

PCD2017/04/05

FORBES CENTER FOR THE PERFORMING ARTS  
JAMES MADISON UNIVERSITY

School of Music  
*presents*

**Symphonic Band  
&  
Wind Symphony**

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

Guest Composer

**David Maslanka**

Student Composers

**Lucas Garner**  
**Douglas Byler**



**Wednesday, April 5, 2017**  
**8 pm**  
**Concert Hall**

There will be a 15-minute intermission.

## Program

*Prelude and Gloria* (2016)

Douglas Byler  
(b. 1988)

DJ Landoll, *graduate conductor*

*Give Us This Day* (2007)

David Maslanka  
(b. 1948)

- I. Moderately Slow
- II. Very Fast

– Intermission –

*King of Kings* (2016)

Lucas Garner  
(b. 1998)

*A Child's Garden of Dreams* (1981)

David Maslanka  
(b. 1948)

- I. There is a desert on the moon where the dreamer sinks so deeply into the ground that she reaches hell.
- II. A drunken woman falls into the water and comes out renewed and sober.
- III. A horde of small animals frightens the dreamer. The animals increase to a tremendous size, and one of them devours the little girl.
- IV. A drop of water is seen as it appears when looked at through a microscope. The girl sees that the drop is full of tree branches. This portrays the origin of the world.
- V. An ascent into heaven where pagan dances are being celebrated; and a descent into hell, where angels are doing good deeds.

Patrons are reminded to turn off all pagers, cell phones, personal computers, and any other electronic devices.

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# Program Notes

## Prelude and Gloria

This piece is inspired largely by medieval and early Renaissance music, specifically chant and some early organum. Melodic material is quoted from five different intonations (or “incipits”) that were sung throughout the Renaissance to introduce the “Gloria” of the Mass Ordinary, usually by a cantor. Throughout the prelude and the faster “Gloria” section, we hear parallel 5th’s and triads, the parallel 5th’s being a direct reference to the parallel organum of the later middle ages, and the parallel open triads simply adding a note of the overtone series to achieve harmony. Whereas the late medieval musicians resorted to oblique motion to avoid the tritones inherent in the modes, this composer has taken the liberty to simply alter the pitches chromatically to always keep the fifth perfect when moving in parallel motion. The sense of parallel motion continues into the “Gloria” section as we start to hear the actual intonation themes, first individually, then all mashed together in a delightful cacophony. After an extended crescendo into a tutti cadential passage that feels less than conclusive, a new intonation theme, a little offended at not having been given space in the previous passage, makes its appearance and dominates the texture until the final fanfare.

*Notes by Douglas Byler*

## Give Us This Day

The words “Give us this day” are, of course, from the Lord’s Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hahn (pronounced “Tick Nat Hahn”) entitled *For a Future to be Possible*. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness.

Music makes the connection to reality, and by reality I mean a true awakesness and awareness. *Give Us This Day* gives us this very moment of awakesness and awareness so that we can build a future in the face of a most dangerous and difficult time.

I chose the subtitle, “Short Symphony for Wind Ensemble,” because the music is not programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the choral melody “Vater Unser in Himmelreich” (Our Father in Heaven) – No. 110 from the 371 four-part chorales by Johann Sebastian Bach.

*Notes by David Maslanka*

# Program Notes Continued

## King of Kings

*King of Kings* is a symphonic poem for wind ensemble based on the descriptive language used in Percy Bysshe Shelley's poem "Ozymandias". The piece is an attempt to sonically represent larger, barren landscapes, as well as the will of a tyrant king ruthlessly expanding his empire.

The poem is as follows:

I met a traveller from an antique land,  
Who said—"Two vast and trunkless legs of stone  
Stand in the desert. . . . Near them, on the sand,  
Half sunk a shattered visage lies, whose frown,  
And wrinkled lip, and sneer of cold command,  
Tell that its sculptor well those passions read  
Which yet survive, stamped on these lifeless things,  
The hand that mocked them, and the heart that fed;  
And on the pedestal, these words appear:  
My name is Ozymandias, King of Kings;  
Look on my Works, ye Mighty, and despair!  
Nothing beside remains. Round the decay  
Of that colossal Wreck, boundless and bare  
The lone and level sands stretch far away."

While the work is certainly inspired by this poem, *King of Kings* is not strictly programmatic in its formal structure. Each line of the poem is represented by sounds within the wind ensemble, but the order in which they appear is not necessarily the same order that the verses occur in the poem. Regardless, the poem's powerful and dark imagery are present in what I hope to be a colorful, descriptive, and engaging piece of music.

*Notes by Lucas Garner*

## A Child's Garden of Dreams

*A Child's Garden of Dreams* was commissioned by John and Marietta Paynter for the Northwestern University Symphonic Wind Ensemble. It was composed in the summer of 1981 and premiered by Northwestern in 1982.

The following material is from *Man and His Symbols* by Carl Jung:

A very important case came to me from a man who was himself a psychiatrist. One day he brought me a handwritten booklet he had received as a Christmas present from his ten-year-old daughter. It contained a whole series of dreams she had had when she was eight. They made up the weirdest series of dreams I had ever seen, and I could well understand why her father was more than just puzzled by them. Though childlike, they were uncanny, and contained images whose origin was wholly incomprehensible to the father...

