

The Madison Singers and JMU Chorale

Dr. Jo-Anne van der Vat Chromy,* *Director of Choral Activities*

Chyh-Shen Low, Dr. Tonya Menard,* *Choral Accompanists*

Kathryn Bailey, Lindsey Bross, *TMS Undergraduate Managers*

Annalise Sears, Kate Gibson, Joshua Fisher, *Choral Undergraduate Managers*

Soprano

Alyssa Downing
Amanda Bennett
Amanda Mason**
Annalise Sears **
Brenna McFarland
Camryn Finn
Catie Brooks
Chloe Richard
Emily Gulli
Emily Wylie
Haley Griffith
Jodi Hoffman
Kate Gibson
Kathryn Bailey**
Katie Bentley**
Kayla Centaure
Leah Finn
Lindsey Bross**
Maggie Boyd
Megan Walton**
Mikayla Bushkar
Rebecca Brown
Monica Slater**
Natalie Harris**
Reva Thompson**
Sarah Damers

Alto

Adrienne Tomlinson
Anastasia Ross
Ceci Polvere
Darby Clinard**
Elizabeth Weikle**
Ellen Atwood**
Emily Veramessa**
Erin Dixon
Isabel Florimonte
Isabella Valdes**
Jamiah Harrison
Journee Smith
Kathryn Dobyms
Katy Morgan
Kaylee Shuey
Leah Shewmaker
Linda Blazer
Maggie Hallauer
Mary Galvin
Megan O'Brien
Michael Truilo**
Sophia Anzalone
Sydney Wilkins**
Taylor Belk
Theresa Perez

Tenor

Aidan Everett**
Ammad Akbari
Brandon Morris
Brian Sauerwald
Jeremy Alexander
Joshua Fisher**
Kris Kouzougian
Leif Jomud**
Nick Branson**
Noah Galbreath
Trevor Goldhush**

Bass

Alton Peters**
Andrew McGruder
Coleman Cox
Connor Burch
Daniel Jenkins
Douglas Ritcher
Evan Lattanzi**
Howard Kim**
Jacob Reeves
Joel Clemens**
Kyle Knappenberger**
Manny Davis
Patrick Marr
Raiquan Thomas
Scott Clark**

* = JMU School of Music
faculty

** = TMS

Upcoming Events

APRIL

Cameron Carpenter
Featuring the International Touring Organ

Apr. 25

*How I Became a Pirate**
Dallas Children's Theater

Apr. 30

For tickets and further information, visit www.jmuforbescenter.com or call the Forbes Center Box Office at (540) 568-7000.

* Denotes a Forbes Family Fun event

FORBES CENTER FOR THE PERFORMING ARTS
JAMES MADISON UNIVERSITY®
School of Music and
Norfolk Governor's School for the Arts
present

War - Peace - Resurrection: Mahler Symphony No. 2

featuring

The Orchestra and Chorus of the
Norfolk Governor's School for the Arts

The JMU Symphony Orchestra

The Madison Singers and JMU Chorale

Foster Beyers, *JMU Director of Orchestras*
Stephen Z. Cook, *Governor's School Choral Director*
Cecelia McKinley, *alto soloist*
Shelly Milam, *soprano soloist*
Jeffrey Phelps, *Governor's School Orchestra Director*
Jo-Anne van der Vat-Chromy, *JMU Director of Choirs*
Jeanette Zyko, *oboe soloist*

Sunday, April 22, 2018
4 pm
Concert Hall



There will be two short pauses.

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is sponsored by Kathy Moran Wealth Group.

Program

War.....Ivo Antognini (b. 1963)

Peace.....Ivo Antognini

The Combined Madison Singers and JMU Chorale
Dr. Jo-Anne van der Vat-Chromy, *conductor*
Dr. Jeanette Zyko, *oboe*

Short pause

Symphony No. 2 in C Minor.....Gustav Mahler (1860-1911)

1. *Allegro maestoso. Mit durchaus ernstem und feierlichem Ausdruck.*
(With complete gravity and solemnity of expression)

Short pause

2. *Andante moderato. Sehr gemächlich. Nie eilen.*
(Very leisurely. Never rush.)
3. *In ruhig fließender Bewegung*
(With quietly flowing movement)
4. *Urlicht. Sehr feierlich, aber schlicht.*
(Primeval Light. Very solemn, but simple.)
5. *Im Tempo des Scherzos*
(In the tempo of the scherzo)

The Combined JMU and Governor's School Orchestras and Choruses
Professor Foster Beyers and Mr. Jeffrey Phelps, *conductors*
Shelly Milam, *soprano soloist*
Cecelia McKinley, *alto soloist*

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personal computers, and any other electronic devices.

