

Upcoming Events

October 2017

Jazz for Justice	Sat., Oct. 7 @ 8 pm, Concert Hall*
Kevin Stees, <i>tuba</i> Laurel Black, <i>piano</i>	Sun., Oct. 8 @ 2 pm, Recital Hall*
Beth Chandler, <i>flute & piccolo</i>	Mon., Oct. 9 @ 8 pm, Recital Hall*
Guest Artist – Charles Ullery, <i>bassoon</i>	Tues., Oct. 10 @ 8 pm, Recital Hall*
JMU Symphony Orchestra	Thurs., Oct. 12 @ 8 pm, Concert Hall*
JMU Brass Band	Fri., Oct. 13 @ 8 pm, Concert Hall*
<i>Masterpiece Season</i> - Vienna Boys Choir	Sun., Oct. 15 @ 2 pm, Concert Hall*
JMU Jazz Combos	Tues., Oct. 17 @ 7-9, Artful Dodger

*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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FORBES CENTER FOR THE PERFORMING ARTS JAMES MADISON UNIVERSITY®

School of Music

presents

Wind Symphony

Stephen P. Bolstad, *conductor*

Wednesday, October 4, 2017

8 pm

Concert Hall



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
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
Amy Birdsong.....Assistant Director of Marching Royal Dukes/Assistant Director of Bands
Connie Driscoll.....Administrative Assistant
Elizabeth Keene.....Administrative Assistant
Shawn Davern.....Graduate Assistant
Paige Durr.....Graduate Assistant
Daniel Warren.....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
Kimberley Velasquez.....Administrative Assistant
Judy Sager.....Administrative Assistant
Donna Wampler.....Program Support Specialist

Program Notes *continued*

chorales of Johann Sebastian Bach. The movement concludes with a partial recap of the fast music, and a very brief coda. **The Seeker** is also the last finished piece of Mr. Maslanka, prior to his passing on August 6th, 2017. The composition is a truly remarkable gem, summarizing the truly profound and wonderful output of wind ensemble music that Mr. David Maslanka created in his lifetime.

Variations on the Porazzi Theme of Wagner

American composer and conductor Alfred Reed composed over 250 works for band, orchestra and chorus. Reed wrote numerous works based on original melodies but many of his most outstanding and popular pieces are masterful arrangements and orchestrations of borrowed tunes. This movement is the second of his **Symphony No. 3. The Porazzi Theme** was one of the last melodic fragments that Richard Wagner composed and was given as a gift to his wife Cosima. At the time, Wagner was staying in Palermo, Italy, in the palace of Prince Gangi Piazza dei Porazzi. A sketch of the opening eight measures of the theme can be found in the sketchbook for his opera *Tristan and Isolde*; however it was not until 1882 that Cosima recalls Richard Wagner playing the entire melody at the piano stating that he had “at last found the proper shape.” The violet ink that was used to compose the entire theme is identical to the ink Wagner was using for the score of *Parsifal*. Cosima Wagner eventually gave the sketchbook, which contains *the Porazzi Theme*, to Arturo Toscanini. Upon Toscanini’s death the sketchbook was returned to Wagner’s beloved Bayreuth. Alfred Reed sets the Porazzi theme in the original Wagner key and creates a distinctive set of variations.

La Fiesta Mexicana

In 1948, Dr. H. Owen Reed spent six months in Mexico while on a Guggenheim Fellowship during which time he studied folk music. **La Fiesta Mexicana**, A Mexican Folk Song Symphony for Concert Band was a result of his time in the country and reflects his observations of the culture. *Prelude and Aztec Dance* encompasses the tolling of the church bells at midnight officially announces the opening of the Fiesta, which has previously been unofficially announced by the setting off of fireworks, the drinking of tequila and pulque, and the migration of thousands of Mexicans and Indians to the center of activity — the high court surrounding the cathedral. After a brave effort at gaiety, the celebrators settle down to a restless night, until the early quiet of the Mexican morning is once more shattered by the church bells and fireworks. At mid-morning a band is heard in the distance. However, attention is soon focused upon the Aztec dancers, brilliantly plumed and masked, who dance in ever-increasing frenzy to a dramatic climax. The second movement, *Mass*, presents the tolling of the bells reminding that the Fiesta is a religious celebration. The rich and poor slowly gather within the walls of the old cathedral for contemplation and worship. Mexico is at its best on the days of the Fiesta in which passion governs the love, hate and joy of the Mestizo and the Indio. The third movement, *Carnival*, reflects the entertainment for both young and old — the itinerant circus, the market, the bullfight, the town band, and always the cantinas with their band of mariachis. **La Fiesta Mexicana** received its premiere performance in 1949 by the U. S. Marine Band conducted by Lt. Col. William F. Santelmann. H. Owen Reed passed away in January of 2014 after a lifelong career dedicated to music and teaching.

