

Upcoming Events

October 2018

JMU POPS! *An Evening of Anniversaries* Sat., Oct. 6 @ 8 pm, Convocation Center

University Choruses & Treble Chamber Choir Mon., Oct. 8 @ 8 pm, Concert Hall*

JMU Jazz Combos Tues., Oct. 9 @ 7-9 pm, Artful Dodger

Guest Artist – Clariss Parish, *mezzo-soprano* Tues., Oct. 9 @ 8 pm, Recital Hall*

Guest Artist – Lauren Pierce, *double bass* Wed., Oct. 10 @ 8 pm Recital Hall*

Masterpiece Season – *Into the Woods* Fri., Oct. 12 @ 8 pm Concert Hall*

Masterpiece Season – *Into the Woods* Sat., Oct 13 @ 2 & 8 pm Concert Hall*

Masterpiece Season – *Into the Woods* Sun., Oct. 14 @ 2 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

Wind Symphony

Stephen P. Bolstad, *conductor*

Wednesday, October 3, 2018

8 pm

Concert Hall



There will be a 15 minute intermission.

Program

Intrada 1631 (2003) Stephen Montague
(b. 1943)

Dance Movements (1996) Philip Sparke
(b. 1951)

II. Molto vivo (for the Woodwinds)
III. Lento (for the Brass)

Lincolnshire Posy (1937) Percy Aldridge Grainger
(1882-1961)

I. "Lisbon" (Sailor's Song)
II. "Horkstow Grange" (The Miser and his Man: A local Tragedy)
III. "Rufford Park Poachers" (Poaching Song)
IV. "The Brisk Young Sailor" (who returned to wed his True Love)
V. "Lord Melbourne" (War Song)
VI. "The Lost Lady Found" (Dance Song)

– Intermission –

Vientos y Tangos (2004) Michael Gandolfi
(b. 1956)

Frozen Cathedral (2013) John Mackey
(b. 1973)

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

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
Adam DiPersio.....Graduate Assistant

JMU Band Program Personnel

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

School of Music Staff

Dr. Jeffrey Bush.....Director of Music
Dr. Mary Jean Speare.....Associate Director of Music/Graduate Director
Sarah Macomber.....Director of Concert and Support Services
Kimberley Velasquez.....Administrative Assistant
Judy Sager.....Administrative Assistant
Donna Wampler.....Program Support Specialist

The Wind Symphony would like to thank the following musicians
for their assistance on Stephen Montegue's
Intrada 1631.

Violins

Regan Bergquist
Lauren Bristow
Han Sol Chang
Hannah Gould
Oliver Kriska
Hannah Leckner
Laura Maila
Tomona Mims
Breonna Procter
Nikki Shawn
Lindsey Showalter
Brittany Siler

Violas

Maxwell Barrett
Mary Binder
Talar Gober
Christopher King
Katherine Sandstrum
David Swanson
Rebecca Walker
Jordan Wright

Triangles

Josh Ballinger
Brittney Bennett
Boroka Boisen
Hunter Cigich
Sarah Dodge
Andrew Foote
Don Gatz
Jake Grimsley
Codey Logan
Noah Galbreath
Rebecca Kenaga
Paul Lehman
James McKenzie
Adam Miller
Rachel Napierskie
Ryan Radonavitch
Brandon Rhinehart
Erica Unroe
Jack Yagerline

Saxophone

Nanda Azevendo
Jay Fenner

Percussion

Sebastian Nikischer
Josh Cummings
Rachel Wallmann

JMU Wind Symphony Personnel

FLUTE/PICCOLO

Anna Clark – Ashburn
Chase Ketron – Troutville
Alice Klein – Fredericksburg
Geneva Knight - Charlottesville
Emily Martinez – Stafford

OBOE/ENGLISH HORN

#Anthony Fortuna – Scranton, PA
*Laura Ruple – Harrisonburg

BASSOON/CONTRA

Christina French – Falls Church
Kevin Turnbull – Springfield, PA
*Seth Walker – Chesapeake

CLARINET

Josie Garner – Mechanicsville
Thomas Heal – Springfield
Sarah Humphreys – Chesapeake
*Noah Karkenny – Fredericksburg
Alison O'Bryan – Fairfax
Chris Pennington – Mechanicsville
Katelyn Proffit – Williamsburg

