

PCD2012/11/27

PERFORMING ARTS CENTER FOR THE PERFORMING ARTS

JAMES MADISON UNIVERSITY

School of Music

*presents*

# Concert Band

Scott D. Ridders, *conductor*

Chad R. Reep, *conductor*

Tuesday, November 27, 2012

8:00 p.m.

Concert Hall



# Program

*Tempered Steel* (1997).....Charles Rochester Young  
(b. 1965)

“Blessed Are They” from German Requiem (1866).....Johannes Brahms  
(1833-1897)  
Transcribed by Barbara Buehlman

*Der Traum des Oenghus* (1993).....Rolf Rudin  
(b. 1961)

*The Divine Comedy*.....Robert W. Smith  
(b. 1958)

- II. “Purgatorio” (1997)
- I. “The Inferno” (1995)

*1861* (2004).....Jonathan Newman  
(b. 1972)

*Pas Redoublé* (1887).....Camille Saint-Saëns  
(1835-1921)  
Transcribed by Arthur Frackenhohl

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

### Tempered Steel

As we grow stronger and more resilient through hardship, we become "tempered." *Tempered Steel* is a celebration of our triumph over these unavoidable hardships and obstacles that we regularly face. It rejoices in the tenacious and unrelenting resolve that is part of us all.

As the title implies, the metallic sonorities of the wind band are continually explored and developed throughout the work, while the "tempest" is a symmetric hexachord that is exposed and developed through a variety of juxtaposed gestures and themes.

*Tempered Steel* was "forged" in 1997 as the first work to be commissioned by the Big 12 Band Directors Association.

*(Program note by Charles Rochester Young)*

### Blessed are They

Johannes Brahms was not a religious man in the usual sense of the term. Thus, it should be of no surprise that when he wrote the *German Requiem*, it did not follow the prescribed five-movement form of the traditional requiem mass based on biblical texts, but instead contained seven movements. The work was premiered in the Bremen Cathedral on Good Friday, 1868. The *German Requiem* marked the first time that Brahms combined orchestra with chorus and soloists. It is considered to be his choral masterwork. While the style is unabashedly romantic, the form is clearly influenced by Handel and reflects Brahms' intensive study of earlier masters.

Blessed Are They is the first movement of the *German Requiem*. The original vision pairs the chorus with the orchestra to create a heavy, somber mood.

*(Program note taken from score)*

### Der Traum des Oenghus

The musical poem *The Dream of Oenghus* refers to the Irish legend of the same name which was edited by Frederik Hermann in his collection "Irish Magic Garden – Fairy Tales, Legends and Stories from Ireland". The collection was published by the Eugen Diederichs Verlag. In this legend Prince Oenghus has a nightly vision when fast asleep: He sees a girl who plays a flute and falls in love with her. However, as she keeps disappearing she remains unattainable for him for the time being. He consequently sets out to search for her until he finally finds the girl. This piece is no musical retelling of this legend, in a way it rather invites reading the story, as there are only single phrases and atmospheres of the legend serving as extra-musical sources of imagination.

## Program Notes (cont.)

The composition is conceived in a large two-part form. The music of the first part largely converts into sound patterns the vision which is described at the beginning of the legend. It was the atmosphere of something dreamlike or also something unattainable that became the inspiration for writing the music of a tenderly somber world of dreams: Noise sounds of the beginning, bell-like motifs and a vacillating sound stratum hovering in itself bestow upon this composition its mysteriously nocturnal character. Following it- through several repetitions of mysterious chant in continuously increasing instrumentation and dynamics- an arc which apparently does not end is created that is able to symbolize the quest for the girl in terms of length of space and time like in a dreamlike premonition.

(Program note by Rolf Rudin)

## The Divine Comedy

*The Divine Comedy* is a four-movement work based on Dante Alighieri's literary classic of the same name. The story of Dante's trilogy is very basic: one day Dante finds himself lost in a dark wood. Virgil, a character based on the revered Roman poet, appears and rescues him. Virgil guides Dante to a contemplation of Hell and Purgatory. Dante, having confessed his faults, and with Beatrice as his guide, is led into Paradise and attains a glimpse of the face of God.

