

PCD2016/04/24a

FORBES CENTER FOR THE PERFORMING ARTS  
JAMES MADISON UNIVERSITY.

School of Music

*presents*

**Concert Band**

**Scott Ridders, *conductor***

**Chad R. Reep, *conductor***

**Sarah Wilson, *conductor***

Sunday, April 24, 2016  
5 pm  
Concert Hall



There will be no intermission.

# Program

*Dynamism of a Speeding Horse* (2008).....Christopher Stark  
(b. 1980)

*Second Suite in F* (1911).....Gustav Holst  
(1874-1934)

- I. March
- II. Song Without Words
- III. Song of the Blacksmith
- IV. Fantasia on the 'Dargason'

*A Hymn for the Lost and the Living* (2001) .....Eric Ewazen  
(b. 1954)

Sarah Wilson, *conductor*

*Hymn of the Highlands* (2002).....Philip Sparke  
(b. 1951)

- I. Ardross Castle
- II. Alladale (Saxophone Trio)
- III. Dundonnell

*El Camino Real: A Latin Fantasy* (1985).....Alfred Reed  
(1921-2005)

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# Program Notes

## Dynamism of a Speeding Horse

*Dynamism of a Speeding Horse* was originally composed for the University of Montana Symphony Orchestra in 2005. Composer Christopher Stark was commissioned to transcribe the piece for the Missoula Big Sky High School Wind Symphony in 2007. This work would be premiered in 2008 by the group, under the direction of Chad R. Reep, at the New York Wind Band Festival held at Carnegie Hall. *Dynamism* opens as a fast, pulsing fanfare that drives into a slower, but sustained middle section. This middle section slowly builds up energy and soars into a recap of the opening, where it races relentlessly to the end.

Christopher Stark is a composer of contemporary classical music deeply rooted in the American West. Having spent his formative years in rural western Montana, his music is always seeking to capture the expansive energy of this quintessential landscape.

*Program Notes by Chad Reep and Christopher Stark*

## Second Suite in F

**Movement I: "March: Morris dance, Swansea Town, Claudy Banks."** The "March" of the Second Suite begins with a simple five-note motif between the low and high instruments of the band. The first folk tune is heard in the form of a traditional British brass band march using the morris-dance tune "Glorishears." After a brief climax, the second strain begins with a euphonium solo playing the second folk tune in the suite "Swansea Town". The theme is repeated by the full band before the trio. For the trio, Holst modulates to the unconventional sub-dominant minor of B-flat minor and changes the time signature to 6/8, thereby changing the meter. (Usually one would modulate to sub-dominant major in traditional march form. While Sousa, reputedly the "king of marches", would sometimes change time signatures for the trio (most notably in "El Capitan"), it was not commonplace). The third theme, called "Claudy Banks," is heard in a low woodwind soli, as is standard march orchestration. Then the first strain is repeated *da capo*.

**Movement II: "Song Without Words, I'll Love My Love."** Holst places the fourth folk song, "I'll Love My Love" in stark contrast to the first movement. The movement begins with a chord from French horns and moves into a solo of clarinet with oboe over a flowing accompaniment in F Dorian. The solo is then repeated by trumpet, forming an arc of intensity. The climax of the piece is a fermata in measure 32, followed by a trumpet pickup into the final measures of the piece.

**Movement III: "Song of the Blacksmith."** Again, Holst contrasts the slow second movement to the rather upbeat third movement which features the folk song "A Blacksmith Courted Me." The brass section plays in a pointillistic style depicting a later Holst style. There are many time signature changes (4/4 to 3/4) making the movement increasingly difficult because the brass section has all of their accompaniment on the up-beats of each measure. The upper-woodwinds and horns join on the melody around the body of the piece, and are accompanied with the sound

## Program Notes (cont.)

of a blacksmith tempering metal with an anvil called for in the score. The final D major chord has a glorious, heavenly sound, which opens way to the final movement. This chord works so effectively perhaps because it is unexpected: the entire movement is in F major when the music suddenly moves to the major of the relative minor.

