

PCD2013/02/28

~~FOR THE PERFORMING ARTS~~

JAMES MADISON UNIVERSITY

School of Music

presents

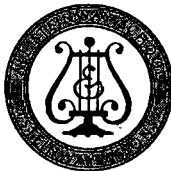
Symphonic Band

Stephen P. Bolstad, *conductor*

Thursday, February 28, 2013

8:00 p.m.

Concert Hall



Program

"Russian Sailors' Dance" from *The Red Poppy* (1927).....Reinhold Glière
(1875-1956)
Transcribed by Erik W. G. Leidzén

Divertimento for Band, Op. 42 (1949).....Vincent Persichetti
(1915-1987)

- I. Prologue
- II. Song
- III. Dance
- IV. Burlesque
- V. Soliloquy
- VI. March

Sanctuary (2005).....Frank Tichelli
b. 1958

Heroes, Lost and Fallen (A Vietnam Memorial) (1989).....David R. Gillingham
b. 1947

Danzón No. 2 (2009).....Arturo Márquez
b. 1950
Transcribed by Oliver Nickel

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

Russian Sailors' Dance

The ballet *The Red Poppy* was written in 1927 and revised in 1949. It deals with an uprising on board a Chinese ship and the successful intervention of Russian sailors. The "Russian Sailors' Dance" is the best-known excerpt from the ballet, and is founded on the popular Russian folk tune title "Yablochka" (Little Angel). The dance takes the form of a series of variations on this striking song.

(Program note by Norman Smith)

Divertimento for Band

Divertimento is one of Persichetti's lightest and most entertaining works. It was written in a log cabin schoolhouse in Kansas in 1949 and premiered by the Goldman Band in Central Park, New York City, the composer conducting, on June 16, 1950. In a June 1980 letter to Frederick Fennell, Persichetti wrote, "*Divertimento* was completed in 1950 (but most of it was written...in El Dorado, Kansas, in 1949).... The work was *not* commissioned! I was writing a piece in which the brasses were tossing the woodwinds about while the timpani were commenting. I began to realize that the strings were not going to enter. I guess when strings do not enter into such a combination, one calls the medium 'band.' The word 'band' has always sounded good to me...."

The six short movements demonstrate rhythmic and contrapuntal savoir-faire blended neatly with tongue-in-cheek humor and lyrical nostalgia. The work was Persichetti's first for band and is still one of his most popular compositions.

(Program note by Norman Smith)

Program Notes (cont.)

Sanctuary

Sanctuary was composed for conductor H. Robert Reynolds as a symbol of our enduring friendship. The work was commissioned in his honor, and received its premiere performance by the band he conducted for 26 years. As a personal tribute to Mr. Reynolds, who was a horn player in his earlier days, I chose the solo horn to be the work's main musical messenger. The opening prologue grows out of a set of pitches that were derived from the letters of his first name (Harrah), an idea I first used fifteen years ago in *Postcard*. Vivid college memories of Mr. Reynolds conducting Grainer's *Hill Song No. 2* and *Colonial Song* – both well known favorites of his – were also in the back of my mind, as the sounds that I created in some ways echo the lyrical mood of these works.

The word *sanctuary* conjures a rich array of images. It can imply a place of solitude, comfort, rest, prayer, protection. It can suggest a place that is strong and imposing or one that is very small and private. I believe all of these images are suggested at one point or another in the music. The opening bell sounds suggest peace and joyful reverence. The main horn melody is at once reflective and reassuring. There is also an underlying hint of nostalgia.

(Program note by Joseph Horowitz)

Heroes, Lost and Fallen

Heroes, Lost and Fallen is a tone poem for symphonic band based on the following poem by the composer:

Banish our thoughts
From this grueling war.
Let Suffering and Death
Rule no more.

Program Notes (cont.)

Resolve this conflict
In hearts so sullen
And bring eternal peace
To the heroes, lost and fallen.

The work opens with an air of mysteriousness on a sustained sonority by bowed vibraphone with marimba tremolo. There are interspersed motives suggesting trumpet calls and quotes from the *Star Spangled Banner* and the *Vietnamese National Anthem*. This beginning section reflects the uncertainty and instability before war. Following is a warm and consonant chorale in the low brass alluding to the world ideal of peace and serenity. This section segues into a sort of slow "march to war." Just as the realization of the inevitability of war increases, so does this section increase in dynamic and dissonant intensity. Climaxing the section are quotes from the *Star Spangled Banner* and *Taps*. The ensuing section expresses the war itself with driving rhythms, dense textures, chaotic accompanimental motives and sinister themes. Growing in intensity, the section culminates with haunting "trumpet calls" alternated between trumpets and horns followed by four hammered articulations of a tone cluster. A thunderous roll of drums then elides into the next section where the consonant chorale of "peace" reasserts itself, this time amidst the continuing conflict of war, suggesting that somehow "Good" will triumph over "Evil." Both the chorale and the conflicting forces fade away and a short dirge-like section follows based on the opening motive of the chorale, signifying destruction, death and aftermath. Both, the ever-present force of "Good" emerges and a serene, yet powerful theme is stated, beginning in the horns. The theme grows to a glorious climax, diminishes and settles into C Major, the "key of the earth." A unison "C," with underlying tumultuous articulations by the drums, culminates the work... the drums reminding us that the threat of war will always be present.

(Program note taken from score)

Program Notes (cont.)

