

Upcoming Events

October 2017

The Madison Singers & JMU Chorale	Thurs., Oct. 19 @ 8 pm, Concert Hall*
40 th Annual Parade of Champions	Sat., Oct. 21 – All Day, Bridgeforth Stadium
CMF Concert I	Mon., Oct. 23 @ 8 pm, Concert Hall*
CMF Student Composers Concert	Tues., Oct. 24 @ 5 pm, Recital Hall*
CMF Concert II	Tues., Oct. 24 @ 8 pm, Concert Hall*
CMF Guest Artist Concert	Wed., Oct. 25 @ 5 pm, Recital Hall*
CMF Concert III	Wed., Oct. 25 @ 8 pm, Concert 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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FORBES CENTER FOR THE PERFORMING ARTS JAMES MADISON UNIVERSITY®

School of Music

presents

Symphonic Band

Stephen P. Bolstad, *conductor*

Shawn Davern, *graduate conductor*

Tuesday, October 17, 2017

8 pm

Concert Hall



Program

American Salute (1943/1971) Morton Gould
(1913-1996)
trans. Philip J. Lang

The Solitary Dancer (1969) Warren Benson
(1924-2005)

Riften Wed (2013) Julie Giroux
(b. 1961)
Shawn Davern, *graduate conductor*

Epimicton (1975) John Paulson
(b. 1948)

Suite of Old American Dances (1949) Robert Russell Bennett
(1894-1981)

- I. Cake Walk
- II. Schottische
- III. Western One-Step
- IV. Wallflower Waltz
- V. Rag

The Red Machine (2004) Peter Graham
(b. 1958)

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

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of this production is strictly prohibited
in adherence with Federal copyright laws.

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*

forms of the one-step. This dance, from the early 20th century, is believed to have originated in brothels and saloons, where ladies of the evening were known as “tommies.” There is a record of the Texas Tommy appearing in the New York Lafayette Theater production of *Darktown Follies* in 1913.

Wallflower Waltz: Although the beginning of the 20th century represented a new cultural era, replete with new dance steps, the time-honored waltz still reigned as king of the ballroom dance scene.

Rag: It seems fitting that Bennett chose to end his suite with a rag. Although there is no one special dance that can be associated with the rag style, Bennett’s choice of music is representative of the era as a whole. The ragtime era coincided with the beginning of the century, and with a new generation, which was harshly criticized by its elders for embracing novel ideas.”

Program note by Edward Higgins

The Red Machine

The Red Machine was commissioned for the London-based Regimental Band of the Coldstream Guards, Director of Music, Major Graham Jones. Among the band's duties is the famous changing of the guard ceremony at Buckingham Palace where their reputation for precision marching has led to them being described as “The Red Machine.”

The work is cast in a fast-slow-fast structure and may be described as a type of virtuoso concerto for band. The main thematic material is derived from the opening phrase of the chorale *Ein Feste Berg* - familiar to guard’s bands from the troupe march *Huguenots*. The aggressive, machine-type music of the opening is vividly contrasted by a nostalgic French-flavored waltz, before a recapitulation of the opening leads to the vivace finale. Listeners may also hear references to familiar music by Gustav Holst - a tribute to a composer recognized as one of the 20th century's greatest contributors of original composition for the British Military Band.

Program note from Score

JMU Symphonic Band Personnel

FLUTE/PICCOLO

*Bridget Brown – Stafford, VA
Julia Fabian – Sterling, VA
Alexis Johnson – Fairfax, VA
Geneva Knight – Charlottesville, VA
*Sara Zhu – Falls Church, VA

OBOE/ENGLISH HORN

*Nick Gardner – Harrisonburg, VA
Noah Johnson – Chesterfield, VA

BASSOON/CONTRA

*Josh Ballinger – Leesburg, VA
Summer Davis – Madison, VA
Sydney Seed – Herndon, VA

CLARINET

Hannah Conn – Woodbridge, VA
Shawna Ergenbright – Churchillville, VA
Janelle Harris – Waynesboro, VA
Sarah Humphreys – Chesapeake, VA
Rebecca Kenaga – Culpeper, VA
Jimmy McKenzie – Westminster, MD
*Alison O’Bryan (Eb) – Fairfax, VA

BASS CLARINET / CONTRA

Jade Deatherage – McLean, VA
Nick Rehmer-Stephens-Mechanicsville, VA

ALTO SAXOPHONE

Jeremy Rechner – Chantilly, VA
*Abby Smith – Charlottesville, VA

TENOR SAXOPHONE

Jay Fenner – Eldersburg, MD

BARITONE SAXOPHONE

Emma Guy – Fredericksburg, VA

PIANO

Thomas Hassett – Arlington, VA

HARP

Sophia Shedd – Chesapeake, VA

* denotes principal/co-principal

denotes graduate student

TRUMPET

Nick Adams – Smithfield, VA
Alexis Anderson-Natural Bridge Station
Sophie Harrison – Richmond, VA
John Heffler – Millboro, VA
*Ana Jermstad – Mt. Jackson, VA
Nina Loncar – Sterling, VA
Graham McDowell – Staunton, VA
*Maura McHugh – Sterling, VA

HORN

*Kaitlyn Brown – Colonial Heights, VA
Madison Lee – Smithfield, VA
Josh Souders – Midlothian, VA
Sarah Zotian – Fairfax, VA