## Program Notes Continued

In the unabridged German original, each dream begins with the words of the old fairy tale: "Once upon a time..." By these words the little dreamer suggests that she felt each dream were a sort of fairy tale, which she wants to tell her father as a Christmas present. The father tried to explain the dreams in terms of their context. But he could not do so because there appeared to be no personal associations with them...

[The little girl] died of an infectious disease about a year after that Christmas..."

[The dreams were a preparation for death, expressed through short stories, like the tales told at primitive initiations.]

The little girl was approaching puberty and at the same time, the end of her life. Little or nothing in the symbolism of her dreams points to the beginning of a normal adult life... When I first read her dreams, I had the uncanny feeling that they suggested impending disaster...

These dreams open up a new and rather terrifying aspect of life and death. One would expect to find such images in an aging person who looks back upon life, rather than to be given them by a child... Their atmosphere recalls the old Roman saying, "Life is a short dream," rather than the joy and exuberance of its springtime... Experience shows that the unknown approach of death casts an adumbratio (an anticipatory shadow) over the life and dreams of the victim. Even the altar in Christian churches represents, on the one hand, a tomb, and on the other, a place of resurrection – the transformation of death into eternal life.

I have selected five of the twelve dreams as motifs for the movements of this composition:

- I. There is a desert on the moon where the dreamer sinks so deeply into the ground that she reaches hell.
- II. A drunken woman falls into the water and comes out renewed and sober.
- III. A horde of small animals frightens the dreamer. The animals increase to a tremendous size, and one of them devours the little girl.
- IV. A drop of water is seen as it appears when looked at through a microscope. The girl sees that the drop is full of tree branches. This portrays the origin of the world.
- V. An ascent into heaven where pagan dances are being celebrated; and a descent into hell where angels are doing good deeds.

*Notes by David Maslanka*

# 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  
Sarah Dodge – Staunton  
Aidan Farley – Arlington  
\*Nathan Michaels – Forest

## 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  
Jacob Reeves – Herndon  
Tyler Schafer – Ashburn  
\*Samm Sibert – Woodbridge  
Joseph Ziemer – Strasburg

\* 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.

# JMU Wind Symphony Personnel

## FLUTE/PICCOLO

\*#Lydia Carroll – Jonesboro, GA  
\*#Jordan Frazier – Brentwood, TN  
Liza Inaba – Winchester  
Davina Miaw – Centreville  
Sara Zhu – Falls Church

## OBOE/ENGLISH HORN

Sarah Blevins – Allegahany Co.  
\*#Anthony Fortuna – Scranton, PA  
\*#Laura Ruple – Harrisonburg

## BASSOON/CONTRA

\*#Joey Figliola – Alexandria  
Gina Moore – Petersburg  
Seth Walker – Chesapeake

## CLARINET

\*#Noah Karkenny – Fredericksburg  
Patrick O'Brien – Montclair  
Alison O'Bryan – Fairfax  
Chris Pennington (Eb) – Mechanicsville  
Jessica Tang – McLean  
Rosemary Williams – Leesburg

## BASS CLARINET/CONTRA

Tony Moran (Bass) – Fredericksburg  
Sarah Humphreys (Contra) – Chesapeake

## ALTO SAXOPHONE

Adam Gough – Staunton  
\*#Corey Martin – Virginia Beach

## TENOR SAXOPHONE

Jocelyn Abrahamzon – Eldersburg, MD

## BARITONE SAXOPHONE

Joseph McNure – Smithfield

## TRUMPET

Megan George – Stafford  
Kyra Hulligan – Leesburg  
Will Jones – Bridgewater  
\*#Dylan Rye – Fairfax Station  
Josh Sylke – Fredericksburg  
Allie Woodbury – Alexandria

## HORN

\*#DJ Landoll – Cleveland, OH  
Lincoln Marquis V – Fredericksburg  
\*#Hunter Payne – Poquoson  
Stephen Poehailos – Charlottesville

## TROMBONE

Brian Junttila – Chantilly  
\*#Nick Warmuth – Centreville

## BASS TROMBONE

Evan Amoroso – Ashburn

## EUPHONIUM

\*#Phillip Marion – Philadelphia, PA  
Tyler Wolcott – Colonial Heights

## TUBA

Cody Bowald – Goochland  
\*#Kai Smith – Fairfax

## PIANO

#Winton La – Vietnam

## HARP

Kelsey Broadwell – Roanoke

## PERCUSSION

#Paige Durr – Ellicott City, MD  
Mason Edwards – Lorton  
\*#Caleb Pickering – Paris, TX  
Jacob Reeves – Herndon  
Elijah Steele – Newport News  
Joseph Ziemer – Harrisonburg

\* denotes principal/co-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.

We'd like to the additional players on tonight's concert.

**Symphonic Band**

Jacob Reeves - percussion

**Wind Symphony**

James VanDyke - clarinet

Summer Davis - bassoon

**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. Rikkers.....	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
DJ Landoll.....	MM Graduate Assistant
Sarah Wilson.....	MM Graduate Assistant

**School of Music Staff**

Dr. Jeffrey Bush.....	Director of Music
Dr. Mary Jean Speare.....	Associate Director of Music, Graduate Director
William Posey.....	Director of Concert and Support Services
Constance Driscoll.....	Administrative Assistant, Bands
Kimberley Velasquez.....	Administrative Assistant
Judy Sager.....	Administrative Assistant
Donna Wampler.....	Program Support Specialist