

## Upcoming Events

### November 2018

Masterpiece Season – Soweto Gospel Choir      Fri., Nov. 2 @ 8pm, Concert Hall\*  
JMU Symphonic Band      Sat., Nov. 3 @ 8pm, Concert Hall\*  
JMU Jazz Combos      Tues., Nov. 6 @ 7-9pm, Artful Dodger

\*These concerts provide student credit for MUS 195.

For tickets and further information, visit [www.jmuforbescenter.com](http://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](http://www.jmu.edu/music) or call (540) 568-6714.

Thank you for attending this concert at the Forbes Center for the Performing Arts. Please consider completing a survey for Jocelyn Abrahamzon's Honors Capstone Project. The survey may be accessed by scanning the QR code below or at this link: <https://goo.gl/9w7yY3>.



## Music and You

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# FORBES CENTER FOR THE PERFORMING ARTS JAMES MADISON UNIVERSITY®

## School of Music

*presents*

# Wind Symphony

**Stephen P. Bolstad, *conductor***

## Soloists

**Jocelyn Abrahamzon, *alto saxophone***  
**Adam DiPersio, *vibraphone***  
**Manoa Bell, *string bass***



Thursday, November 1, 2018

8 pm

Concert Hall

## 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
Adam DiPersio.....	Graduate Assistant

## 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

## Program Notes (continued)

and the tree movements of this suite are the result. In “Closing In,” we have music that relates to the often humorous sleuthing which took place in the story, followed by “Reflections,” which refers to the fragile relationships in Abagnale’s broken family. Finally, in “Joy Ride,” we have the music that accompanied Frank’s wild flights of fantasy that took him all around the world before the law finally reigned him in. In recording the soundtrack for this entertaining film, I had the services of saxophonist Dan Higgins, to whom I’m indebted for his virtuosic skill and beautiful sound. My greatest reward would be if other players of this elegant instrument might find some joy in this music. (Program notes by the composer)

**Jocelyn Abrahamzon** is a senior saxophonist pursuing a Bachelor in Music in Performance with minors in honors disciplinary studies and general business. She is from Eldersburg, Maryland and attended Liberty High School.

**Adam DiPersio** is percussionist pursuing a Master of Music in Performance. He is from Merrimack, New Hampshire. Prior to attending JMU, he attended the Hartt School of Music where he earned a degree in Percussion Performance and Music Education.

**Manoa Bell** is a junior double bassist pursuing a Bachelor in Music in Music Industry. He is from Austin, Texas and a graduate of the Virginia Governor’s School for the Arts in Norfolk, Virginia.

### 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 four movements are all dance-inspired, although no specific dance rhythms are used. The first has a Latin American feel and uses xylophone, cabasa, tambourine and wood block to give local colour. The second Woodwind movement uses a tune that had been plaguing me for some time and is, I suppose, in the style of an English country dance. The Brass movement was composed without specific dance analogy, but I think it can be seen as a love duet in classical ballet. The fourth and longest movement has, I hope, cured me of a ten-year fascination, almost obsession, with the music of Leonard Bernstein and I will readily admit that it owes its existence to the fantastic dance music of *West Side Story*. (Program notes by the composer)

## Program

*Commando March* (1943) Samuel Barber  
(1910-1981)

*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)

*Escapades from “Catch Me If You Can”* (2004) John Williams  
(b. 1932)  
trans. Stephen Bulla

- I. Closing In
- II. Reflections
- III. Joy Ride

Jocelyn Abrahamzon, *saxophone*

Adam DiPersio, *vibraphone* Manoa Bell, *string bass*

*Make Our Garden Grow* from “Candide” (1956/1993) Leonard Bernstein  
(1918-1990)  
adapted by Clare Grundman

*Dance Movements* (1996) Phillip Sparke  
(b. 1951)

- I. Ritmico
- II. Molto vivo (for the Woodwinds)
- III. Lento (for the Brass)
- IV. Molto Ritmico

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

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# JMU Wind Symphony Personnel

## Program Notes

### FLUTE/PICCOLO

\*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 Proffitt – Williamsburg

### BASS CLARINET/CONTRA

Jade Deatherage – McLean

### ALTO SAXOPHONE

\*\*Anthony Cincotta – Westborough, 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 Hülligan – Leesburg  
\*Tristan Keaton – Stuarts Draft  
Joshua Villa – Virginia Beach  
Allie Woodbury – Alexandria

### HORN

\*Joshua Almond – Leesburg  
Andrew Parker – Virginia Beach  
Stephen Poehailos – Charlottesville  
Emily Williams – McLean

### TROMBONE

\*Brian Junttila – Chantilly  
Nick Warmuth – Fairfax

### BASS TROMBONE

#Shawn Davern – Syracuse, NY

### EUPHONIUM

Julia Picciottino – 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

### PERCUSSION

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

## Barber – Commando March

Barber wrote his **Commando March** shortly after being enlisted in the United States Army during the Second World War. The work was completed in February 1943 and was premiered on May 23 of that year by the Army Air Force Tactical Training Command Band in Convention Hall, Atlantic City, New Jersey, most likely with the composer conducting. The critic Fredric V. Grunfeld writing in *High Fidelity* magazine described the march as "an old-fashioned quickstep sporting a crew cut," and the work received many performances in the final years of the war. Barber made a transcription of the march for full orchestra, which was premiered by Serge Koussevitzky leading the Boston Symphony Orchestra at Symphony Hall in Boston on October 29, 1943. (Program Note by Russ Girsberger)

## 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 the composer)

## Williams – Escapades

The 2002 film "Catch Me If You Can" constituted a delightful departure for director Steven Spielberg. It tells the story of Frank Abagnale, the teenaged imposter, who baffled FBI agents with his incredible exploits. The film is set in the now nostalgically tinged 1960's, and so it seemed to me that I might evoke the atmosphere of that time by writing a sort of impressionistic memoir of the progressive jazz movement that was then so popular. The alto saxophone seemed the ideal vehicle for this expression

**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.**