TROMBONE

Isaiah J. Core – Virginia Beach, VA
Sarah Dodge – Staunton, VA
Robert Jackson – Stafford, VA
Ryan Radonavitch – Wading River, NY

BASS TROMBONE

Will Crowson – Ashburn, VA

EUPHONIUM

Cassie Coss – Spotsylvania, VA
*Julia Picchiotto – Herndon, VA

TUBA

*Mitchell Evans – Highland, MD
Mason Moy – Reston, VA
Ryan Richardson – Newport News, VA

STRING BASS

Keely Kinnane – Virginia Beach, VA

PERCUSSION

*Nathan Childs – Chesterfield, VA
Josh Cummings – Woodbridge, VA
Hersey Lane – Stuarts Draft, VA
Jonathan Waller – Mechanicsville, VA
Will Watson – Fishersville, VA
Tyler Schafer – Ashburn, VA

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

American Salute

Originally written for Orchestra, **American Salute** has become a favorite of the concert band repertoire. Using the familiar tune *When Johnny Comes Marching Home* as the sole melodic resource, Morton Gould demonstrates his skill in thematic development, creating a brilliant fantasy on a single tune.

Written in 1942 in the early days of World War II, it was composed at the request of a government radio program producer who wanted a “salute to America.” The composer insisted that he had no idea that the work was destined to become a classic: “It was years before I knew it was a classic setting. What amazes me is that critics say it is a minor masterpiece, a gem. To me, it was just a setting. I was doing a million of those things.” A million may be an exaggeration, but not by much. The pace of Gould's schedule in those days was astounding. By his own account, he composed and scored American salute in less than 8 hours, starting at 6 p.m. the evening before it was due (with copyists standing by), and finishing at 2 a.m. Although the ink couldn't have been dry, the score and parts were on the stand in time for rehearsal the next morning and ready for broadcast that evening

Program note from the U.S. Marine Band concert program, 24 August 2016

The Solitary Dancer

Benson sought quiet excitement in **The Solitary Dancer**, and this goal is fulfilled with translucent orchestration and the constant manipulation of color, minimal melodic materials, and subtle dynamic nuances. Challenges in this piece are not necessarily technical; rather, performers are required to demonstrate control and restraint while maintaining sonorities for extended periods of time. Individual exposure is frequent, and mature players are best suited to this unconventional work.

Program note from Great Music for Wind Band

Riften Wed

Premiered in the fall of 2013, **Riften Wed** takes listeners on a journey into the immersive world of the popular role-playing video game saga *Skyrim*. Riften, a lawless town located on a waterfront in the fantasy world, is the place where *Skyrim*'s inhabitants go to get married, as much for survival in the dangerous and violent online world as for love and companionship. Giroux's composition uses expansive melodic and harmonic language, echoing with sentiment, to create images of a geographically massive virtual world. The piece reflects “the music for loves and unions, past and present. Where ‘till death do us part’ is not only a reality, it's a given. One life, one love, one ending. This music is for those that are truly **Riften Wed**.”

Program note from the U.S. Army Concert Band concert program, 27 April 2014

Epiniçion

An epiniçion (epp-ih-NIH-shun) is an ancient song of triumph or a choral ode sung at the conclusion of a battle to honor the victor. It originated at the Hellenic Games to celebrate the champion returning to his home city. The Greeks sang while they were still on the battlefield amongst the wounded and the dead. **Epiniçion** is an intensely haunting and unsettling composition that came forth in response to the societal afflictions of the Vietnam War. The piece has no printed key signature and uses twelve-tone techniques, dense tone clusters, and unmetered cadenzas to represent the chaos of war. Paulson wrote the piece as the Vietnam War was ending. It represents his personal reaction to that war and is an abstraction of war in general.

Program note adapted from Score

Suite of Old American Dances

Suite of Old American Dances is an original composition in which the Robert Russell Bennett seeks to set the mood of a Saturday night barn dance. The five-movement piece reflects popular dances of the day including the following:

Cakewalk: The cakewalk dance originated on the southern plantations, where slaves often imitated their plantation owners. The dance or “strut” was danced to jog-like banjo/fiddle music, usually done by couples who, with a backyard sway, strutted in a medium high step or low kicking fashion. Plantation owners would encourage their workers by presenting prizes for best couples. The prize was often a cake, usually shared with the other participants. The men would often dress in long coats with high collars and the women in frilly gowns, to mimic their white owners.

Schottische: Although the title of this dance suggests that its roots lie in Scotland, the schottische is actually a German variant of several Bohemian dances that later developed into the polka. The schottische features quick shifts from foot to foot and a striking of the heel. These movements resemble the Scottish reel and may have inspired the name. Because the polka was at one time called the “Scottish Waltz,” it is also possible that this earlier dance inspired its namesake. Either way, the dance came to the United States by way of England when polka dancing became the rage among continental society in the 1840s. The music for the early schottische was usually written in 2/4 time, and many describe the dance simply as a polka.

Western One-Step: The *Western One-Step* included in the *Suite of Old American Dances* is a somewhat misleading title. As noted wind band conductor and historian Frederick Fennell points out, “The composer informed me that this is also a dance known as the ‘Texas Tommy,’ an obviously bright-eyed tune with an equally bright-eyed tempo.” Little is known about the Texas Tommy, one of the obsolete