

FORBES CENTER FOR THE PERFORMING ARTS  
JAMES MADISON UNIVERSITY.

School of Music

*presents*

***Symphonic Band***

Stephen P. Bolstad, *conductor*  
Monte C. Gris , *DMA conducting associate*

Thursday, March 1, 2012  
8:00 p.m.  
Concert Hall



There is no intermission.

## Program

*Commando March* (1943).....Samuel Barber  
(1910-1981)

*Rest* (2010).....Frank Ticheli  
(b. 1958)

*Concertino for Four Percussion and Wind Ensemble* (1997).....David Gillingham  
(b. 1947)

*Vientos y Tangos* (2002).....Michael Gandolfi  
(b. 1956)

Monte C. Gris , *conductor*

*Paris Sketches* (1994).....Martin Ellerby  
(b. 1957)

- I. Saint-Germain-des-Pr s
- II. Pigalle
- III. P re Lachaise
- IV. Les Halles

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

## **Vientos y Tangos**

*Vientos y Tangos* (Winds and Tangos) was commissioned by The Frank L. Battisti 70th Birthday Commission Project and is dedicated to Frank Battisti in recognition of his immense contributions to the advancement of concert wind literature. It was Mr. Battisti's specific request that I write a tango for wind ensemble. In preparation for this piece, I devoted several months to the study and transcription of tangos from the early style of Juan D'arienzo and the 'Tango Nuevo' style of Astor Piazzolla to the current trend of 'Disco/Techno Tango,' among others. After immersing myself in this listening experience, I simply allowed the most salient features of these various tangos to inform the direction of my work. The dynamic contour and the various instrumental combinations that I employ in the piece are all inspired by the traditional sounds of the bandoneon, violin, piano and contrabass.

I would like to express my gratitude to Mr. Battisti for his inspirational leadership as director of the New England Conservatory Wind Ensemble for over thirty years. I first heard Mr. Battisti's work when I was a student at the New England Conservatory in the late 1970's. I was instantly moved by his high artistic standards, his ability to motivate young musicians, and the respect for composers, past and present, that he always eloquently expressed to his students. I would also like to thank Dr. Frederick Harris, Jr. for his professionalism, collegiality and adept work in organizing the commission project.

(Notes by Michael Gandolfi)

## **Paris Sketches**

*Paris Sketches - Homages for Band* was commissioned under the auspices of the BASBWE Consortium Commissioning Scheme. It was premiered in Britain by the BASBWE Honours Band on September 18, 1994. The work is a tribute by the composer to a city he loves, as well as to the other composers who have been associated with one or more quarters of the historic French capital.

A unifying theme of bells runs through the full score. The first movement, *Saint-Germain-des-Prés*, depicts dawn tableau of the Latin Quarter, with its bohemian and artistic inhabitants. *Pigalle* is a highly charged caricature of the Parisian equivalent of Soho; the bells in this humorous movement are disguised as car horns and police sirens. The slow *Père Lachaise* is a parody of Satie's *Gymnopédies*; it reflects on the tombs of this large and famous cemetery. *Les Halles*, the finale, explodes on the scene, shattering the quiet and restful nature of the previous movement in a manner resembling Respighi's *Pines of Rome*. After suggesting Rossini (another "honorary Parisian) and depicting the former market area of Paris and the church of Saint Eustache, the work concludes with an epilogue of quotes from the first movement and the final bars of Berlioz's *Te Deum*.

(Notes by Norman E. Smith)

# Symphonic Band Personnel

## FLUTE/PICCOLO

Krystal Ankerbrand – Bel Air, MD  
Joanna Iwaskiw – Newtown, PA  
Katherine Rooney – Roanoke, VA  
Marissa Tromm – N. Huntingdon, PA#  
Kathryn Whitesel – Landenberg, PA\*

## OBOE/ENGLISH HORN

Blair Ashby – Remington, VA  
Danny Holland – Spotsylvania, VA\*  
Katie Snyder – Leesburg, VA

## BASSOON/CONTRA

Ian Foster – Bristol, VA  
Mary Szabo – Fairfax, VA\*

## CLARINET

Taylor Cardwell – Woodstock, VA\*  
Anthony Khong – Fairfax, VA  
Melissa Leider – Charlottesville, VA  
Zachary Martini – Falls Church, VA  
Brian Oliver – Glenn Allen, VA  
Austin Shoop – Glen Allen, VA

