

PCD2013/04/28a

FORBES CENTER FOR THE PERFORMING ARTS  
JAMES MADISON UNIVERSITY.

School of Music

*presents*

**Concert Band**

Scott D. Ridders, *conductor*

Chad R. Reep, *conductor*

Sunday, April 28, 2013

5:00 p.m.

Concert Hall



# Program

*The Rakes of Mallow* (1947).....Leroy Anderson  
(1908-1975)

*Stormworks* (1990).....Steven Melillo  
(b. 1957)

- I. "Timestorm"
- II. "Before the Storm"
- III. "Into the Storm"

*Yosemite Autumn* (1997).....Mark Camphouse  
(b. 1954)

*Sheltering Sky* (2012).....John Mackey  
(b. 1973)

*Give Us This Day* (2005).....David Maslanka  
(b. 1943)

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

The videotaping or any other recording (video, film, audio)  
of this production is strictly prohibited.

# Program Notes

## The Rakes of Mallow

*Rakes of Mallow* is the third movement from "The Irish Suite," by the dean of American light Music, Leroy Anderson (1908-1975). It is one of the most enduring and endearing works in the repertoire. Drawn from familiar Irish folk tunes, its six movements present a rich musical palette brimming with color and fresh invention.

The original suite, commissioned in 1947 by the Eire Society of Boston, and by all accounts written in less than two weeks time, was comprised of only four movements when Arthur Fielder and the Boston Pops Orchestra premiered it that year. Anderson himself subsequently scored these four movements for concert band. In 1949, two additional movements were added: "The Wearing of the Green" (IV), a rollicking dialog between woodwind and brass sections, and "The Last Rose of Summer" (V), a tender ballad featuring solo violin. These however were never arranged for band. In an effort to complete the cycle, Alfred Publishing is planning to release the remaining two movements, beginning with "The Wearing of the Green," in scorings that utilize the instrumentation of the original four movements, and that faithfully preserve the composers original intent.

*(notes from the score)*

## Stormworks

*Stormworks* was premiered by the United States Air Force Band of the East on August 26, 1990. I would like to dedicate the work to the members of this fine ensemble and to Captain Robert Pouliot, whose love and energy bring life to it. It is also dedicated to those represented by the Band of the East, the defenders of our country, past, present and future.

### Mvt. I Timestorm

"Wu Li" has many meanings ... one is "Patterns of Organic Energy," another is "emptiness." One of our greatest and most interesting storms is the one that dances in our imaginations as we instantly hurl ourselves through past, present, and future thought. Here we were, there we are ... somewhere is where we could be, and so runs the storm of time.

### Mvt. II Before the Storm

Before the storm there is quiet, mysterious, hopeful anticipation and uncertainty. This movement is the "eye" of the *Stormworks* trilogy. What is it like before the storm ... before life?

### Mvt. III Into the Storm

In front of us, always raging, either obviously swirling or mysteriously quiet is a storm. That storm is within us. It is outside of us. This piece is about the heroic charging forward of the individual, the on-purpose clenching of fists and the determination to move in to that storm, facing life, good and not so good with head-on clarity. This is a theme for us, not for some movie hero, but for all of those individuals who embrace each day ... storming.

*(notes by composer)*

## Program Notes (cont.)

### Yosemite Autumn

I put forth considerable effort in trying to separate my seemingly non-stop professional activities from increasingly all-too-infrequent family activities. The first ten days of a two week family vacation in 2003 to the Northern California region was shaping up just that way: San Francisco was fascinating and entertaining, Big Sur was spectacular, and the Wine Country, Redwood and Lassen National Parks, and Lake Tahoe were truly magnificent! Everything was going as planned. Musical projects and work-related responsibilities were some 2,700 miles back east. I was on vacation, enjoying "quality time" with my family in the truly gorgeous and exciting Northern California region for the very first time. Then we reached Yosemite.

How could any human not be profoundly moved by such stunning beauty? How could any American not take immense pride in our nation being so richly blessed with such an abundance of natural beauty? But, at the same time, we Americans share a genuine concern over the dangers of shortsighted and ill-advised environmental policies of the government as well as private sector greed with related encroachment and pollution issues.

