

Upcoming Events

December 2018

DMA Recital - Chyh Shen Low, *piano* Fri., Dec. 7 @ 4pm, Recital Hall

Harrisonburg Holiday Parade Fri., Dec. 7 @ 7pm, Downtown H'burg

Holiday Fest Sat., Dec. 8 @ 8pm, 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

Symphonic Band & Wind Symphony

Stephen P. Bolstad, *conductor*

Shawn W. Davern, *MM graduate
conductor*



Wednesday, December 5, 2018

8 pm

Concert Hall

There will be one 15-minute intermission.

Program

Children's March: "Over the hills and far away" (1919) Percy Grainger
(1882-1961)
ed. R. Mark Rogers

Shawn W. Davern, *M.M. graduate conductor*

Cloudburst (1995/2001) Eric Whitacre
(b. 1970)

Illyrian Dances (1986) Guy Woolfenden
(b. 1937)

- I. Rondeau
- II. Aubade
- III. Gigue

– *Intermission* –

Millennium Canons (2001/2003) Kevin Puts
(b. 1972)
trans. Mark Spede

Colonial Song (1919) Percy Grainger
(1882-1961)

Symphony No. 4 (1952) Morton Gould
(1913-1996)

- I. Epitaphs
- II. Marches

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

Beth Chandler.....Flute
Jeanette Zyko.....Oboe
Sarunas Jankauskas.....Clarinet
Sue Barber.....Bassoon
David Pope.....Saxophone
D. Wayne Tice.....Saxophone (Fall '18)
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)

sweetly tinged saxophone duet. Admittedly, the piece hardly sounds like Johann Sebastian Bach, with its gamut of extended tertian harmonies and brash visceral force, but the structural and stylistic elegance that lies underneath is what carries the piece from beginning to triumphant close.

- Program Note by Jacob Wallace

Percy Grainger's art is inextricably linked to folk music. Grainger's settings of British, Danish, and American folk music are the finest of their kind, prompting no less a figure than Benjamin Britten to declare that Grainger was his 'master' in the art of setting folk music. Among those works written in conscious imitation of folk-style, *Colonial Song* is perhaps the finest of any of his original works." The musical material of *Colonial Song* dates from 1905. The work is dedicated to Grainger's mother, and Grainger describes, "No traditional tunes of any kind are made use of in this piece, in which I have wished to express feelings aroused by thoughts of the scenery and people of my native land, Australia, and also to voice a certain kind of emotion that seems to me not untypical of native-born Colonials in general. Perhaps it is not unnatural that people living more or less lonely in vast virgin countries and struggling against natural and climatic hardships (rather than against the more actively and dramatically exciting counter wills of the fellow men, as in more thickly populated lands) should run largely to that patiently yearning, inactive sentimental wistfulness that we find so touchingly expressed in much American art. I have also noticed curious almost Italian-like musical tendencies in brass band performances and ways of singing in Australia (such as a preference for richness and intensity of tone and soulful breadth of phrasing over more subtly and sensitively varied delicacies of expression), which are also reflected here."

- Program Notes by Jennifer Daffinee

Gould's fourth symphony was composed for the West Point Sesquicentennial Celebration, marking 150 years of progress at the United States Military Academy. One of the first landmark symphonies composed specifically for wind band, Gould's *Symphony No. 4* is a two-movement masterwork. Gould employs both traditional and modern techniques, adeptly changing colors and styles to engage the listener. He even calls for a marching machine in the first movement.

The composer writes, "the first movement, Epitaphs, is both lyrical and dramatic. The quiet and melodic opening statement of the main theme leads directly into a broad and noble exposition of one of the motifs, becoming a passacaglia [a musical form based on continuous variations over a ground bass] based on a martial theme first stated by the tuba. After a series of variations which grow in intensity, the opening lyricism, combined with the passacaglia motif and an allusion to Taps, makes a quiet but dissonant closing to the first movement. "The second and final movement is lusty and gay in character. The texture is a stylization of marching tunes that parades past in an array of embellishments and rhythmic variants. At one point there is a simulation of a fife and drum corps which, incidentally, was the instrumentation of the original West Point Band. After a brief transformed restatement of the themes in the first movement, the work finishes in a virtuoso coda of martial fanfares and flourishes."

