

PCD2012/03/15

FORBES CENTER FOR THE PERFORMING ARTS
JAMES MADISON UNIVERSITY.

School of Music

presents

University Band
William G. Posey, *conductor*

&

Concert Band
Chad R. Reep, *conductor*
Scott D. Ridders, *conductor*

Thursday, March 15, 2012
8:00 p.m.
Concert Hall



There will be a fifteen minute intermission

Program

University Band

Joyce's 71st N.Y. Regiment March (1881).....Thornton B. Boyer
(1858-1936)
arr. Tornello

Panis Angelicus (1872).....César Franck
(1822-1890)
arr. Reed

Summer of Storms (2011).....Nathan Whittaker
(b. 1987)

- I. Summer
- II. Evacuation
- III. Storm
- IV. Aftermath

Rejouissance (Fantasia on Ein Feste Burg) (1988).....James Curnow
(b. 1943)

Intermission

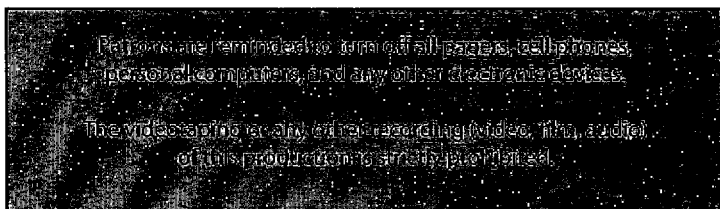
Concert Band

Fandango (1952).....Frank Perkins
(1908-1988)

American Elegy (2000).....Frank Ticheli
(b.1958)

Symphonic Dance No. 3 "Fiesta" (1967).....Clifton Williams
(1923-1976)

Undertow (2008).....John Mackey
(b.1973)



Program Notes

Joyce's 71st N.Y. Reg't March

Thorton Barnes Boyer was born in Phoenixville, PA in 1858 and lived and worked in Iowa and California where he composed hundreds of musical works. Joyce's 71st N. Y. Regiment Band, to whom this march was dedicated, was one of several well-known New York military bands in the nineteenth century.

This arrangement was written by long-time Charlottesville (VA) High School band director Vince Tornello, and is designed to bring to the work the many colors and nuances available in the modern wind band.

(Program Note by William Posey)

Panis Angelicus

Panis Angelicus is the penultimate strophe of the hymn *Sacris solemniss* written by Saint Thomas Aquinas for the Feast of Corpus Christi as part of a complete liturgy of the Feast including prayers for the Mass and the Liturgy of the Hours. In 1872 César Franck set this strophe for voice (tenor), harp, cello, and organ, and incorporated it into his *Messe à trois voix* Opus 12.

This setting by the late Alfred Reed is an adaptation that seeks to preserve in a purely instrumental texture the sense of serene, quiet adoration that its text and music have painted for over a century.

(Program Note by William Posey)

Summer of Storms

The 2011 Atlantic Hurricane Season contained 19 named storms. The ninth of these storms, Hurricane Irene, made US landfall in August and was one of the costliest hurricanes on record in the Northeastern United States. Throughout its path, Irene caused widespread destruction and at least 56 deaths; monetary losses in the Caribbean were estimated to be as high as US \$3.1 billion. Damage estimates throughout the United States are estimated near \$7 billion.

Written in the fall and winter of 2011, *Summer of Storms* depicts the calm of summer broken by the stress and destruction of a storm. The four movements musically depict the various stages of the event, from summer and the "calm before the storm", the warnings of impending disaster, the great storm itself to the recovery and quiet hope for the future. *Summer of Storms* was commissioned by the Augusta County Middle School Honor Band in Virginia and premiered on January 27, 2012.

(Program Note by Nathan Whittaker and William Posey)

Program Notes

Rejouissance

Rejouissance was commissioned by the St. Joseph, Michigan Municipal Band, in honor of, and lovingly dedicated to John E. N. Howard to celebrate 40 years as Conductor (1948-1987).

The word "rejouissance" is a French word meaning enjoyment, or making happy. In English it is "rejoicing." In the music of the 17th and 18th centuries the term was used to denote a short composition of a lively, or playful nature, which brings enjoyment to the listener.

The Fantasia (a composition in which "free flight of fancy" prevails over contemporary conventions of form or style) is based on Martin Luther's 16th century hymn "Ein Feste Burg ist unser Gott" (A Mighty Fortress is our God).

(Program Note by James Curnow)

Fandango

The fandango is a Spanish dance in triple meter with ever-increasing speed, originally danced by a couple to the accompaniment of guitar and castanets. The Spanish are said to have invented the fandango (meaning "Go and Dance") as a courtship dance, featuring a fast pace and sudden stops during which the performers remain motionless to test their agility and strength. This courtship dance is one of "the chase," where a boy sees a girl, the girl snubs the boy, then the girl chases the boy and runs from the stage.