Danzón No. 2

Born in the Mexican state of Sonora in 1950, Arturo Márquez studied piano, violin and trombone as a youth in California, and returned to Mexico for conservatory training. Following composition studies with Jacques Castède in Paris, he received a Fulbright fellowship to study at the California Institute of Arts, receiving his MA in 1990.

Throughout his compositional life he has explored new means and languages of expression evident in his various interdisciplinary works involving theater, dance, cinema and photography. His series of danzones combine a popular idiom of café music and classical elements. A danzón is a formal ballroom dance of Cuban origin still danced by couple of an older generation in Cuba and Mexico.

Márquez's most famous composition is the *Danzón No. 2*. He was inspired to write it following a trip to Malinalco with friends, experts in salon dances, with a particular passion for the danzón. He later took trips to Veracruz and a famous salon, "Colonia" in Mexico City and listened to classic recordings, that further helped him to internalize the rhythms, form and melodic outline of the danzón. The composer states: "*Danzón No. 2* is a tribute to the dance, to its nostalgic melodies, to its wild rhythms...its form and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular music." The piece was commissioned by the Universidad Nacional Autónoma de México in 1994, and was dedicated to the composer's daughter, Lily.

(Program note by Linda Mack)

List of Ensemble

FLUTE/PICCOLO

Krystal Ankerbrand – Bel Air, MD
Caroline Emmert – Virginia Beach, VA*
Sydney Kimbrough – Fredericksburg, VA
Katherine Rooney – Roanoke, VA
Caroline Walsh – Bridgewater, VA

OBOE/ENGLISH HORN

Blair Ashby – Remington, VA*
Nicholas Gardner – Harrisonburg, VA
Ben Elliot – Herndon, VA

BASSOON/CONTRA

Ian Foster – Bristol, VA
Mary Szabo – Fairfax, VA*
Alexis Ward – Gales Ferry, CT

CLARINET

Claire Elverum – Chesapeake, VA
Faith Fenyk – Marion, VA
Jennifer Hess – Harrisonburg, VA
Hillary Janiec – Fredericksburg, VA
Shannon Light – Somerville, NJ
Brian Oliver – Glen Allen, VA
Anthony Poehailos – Charlottesville, VA*

BASS CLARINET / CONTRA

Nathaniel Morton – Virginia Beach, VA

ALTO SAXOPHONE

Jon Stapleton – Lorton, VA*
Courtney Wright – Woodbridge, VA

TENOR SAXOPHONE

Nicholas Schneider – Walden, NY

BARITONE SAXOPHONE

Clay Trinkle – Roanoke, VA

HARP

Sarah-Paige Werner – Richmond, VA

* denotes principal

denotes graduate student

TRUMPET

Tyler Bailey – Winchester, VA
Zach Barnes – Camp Hill, PA
John Dixon – Greenville, NC
Andrew Fauber – Staunton, VA
Charlie Frise – Mechanicsville, VA
Thomas Graham – Roanoke, VA
Andrew Wood – Alexandria, VA*
Alec Moser – Dumfries, VA*

HORN

Zachary Nicely – Clifton Forge, VA
Corinne Policriti – Highland Mills, NY*
Jennifer Shirley – Woodbridge, VA
Ilycia Silver – Centerville, VA*

TROMBONE

Eric Bame – Staunton, VA
Becca Bauer – Harrisonburg, VA*
Grace Owens – Columbia, MD
JP Riley – Chesapeake, VA

BASS TROMBONE

CJ Sciarra – Scotch Plains, NJ

EUPHONIUM

Chris Bollinger – Ashburn, VA
Joel Collier – Philadelphia, PA* #
Matthew Piscitelli – Norfolk, MA

TUBA

Joshua Benbow – Centreville, VA
Will Mason – Covington, VA*
Richard Mounts – Hagerstown, MD

PIANO

Keaton Springfield – Dumfries, VA

PERCUSSION

Michael Barton – Midlothian, VA
Christopher Cerreto – Midlothian, VA
Paige Durr – Ellicott City, MD
Chris Mack – Mechanicsburg, PA
Matt Rapiejko – Lynchburg, VA
Nick White – Alexandria, 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.

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

Stephen P. Bolstad.....	Director of Bands
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
Matthew J. Brooks.....	DMA Graduate Assistant

School of Music Staff

Dr. Jeffrey Bush.....	Director of Music
Dr. Mary Jean Speare.....	Associate Director of Music, Graduate Director
William Posey.....	Director of Concert and Support Services
Constance Driscoll.....	Administrative Assistant, Bands
Kimberley Velasquez.....	Administrative Assistant
Judy Sager.....	Administrative Assistant
Donna Wampler.....	Program Support Specialist

Forbes Center Staff

Dr. George Sparks.....	Dean
Dr. Marilou Johnson.....	Associate Dean
Regan Byrne.....	Executive Director - Forbes Center
Cynthia Cline.....	Director of Development
Jen Kulju.....	Public Relations Coordinator
Tom Carr.....	Recording Engineer/Sound Designer
Jamie Whoolery.....	Technical Production Coordinator
Denise Olivieri.....	Assistant Technical Production Coordinator
Jennifer Bell.....	Box Office Manager
Sharon Hill.....	Admissions
Jerry Weaver.....	Executive Assistant to the Dean
Barbie Shifflett.....	Administrative Assistant to the Dean