

PCD2017/04/27

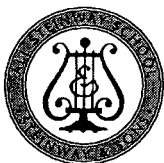
FORBES CENTER FOR THE PERFORMING ARTS
JAMES MADISON UNIVERSITY

School of Music
presents

**Symphonic Band
&
Wind Symphony**

Stephen P. Bolstad, *conductor*

DJ Landoll, *graduate conductor*



Thursday, April 27, 2017
8 pm
Concert Hall

There will be a 15-minute intermission.

Program

Xerxes (2010)

John Mackey
(b. 1973)

DJ Landoll, *graduate conductor*

Rippling Watercolors (2015)

Brian Balmages
(b. 1975)

Fantasies on a Theme by Haydn (1968)

Normal Dello Joio
(1913-2008)

– Intermission –

Lads of Wamphray (1905/1938)

Percy Grainger
(1882-1961)
ed. Joseph Kreines

Funeral Music for Queen Mary (1694/1992)

Henry Purcell
(1659-1695)
trans. and elaborated Steven Stucky
(1949-2016)

Danzón No. 2 (1998/2009)

Arturo Márquez
(b. 1950)
trans. Oliver Nickel

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

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Program Notes

Xerxes

Xerxes takes its name from Xerxes the Great, the King of Persia from 485 to 465 BC. The music, unexpectedly, is a concert march. Whereas most marches for concert band—at the least the ones with which I'm familiar—are cheerful and in many cases patriotic (usually either American or British), I wanted to write a sort of *anti*-march: an angry, nasty march, that still follows the traditional structure one would expect from a military march.

Xerxes, as the music hopefully suggests, was one of your nastier rulers, even by ancient standards. (His claim to "fame" was invading and burning Athens to the ground.) Xerxes was assassinated by Artabanus, who in turn was murdered by Xerxes' son, Artaxerxes I.

It was, to put it lightly, a violent time. What better subject matter for a march?

Program Note by composer

Rippling Watercolors

Many often underestimate the extensive colors, harmonies, and emotional range that are often achievable in younger ensembles. It is in this spirit that the musical lines of *Rippling Watercolors* were born. This was not meant to be a lyrical piece for younger ensembles; rather, it was written as a fully expressive lyrical work that *happens* to be playable by younger ensembles. I believe there is a significant difference. No phrases were truncated, no ranges were "limited," and no rhythms were watered down for the sake of playability. This piece just happens to be attainable by younger groups, yet the music exists exactly as it would even if I had written this for a college group.

The title comes from a range of inspiration. I often get asked about my last name. As most can imagine, there are very few of us left in the world. At present, my wife and I are one of the only two couples in the United States that can carry on our family name. My cousins Ben and Carrie on the west coast are the other couple, and they now have two beautiful girls. We share a lot of beliefs – we encourage our children to be creative, spontaneous, and we enjoy watching where their imaginations take them. The idea for this piece came from a simple set of watercolors. When children get ahold of these and use their imagination, the most amazing things can happen. Children can see things that adults never see. They open our minds while we help them grow and learn. With a little imagination, these watercolors can become a magnificent sunrise or sunset over the ocean, a gorgeous view from a mountaintop, or an image of a supernova in space. The smallest drop can change the pattern and create something entirely new, either with a brush or entirely within nature. It is my hope that Lily and Charlotte grow up with an infinite palette of watercolors, and that every drop creates a new, fantastic world.

Program Note by composer

Program Notes Continued

Fantasies on a Theme by Haydn

This work for band is based on a theme from a composition for piano by Joseph Haydn. The subtly conceived theme, I concluded, offered an opportunity to fantasize in the musical language of today. The three movements are a constantly varied examination of Haydn's basic idea. The bubbling humor of the first and third fantasies flank a second which is intensely lyric. In the final sense, it is my homage to a composer who will always remain contemporary.

Program Note by composer

The Lads of Wamphray

The Lads of Wamphray, conceived from the first for band, was composed in 1905 as a birthday gift to the composer's mother, Rose Grainger. The inspiration was drawn from a folk-poem appearing in Sir Walter Scott's "Minstrelsy of the Scottish Boarder." In this march, Grainger wished to express the cavalier attitude of the cattle-raiding, swashbuckling English and Scottish "boarders" of the fourteenth, fifteenth, and sixteenth centuries. No folk songs or other traditional tunes of any kind are used in the work, which is based on original melodies and musical material. The Band of His Majesty's Coldstream Guards, conducted by J. Mackenzie Rogan, premiered the work in London in 1905. After the first rehearsal, Grainger was displeased with his orchestration. The scoring was revised in 1937 and 1938. When the "re-scoring" had been completed, Grainger felt "a joy wallowing in the scoring-thought of thirty eight years ago. The end of the ballad prov'd maybe the mightiest crest (climax) I have ever heard from my own pen."

Program Note from Massachusetts Institute of Technology, 2005

Funeral Music for Queen Mary

About this piece, Steven Stucky writes:

It was at the suggestion of Esa-Pekka Salonen that I transcribed this music of Purcell for the Los Angeles Philharmonic Orchestra. I used three of the pieces heard at the funeral of Mary II of England, who died of smallpox on 28 December 1694: a solemn march, the anthem "In the Midst of Life We Are in Death," and a canzona in imitative polyphonic style. In working on the project I did not try to achieve a pure, musicological reconstruction but, on the contrary, to regard Purcell's music, which I love deeply, through the lens of three hundred intervening years. Thus, although most of this version is straightforward orchestration of the Purcell originals, there are moments when Purcell drifts out of focus. My version was first performed in Los Angeles on 6 February 1992.

Program Note by composer

Program Notes Continued

Danzón No. 2

The idea of writing the *Danzón No. 2* originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the *danzón*, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City. From these experiences onward, I started to learn the *danzón's* rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina and his Danzonera Orchestra. I was fascinated and I started to understand that the apparent lightness of the *danzón* is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the state of Veracruz and in the dance parlors of Mexico City.

The *Danzón No. 2* is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular music. *Danzón No. 2* was written on a commission by the Department of Musical Activities at Mexico's National Autonomous University and is dedicated to my daughter Lily.

Program Note by composer

The JMU Wind Symphony and Symphonic Band would like to congratulate the following students who are either graduating this year or are student teaching in the fall:

SYMPHONIC BAND

Grace Dingus – flute
Maddie Boyles – flute
Kendra Wiley – clarinet
Ryan Doherty - trombone

WIND SYMPHONY

Rosemary Williams – Clarinet
Dylan Rye – trumpet
Gina Moore - bassoon
DJ Landoll – horn & conductor
Mason Edwards - percussion

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 Wind Symphony 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 Zierner – Harrisonburg

* denotes principal/co-principal
denotes graduate student

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.