Program

Lauds: Praise High Day (1991) Ron Nelson
(b. 1929)

The Passing Bell (1974) Warren Benson
(1924-2005)

The Seeker (2017) David Maslanka
(1943-2017)

Variations on the Porazzi Theme of Wagner (1882/1988) Alfred Reed
(1921-2005)

La Fiesta Mexicana (1949) H. Owen Reed
(1914-2014)

- I. Prelude and Aztec Dance
- II. Mass
- III. Carnival

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

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JMU Wind Symphony Personnel

Program Notes

Compiled by Sharon Davern

FLUTE/PICCOLO

Bridget Brown – Stafford
*#Jordan Frazier – Brentwood, TN
Chase Ketron – Troutville
Emily Martinez – Stafford
Davina Miaw – Centreville

OBOE/ENGLISH HORN

Sarah Blevins – Covington
*#Anthony Fortuna – Scranton, PA
*Laura Ruple – Harrisonburg

BASSOON/CONTRA

Josh Ballinger – Leesburg
Christina French – Falls Church
*Seth Walker – Chesapeake

CLARINET

Janelle Harris – Waynesboro
*Noah Karkenny – Fredericksburg
Patrick O'Brien – Montclair
Alison O'Bryan – Fairfax
*Chris Pennington – Mechanicsville
#Kaci Seager – Reading, MI
James VanDyke – Sterling

BASS CLARINET/CONTRA

Hannah Crider – Staunton
*Tony Moran – Fredericksburg

ALTO SAXOPHONE

*Adam Gough – Staunton
Corey Martin – Virginia Beach

TENOR SAXOPHONE

Jocelyn Abrahamson – Eldersburg, MD

BARITONE SAXOPHONE

Joseph McNure – Smithfield

HARP

Karlee Lanum – Boones Mill

* denotes principal/co-principal

denotes graduate student

TRUMPET

Megan George – Stafford
Kyra Hulligan – Leesburg
Tristan Keaton – Stuarts Draft
*#John Nye – Stuarts Draft
Elizabeth Vaughn – Charlottesville
Allie Woodbury – Alexandria

HORN

Joshua Almond – Leesburg
Bailey Furrow – Virginia Beach
Lincoln Marquis V – Fredericksburg
*Hunter Payne – Poquoson
Emily Williams – McLean

TROMBONE

Brian Junttila – Chantilly
Nathan Michaels – Forest
*Nick Warmuth – Fairfax

BASS TROMBONE

#Shawn Davern – Syracuse, NY

EUPHONIUM

*#Phillip Marion – Philadelphia, PA
Julia Picchiottino – Herndon

TUBA

Andrew Foote – Fairfax
Michael Niebergall – Vienna
*Kai Smith – Fairfax

STRING BASS

Will Landon – Roanoke

PIANO

Harold Bailey – Richmond

PERCUSSION

*#Adam DiPersio – Merrimack, NH
Aaron Green – Woodbridge
Sophia Kadi – Virginia Beach
#KaiPo Lan – Taipei, Taiwan
Hersey Lane – Stuarts Draft
#Caleb Pickering – Paris, TX
Elijah Steele – Newport News

Lauds: Praise High Day

Commissioned by the United States Air Force Band, **Lauds** (*Praise High Day*), entitled after one of the seven canonical hours, is an exuberant, colorful work that expresses feelings of praise and glorification, composed by Ron Nelson. **Lauds** is one of the seven canonical hours that were selected by St. Benedict as the times the monks would observe the daily offices. Three (terce, sext, and none) were the times of the changing of the Roman guards and four (matins, lauds, vespers, and compline) were tied to nature. **Lauds**, subtitled *Praise High Day*, honors the sunrise; it is filled with the glory and excitement of a new day. **Lauds** received its world premiere by the United States Air Force Band under the direction of Lt. Col. Alan L. Bonner at the College Band Directors National Association/National Band Association Conference in Charlotte, North Carolina on January 24, 1992.

The Passing Bell

The Passing Bell, composed by Warren Benson, is a dramatic and ethereal composition for the contemporary concert band. The work is "scored with sophisticated harmonies and extended ranges that bring upper woodwinds, horns, and trombones into their upper tessituras. The composer's use of space, time, and rhythm, have never been more impressive. This is a major wind band piece that deserves to take its place among the very finest compositions of our time." Although **The Passing Bell** is listed for wind ensemble, the performing forces required are somewhat larger than most in this category due to a significant number of divided parts within the piece. Additionally, a full complement of percussion instruments is called for, including five different sounding suspended cymbals and two suspended iron rods. Extended sonorities and wide ranges are common in the composition; mature players are required. **The Passing Bell** was commissioned by Weston Noble and Luther College in memory of their concertmaster, Dennis Rathjen, a Norwegian student who died after a brief illness. Warren Benson conducted the premiere by the Luther College Band. The work begins with a solo clarinet sounding concert C, a symbol prevailing throughout the piece. The material centers around two hymns, *Jesus, Meine Zuversicht* and *Merthyr Tydvil*. The first in C major, is a hymn of hope from the *Burial Service in the Lutheran Hymnal*; the second in G minor, is a triumphant Welsh hymn of faith. Thank you to the extra players necessary for this piece. Clarinet: Hannah Conn, Jade Deatherage, Ben Dingus Sarah Humphries, Jimmy McKenzie, Nick Rehmer-Stephens. Trombone: Ryan Doherty.

The Seeker

The Seeker, a symphonic movement for Wind Ensemble, was composed by David Maslanka in 2016, commissioned by the Virginia Band & Orchestra Director's Association. **The Seeker** draws its name from the Buddhist tradition, in which buddhist followers are "the seekers" after enlightenment. Mr. Maslanka writes "it can be said that we are all seekers on this path, the path to self-understanding, of the heart of compassion, of caring for the world." **The Seeker** opens with a slow melody that feels like an Appalachian folk song. It transitions suddenly and sharply into the main body of the work, an energetic and exuberant romp at a very speedy tempo. The melody returns in the context of a chorale, a recomposition of "Christe, der du bist tag und licht" (Christ, you who are day and light) from the 371, four-part

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.