rich learning environment.

The piece's level of difficulty is ideal for intermediate and advanced high school wind bands/ensembles. Though intended to be one-per-part (except for flutes and clarinets), the instrumentation for this piece is very flexible, and may also be performed by a large concert band with proportionally-appropriate doublings on each part.

*Notes by Andrew Boss*

### Bugs: A Suite for Wind Ensemble

With the success of *Colours*, a work in which each movement is a depiction of a particular color, composer Roger Cichy began considering other 'topics' of the sort for ideas that might transpire into future musical compositions. *Bugs* came to mind a few years ago and the thought of giving a "musical personality" to the selected bugs seemed humorous, inventive, and capricious all at the same time. The insect and spider collection at the Fields Museum of Natural History in Chicago, Illinois, provided inspiration, and at the same time, made it difficult for Cichy to narrow the list down to about six or so. The particular bugs represented in this suite were chosen partly because of the contrasting styles of music that would be composed for each.

Prelude, which begins the suite, was not conceived as a part of the original set of movements but was included when Cichy began work on the piece. "The suite seemed to need an introduction and this just came out and fell into place", commented Cichy. The prelude is meant to suggest many of the creatures we associate as bugs.

Dragonfly portrays several issues. First, the insect is really considered an aquatic bug spending most of its life under water while emerging only in its adult stage to take to the air. The second issue is reflected in folklore where the dragonfly is responsible for flying around at night and sewing shut the mouths of fibbing boys and girls.

Praying Mantis, as its name infers, provides a perfect topic for a slow, religioso movement. The mantis is often pictured resting with its front legs folded as though in meditation or prayer. The rather bizarre mating tendencies of the praying mantis were purposefully left out of this movement.

Black Widow Spider was a movement Cichy could not resist. Set to a cool blues, the opening statement was written with an eight-note pattern (eight legs of the spider), which changes several times in order of notes but contains the same pitches. Within a few repetitions of the pattern five more notes are added to complete a dodecapronic (twelve-note) scale. In its entirety, the dodecapronic scale is played from C to C an octave higher working inward to the center pitch (F#), which represents the spider's web. The textures begin changing from cool blues to hot as the black widow spider approaches its prey with its deadly venom.

The suite would be incomplete without the most gorgeous of all insects, the butterfly. Cichy chose Tiger Swallowtail for no particular reason other than it is commonly called the "flying flower." Set in a lyrical style, this movement tries to musically depict the grace and beauty of such a remarkable insect.

The final movement, Army Ants, provides the perfect subject for a march-style piece. Cichy created a dissonant march portraying the ants as savage predators, which are constantly on the move.

*Notes by Roger Cichy*

# Program Notes Continued

## B-Side Concerto

*B-Side Concerto* was commissioned in 2014 by the University of St. Thomas in St. Paul, Minnesota. Spanish composer Luis Serrano Alarcón set out to write a work that brought a new and exciting element to the wind band repertoire, and chose to feature a four-piece rock band with an accompaniment of traditional wind band instrumentation. The piece premiered in October of 2014 under the direction of Dr. Matthew George.

*B-Side Concerto* exemplifies the ways in which composers are incorporating progressive rock elements into the concert band setting. Progressive rock's nods to classical music take form in the overall structure of the piece: the composer describes it as essentially an exposition, development, and recapitulation. On a more literal level, the primary four-note descending motif is taken from Maurice Ravel's *Rhapsodie Espagnole*; the printed score features an annotation "with all my love to M.R." In addition, some of Ravel's orchestration practices and rhythmic ideas also find their way into *B-Side Concerto*.

The second section of the piece takes a more laid-back, jazzy character that Alarcón says is meant to evoke the Italian movie soundtrack traditions of Nino Rota and Henry Mancini. One element that makes this piece truly special is the extended improvisation section for the rock band, something rarely seen in a traditional concert setting.

Part of progressive rock's basic identity is music that is less "danceable" and more intended to be appreciated as a higher art form than other rock genres. The mysterious quality, metric ambiguity, and subtle use of different tone colors in *B-Side Concerto* make it an appropriate vehicle to deliver a true progressive rock experience. It's clear influence from classical music is reminiscent of the philosophy of progressive rock artist Jon Anderson, who said of his music that he was "beginning to think in terms of *whole sides of albums*...about what classical music does to you."

*Notes by DJ Landoll*

## JMU Woodwind, Brass & Percussion Faculty

Beth Chandler.....	Flute
Jeanette Zyko.....	Oboe
Sarunas Jankauskas.....	Clarinet
Sue Barber.....	Bassoon
David Pope.....	Saxophone
Chris Carrillo.....	Trumpet
Ian Zook.....	Horn
Andrew Lankford.....	Trombone
Kevin J. Stees.....	Tuba & Euphonium
Casey Cangelosi.....	Percussion
Laurel Black.....	Percussion

## JMU Band Program Personnel

Stephen P. Bolstad.....	Director of Bands
Scott D. Ridders.....	Director of Marching Royal Dukes / Associate Director of Bands
Chad R. Reep.....	Assistant Director of Athletic Bands
Connie Driscoll.....	Administrative Assistant, Bands
Elizabeth L. Keene.....	Administrative Assistant, Bands
Paige Durr.....	MM Graduate Assistant
D.J. Landoll.....	MM Graduate Assistant
Sarah Wilson.....	MM Graduate Assistant

## Upcoming Events

### March 2017

Guest Artist – Jerry Wong, <i>piano</i>	Fri., Mar. 3 @ 8 pm, Recital Hall*
DMA Recital – Caleb Rickering, <i>percussion</i>	Sun., Mar. 5, @ 5 pm, Recital Hall
A Choral Celebration: <i>Friendship – Sweetest Balm of Life</i>	Tues., Mar. 14 @ 8 pm, Concert Hall*
JMU Jazz Combos	Tues., Mar. 14 @ 7 pm, Artful Dodger
Monticello Strings	Thurs., Mar. 16 @ 8 pm, Recital Hall*
Guest Artist – Vangel Tangarov, <i>clarinet</i>	Fri., Mar. 17 @ 7 pm, Anthony-Seeger*

\*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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