

Upcoming Events

November 2017

JMU Chamber Orchestra	Thurs., Nov. 2 @ 8 pm, Recital Hall*
Collegium Musicum	Fri., Nov. 3 @ 7 pm, Muhlenberg Lutheran Church*
JMU Percussion Ensemble	Fri., Nov. 3 @ 8 pm, Concert Hall*
Masterpiece Season – <i>Così Fan Tutte</i>	Fri., Nov. 10 @ 8 pm, Mainstage Theatre*
Masterpiece Season – <i>Così Fan Tutte</i>	Sat., Nov. 11 @ 8 pm, Mainstage Theatre*
Masterpiece Season – <i>Così Fan Tutte</i>	Sun., Nov. 12 @ 2 pm, Mainstage Theatre*
Clarinet Studio Recital	Mon., Nov. 13 @ 8 pm, A.S. Auditorium

*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.

Music and You

How you can make a difference!

Thank you for supporting music and the arts at JMU through your attendance at the Forbes Center. We strive to provide musical experiences of the highest caliber for our students and community. The passion and commitment we see from our students, particularly as they have opportunities to perform in the magnificent Forbes Center, is a pleasure to share with you.

Scholarship contributions help young musicians blossom into mature musical artists. With your support, we will be able to offer our talented students more financial help in pursuing their goals. If you appreciate the desire and dedication of our students, please consider making a contribution to the music scholarship fund at James Madison University.

Name: _____
Address: _____ City: _____ State: __ Zip: _____
Amount: \$ _____

I would like to support the following foundation account:

Music General Scholarship Fund #15600

Make checks payable to JMU Foundation and send to:

Advancement Gifts and Records, James Madison University
220 University Boulevard, MSC 3603
Harrisonburg, VA 22807

www.jmu.edu/give

FORBES CENTER FOR THE PERFORMING ARTS JAMES MADISON UNIVERSITY

School of Music

presents

Wind Symphony

Stephen P. Bolstad, *conductor*

Dr. Heather Coltman, *piano*

Dr. Joanne Gabbin, *narrator*

Wednesday, November 1, 2017

8 pm

Concert Hall



There will be one 10-minute intermission.

Program

Crown Imperial (1937) William Walton
(1902-1983)

Amazing Grace arr. William Himes
(b. 1949)

Rhapsody in Blue (1924/1998) George Gershwin
(1898-1937)
arr. Donald Hunsberger

Dr. Heather Coltman, piano soloist
JMU Provost and Senior Vice President for Academic Affairs

- Intermission -

New Morning for the World: Daybreak of Freedom (1982/2007)
Joseph Schwanter
(b. 1943)
trans. Nikk Pilato

Dr. Joanne Gabbin, narrator
JMU Professor of English and Founder of Furious Flower Poetry Center

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

The unauthorized videotaping or any other recording
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

JMU Wind Symphony Personnel

reviews, the concert was rather dull, but **Rhapsody in Blue** was received enthusiastically by the audience, which included Jascha Heifetz, Victor Herbert, Fritz Kreisler, Sergei Rachmaninoff, John Philip Sousa, Leopold Stokowski and Igor Stravinsky. In the years to come, there were a number of versions of **Rhapsody in Blue** produced to satisfy public demand for as many accessible renditions as possible. Donald Hunsberger's arrangement for wind ensemble brilliantly encapsulates Gershwin's opus magnum for winds in a fitting rendition of **Rhapsody in Blue**.

Extra players: Mason Moy, banjo

New Morning for the World: Daybreak of Freedom

New Morning for the World: Daybreak of Freedom is Joseph Schwantner's 1982 tribute to Dr. Martin Luther King Jr. The idea of a work honoring Dr. King was first suggested to Schwantner in 1981 by Robert Freeman, Director of the Eastman School of Music. Schwantner writes:

"I was excited by the opportunity to engage my work with the profound and deeply felt words of Dr. King, a man of great dignity and courage whom I had long admired. The words that I selected for the narration were garnered from a variety of Dr. King's writings, addresses, and speeches, and drawn from a period of more than a decade of his life. These words, eloquently expressed by the thrust of his oratory, bear witness to the power and nobility of Martin Luther King Jr.'s ideas, principles, and beliefs. This work of celebration is humbly dedicated to his memory."

New Morning for the World was composed under a commission from the American Telephone and Telegraph Company for an East coast tour undertaken by the Eastman Philharmonia. The orchestra first performed the work on 15 January, 1983, in the Concert Hall of the Kennedy Center for the Performing Arts, in Washington, D.C., and was narrated by the renowned Pittsburgh Pirates baseball star, Willie Stargell. Following the premiere performance, the work was subsequently introduced in Philadelphia, New York, Pittsburgh, and Rochester, N.Y.

The work has received hundreds of performances by major orchestras throughout the United States and has been narrated by such noted individuals as: Correta Scott King, Yolanda King, James Earl Jones, Maya Angelou, Danny Glover, Robert Guillaume, Alfre Woodard, and Vernon Jordan. The version for wind ensemble was premiered on 20 April 2007 by the Florida State University Wind Orchestra in Tallahassee, Florida, Nikk Pilato conducting.

Extra players: Daniel Warren, celesta

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 Abrahamzon – 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

Nicholas Jackey – Burke

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

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.