## BASS CLARINET / CONTRA

Anthony Poehalios – Charlottesville, VA

## ALTO SAXOPHONE

Andrew Parker – Westminster, MD\*  
Eric Henriksen – N. Attelbro, MA

## TENOR SAXOPHONE

Kevin Ichord – Fairfax, VA

## BARITONE SAXOPHONE

Rachel Smith – Broadway, VA

\* denotes principal/co-principal

# denotes graduate student

## TRUMPET

Tyler Bailey – Winchester, VA  
Micah Hodges – Glen Allen, VA  
Michael Huffman – Fredericksburg, VA  
John Nye – Stuarts Draft, VA  
Michael Pressel – Baltimore, MD  
Keegan Sims – Stephens City, VA  
Elizabeth Taylor – South Hill, VA

## HORN

Kevin Kask – Springfield, VA  
Alison Krauss – Naperville, IL  
Myles Matalavage – Haymarket, VA\*  
Keith Smith – Norfolk, VA#

## TROMBONE

Greg Conway – Roanoke, VA  
John Lloyd – Charlottesville, VA\*  
Jason Guira – Front Royal, VA  
Grace Owens – Columbia, MD

## BASS TROMBONE

Aaron Raffainner – Galax, VA

## EUPHONIUM

Chris Bollinger – Ashburn, VA  
Nathan Gredler – Orange, VA  
Sean Macomber – New Freedom, PA

## TUBA

Nick Matherne – Charlottesville, VA  
Chris Reitz –  
Daniel Rotz – West Chester, PA

## STRING BASS

Taylor Fletcher – Midlothian, VA

## PERCUSSION

Anthony Bowman – Greenbelt, MD  
Ryan Kunde – Virginia Beach, VA  
Elizabeth Lerch – Reading, PA  
Andrea Pfiester – King George, VA  
Brian Shenk – Harrisonburg, VA  
Elizabeth Wood – Blacksburg, VA\*

The James Madison University Symphonic Band uses a rotational seating system to emphasize the importance of each performer. Therefore each section is listed in alphabetical order.

## Program Notes

### **Commando March**

Barber's second symphony, written for the U.S. Army Air Corps (now the U.S. Air Force) in 1942, made use of an electronic instrument which imitated radio signals. Shortly afterward, he was ordered by an Air Corps general to compose a march in quarter-tones, to symbolize the progressive nature of that branch of the service. However, the mild-mannered Barber stayed with his own style of composition, and the *Commando March* was given a highly successful premiere in Atlantic City in 1943.

(Notes by Norman E. Smith)

### **Rest**

Created in 2010, *Rest* is a concert band adaptation of my work for SATB choris, *There Will Be Rest*, which was commissioned in 1999 by the Pacific Chorale, John Alexander, conductor.

In making this version, I preserved almost everything from the original: harmony, dynamics, even the original registration. I also endeavored to preserve carefully the fragile beauty and quiet dignity suggested by Sara Teasdale's words.

However, with the removal of the text, I felt free to enhance certain aspects of the music, most strikingly with the addition of a sustained climax on the main theme. This extended climax allows the band version to transcend the expressive boundaries of a straight note-for-note setting of the original. Thus, both versions are intimately tied and yet independent of one another, each possessing its own strengths and unique qualities.

(Notes by Frank Ticheli)

### **Concertino for Four Percussion and Wind Ensemble**

The *Concertino* or "small concerto" (for four percussion and wind ensemble) seeks to exploit keyboard, membrane and auxiliary percussion instruments with the marimba, xylophone, timpani, vibraphone and bass drums as the featured instruments assisted by crash cymbal, suspended cymbal, tam-tam, bells, chimes, triangle, and hi-hat to enhance both the wind ensemble and the solo instruments. Two thematic motives are used as a point of departure for this work. Both appear in the slow and mysterious introduction. The first, played by the marimbas, is dramatic and the second is haunting and played by vibraphone and bells. The following *Allegro* is structured similar to a rondo with recurrences of both themes interspersed by episodic sections. The first theme, however, is transformed into a very lively arpeggiated tune played by the xylophone and marimba. The coda is marked by a relentless rhythmic competition between bass drums that accompany the primary thematic material as first heard in the slow introduction. The work draws to a resounding conclusion when the second haunting theme is stated dramatically in *tour de force* by the brass.

(Notes by David Gillingham)

## Biographies

**Stephen P. Bolstad** has served as the Director of Bands and Professor of Wind Conducting at James Madison University since Fall 2007. In addition to overseeing the University's comprehensive band program, his specific duties include conducting the JMU Wind Symphony and Symphonic Band, teaching courses in wind literature/conducting, and leading the Masters and Doctoral program in Wind Conducting. Under Dr. Bolstad's direction the JMU band program has hosted a number of guest composer residencies and received accolades from composers David Maslanka, John Mackey, Don Freund, Michael Daugherty, Joel Puckett, Daniel McCarthy and Brian Balmages. Recently Dr. Bolstad has lead consortium premieres of Maslanka's Symphony No. 8, Puckett's *The Shadows of Sirius*, and Anthony Plog's *Concerto 2010*.