- Program Note from Program Notes for Band

JMU Symphonic Band Personnel

FLUTE/PICCOLO

*Boroka Boisen – Harrisonburg
*Anna Clark – Ashburn
Julia Fabian – Sterling
#Anthony Fortuna – Scranton, PA
Lexie Rowland – Arlington

OBOE/ENGLISH HORN

*Rebekah Gernert – Reading, MA
Noah Johnson – North Chesterfield

BASSOON/CONTRA

Josh Ballinger – Leesburg
*Keith A. Brown – Fairfax
Anthony Russo – Herndon

CLARINET

*Hannah Conn – Woodbridge
Jade Deatherage – McLean
Austin Gilbert – Haymarket
Janelle Harris – Waynesboro
Clay Hawkins – Sterling
Rebecca Kenaga – Culpeper
Jimmy McKenzie – Westminster, MD

BASS CLARINET/CONTRA

Matt Almond – Leesburg
Rebecca Kenaga – Culpeper

ALTO SAXOPHONE

Nanda Azevedo – Virginia Beach
*Jeremy Rechner – Chantilly

TENOR SAXOPHONE

Jay Fenner – Eldersburg, MD

BARITONE SAXOPHONE

Brandon Rhinehart – Winchester

PIANO

Dom Fowler - Chester

STRING BASS

Willis Landon – Roanoke

* denotes principal/co-principal

denotes graduate student

TRUMPET

Britney Bennett – Abingdon
Eric Bowers – Leesburg
Nina Loncar – Sterling
Graham McDowell – Staunton
Maura McHugh – Sterling
Amy Milleesen – Athens, OH
*Ben Pryse – Charlottesville
Joey Slagle – Alexandria
Justin Thornton – Virginia Beach

HORN

Logan Franz – Fishersville
Bailey Furrow – Ferrum
*Josh Souders – Midlothian
Scarlett Sullivan – Herndon
William White – Fredericksburg

TROMBONE

*Halen Anderson – Alexandria
Paul Covert – Midlothian
Willie Commins – McLean
Sarah Dodge – Staunton
Ryan Radonavitch – Wading River, NY

BASS TROMBONE

Will Crowson – Ashburn

EUPHONIUM

Cassie Coss – Spotsylvania
Ryan Hylton – Broadway
*Shennan O'Day – Herndon

TUBA

Thomas Crowson – Ashburn
*Andrew Foote – Fairfax
Mason Moy – Reston
Josh Smith – Grottoes

PERCUSSION

*Don Gatz – Newport News
Hunter Cigich – Virginia Beach
Jake Grimsley – Stafford
Paul Lehman – Virginia Beach
Sebastian Nikischer – Charlottesville
Jack Yagerline – Fairfax

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.

JMU Wind Symphony Personnel

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
Rebecca Kenaga – Culpepper

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 Hulligan – 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
Nathan Michaels – Forest

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

Program Notes

Children's March "Over the Hills and Far Away" is one of the earliest works written for piano and wind band and the first of many such works by Percy Grainger. Written while Grainger was serving in the American Army as a bandsman, it was intended to make full use of all the instrumental resources available at Fort Hamilton where he was stationed. The First World War ended in November 1918 before Grainger had the chance to perform the work as originally planned. Its first performance did not take place until June 1919 at Columbia University, featuring the Goldman Band conducted by the composer with Ralph Leopold playing the piano part. It was subsequently published in an edition which allowed it to be used by the wind section of the symphony orchestra with the piano part being cued into the wind parts. Another innovation in this score calls for certain members of the band to sing or "vocalize" in two passages where they are not employed with their own instruments. With the dedication, "for my playmate beyond the hills," she is believed to be a Scandinavian beauty with whom the composer corresponded for eight years but did not marry because of his mother's jealousy.

- Program Note by Barry Peter Ould

After a performance of *Go, Lovely Rose* in 1991, Dr. Jocelyn K. Jensen approached me about writing a piece for her high school choir. She is an amazing conductor, legendary for doing crazy things on stage (choralography, lighting, costumes, you name it), and I wanted to write something for her that would really knock the audience out. I had recently been given an exquisite book of poems by Octavio Paz, and around the same time I witnessed an actual (breathtaking) desert cloudburst, and I guess it just all lined up. The finger snapping thing (all of the singers snap their fingers to simulate rain) is an old campfire game that I modified for the work, and the thunder sheets were giant pieces of tin we took from the side of the school.

- Program Notes by Eric Whitacre

The precise geographical location of Illyria was not important to Shakespeare. What excited him with the resonance of the world itself and the romance of all far away, make-believe places. Illyria is Never Never Land and the idea of inventing dances for such a place intrigued me. This suite of three dances as commissioned by the British Association of Symphonic Band and Wind Ensemble with funds provided by West Midlands Arts. The first performance took place 26th September 1986 at Warwick University during the fifth annual BASBWE conference.

- Program Note by Guy Woolfenden

Kevin Puts' *Millennium Canons* is a work that looks both backward to the masters of the past and forward to the innovations of the contemporary through its inclusion of such elements as a rhythmic vitality and vibrant orchestral palette characteristic of the early 21st century with clever imitative counterpoint -- a hallmark of Baroque masters such as Johann Sebastian Bach. Bach in particular is known for his mastery of fugues, inventions and canons, which give their inspiration to the title of the work.

Taking the concept of a canon, in which identical melodic content is sounded simultaneously with time-spaced starting points, Puts creates a tapestry of styles ranging from the bold and declamatory fanfares stated in four distinct trumpet parts in the work's exterior sections to beautiful lyrical melodic strands shared between a

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