Movement IV: "Fantasia on the Dargason." This movement is not based on any folk songs, but rather has two tunes from Playford's *Dancing Master* of 1651. The finale of the suite opens with an alto saxophone solo based on the folk tune "Dargason," a 16th Century English dance tune included in the first edition of *The Dancing Master*. The fantasia continues through several variations encompassing the full capabilities of the band. The final folk tune, Greensleeves, is cleverly woven into the fantasia by the use of hemiolas, with Dargason being in 6/8 and Greensleeves being in 3/4. At the climax of the movement, the two competing themes are placed in competing sections. As the movement dies down, a tuba and piccolo duet forms a call back to the beginning of the suite with the competition of low and high registers.

The name 'dargason' may perhaps come from an Irish legend that tells of a monster resembling a large bear (although much of the description of the creature has been lost over time), the Dargason tormented the Irish countryside. During the Irish uprising of the late 18th Century, the dargason is supposed to have attacked a British camp killing many soldiers. This tale aside, 'dargason' is more likely derived from an Anglo-Saxon word for dwarf or fairy, and the tune has been considered English (or Welsh) since at least the 16th Century. It is also known as 'Sedony' (or Sedany) or 'Welsh Sedony.'

Holst later rewrote and re-scored this movement for string orchestra, as the final movement of his *St Paul's Suite* (1912), which he wrote for his music students at St. Paul's Girls' School.

*Program Notes by Imogen Holst*

## A Hymn for the Lost and the Living

On September 11, 2001, I was teaching my music theory class at the Juilliard School, when we were notified of the catastrophe that was occurring several miles south of us in Manhattan. Gathering around a radio in the school's library, we heard the events unfold in shock and disbelief. Afterwards, walking up Broadway on the sun-filled day, the street was full of silent people, all quickly heading to their homes. During the next several days, our great city became a landscape of empty streets and impromptu, heartbreaking memorials mourning our lost citizens, friends and family. But then on Friday, a few days later, the city seemed to have been transformed. On this evening, walking up Broadway, I saw multitudes of people holding candles, singing songs, and gathering in front of those memorials, paying tribute to the lost, becoming a community of citizens of this city, of this country and of this world, leaning on each other for strength and support.

*A Hymn for the Lost and the Living* portrays those painful days following September 11th, days of supreme sadness. It is intended to be a memorial for those lost souls, gone from this life, but who are forever treasured in our memories.

## Program Notes (cont.)

*A Hymn for the Lost and the Living* was commissioned by and is dedicated to the US Air Force Heritage of America Band, Langley Air Force Base, Virginia, Major Larry H. Lang, Director.

*Program Notes by Eric Ewazen*

### Hymn of the Highlands

The original version of *Hymn of the Highlands* for brass band comprises seven movements, all named after locations in the Scottish Highlands. It was from this work that the composer created this three-movement suite for concert band.

*Ardross Castle* (named for a small village in Easter Ross, just north of the Cromarty Firth) starts with solos for clarinet and bassoon (or euphonium) before a bagpipe-type tune is introduced. A faster central section uses the opening material in a different guise but the movement ends slowly.

*Alladale* (the river Alladale is a tributary of the Carron, which leads out into the Dornoch Firth on the east coast) is a saxophone trio with an accompaniment that features percussion. This leads to the finale, *Dundonnell* (named after a charming village at the head of Little Loch Broom), which starts in martial mood but soon breaks out into a wild presto. Eventually the bagpipe tune from the first movement returns before the presto crashes to a close.

*Program Notes by the publisher*

### El Camino Real: A Latin Fantasy

*El Camino Real* (The Royal Road or The King's Highway) was commissioned by the 581<sup>st</sup> Air Force Band and its commander, Lt. Col. Ray E. Toler.

This Latin fantasy is based on a series of Spanish folk melodies and underscored by chord progressions used by generations of flamenco guitarists, whose fiery style and brilliant playing have created a vast body of what many consider authentic Spanish music. The music follows a traditional fast-slow-fast pattern, with a first section that is based on the dance form known as the jota, and second contrasting section derived from the fandango.

