

FORBES CENTER FOR THE PERFORMING ARTS
JAMES MADISON UNIVERSITY.

School of Music

presents

Concert Band

Scott Ridders, *conductor*
Chad Reep, *conductor*

Tuesday, November 15, 2011
8:00 p.m.
Concert Hall



There is no intermission.

Program

- Symphony No.1 "Lord of the Rings" (1988)*..... Johan de Meij
(1959)
Selections from Mvt. I "Gandalf" and Mvt. V "Hobbits"
- Dusk (2004)*..... Steven Bryant
(1972)
- A Movement for Rosa (1992)*.....Mark Camphouse
(1954)
- Council Oak (2001)*.....David Gillingham
(1947)
- Esprit de Corps (1984)*.....Robert Jager
(1939)

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

The videotaping or any other recording of the audio
of this production is strictly prohibited.

Program Notes

Symphony No. 1 "Lord of the Rings"

Johan de Meij's first symphony "The Lord of the Rings" is based on the trilogy of that name by J.R.R. Tolkien. This book has fascinated many millions of readers since its publication in 1955. The symphony consists of five separate movements, each illustrating a personage or an important episode from the book:

I. GANDALF (The Wizard)

II. LOTHLORIEN (The Elvenwood)

III. GOLLUM (Sméagol)

IV. JOURNEY IN THE DARK a. The Mines of Moria b. The Bridge of Khazad-Dûm

V. HOBBITS

The symphony was written in the period between March 1984 and December 1987, and had its première in Brussels on 15th March 1988, performed by the "Groot Harmonieorkest van de Gidsen" under the baton of Norbert Nozy. In 1989, The Symphony The Lord of the Rings was awarded a first prize in the Sudler International Wind Band Composition Competition in Chicago, and a year later, the symphony was awarded by the Dutch Composers Fund. In 2001, the orchestral version was premiered by the Rotterdam Philharmonic Orchestra and recorded by the London Symphony Orchestra.

Although it is not simple to summarize such an extensive and complex work, the main outline follows: the central theme is the Ring, made by primeval forces that decide the safety or destruction of the World. For years it was the possession of the creature Gollum, but when the Ring falls into the hands of the Hobbits the evil forces awake and the struggle for the Ring commences. There is but one solution to save the World from disaster: the Ring must be destroyed by the fire in which it was forged: Mount Doom in the heart of Mordor, the country of the evil Lord Sauron. It is the Hobbit Frodo who is assigned to carry out this task, and to assist him a company, the Fellowship of the Ring, is formed under the leadership of Gandalf, the wizard, which includes the Hobbits Sam, Peregrin and Merin, the Dwarf Gimli, the Elf Legolas, Boromir and Aragorn, the later King. The Companions are secretly followed by Gollum, who does not shun any means, however perfidious, to recover his priceless Ring. However, the Companions soon fall apart, after many pernicious adventures and a surprising dénouement Frodo and Sam can at last return to their familiar home, The Shire.

Program Notes (cont'd)

Symphony No. 1 "Lord of the Rings" cont.

Explanation of the movements performed:

I. Gandalf (The Wizard): The first movement is a musical portrait of the wizard Gandalf, one of the principal characters of the trilogy. His wise and noble personality is expressed by a stately motif which is used in a different form in movements IV and V. The sudden opening of the *Allegro vivace* is indicative of the unpredictability of the grey wizard, followed by a wild ride on his beautiful horse "Shadowfax".

V. Hobbits: The fifth movement expresses the carefree and optimistic character of the Hobbits in a happy folk dance; the hymn that follows emanates the determination and noblesse of the hobbit folk. The symphony does not end on an exuberant note, but is concluded peacefully and resigned, in keeping with the symbolic mood of the last chapter "The Grey Havens" in which Frodo and Gandalf sail away in a white ship and disappear slowly beyond the horizon.

- *Notes by the Composer*

Dusk

This simple, chorale-like work captures the reflective calm of dusk, paradoxically illuminated by the fiery hues of sunset. I'm always struck by the dual nature of this experience, as if witnessing an event of epic proportions silently occurring in slow motion. *Dusk* is intended as a short, passionate evocation of this moment of dramatic stillness.

- *Notes by the Composer*

A Movement for Rosa

A Movement for Rosa was commissioned by the Florida Bandmasters Association honoring civil rights heroine Rosa Parks and was composed and orchestrated over a three-month period: August - November, 1992. With a duration of approximately 11 1/2 minutes, this 'movement' — a quasi-tone poem — contains three contrasting sections. Section I evokes Rosa's early years, from birth Feb. 1913 in Tuskegee, Alabama, through her marriage in 1932 to Raymond Parks in Pine Level, Alabama. Section II portrays years of racial strife in Montgomery and the quest for social equality. Section III is one of quiet strength and serenity. The work's final measures serve an ominous reminder of racism's lingering presence in modern American society.

- *Notes by the composer*

Program Notes (cont'd)

Council Oak

On the Seminole Hollywood Reservation in Florida, on the corner of U.S. 441 and Stirling Road, stands the "Council Oak" tree. During the long history of the struggle of the Seminole tribe in Florida, this oak tree was of special significance. When the Seminole tribe was faced with termination by the United States government, leaders of the tribe began meeting regularly underneath this great oak tree, which helped to breathe new life back into the Seminole tribe. In 1957, the U.S. Congress officially recognized the Seminole Tribe of Florida. *Council Oak* was inspired by the significance of this tree and by the poetry of Moses Jumper Jr., who wrote a poem by the same name which chronicles the history of the Seminoles as told by the oak tree. The thematic material is taken from four songs of the Seminoles as officially recorded by Frances Dunsmore in his book, *Seminole Music* and archived in the Bureau of American Ethnology of the Smithsonian Institution. Additionally, I have composed a new theme, which I call the "Song of the Council Oak" which is indicative of Seminole and Native American melodic/rhythmic style.