From 1994-2007, Dr. Bolstad was the Director of Bands at The University of Montana. Under his direction the Symphonic Wind Ensemble was selected to perform at the College Band Directors National Association's Northwest/Western Divisional Conference in 1996 and 2006, and the MENC Northwest Conference in 2001 (Spokane, WA) and 2005 (Bellevue, WA). In 2004 Dr. Bolstad was named the University of Montana School of Fine Arts Distinguished Faculty Awardee. Prior to Montana, Dr. Bolstad held similar positions in Alabama at both The University of Montevallo and Livingston University, and he was the Director of Bands at St. Marys Area High School in St. Marys, Pennsylvania.

Steve Bolstad holds the Doctor of Music Arts degree in Conducting from The University of Texas at Austin, the Master of Music degree from Ithaca College in Ithaca, New York, and a Bachelor of Science in Music Education from Clarion University of Pennsylvania. He has studied conducting with Jerry Junkin (Texas), Rodney Winther (Ithaca), and Stanley Michalski (Clarion).

Dr. Bolstad is very active as a guest conductor having conducted district, regional and all-state festivals throughout the United States and Canada. In addition, he has conducted bands at summer events such as MusicCamp Alberta and Red Lodge Music Festival. He also maintains a very active schedule as an adjudicator and clinician. Dr. Bolstad is a Past-President of the Montana Bandmasters Association and is currently the state president of the Virginia Chapter of the College Band Directors National Association. Dr. Bolstad is a member of VMEA, MENC, CBDNA and the World Association of Symphonic Bands and Ensembles.

**Monte Grisé** is currently working on his D.M.A. in Wind Conducting at James Madison University. Most recently he served as Associate Director of Bands at Idaho State University in Pocatello, Idaho where he was director of the "Bengal" Marching Band, Concert Band, Jazz Ensemble and was the applied saxophone instructor. Prior to his appointment at ISU, Grisé was the Director of Bands at Capital High School in Helena, Montana, and held the position of Assistant Conductor of the Helena Symphony Orchestra.

Before this he held the position of 5-12 Band and Choir Instructor at Manhattan Public Schools in Manhattan, MT. Monte holds a Bachelor of Music Education degree from Montana State University - Bozeman and a Master of Music in Conducting Performance and Pedagogy from Oklahoma State University. His wife Tiana is also a DMA student in flute performance at JMU and they have two children; Madeleine (six) and Maxwell (four).

## 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 Woolery.....	Technical Production Coordinator
Denise Olivieri.....	Assistant Technical Production Coordinator
Jennifer Bell.....	Box Office Manager
Jerry Weaver.....	Executive Assistant to the Dean
Barbie Shifflett.....	Administrative Assistant to the Dean

## School of Music Staff

Dr. Eric Ruple.....	Interim Director of Music/Piano
Dr. Mary Jean Speare.....	Associate Director of Music, Graduate Director
William Posey.....	Bands/Facilities/Concerts
Constance Driscoll.....	Administrative Assistant
Kimberley Jordania.....	Administrative Assistant
Judy Sager.....	Administrative Assistant
Donna Wampler.....	Administrative Assistant

## JMU Applied Woodwind, Brass & Percussion Faculty

Beth Chandler.....	Flute
Michele Kirkdorffer.....	Oboe
Janice L. Minor.....	Clarinet
Susan Barber.....	Bassoon
David Pope.....	Saxophone
Christopher Carrillo.....	Trumpet
Ian Zook.....	Horn
Andrew Lankford.....	Trombone
Kevin J. Stees.....	Tuba & Euphonium
C. William Rice.....	Percussion
Michael Overman.....	Percussion
Marlon Foster.....	Percussion (p.t.)

## Band Program Personnel

Stephen P. Bolstad.....	Director of Bands
Scott D. Ridders.....	Director of Marching Royal Dukes/Assistant Director of Bands
William G. Posey.....	Assistant Director of the Marching Royal Dukes
Chad R. Reep.....	Assistant Director of Athletic Bands
Monte C. Grisé.....	Doctoral Conducting Associate
Jamieson Carr.....	Graduate Assistant
Keith Smith.....	Graduate Assistant
Nathan Whittaker.....	Graduate Assistant

For tickets and further information, visit [www.jmu.edu/JMUarts](http://www.jmu.edu/JMUarts) or call the Forbes Center Box Office at (540) 568-7000. For more on the School of Music, go to [www.jmu.edu/music](http://www.jmu.edu/music) or call (540) 568-3481.