

PCD2013/10/22

FOR THE PERFORMING ARTS

JAMES MADISON UNIVERSITY

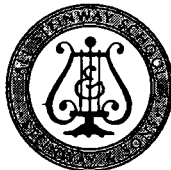
School of Music

presents

Symphonic Band

Stephen P. Bolstad, *conductor*
Drew Ross, *associate conductor*

Tuesday, October 22, 2013
8 pm
Concert Hall



Program

Ecstatic Fanfare (2012).....Steven Bryant
b. 1972

Suite Française (1944).....Darius Milhaud
(1892-1974)

- I. Normandie
- II. Bretagne
- III. Ile De France
- IV. Alcase-Lorraine
- V. Provence

Vanity Fair (1924).....Percy Fletcher
(1879-1932)

Edited by. Brant Karrick

Drew Ross, conductor

A Medieval Suite (1983).....Ron Nelson
b. 1929

- I. Homage to Leonin
- II. Homage to Perotin
- III. Homage to Machaut

Slava! (1977).....Leonard Bernstein
(1918-1990)

Trans. by Clare Grundman

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of this production is strictly prohibited
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Program Notes

Ecstatic Fanfare

Ecstatic Fanfare is based on work from movement I of my *Ecstatic Waters*. One day in May 2012, I mentioned to my wife (conductor Verena Mösenbichler-Bryant) that it might be fun to take the soaring, heroic tutti from that earlier work and turn it into a short fanfare "someday." She goaded me into doing it *immediately*, and so in a panicked three-day composing frenzy, I created this new work, which was premiered by Johann Mösenbichler with the Polizeiorchester Bayern just three short weeks later, followed immediately by my wife conducting it with the World Youth Wind Orchestra Project at the Mid Europe festival in July, 2012. (*Program note by Steven Bryant*)

Suite Française

The *Suite Française* was originally written for band. The parts are not difficult to play either melodically or rhythmically and use only the average ranges for the instruments. For a long time I had the idea of writing a composition fit for high school purposes and this was the result. In the bands, orchestras and choirs of American high schools, colleges and universities where the youth of the nation be found, it is obvious that they need music of their time, not too difficult to perform, but, nevertheless keeping the characteristic idiom of the composer.

The five parts of this Suite are named after French Provinces, the very ones in which the American and Allied armies fought together with the French underground for the liberation of my country: Normandy, Brittany, Ile-de-France (of which Paris is the center) Alsace-Lorraine, and Provence.

I used some folk tunes of these Provinces. I wanted the young American to hear the popular melodies of those parts of France where their fathers and brothers fought to defeat the German invaders, who in less than seventy years have brought war, destruction, cruelty, torture and murder, three times, to the peaceful and democratic people of France. (*Program note by Darius Milhaud*)

Vanity Fair

Vanity Fair is a concise and refreshing overture that is a wonderful example of Percy Fletcher's light melodic style and first-rate scoring. Described by the composer as "a comedy overture in which several characters from Thackeray's novel are portrayed," the fast-slow-fast, single movement form includes three main thematic ideas. The opening vivace "A" section features an energetic melody that is permeated with scales, sequences, repeated motives and a variety of color. The second theme is somewhat slower and delightfully pompous in character. The highly romantic middle section showcases a beautiful melody to be played "with sentimental expression." A transition leads to the return of the opening theme with some variety in harmony and scoring. The stately second theme leads to an extended and electrifying coda that gains tempo and places the highest technical demands upon musicians, particularly the woodwinds. *Vanity Fair* was first published by Hawkes and Son for brass band in London in 1924, and was later transcribed

for orchestra. The aim of this edition is to not only make this decidedly precious work available to modern concert bands, but also to elevate it to its rightful position among standard wind band repertoire. (Program Note by Sarah Jones)

Medieval Suite

Medieval Suite was written in homage to three great masters of the Middle Ages: Leonin (middle 12th century), Perotin (c. 1155-1200), and Machaut (c. 1300-1377). These are neither transcriptions of their works nor attempts at emulating their respective styles. Rather, their music served as a sort of launching pad for three pieces which draw on some of the stylistic characteristics of music from that period, e.g., repetition of rhythmic patterns or modes, modules of sound, proportions that produce octaves, fourths and fifths, use of Gregorian chant, syncopation, long pedal points where a sustained tone regulates melodic progression.

Homage to Leonin evokes his sinuous melodic style and use of Gregorian chant. It is a "mood piece" in which a chant on the Dorian mode is gradually transformed into a perfectly symmetrical eight-tone scale. The movement follows the form of an arch with a large climax, after which it closes as it began.

Homage to Perotin springs from his *Viderunt* with driving rhythmic intensity, repetition and pedal points. The opening section features insistent dissonances in alternation with brass fanfare-like passages. A second theme played by unison brass is written in the Aeolian mode.

Homage to Machaut evokes the stately, gently syncopated and flowing sounds of this master of choral writing. The movement consists of a statement with two repetitions, each with different instrumentation. It closes with the same chant and instrumental textures that opened the suite. (Program note by Ron Nelson)

Slava!