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of this production is strictly prohibited
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Program Notes

Two parts of his “**Irish Trilogy**,” written in 2016 for the University College of Dublin Choral Scholars, Ivo Antognini’s **War** and **Peace** are explorations of these themes as experienced through the lens of late 19th-century/early 20th-century Irish poets. **War** is based on the poem by Francis Ledwidge (1887-1917), an Irish war poet and soldier from County Meath. Sometimes known as the “poet of the blackbirds” or the “war poet,” Ledwidge was killed just shy of his 13th birthday, in action at the Battle of Passchendaele in Belgium during World War I. Antognini’s **Peace** is based on the poem by Eva Gore-Booth (1870-1926), an Irish poet and dramatist who worked throughout her life as a committed suffragist, social worker and labor activist.

The reference to “the white cairn of Maeve” is to an historic and ancient burial mound in Knocknarea in County Sligo, Ireland. This area of the Cúil Irra peninsula was of great religious significance to farming people in Irish pre-history. The most impressive monument in the region, and intended to be so by its builders, is Maeve’s Cairn, a megalithic tomb sitting atop a massive limestone mountain. The resolution of the concept of war into buried peace and rest, as symbolized by the “white cairn of Maeve,” bookends Antognini’s settings with poetic wisdom and musical elegance. The “voice” of the oboe touches our hearts, soaring with virtuosity as the angry voice of war and sadness of death, to the rolling hills of the Irish countryside, until the song is **Peace** itself. (*Program notes by Jo-Anne van der Vat-Chromy*)

War

Francis Ledwidge (1887-1917)

Darkness and I are one,
And wind and nagging thunder, brothers all;
My mother was a storm.
I call and shorten your way with speed to me.

I am Love and Hate,
And the terrible mind of vicious gods,
But more am I,
I am the pride in the lover’s eye,
I am the epic of the sea.

Peace

Eva Gore-Booth (1870-1926)

The long and waving line of the blue hills
Makes rhythmical the twilight;
No sharp peak pieces the kind air to story the sky,
No soaring mountains seek to break
The melody of the flowing line.

But the hills wander on in a long wave,
And all the while,
Invisible starts shine,
Over the sea and the white cairn of Maeve.

Program Notes (cont'd)

Mahler Symphony No. 2 in C Minor - *Resurrection*

"The whole thing sounds as though it came to us from another world. And I think there is no one who can resist it. One is battered to the ground and then raised on angels' wings to the highest heights." - *G. Mahler, after leading the first rehearsal of his second symphony*

There are few works in the entire orchestral repertoire that have the epic sweep and philosophical grandeur to equal Mahler's Second Symphony, subtitled *Resurrection*. The piece calls for an enormous orchestra with a greatly expanded wind section (10 horns, 8 trumpets, 5 clarinets, etc.) as well as two vocal soloists and a large choir able to project above all of these elements. Today's performance will involve over 250 musicians on stage and in the choir loft. The length of the work, about 90 minutes, is longer than any symphony written up to that time (although Mahler would surpass this record with his next symphony, the expansive third). The texts discuss no less than life, death, and the afterlife. All of this seems wildly ambitious for a young composer who was only 34 years old at the time of the symphony's completion. However, as Mahler told his colleague Sibelius, "A symphony should be like the world; it should embrace everything!"

Today, Mahler's music is performed widely and frequently, but during his lifetime, his fame was derived largely from his excellence as a conductor of operatic and symphonic works. Contemporaries of Mahler, including Tchaikovsky, Brahms, and later Rachmaninoff and Vaughan Williams, all praised Mahler's interpretations as revelatory. At the age of 28, he was already chief conductor of the prestigious Hungarian National Opera in Budapest, and yet the premiere of his First Symphony there was a failure, received with what the composer recalled as "furious opposition." Like many of his subsequent works, Mahler had a programmatic basis for the first symphony centering on the trials and ultimate triumph of a heroic figure.

Shortly after the completion of that first symphony, Mahler began almost immediately to compose a vast tone poem of sorts which he called *Todtenfeier* or "Funeral Rites." According to Mahler, it is the hero of his first symphony who is seen here "borne to his grave." He was not certain at that time whether this movement would stand alone or become part of a larger work. Unfortunately, the intensity of his workload in the opera house as well as the death of both of his parents during this period caused him to have little time or motivation to compose anything more than a few songs over the next five years.