"Purgatorio" is the second of the four movements in *The Divine Comedy*. Dante, having completed his journey through "The Inferno," is brought by Virgil to the shores of the island mountain Purgatory in the midst of the southern ocean. The mountain is comprised of seven terraces, each representing one of "seven deadly sins."

In each terrace, sinners are given an appropriate penance which is symbolically tied to their transgressions on earth. The sufferings endured are accepted voluntarily by the spirits in atonement for their sins. The composer has woven together musical elements which depict each of the sins of the seven terraces. For example, the sin of the first terrace is "pride". The souls plod slowly around the mountain, bowed double by huge rocks on their backs. As the composition develops, the sounds of lamenting souls, dragging their heavy loads, can be heard against the haunting melodic line.

The souls of Purgatory are often musical beings: they express their sensations in songs, hymns, and psalms. Purgatory is the realm of hope, where the proud, envious, wrathful, slothful, prodigal (avaricious), gluttonous, and lustful may atone for their sins on earth. As Dante and Virgil continue up the mountain, they feel a violent quaking at which all of the spirits proclaim "Gloria in excelsis Deo!" (Glory to God in the highest). Dante learns that the quaking signals the completion of one soul's penance, for which all other souls give thanks. The completion of the penance allows the soul to ascend to "Paradiso" (heaven), taking his or her rightful position in relation to God.

"The Inferno" is the first of four movements in *The Divine Comedy*. Dante's vision of hell consists of nine concentric circles divided into four categories of sin. The principle theme behind the literary work is the concept of symbolic retribution. In

## Program Notes (cont.)

other words, man's eternal damnation in hell is directly correlated to the character and weight of his sin on earth.

Like Dante's *Inferno*, the movement is divided into four sections. The opening melodic statement in the oboe represents the sins of "incontinence". As Dante finishes his relatively short journey through this section of the *Inferno*, he is confronted with the Wall of Dis (The Gate into Hell). The next section is structured around the sins of "violence" with its incredibly intense storms and fiery sands. The crimes of "ordinary fraud" follow the violent sinners. The composer used the sin of hypocrisy as visual imagery in the formation of this section of the musical work. Dante describes the hypocrites as they file endlessly in a circle, clothed in coats of lead which represent the weight of their hypocrisy on earth.

The final section of the *Inferno* features the sins of "treacherous fraud". As Dante enters this circle of Hell, he hears the dreadful blast of a bugle. Dante and Virgil are then lowered into the last section of Hell by giants who are constantly pelted with bolts of thunder. As their journey nears the end, they are confronted with the sight of Dis (Lucifer) whose three mouths are eternally rending Judas, Brutus, and Cassius. Dante and Virgil comb down the flanks of Lucifer, exiting to the other hemisphere, leaving the fiery world of "The Inferno" behind.

*(Program note taken from score)*

## 1861

*1861* is a lyric hymn-fantasia for concert band, accessible to all levels of high school ensembles, and based on the beautiful 19<sup>th</sup> century Anglican Hymn *Lead Me, Lord* (written in 1861 by Charles Sebastian Wesley). I was very attracted to that work's gorgeous line above biting harmonies and striking counterpoint, so the hymn itself provides the work's pillars: first presented soloistically, then with dramatic full-band tutti, and finally through evocative humming – all framed by choral textures and colorful improvisatory accompaniment.

*(Program note by Jonathan Newman)*

## Pas Redoublé

*Pas Redoublé* is a fast concert march (double-quick step) reminiscent of Offenbach. It was originally written for 4-hand piano. It consists of an introduction, three themes separated by interludes, a return of the first theme, the second and third themes combined and a coda.