And finally, how could any composer not be inspired and hopelessly tempted to "get the creative juices flowing" in trying to capture the rich history and majestic landscape that is Yosemite? The remaining portion of this family vacation was doomed. I was there physically with my family – hiking, horseback riding, and doing the things tourists do. But the creative part of me was definitely somewhere else – absorbed in thinking about ways I might try to go about capturing musically the awe-inspiring sights and sounds of Yosemite: Glacier Point, Half Dome, El Capitan, and Yosemite Falls, to name just a few.

*(notes by composer)*

### Sheltering Sky

The wind band medium has, in the twenty-first century, a host of disparate styles that dominates its texture. At the core of its contemporary development exist a group of composers who dazzle with scintillating and frightening virtuosity. As such, at first listening one might experience John Mackey's *Sheltering Sky* as a striking departure. Its serene and simple presentation is a throwback of sorts – a nostalgic portrait of time suspended.

The work itself has a folksong-like quality – intended by the composer – and through this an immediate sense of familiarity emerges. Certainly the repertoire has a long and proud tradition of weaving folksongs into its identity, from the days of Holst and Vaughn Williams to modern treatments by such figures as Donald Grantham and Frank Ticheli. Whereas these composers incorporated extant melodies into their works, however, Mackey takes a play from Percy Grainger. Grainger's *Colonial Song* seemingly sets a beautiful folksong melody in an enchanting way (so enchanting, in fact, that he reworked the tune into two other pieces: *Australian Up-Country Tune* and

## Program Notes (cont.)

*The Gum-Suckers March*). In reality, however, Grainger's melody was entirely original – his own concoction to express how he felt about his native Australia. Likewise, although the melodies of *Sheltering Sky* have a recognizable quality (hints of the contours and colors of *Danny Boy* and *Shenandoah* are perceptible), the tunes themselves are original to the work, imparting a sense of hazy distance as though they were from a half-remembered dream.

The work unfolds in a sweeping arch structure, with cascading phrases that elide effortlessly. The introduction presents softly articulated harmonies stacking through a surrounding placidity. From there emerge statements from each of the two folksong-like melodies – the call as a sighing descent in solo oboe, and its answer as a hopeful rising line in trumpet. Though the composer's trademark virtuosity is absent, his harmonic language remains. Mackey avoids traditional triadic sonorities almost exclusively, instead choosing more indistinct chords with diatonic extensions (particularly seventh and ninth chords) that facilitate the hazy sonic world that the piece inhabits. Near cadences, chromatic dissonances fill the narrow spaces in these harmonies, creating an even greater pull toward wistful nostalgia. Each new phrase begins over the resolution of the previous one, creating a sense of motion that never completely stops. The melodies themselves unfold and eventually dissipate until at last the serene introductory material returns – the opening chords finally coming to rest.

(notes by Jake Wallace)

## Give Us This Day

The words "Give us this day" are, of course, from the Lord's Prayer, but the inspiration for the music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hahn (pronounced "Tick Not Hahn") entitled *For a Future to be Possible*. His premise is that a future for the planet is only possible if individuals became deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness.

Music makes the connection to reality, and by reality I mean a true awakening and awareness. *Give Us This Day* gives us this very moment of awakesness and aware aliveness so that we can build a future in the face of a most dangerous and difficult time.

I chose the subtitle "Short Symphony for Wind Ensemble" because the music isn't programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the choral melody *Vater Unser in Himmelreich* (Our Father in Heaven), no. 110 from the 371 Four-part chorales by Johann Sebastian Bach.

(notes by composer)

# List of Ensemble Members

## Brass & Percussion

### TRUMPET

Michael Fakhari, Great Falls, VA  
Jake Hawkins, Culpeper, VA  
Micah Hodges, Glen Allen, VA  
Julia Johnston, Berryville, VA  
Elizabeth Keene, Lebanon, VA  
Davey Mason, Stafford, VA  
Brandon McMIndes, Stephens City, VA  
Zipporah Norton, Alexandria, VA  
Mary Pearson, Stanardsville, VA  
Keegan Sims, Stephens City, VA  
Laura Sylke, Fredericksburg, VA  
Kathy Williams, Charlottesville, VA

### HORN

Dan Breysse, Glen Arm, MD  
Lauren Desrosiers, Vienna, VA  
Austin Frank, Fairfax, VA  
Maddie Ivanovich, Fredericksburg, VA  
Peter Kosanovich, Albuquerque, NM  
Kate Landes, Nazareth, PA  
Emma Langford, Edinburg, VA  
Breanna Lee, Burke, VA