In an effort to promote performances of his existing work, Mahler scheduled an appointment with the distinguished conductor Hans von Bülow to play his tone poem at the piano in hopes that Bülow would program the work. The elder conductor was perplexed by Mahler's wild and complex music and spent most of the performance with his hands over his ears. Mahler was devastated. In a letter to his friend and fellow composer Richard Strauss, Mahler wrote, "Good heavens, world history will go on without my compositions." Mahler continued to develop thoughts for a second symphony that combined his *Todtenfeier* with two other movements based on recently completed songs as well as a movement based on the Austrian Landler (a country dance in triple meter), but was unable to determine a way to bring all of these disparate elements together.

In 1894, while attending the funeral of Bülow (the conductor who had earlier derided Mahler's music), the composer was struck by a rare bolt of inspiration, which would provide the impetus to complete this vast work. During the service, a children's choir sang Klopstock's Resurrection Hymn. Mahler recalled, "I understood. As if illuminated by a mysterious power I answered: Aufersteh'n [Arise, yes Arise]." This text, with some significant additions by Mahler himself, became the basis of the finale for his new symphony.

Program Notes (cont'd)

Mahler himself was often very reticent to provide programmatic descriptions of his works, preferring that listeners draw their own conclusions purely from impressions made by the music. Much of Mahler's output has some clear programmatic connotations; on several occasions, he was persuaded to describe some of the extra musical elements he was attempting to portray with his music. Mahler provided three separate descriptions of the Second Symphony, but the one copied below is his last word on the subject. These notes were provided for a performance of the symphony under the composer's baton. They provide a rich description of the inspiration and character for each of the movements.

Program for a performance in Dresden on December 20, 1901

1st movement: We stand by the coffin of a well-loved person. His life, struggles, passions and aspirations once more, for the last time, pass before our mind's eye. —And now in this moment of gravity and of emotion which convulses our deepest being, when we lay aside like a covering everything that from day to day perplexes us and drags us down, our heart is gripped by a dreadfully serious voice which always passes us by in the deafening bustle of daily life: What now? What is this life—and this death? Do we have an existence beyond it? Is all this only a confused dream, or do life and this death have a meaning? —And we must answer this question if we are to live on.

The next three movements are conceived as intermezzi.

2nd movement - Andante: a happy moment from the life of his beloved departed one, and a sad recollection of his youth and lost innocence.

3rd movement - Scherzo: the spirit of unbelief, of presumption, has taken possession of him, he beholds the tumult of appearances and together with the child's pure understanding he loses the firm footing that love alone affords; he despairs of himself and of God. The world and life become for him a disorderly apparition; disgust for all being and becoming lays hold of him with an iron grip and drives him to cry out in desperation.

4th movement - Urlicht (alto-solo): The moving voice of naive faith sounds in his ear:
"I am from God and want to return to God!
The loving God will give me a little of the light,
will illuminate me into the eternal blessed life!"

5th movement: We again confront all the dreadful questions and the mood of the end of the first movement. —

The voice of the caller is heard: the end of all living things is at hand, the last judgment is announced, and the whole horror of that day of all days has set in.

—The earth trembles, graves burst open, the dead arise and step forth in endless files. The great and the small of this earth, kings and beggars, the just and the ungodly—all are making that pilgrimage; the cry for mercy and grace falls terrifyingly on our ear. —The crying becomes ever more dreadful—our senses forsake us and all consciousness fades at the approach of eternal judgment. The great summons is heard; the trumpets from the Apocalypse call—in the midst of the awful silence we think we hear in the farthest distance a nightingale, like a last quivering echo of earthly life! Softly there rings out a chorus of the holy and the heavenly:

"Risen again, yea thou shalt be risen again!"
There appears the glory of God!

A wonderful gentle light permeates us to our very heart—all is quiet and blissful! —And behold: There is no judgment—There is no sinner, no righteous man—no great and no small—There is no punishment and no reward! An almighty feeling of love illumines us with blessed knowing and being! (*Program notes by Foster Beyers*)

The Orchestra and Chorus of the Norfolk Governor's School for the Arts

Stephen Z. Cook, *Governor's School Choral Director*

Jeff Phelps, *Governor's School Orchestra Director*

Soprano

Hannah Brockhausen
Shannon Crowley
Meghan Ewing
Gemauria Fennell
Emma Giometti
Brooke Jones
Angelina Keppler
Nairobi King
Lauren Miles
Reann Nichols
Juliet Oritz
Gabrielle Pinkney
Morgan Royal-Hartman
Jillian Schwab
Christina Sherman
Cassandra Taxter
Alexandra Terrell
Sofia Vazquez