*(Program note taken from score)*

# List of Ensemble

## FLUTE/PICCOLO

Katelyn Barnhill, Berryville, VA  
Cara Buchanan, Herndon, VA  
Caroline Clouse, Ashburn, VA  
Julia Dry, Mechanicsville, VA  
Sydney Kimbrough, Fredericksburg, VA  
Lisa Konort, Arlington, VA  
Meg Rice, Chesapeake, VA  
Lydia Sanford, Mechanicsville, VA  
Lindsey Unikewicz, Ashburn, VA  
Julianne Naquin, Herndon, VA  
Rachel Wilson, Abingdon, VA

## OBOE/ENGLISH HORN

Emily Deamond, West Windsor, NJ  
Grace Jablonski, Madison, VA  
Mike Phillips, Yorktown, VA

## BASSOON

Cory Gray, Fredericksburg, VA  
Emily Mangan, Arlington, VA  
Rachel Allen, Sterling, VA  
Alexis Ward, Gales Ferry, CT

## CLARINET

Samantha Stephenson, Stephens City, VA  
Jennifer Hess, Harrisonburg, VA  
Hillary Janiec, Fredericksburg, VA  
Leslie Johnson, Appomattox, VA  
Matthew Kosanovich, Alexandria, VA  
Julie McIntyre, Suffolk, VA  
Tana Ray, Mount Crawford, VA  
Ashley Reynolds, Eagle Rock, VA  
Shannon Wang, Fairfax, VA

## BASS CLARINET

Ethan Best, Virginia Beach, VA  
Brianna Terppe, West Windsor, NJ  
Clara Thiel, Bluemont, VA

## ALTO SAXOPHONE

Chris Gravatt, Mechanicsville, VA  
Jessica Linton, Arlington, VA  
Eriel Ledbetter, Manassas, VA  
Brett Park, Mclean, VA

## TENOR SAXOPHONE

Andrew Parker, Westminster, MD

## BARITONE SAXOPHONE

Eric Henriksen, North Attleboro, MA  
Matt Showerman, Freehold, NJ

## TRUMPET

Tyler Bailey, Winchester, VA  
Jessica Calvert, Fairfax, VA  
Jake Hawkins, Culpeper, VA  
Elizabeth Keene, Lebanon, VA  
Davey Mason, Stafford, VA  
Mary Pearson, Stanardsville, VA  
Carrie Segelhorst, Annapolis, MD  
Matt Soderberg, Salem, VA  
Kathy Williams, Charlottesville, VA

## HORN

Lauren Desrosiers, Vienna, VA  
Maddie Ivanovich, Fredericksburg, VA  
Kate Landes, Nazareth, PA  
Jennifer Shirley, Woodbridge, VA

## TROMBONE

George Carter, Middletown, VA  
Greg Conway, Roanoke, VA  
Will Ford, Henrico, VA  
Ethan Hay, Sterling, VA  
Stephen Lavinder, Roanoke, VA  
Nick Pope, Middletown, MD  
J.P. Riley, Chesapeake, VA  
Eric Severn, Virginia Beach, VA

## EUPHONIUM

Chris Bollinger, Ashburn, VA  
Sarah Moyer, Ruckersville, VA  
Jasmine Shoemaker, Dryden, VA  
Nick Wilson, Virginia Beach, VA  
Hayden Workman, Fairfax, VA  
Jacob Ulm, Virginia Beach, VA

## TUBA

Joshua Benbow, Centerville, VA  
Colin Chatfield, Alexandria, VA

## PERCUSSION

Michael Barton, Midlothian, VA  
Miles Blunt, Sterling, VA  
Whitten Cluff, Madison, VA  
Paige Durr, Ellicott City, MD  
Simon Shortt, Fredericksburg, VA  
Christopher Watral, Budd Lake, NJ  
Nick White, Alexandria, VA

## 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       |

## 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 Jordania.....   | 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

|                         |  |
|-------------------------|--|
| 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                           |
| Connie Driscoll.....    | Administrative Assistant                                       |
| Elizabeth Keene.....    | Band Assistant   |
| Matthew J. Brooks.....  | DMA Graduate Assistant   |
| Ryan Jonker.....        | MM Graduate Assistant  |