When Mstislav Rostropovich ("Slava" to his friends) invited Leonard Bernstein to help him launch his inaugural concerts as Music Director of the National Symphony Orchestra, he also asked him to write a rousing new opening piece for the festivities. This overture is the result, and the world premier took place on Oct. 11, 1977 with Rostropovich conducting his orchestra at the Kennedy Center for the Performing Arts in Washington, D.C.

The first theme of *Slava!* is a vaudevillian razz-ma-tazz tune filled with side slipping modulations and sliding trombones. Theme two is a canonic tune in 7/8 time. A very brief kind of development section follows, after which the two themes recur in reverse order. Near the end they are combined with a quotation from the 'Coronation Scene' of Moussorgsky's *Boris Goudonov*, where the chorus sings the Russian word "slava!" meaning "glory!" In this way, the composer is paying an extra four-bar homage to his friend Slava Rostropovich, to whom this Overture is fondly dedicated. (Program note by Jack Gottlieb)

List of Ensemble Members

FLUTE/PICCOLO

Madeline Boyles – Fairfax, VA
Sarah Casey – Baltimore, MD*
Caroline Clouse – Ashburn, VA
Sydney Kimbrough – Fredericksburg, VA
Abby Weyant – Fredericksburg, VA*

OBOE/ENGLISH HORN

Nicholas Gardner – Harrisonburg, VA*
Ashley Kyle – Virginia Beach, VA
David Pelikan – Fairfax, VA

BASSOON/CONTRA

Joey Figliola – Alexandria, VA
Sydney Seed – Fairfax, VA
Mary Szabo – Fairfax, VA*

CLARINET

Claire Elverum – Chesapeake, VA
Faith Fenyk – Marion, VA
Evan Kopca – Arlington, VA
Jessica Myers – Howell, NJ
Brian Oliver – Glen Allen, VA
Emily Swope – Fairfax Station, VA
Rosemary Williams – Leesburg, VA*

BASS CLARINET / CONTRA

Nathaniel Morton – Virginia Beach, VA

ALTO SAXOPHONE

Melissa Leider – Charlottesville, VA*
Courtney Wright – Woodbridge, VA

TENOR SAXOPHONE

Keelan Muscara – Sayville, NY

BARITONE SAXOPHONE

Clay Trinkle – Roanoke, VA

PIANO

Mun Fei Chor – Kuala Lumpur, Malaysia#

* denotes principal

denotes graduate student

TRUMPET

Tyler Bailey – Winchester, VA
Vincent Bryk – Manassas, VA*
Andrew Fauber – Staunton, VA
Benjamin Flint – Burke, VA
Charlie Frise – Mechanicsville, VA
Thomas Graham – Roanoke, VA
Julia Johnston – Berryville, VA
Keegan Sims – Stephens City, VA

HORN

Stephanie Ashwell – Vinton, VA
Myles Matalavage – Annandale, VA*
Zach Nicely – Clifton Forge, VA
Jennifer Shirley – Woodbridge, VA

TROMBONE

Ryan Doherty – Herndon, VA
Will Ford – Mechanicsville, VA*
Nick Pope – Middletown, MD
Brice Pully – Mechanicsville, VA
Smith Waylett – Yorktown, VA

BASS TROMBONE

T.J. Low – Yorktown, VA

EUPHONIUM

Chris Bollinger – Ashburn, VA
Sean Macomber – New Freedom, PA *#
Ryan Stees – Harrisonburg, VA

TUBA

Eli Borchgrevink – Independence, VA
Matt Knopp – Lynchburg, VA
Richard Mounts – Hagerstown, MD*

STRING BASS

JaJuan Sanbria – Virginia Beach, VA

PERCUSSION

Michael Barton – Midlothian, VA
Paige Durr – Ellicott City, MD*
Mason Edwards – Fairfax Station, VA
James Infantino – Arlington, VA
Tristan Schuler – Fairfax, VA
Jonny Weiss – Chesapeake, VA

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.

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Tom Carr.....	Recording Engineer/Sound Designer
Jamie Whoolery.....	Technical Production Coordinator
Denise Olivieri.....	Assistant Technical Production Coordinator
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Sharon Hill.....	Admissions
Jerry Weaver.....	Executive Assistant to the Dean

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Kimberley Velasquez.....	Administrative Assistant
Judy Sager.....	Administrative Assistant
Donna Wampler.....	Program Support Specialist

JMU Woodwind, Brass & Percussion Faculty

Beth Chandler.....	Flute
Michele Kirkdorffer.....	Oboe
Janice L. Minor.....	Clarinet
Sue Barber.....	Bassoon
David Pope.....	Saxophone
Chris Carrillo.....	Trumpet
Ian Zook.....	Horn
Andrew Lankford.....	Trombone
Kevin J. Stees.....	Tuba & Euphonium
C. William Rice.....	Percussion
Michael Overman.....	Percussion

JMU Band Program Personnel

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Scott D. Ridders.....	Director of Marching Royal Dukes / Assistant Director of Bands
William G. Posey.....	University Band
Chad R. Reep.....	Assistant Director of Athletic Bands
Elizabeth L. Keene.....	Band Assistant
H. Carl Hess.....	DMA Graduate Assistant
Drew Ross.....	MM Graduate Assistant