*Program Notes from the score*

# JMU Concert Band Personnel

- Each section is listed in alphabetical order. -

## FLUTE I

\*Julia Dry - Mechanicsville, VA  
Anne Franks - Sterling, VA  
Monica Gerber - Dunkirk, MD  
Alexis Johnson - Fairfax, VA  
Catherine Ontko - Williamsburg, VA  
Caleigh Strother - South Riding, VA

## FLUTE II

Logan Chaudoin - Clifton Forge, VA  
Geneva Knight - Charlottesville, VA  
Allie LeFon - Madison, VA  
Jessica Reh - Leesburg, VA  
Jasmine Rustchak - Norfolk, VA  
Diane Shorter - Purcellville, VA  
Erin Townsend - Glen Allen, VA  
Leigha Truini - Ridgeway, VA

## OBOE

Sarah Blevins - Covington, VA  
\*Ashley Kyle - Virginia Beach, VA

## CLARINET I

\*Shawna Ergenbright - Churchville, VA  
Sarah Humphreys - Chesapeake, VA  
Daniel Post - Gainesville, VA  
Kendra Wiley - Stafford, VA

## CLARINET II

Teresa English - Annandale, VA  
Kaitlin Hatton - Virginia Beach, VA  
Sophia Lederman - Strasburg, VA  
Jennifer Markfeld - Chesterfield, VA

## CLARINET III

Jake Colville - Sterling, VA  
Brooke Long - Dunkirk, MD  
James Meyenberg - Midlothian, VA  
Emily Sheppard - Deltaville, VA

## BASS CLARINET

Kelly McNesby - Falls Church, VA  
Nicholas Rehmer-Stephens - Mechanicsville, VA

## BASSOON

Summer Davis - Madison, VA

## ALTO SAXOPHONE

\*Thomas Nixon - Waterford, VA  
Samantha Reed - Montpelier, VA  
Lindsey Showalter - Stuarts Draft, VA

## TENOR SAXOPHONE

Jensen Gonzalves - Gainesville, VA

## BARITONE SAXOPHONE

Emily Ranttila - Bennington, VT

## TRUMPET

Matthew Bowles - Burke, VA  
Gabriella Cammock - Staunton, VA  
Adrain Carpenter - Richmond, VA  
Gwen Carr - Virginia Beach, VA  
Patrick Carroll - Yorktown, VA  
Graham McDowell - Staunton, VA  
\*James Pennington - Mechanicsville, VA  
Brian Rigby - Madison, NJ  
Joel Spiers - Lancaster, VA  
Christina Telep - Chesapeake, VA  
Jlon Wright - Chester, VA

## FRENCH HORN

Lukas Bergstrom - Yorktown, VA  
Daniel Breyse - Glen Arm, MD  
\*Kaitlyn Brown - Colonial Heights, VA  
Benjamin Kniceley - Chester, VA  
Stephen Poehailos - Charlottesville, VA  
Mikaila Williams - Stephens City, VA

## TROMBONE

Sarah Baker-McEvilly - Magnolia, DE  
T.J. Horan - Fairfax, VA  
\*Bobby Warden - Alexandria, VA

## EUPHONIUM

\*Nicole Popule - Allentown, PA  
Brooke Riley - Powhatan, VA  
Brittany Siler - Richmond, VA

## TUBA

Thomas Crowson - Ashburn, VA  
Steven Holland - Orange, VA  
Jake Ramsden - Manassas, VA  
Zachary Winkworth - Rappahannock Co., VA

## PERCUSSION

Nathaniel Brusck - Vienna, VA  
Nathan Childs - Chesterfield, VA  
Billy Crowe - Fairfax, VA  
\*Mason Edwards - Lorton, VA  
David Holsinger - Harrisonburg, VA  
Tyler Schafer - Ashburn, VA  
Graydon Wilson - Front Royal, VA

*\* Denotes principal players*

## Upcoming Events

April 2016

|  |   |
|--|---|
| JMU Student Composers Concert                  | Mon., April 25 @ 8 pm, Anthony-Seeger Auditorium* |
| JMU Jazz Ensemble                              | Tues., April 26 @ 8 pm, Concert Hall*             |
| JMU Jazz Band                                  | Wed., April 27 @ 8 pm, Concert Hall*              |
| <i>Student Ensemble - Orff Kodaly Ensemble</i> | Thurs., April 28 @ 7 pm, Music Bldg Rm 108        |
| University Choruses                            | Thurs., April 28 @ 8 pm, Concert Hall*            |

\* These concerts provide student credit for MUS 195.

For tickets and further information, visit [www.jmu.edu/forbescenter](http://www.jmu.edu/forbescenter) 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.

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