Perkins was an American composer, best known for the song "Stars Fell on Alabama." His career spans decades, producing compositions for movies and TV shows and select collection of piano works and orchestral compositions. Perkins' *Fandango*, first published in 1952 as a piano solo, has much of the descriptive feeling of the Spanish dance. Fire, spirit, and excitement pervade the beginning and ending, with a middle section offering quiet contrast to the excitement of the remainder of the work.

Symphonic Dance No. 3 "Fiesta"

Symphonic Dance No. 3, "Fiesta," is one of a group of five works originally commissioned by the Minnie Stevens Piper Foundation commemorating the twenty-fifth anniversary of the San Antonio Symphony Orchestra. The first performance of the complete set of dances was by that orchestra, conducted by the composer, January 30, 1965. In refashioning the dances for symphonic band, composer Clifton Williams achieves a new dimension in sound and color and adds fresh excitement to contemporary band literature.

"Fiesta" depicts the pageantry of Latin-American celebrations – street bands, bullfights, and bright costumes – the colorful legacy of a proud people.

The band version was premiered at the American Bandmasters Association convention in Miami, Florida, March 4, 1967, by the University of Miami's "Band of the Hour" under the composer's direction.

(Program Note from Score)

Program Notes

An American Elegy

An American Elegy is, above all, an expression of hope. It was composed in memory of those who lost their lives at Columbine High School on April 20, 1999, and to honor the survivors. It is offered as a tribute to their great strength and courage in the face of a terrible tragedy. I hope the work can also serve as one reminder of how fragile and precious life is and how intimately connected we all are as human beings.

I was moved and honored by this commission invitation, and deeply inspired by the circumstances surrounding it. Rarely has a work revealed itself to me with such powerful speed and clarity. The first eight bars of the main melody came to me fully formed in a dream. Virtually every element of the work was discovered within the span of about two weeks. The remainder of my time was spent refining, developing, and orchestrating.

The work begins at the bottom of the ensemble's register, and ascends gradually to a heartfelt cry of hope. The main theme that follows, stated by the horns, reveals a more lyrical, serene side of the piece. A second theme, based on a simple repeated harmonic pattern, suggests yet another, more poignant mood. These three moods – hope, serenity, and sadness – become intertwined throughout the work, defining its complex expressive character. A four-part canon builds to a climactic quotation of the Columbine *Alma Mater*. The music recedes, and an offstage trumpeter is heard, suggesting a celestial voice – a heavenly message. The full ensemble returns with a final, exalted statement of the main theme.

(Program Note by Frank Ticheli)

Undertow

Undertow was commissioned by the Hill Country Middle School Band and premiered by that ensemble with its conductor, Cheryl Floyd, in May 2008. The work is significantly different than much of Mackey's output in terms of technical difficulty, but many characteristic elements of his writing are nonetheless present, including biting semitone dissonance within a tonal context, frequent use of mixed meter, heavy percussion effects and, perhaps most importantly to this work, a pervasive ostinato. The metric pattern for the piece is an alternation of 7/8 and 4/4 time, which provides an agitated "out-of-step" pulsation throughout. The energetic opening melody cycles through several repetitions before washing away into a gentle stream of percussive eighth notes. From here, a countermelody emerges that slowly ratchets the energy back up to its original level, where the initial melody returns to round out the explosive conclusion.

(Program Note by Jake Wallace)

University Band Personnel

Flute/Piccolo

Clara Thiel – Bluemont, VA
Jasmine Shoemaker – Dryden, VA
Danielle Liette – Virginia Beach, VA
Lauren Gerson – Lincoln University, PA
Deena Agamy – Heidelberg, Germany
Kayla Payne – Galax, VA
Christina Jirele – Coopersburg, PA
Alena Gilmore – Annandale, VA
Clifton Thigpen – Midlothian, VA

Oboe

Beth Woerner – Madison Heights, VA

Clarinet

Shandra Aber – Culpeper, VA
Katie Morse – Long Island, NY
Meghan DePace – Northport, NY
Nathan Scholz – McLean, VA
Mandy Howells – Woodbridge, VA
Anna Johnson – Arlington, VA
Leslie Johnson – Appomattox, VA
Geraldine Fiesta – Chesapeake, VA
Chelsea Taylor – Scottsville, VA

Bass Clarinet

Danielle Essig – Reston, VA

Bassoon

Lori Cregger – Dublin, VA
Carrie Barbagallo – Elkridge, MD
Zachary Martini – Falls Church, VA

Alto Saxophone

Brooke Sauder – Virginia Beach, VA
Rob Smith – Eagle Rock, VA
Daniel Warren – Carrollton, VA