Guest Biographies

Heather Coltman is a solo and collaborative concert pianist who has performed, recorded, taught and lectured across five continents. Coltman made her performance debut in her native country of Zambia at the age of five, and immigrated to the United States in 1966. She holds a Doctor of Musical Arts degree from the University of Texas, a Master of Music degree from the Mannes College of Music in New York and Bachelor of Music degree from the College-Conservatory of Music in Cincinnati. Her principal teachers included Lita Guerra, David Bar-Illan, Claude Frank and Nadia Boulanger, and she has critically acclaimed recordings on Wisdom Recordings, Klavier Records, Innova Recordings, Heng Hao Records and Lyra Productions. She currently serves as Provost and Senior Vice President for Academic Affairs at James Madison University, where she is a Professor of Music.

Joanne V. Gabbin is the Executive Director of the Furious Flower Poetry Center and Professor of English at James Madison University. She is author of *Sterling A. Brown: Building the Black Aesthetic Tradition* and a children's book, *I Bet She Called Me Sugar Plum*. She is also the editor of *The Furious Flowering of African American Poetry*, *Furious Flower: African American Poetry from the Black Arts Movement to the Present*, *Mourning Katrina: A Poetic Response to Tragedy* and *Shaping Memories: Reflections of African American Women Writers*.

As executive director of the Furious Flower Poetry Center, Gabbin has organized three international conferences for the critical exploration of African American poetry. The first, "Furious Flower: A Revolution in African American Poetry" held in 1994 with Gwendolyn Brooks, gathered 35 acclaimed poets to James Madison University in the first conference of its kind. The second, "Furious Flower: Regenerating the Black Poetic Tradition" brought together more than 50 nationally and internationally renowned poets in 2004 and was dedicated to two architects of the Black Arts Movement, Amiri Baraka and Sonia Sanchez. In September 2014, she organized the third conference, "Furious Flower: Seeding the Future of African American Poetry," which was dedicated to Rita Dove and had more than sixty invited poets and scholars.

A dedicated teacher and scholar, she has received numerous awards for excellence in teaching, scholarship and leadership. Among them are the College Language Association Creative Scholarship Award for her book *Sterling A. Brown*, the James Madison University Faculty Women's Caucus and Women's Resource Network Award for Scholarship, the Outstanding Faculty Award, Virginia State Council of Higher Education, the Provost Award for Excellence, the JMU Distinguished Faculty Award, induction in the Literary Hall of Fame at Chicago State University, and the Furious Flower Advisory Board Lifetime Achievement Award.

Crown Imperial

Crown Imperial was commissioned by the British Broadcasting Corp. for the coronation of King George VI on May 12, 1937. However, Edward abdicated his throne and **Crown Imperial** was performed at the coronation of King George VI instead. **Crown Imperial** was also chosen to be performed at the coronation of Queen Elizabeth II in 1953 and as the recessional piece in the wedding of Prince William and Catherine Middleton in 2011. The BBC Orchestra has premiered the work (with many composer recalls) six days earlier. The title is taken from the poem *In Honour of the City of London* by William Dunbar (1465-1520) and the quotation "In beauty bearing the Crown Imperial," was quoted by Walton at the head of his original score. The enormous strength and sense of tonality of this brilliant coronation march come from the Tudor choral style which Walton knew so well. The first section has a quietly rhythmic opening which gradually builds to a splendid climax. A broad and stately melody, typically English in its majestic sonority, then provides the contrast to the first section, and the two themes are repeated and varied in the march to the finale.

Amazing Grace

Amazing Grace is a song that transcends all boundaries. Used to inspire, celebrate, mourn, anguish, enlighten or heal, it's been a focus at one time or another in all of our lives. Its solemn phrases speak to all of us in different ways with memories of different times. The spiritual **Amazing Grace** was written by John Newton (1725–1807), a slaveship captain who, after years of transporting slaves across the Atlantic Ocean to the New World, suddenly saw through divine grace the evilness of his acts. First published in 1835 by William Walker in *The Southern Harmony*, it has since grown to become one of the most beloved of all American spirituals. Beautifully crafted, and eloquently scored, William Himes' reflective yet powerful arrangement builds to a glorious climax perfectly blending the traditional melody with sumptuous new harmonies.

Rhapsody in Blue

On January 4, 1924, Ira Gershwin brought a brief item in a *New York Tribune* to the attention of his younger brother George. Its heading read "Whiteman Judges Named. Committee Will Decide 'What Is American Music.'" According to the advertisement (purely a media ploy), Paul Whiteman had assembled an impressive group of musicians including Sergei Rachmaninoff and Jascha Heifetz to witness a concert of new American music. This concert was to be presented on the afternoon of February 12, just five weeks later. Included would be "a jazz concert" on which George Gershwin was currently "at work." Busy with his show *Sweet Little Devil*, Gershwin had not yet begun to compose such a concerto, though he and Whiteman had casually talked about his writing a special piece for the band. Gershwin began work on **Rhapsody in Blue** on Monday, January 7. Though a gifted melodist, he was ill-equipped to score the accompaniment. To assist him, Whiteman offered the services of his chief arranger, Ferde Grofé, who completed the score on February 4. The first of five rehearsals were held immediately, during which several modifications were made both to Gershwin's music and Grofé's arrangement. Most notable among these is the change in the opening clarinet solo. Gershwin had originally written a seventeen-note slur; however, Ross Gorman (Whiteman's lead reed player) improvised the signature clarinet "wail." According to contemporary