Alto

Saniyyah Bamberg
Hannah Brockhausen
Yaneesah Charles
Emily Coyle
Elissa Dresden
Willow Harris
Katarina Izdepski
Carlia Kearney
Lindsay Marcus
Rachel-Kate Picar
Hannah Ramsbottom
Holly Romanelli
Kennedy Stone
Naomi Watkins

Tenor

Gabriel Brown
Rahsaun Smith
Jean Gonzales
Kurt Lannetti

Bass

Justin Estanislao
Isaiah Kiah
Jaelin Mitchell
Eryk Nicolay
Donte Thompson

Violin I

Saqqara Carroll
Hyejean Yun
Sean Eisenburger
Clarissa Palfreyman
Isabella Hubert
Jasper Smith
Jasmyr Castro
Stella Escano
Joshua Castro

Violin II

Jonathan Castillo
Sarah Maszewski
Lauren Padilla
Melumo Togashi
Anastasia Feliberti
Isabella Stout
Lily St. Remy
Gabrielle Clinton
Ashley Mayo

Viola

Jaylon Hayes-Keller
Lauren Wilson
Alexander Antonio
Emre Smith
Youra Kim
Jared Solet
Jordan Hill
Madison Perry

Cello

Maggie Weber
Kohl Ratkovich
Jake Wood
Gabriel Flores
Viviana Antonio
Jennifer Facenda
Samuel Paulson
Samuel Palfreyman
John Salem
Meagan Goodmurphy

Bass

Ivy Sanders
Ta'Von Walker
Jordan Norwood
Gabbi Williams

Flute/Piccolo

Alyssa Reichard
Jayna Deeb
Reese Matthews

Oboe

Madeleine Carhart

English Horn

Sarah Pratt

Bass Clarinet

Zac Williamson

Bassoon

Kevin Stolte
Gregory Morton

Horn

Anna Carhart
Ashton Sady

Trumpet

Owen Teixeira
Emily Cahoon

Trombone

Lauren Galarraga
Alexis Mays
Sean Sady

Tuba

Gabriel Staicer

Percussion

Chloe Carpenter
Keoni Chavez
Nathan Hockey
Lizzy Moss

Organ

Stephen Coxé

JMU Symphony Orchestra

Professor Foster Beyers,* *Director of Orchestras*

Benjamin Bergey, *D.M.A. Orchestral Conductor and Manager*

Dianna Fiore, *D.M.A. Orchestral Conductor*

Violin I

Sage Wright, CM
Breonna Proctor
Oliver Kriska
Han Sol Chang
Edo Mor
Nikki Shawn
Chloe Campbell
Emily Clark

Violin II

Jianda Bai, P
Brittany Siler
Hannah Bush
Abby Volcansek
Laura Maila
Sydney Hunter
Lindsey Showalter
Hannah Leckner

Viola

Gregory Childress, P
Rebecca Walker
Jordan Wright
Victoria Price
Talar Gober

Cello

Patrick Bellah, P
Andrew Schlagel
Patricia Morrison
Kaylyn Harrington
Kyung Jin Yoon
Jacob Dean
Hannah Gould

Bass

Pete Casseday, P
Manoa Bell
Nick Jacky
Devin Arrington
Keely Kinnane
Connor Riccomini
Dawson Taylor
Alexander Stenseth

Flute

Jordan Frazier
Lydia Carroll
Chase Ketron
Davina Miaw

Oboe

Laura Ruple
David Pelikan
Anthony Fortuna

Clarinet

Noah Karkenny
Kaci Seager
Patrick O'Brien
Chris Pennington

Bassoon

Seth Walker
Kevin Turnbull
Sydney Seed

Horn

Ian Zook*
Hunter Payne
Lincoln Marquis
Joshua Almond
Kaitlyn Brown
Bailey Furrow
Emily Williams
Joshua Souders
Sarah Zotian

Trumpet

Chris Carrillo*
John Nye
Tristan Keaton
Kyra Hulligan
Megan George
Allie Woodbury

Trombone

Ryan Doherty
Nick Warmuth
Shawn Davern

Tuba

Kai Smith

Percussion

Paige Durr, P
KaiPo Lan
Caleb Pickering
Sophia Kadi
Christian Davis

Harp

Karlee Lanum
Sophia Shedd

CM = Concertmaster

P = Principal

* = JMU School of Music
faculty