BASS CLARINET/CONTRA

Jade Deatherage – McLean
Rebecca Kenaga – Culpeper

ALTO SAXOPHONE

#*Anthony Cincotta II – Westboro, MA
Adam Gough – Staunton

TENOR SAXOPHONE

Jocelyn Abrahamzon – Eldersburg, MD

BARITONE SAXOPHONE

Joseph McNure – Smithfield

HARP

Sophia Shedd – Chesapeake

* denotes principal/co-principal

denotes graduate student

TRUMPET

#Shelby Carico – Norton
Megan George – Stafford
Kyra Hulligan – Leesburg
*Tristan Keaton – Stuarts Draft
Joshua Villa – Virginia Beach
Allie Woodbury - Alexandria

HORN

*Joshua Almond – Leesburg
#Colton Henry – Jersey Shore, PA
Andrew Parker – Virginia Beach
Emily Williams – McLean

TROMBONE

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

BASS TROMBONE

#Shawn Davern – Syracuse, NY

EUPHONIUM

Julia Picchiottino – Herndon
*Andrew Ribo – Lancaster, OH

TUBA

Ryan Richardson – Newport News
Sam Ryland – King George
*Kai Smith – Fairfax

STRING BASS

Manoa Bell – Austin, TX

PIANO

Bobby Carlson – Rustburg

ORGAN

Dom Fowler - Chester

PERCUSSION

Christian Davis – Colonial Heights
*#Adam DiPersio – Merrimack, NH
Sophia Kadi – Virginia Beach
Jacob Reeves – Herndon
Tyler Schafer – Ashburn
Jonathan Waller – Mechanicsville

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.

Program Notes

Montague – *Intrada 1631 (after Juan Pérez Bocanegra)*

The source music for this work is the 17th century Catholic Liturgical chant *Hanacpachacussicuinin*. This chant is an anonymous hymn to the Virgin Mary using the Quechua language (Inca), but is written in a European sacred musical style. Franciscan friar Juan Pérez Bocanegra, who was a missionary priest near Lima Peru published the chant in 1631, making it the earliest work of vocal polyphony printed in the New World. Stephen Montague uses Bocanegra's 20-bar hymn as the basis for an expanded processional scored for the modern forces of a symphonic brass choir with field drums.

Sparke – *Dance Movements*

Dance Movements was commissioned by the United States Air Force Band and first performed by them at the Florida Music Educators' Association Convention in January 1996. It is cast in four movements which are played without a break; the second and third feature woodwinds and brass, respectively. The second movement starts with a rustic dance tune, which is continually interrupted. It passes through various keys and stages of development until a bubbling ostinato arrives on piano, harp, glockenspiel and cello. Over this, the oboe lays a languid tune, which is then taken up by soprano and alto saxophones. Clarinets and lower winds introduce a new idea; it is built on 9th and 11th chords, highly syncopated and interspersed by snatches of the ostinato. Eventually the oboe theme reappears, accompanied by the lower wind chords. The dance tune then establishes itself once more and reaches a climax before winding down to a close. The third movement opens with whispering muted trumpets, harp and vibraphone. Declamatory statements from horn and trombone answer each other and a slow and majestic chorale gets underway. Trumpets join to reach a climax where the original trombone statement reappears, bringing back the opening trumpets figures.

Grainger – *Lincolnshire Posy*

Lincolnshire Posy, as a whole work, was conceived and scored by me direct for wind band early in 1937. Five, out of the six, movements of which it is made up existed in no other finished form, though most of these movements (as is the case with almost all my compositions and settings, for whatever medium) were indebted, more or less, to unfinished sketches for a variety of mediums covering many years (in this case, the sketches date from 1905 to 1937). These indebtednesses are stated in the score.