### TROMBONE

George Carter, Front Royal, VA  
Greg Conway, Roanoke, VA  
Will Ford, Henrico, VA  
Ethan Hay, Sterling, VA  
Stephen Lavinder, Roanoke, VA  
Ben Looker, Vienna, VA  
Kyle Lundquist, Mechanicsville, VA  
Nick Pope, Jefferson MD  
Aaron Raffinier, Galax, VA  
Dillon Thomas, Glasgow, VA  
Brett Wigley, Winchester, VA

### EUPHONIUM

Sarah Moyer, Ruckersville, VA  
Brett Peat, Chesterfield, VA  
Jasmine Shoemaker, Dryden, VA  
Nick Wilson, Virginia Beach, VA  
Hayden Workman, Fairfax, VA

### TUBA

Colin Chatfield, Alexandria, VA  
Josh Cole, Culpeper, VA  
Matthew Knopp, Lynchburg, VA  
Richard Mounts, Hagerstown, MD  
Matt Knopp, Lynchburg, VA  
Richard Mounts, Hagerstown, MD

### PERCUSSION

Andrew Albertson, Broadway, VA  
Justin Dennison, Middleburg, VA  
Patrick Fisher, Sterling, VA  
John Grandfield, New Market, VA  
Ricardo Nuñez, Manassas, VA  
Katherine Rooney, Roanoke, VA  
Simon Shortt, Fredericksburg, VA  
Michael Volaric, Sterling, VA  
Christopher Watral, Budd Lake, NJ  
Abby Weyant, Fredericksburg, VA

# List of Ensemble Members

## Woodwinds

### FLUTE/PICCOLO

Deena Agamy, Heidelberg, Germany  
Katelyn Barnhill, Berryville, VA  
Maya Chandler, Fairfax, VA  
Caroline Clouse, Ashburn, VA  
Anissa Dominguez, Annapolis, MD  
Julia Dry, Mechanicsville, VA  
Kaitlin Exline, Lumberport, WV  
Joanna Gardiner, Fairfax, VA  
Lauren Gerson, West Grove, PA  
Lisa Konort, Arlington, VA  
Emily McGlone, Sterling, VA  
Julianne Naquin, Herndon, VA  
Amanda Pennypacker, Winchester, VA  
Meg Rice, Chesapeake, VA  
Jasmine Rountree, Norfolk, VA  
Jasmine Rustchak, Norfolk, VA  
Lydia Sanford, Mechanicsville, VA  
Lindsey Unikewicz, Ashburn, VA  
Linda Walton, Cherry Hill, NJ  
Lisa Watson, Forest, VA

### OBOE

Grace Jablonski, Madison, VA  
Kelsey Kazmac, West Haven, NJ  
Robert Staniunas, Roanoke, VA  
Beth Woerner, Madison Heights, VA

### BASSOON

Emily Mangan, Arlington, VA  
Gina Moore, Petersburg, VA  
Sarah Parker, Virginia Beach, VA

### CLARINET

Cynthia Clatterbuck, Madison, VA  
Danielle Drumheller, Colonial Heights, VA  
Faith Fenyk, Marion, VA  
Anna Johnson, Arlington, VA  
Leslie Johnson, Appomattox, VA  
Max Kosanovich, Alexandria, VA  
Julie McIntyre, Suffolk, VA  
Robyn Murray, Harrisburg, PA  
Kelly Overstreet, Bedford, VA  
Nathan Scholz, McLean, VA  
Samantha Stephenson, Stephens City, VA  
Chelsea Taylor, Scottsville, VA  
Shannon Wang, Fairfax, VA

### BASS CLARINET

Ethan Best, Virginia Beach, VA  
Danielle Essig, Reston, VA  
Ciara Middleton, Frederick, MD  
Brianna Terpe, Princeton Junction, NJ

### ALTO SAXOPHONE

Eric Henriksen, North Attleboro, MA  
Melissa Johnson, Virginia Beach, VA  
Jessica Linton, Arlington, VA  
Keelan Muscara, Sayville, NY  
Jung Ho Park, Mclean, VA  
Seth Reed, Broadway, VA  
Jesse Sullivan, Shenandoah, VA

### TENOR SAXOPHONE

Matthew Colbert, New Market, VA

### BARITONE SAXOPHONE

Matt Showerman, Freehold, NJ

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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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Chad R. Reep.....	Assistant Director of Athletic Bands
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Elizabeth L. Keene.....	Band Assistant
Matthew J. Brooks.....	DMA Graduate Assistant