Tenor Saxophone

Kerlin Doss – Blacksburg, VA

Trumpet

Radhika Bhatt – Herndon, VA
Clayton Hamshar – Scottsville, VA
Rob van Wijngaarden – Falls Church, VA
Anne Marie Henry – Pocomoke City, MD
Holden Fleming – Roanoke, VA
Steve Plante – Marlton, NJ
Addison Snidle – Arlington, VA

Horn

Dominique Paquette – Okinawa, Japan
Melissa Gehlbach – Farmingdale, NY
Lauren Desrosiers – Vienna, VA
Emma Langford – Edinburg, VA
Audrey DeAngelis – Williamsburg, VA

Trombone

Stephen Lavinder – Roanoke, VA
Andrew Bates – Springfield, VA
Bryan Righter – Laurel, MD
Brett Wigley – Winchester, VA
Emily Gorman – Chesterfield, VA

Euphonium

Dan Rowson – Fairfax, VA
Joseph Kathman – Cincinnati, OH

Tuba

Matthew Harris – Radford, VA
Laura Bridges – Mathews, VA
Whitten Cluff – Madison, VA

Percussion

Alex Anderson – Fredericksburg, VA
Kennedy Carey – Chesterfield, VA
Christopher Cerreto – Midlothian, VA
Patrick Fisher – Sterling, VA
Melissa Fitzgerald – Verona, VA
Catherine Hall – Berryville, VA
Steven Kunka – Whitehouse Station, NJ
Marcia McCants – Alexandria, VA
Casey Sagolla-Slamp – Mountville, PA
Heather Stempien – Broadway, VA

Concert Band Personnel

Flute/Piccolo

Sydney Kimbrough – Fredericksburg, VA
Lindsey Unikewicz – Ashburn, VA
Rebecca Richardson – Herndon, VA
Anissa Dominguez – Annapolis, MD
Rachel Kincaid – Mechanicsville, VA
Lindsey Boggess – Alexandria, VA
Madeleine Cassier – Orchard Park, NY
Linda Walton – Cherry Hill, NJ
Emily Parker – Baltimore, MD

Oboe

Emily Deamond – Princeton Junction, NJ
Grace Jablonski – Radiant, VA

Clarinet

Brian Oliver – Glen Allen, VA
Jennifer Hess – Harrisonburg, VA
Max Kosanovich – Alexandria, VA
Julie McIntyre – Suffolk, VA
Katie Chapman – Stafford VA
Shannon Wang – Fairfax, VA
Kelly Overstreet – Bedford, VA
Ashley Reynolds – Eagle Rock, VA

Bass Clarinet

Ciara Middleton – Frederick, MD
Brianna Terpe – Princeton Junction, NJ

Bassoon

Rachel Allen – Sterling, VA
Peter Watt – Elizabeth, PA
Mølly Knudsen – Stephens City, VA

Alto Saxophone

Eriel Ledbetter – Manassas, VA
Miranda Fitzgerald – Verona, VA

Tenor Saxophone

Keelan Muscara – Sayville, NY

Baritone Saxophone

Clay Trinkle – Roanoke, VA

Trumpet

Carrie Segelhorst – Annapolis, MD
Zach Barnes – Camp Hill, PA
Megan Kelleher – Nashua, NH
Andrew Fauber – Staunton, VA
George Saunders III – Roanoke, VA
Kathy Williams – Charlottesville, VA
Brandon McMIndes – Stephens City, VA

Horn

Michael Kregel – Mechanicsville, VA
Carson McRae – Bealeton, VA
Jennifer Shirley – Woodbridge, VA
Kate Landes – Nazareth, PA

Trombone

Rebecca Bauer – Harrisonburg, VA
Pat Smith II – King George, VA
Nick Pope – Jefferson, MD
George Carter – Middletown, VA

Euphonium

Jacob Ulm – Virginia Beach, VA
Emily Phillips – Sterling, VA
Matt Piscitelli – Norfolk, MA
Hayden Workman – Fairfax, VA
Sarah Moyer – Albuquerque, NM

Tuba

Aaron Brown – Virginia Beach, VA
Michael Yeager – Elkton, VA

Percussion

Alex Anderson – Fredericksburg, VA
Kennedy Carey – Chesterfield, VA
Christopher Cerreto – Midlothian, VA
Whitten Cluff – Madison, VA
Patrick Fisher – Sterling, VA
Melissa Fitzgerald – Verona, VA
Catherine Hall – Berryville, VA
Steven Kunka – Whitehouse Station, NJ
Marcia McCants – Alexandria, VA
Casey Sagolla-Slamp – Mountville, PA
Heather Stempien – Broadway, VA

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Judy Sager.....	Administrative Assistant
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Christopher Carrillo.....	Trumpet
Ian Zook.....	Horn
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Marlon Foster.....	Percussion (p.t.)

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