This bunch of "musical wildflowers" (hence the title) is based on folksongs collected in Lincolnshire, England (one notated by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905-1906, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody — a musical portrait of the singer's personality no less than of his habits of song — his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone. - *Program Note by Percy Aldridge Grainger*

Gandolfi – *Vientos y Tangos*

Vientos y Tangos (Winds and Tangos) was commissioned The Frank L. Battisti 70th Birthday Commission Project and is dedicated to Frank Battisti in recognition of his immense contributions to the advancement of concert wind literature. It was Mr. Battisti's specific request that I write a tango for wind ensemble. In preparation for this piece, I devoted several months to the study and transcription of tangos from the early style of Juan D'arienzo and the "Tango Nievo" style of Astor Piazzolla to the current trend of "Disco/Techno Tango," among others. After immersing myself in this listening experience, I simply allowed the most salient features of these various tango to inform the direction of my work. The dynamic contour and the various instrumental combinations that I employ in the piece are all inspired by the traditional sounds of the bandoneon, violin, piano, and contrabass. - *Program Note by Michael Gandolfi*

Program Notes (continued)

Mackey – *Frozen Cathedral*

The Koyukon call it Denali, meaning "the great one," and it is great. It stands at more than twenty thousand feet above sea level, a towering mass over the Alaskan wilderness. Measured from its base to its peak, it is the tallest mountain on land in the world, a full two thousand feet taller than Mount Everest. It is Mount McKinley, and it is an awesome spectacle. And it is the inspiration behind John Mackey's *The Frozen Cathedral*.

The piece was born of the collaboration between Mackey and John Locke, Director of Bands at the University of North Carolina at Greensboro. Locke asked Mackey if he would dedicate the piece to the memory of his late son, J.P., who had a particular fascination with Alaska and the scenery of Denali National Park. Mackey agreed, and immediately found himself grappling with a problem: He had never been to Alaska.

How could I tie the piece to Alaska, a place I'd never seen in person? I kept thinking about it in literal terms, and I just wasn't getting anywhere. My wife, who titles all of my pieces, said I should focus on what it is that draws people to these places. People go to the mountains — these monumental, remote, ethereal and awesome parts of the world — as a kind of pilgrimage. It's a search for the sublime, for transcendence. A great mountain is like a church. "Call it The Frozen Cathedral," she said. I clearly married up.

The most immediately distinct aural feature of the work is the quality (and geographic location) of intriguing instrumental colors. The stark, glacial opening is colored almost exclusively by a crystalline twinkling of metallic percussion that surrounds the audience. Although the percussion orchestration carries a number of traditional sounds, there are a host of unconventional timbres as well, such as crystal glasses, crotales on timpani, tam-tam resonated with superball mallets, and the waterphone, an instrument used by Mackey to great effect on his earlier work *Turning*. The initial sonic environment is an icy and alien one, a cold and distant landscape whose mystery is only heightened by a longing, modal solo for bass flute, made dissonant by a contrasting key, and more insistent by the eventual addition of alto flute, English horn, and bassoon. This collection expands to encompass more of the winds, slowly and surely, with their chorale building in intensity and rage. Just as it seems their wailing despair can drive no further, however, it shatters like glass, dissipating once again into the timbres of the introductory percussion.

The second half of the piece begins in a manner that sounds remarkably similar to the first. In reality, it has been transposed into a new key and this time, when the bass flute takes up the long solo again, it resonates with far more compatible consonance. The only momentary clash is a Lydian influence in the melody, which brings a brightness to the tune that will remain until the end. Now, instead of anger and bitter conflict, the melody projects an aura of warmth, nostalgia, and even joy. This bright spirit pervades the ensemble, and the twinkling colors of the metallic percussion inspire a similar percolation through the upper woodwinds as the remaining winds and brass present various fragmented motives based on the bass flute's melody. This new chorale, led in particular by the trombones, is a statement of catharsis, at once banishing the earlier darkness in a moment of spiritual transcendence and celebrating the grandeur of the surroundings. A triumphant conclusion in E-flat major is made all the more jubilant by the ecstatic clattering of the antiphonal percussion, which ring into the silence like voices across the ice.

The Frozen Cathedral was commissioned by The University of North Carolina, Greensboro; The University of Michigan; Michigan State University; University of Florida; Florida State University; University of Georgia; University of Oklahoma; The Ohio State University; University of Kentucky; Arizona State University; and Metro State College. The work received its world premiere on March 22, 2013, with the University of North Carolina Greensboro Wind Ensemble, conducted by John Locke. - *Program note by Jake Wallace*