- *Notes by the composer*

Esprit de Corps

Esprit de Corps is the second Robert Jager work commissioned by the United States Marine Band (the first being *Tableau*). Based on the Marine's Hymn, *Esprit de Corps* is a kind of fantasy-march, as well as a tribute to the United States Marine Band. It is also the composer's salute to the Marine Corps in general. Full of energy and drama, the composition has its solemn moments and its lighter moments. The composer intends that this work should display the fervor and virtuosity of the Marine Band and the musical spirit and integrity of their conductor (now retired), Colonel John R. Bourgeois.

- *Notes from the score*

List of Ensemble Players

FLUTE/PICCOLO

Kira Abuchowski – Califon, NJ
Lauren Crawford – Bassett, VA
Elizabeth Foote – Westminster, MD
Lauren Gerson – Lincoln University, PA
Laura Hardiman – Kensington, MD
Emily Hsu – McLean, VA
Sydney Kimbrough – Fredricksburg, VA*
Sarah Piper – Richmond, VA
Rebecca Richardson Hendon, VA
Jasmine Rountree – Norfolk, VA

OBOE/ENGLISH HORN

Emily Deamond – Princeton Junction, NJ*
Beth Woerner – Madison Heights, VA

BASSOON

Rachel Allen – Sterling, VA*
Peter Watt – Elizabeth, PA

CLARINET

Megan Baner – Woodbridge, VA
Anna Johnson – Arlington, VA
Leslie Johnson – Appomattox, VA
Matthew Kosanovich – Fairfax, VA
Brian Oliver – Glen Allen, VA*
Lauren Rye – Glenwood, MD
Shannon Wang – Fairfax, VA
William Zorn – Yorktown, VA

BASS CLARINET / CONTRA

Brianna Terpe – Princeton Junction, NJ

ALTO SAXOPHONE

Christiaan Firmani – Ashburn, VA
Miranda Fitzgerald – Verona, VA
Christopher Gravatt – Broadway, VA
Eric Henriksen – North Attleboro, MA
Samuel Trinkle – Roanoke, VA

TENOR SAXOPHONE

Kerlin Doss – Blacksburg, VA
Kevin Ichord – Fairfax, VA
Lauren Holron – Alexandria, VA

BARITONE SAXOPHONE

Clay Trinkle – Roanoke, VA

TRUMPET

Katie Bowles – Luray, VA
Zachary Barnes – Camp Hill, VA
Jeremy Claflin – Norfolk, VA
Andrew Fauber – Staunton, VA
Christopher Graves – Virginia Beach, VA
Steven Holsinger – Broadway, VA
Elizabeth Keene – Lebanon, VA
Megan Kelleher – Nashua, NH
George Saunders – Roanoke, VA
Carrie Segelhorst – Gambrills, MD
Elizabeth Taylor – South Hill, VA*
Katherine Williams – Charlottesville, VA

HORN

Abigail Fairchild – Lynchburg, VA
Peter Kosanovich – Albuquerque, NM
Alison Krauss – Naperville, IL
Kate Landes – Nazareth, PA
Tim Loman – Quicksburg, VA
Pablo Moulden – Vienna, VA
Carson Mcrae – Bealton, VA
Jennifer Shirley – Woodbridge, VA

TROMBONE

Drew Bates – Springfield, VA
George Carter – Front Royal, VA
Layne Chappell – Williamsburg, VA
Gregory Conway – Roanoke, VA
Stephen Lavinder – Roanoke, VA
Ryann Perriello – Ashburn, VA
Marie Reich – Stafford, VA
Eric Severn – Virginia Beach, VA
Pat Smith II – King George, VA*

BASS TROMBONE

CJ Sciara – Scotch Plains, NJ

* denotes principal/co-principal

List of Ensemble Members

EUPHONIUM

Spencer Burnett – Staunton, VA
Emily Phillips – Sterling, VA
Matt Piscitelli – Norfolk, MA
Sarah Moyer – Ruckersville, VA
Jacob Ulm – Virginia Beach, VA*
Hayden Workman – Fairfax, VA

TUBA

Aaron Brown – Virginia Beach, VA
Aaron Hunter – Fairfax, VA
PJ Rogers – Chesapeake, VA*

PERCUSSION

Anthony Bowman – Greenbelt, MD
Jackie Buono – Clifton, VA
Chris Cerreto – Midlothian, VA
Whitten Cluff – Madison, VA
Nicholas Farrar – Springfield, VA
Patrick Fisher – Sterling, VA
Catherine Hall – Berryville, VA
Ryan Kunde – Virginia Beach, VA
Steven Kunka – Whitehouse Station, NJ*
Marcia McCants – Alexandria, VA

* denotes principal/co-principal

College of Visual and Performing Arts/Forbes 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
Jerry Weaver.....	Executive Assistant to the Dean
Barbie Shifflett.....	Administrative Assistant to the Dean

School of Music Staff

Eric Ruple.....	Interim Director of Music/Piano
Mary Jean Speare.....	Associate Director of Music, Graduate Director
William Posey.....	Bands/Facilities/Concerts
Kevin Bujold.....	Piano Technology
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 or call the Forbes Center Box Office at (540) 568-7000. For more on the School of Music, go to www.jmu.edu/music or call (540) 568-3481.