

PCD2011/10/18

FORBES CENTER FOR THE PERFORMING ARTS  
JAMES MADISON UNIVERSITY

School of Music

*presents*

***Symphonic Band***

**Stephen P. Bolstad, *conductor***  
**Monte C. Grisé, *DMA conducting associate***  
**Taylor R. Barnett, *DMA trumpet performance***

Tuesday, October 18, 2011  
8:00 p.m.  
Concert Hall



Admission is free.

## Program

*Festive Overture Op. 96* (1954).....Dimitri Shostakovich  
(1864-1975)  
Transcribed by Donald Hunsberger

*Gloriosa- Gururiyoza: Symphonic Poem for Band* (1990).....Yasuhide Ito  
(b. 1960)

- I. Oratio
- II. Cantus
- III. Dies Festus

*Irish Tune from County Derry* (1918).....Percy Aldridge Grainger  
(1882-1961)

*Chronicles* (1999).....Joseph Turrin  
(b. 1947)

Monte C. Gris , *conductor*  
Taylor Barnett, *trumpet soloist*

- II. Lamentation
- III. Epilogue

*Selections from The Danserye* (1551).....Tielman Susato  
(1500-1561)

Arranged by Patrick Dunnigan

- I. La Morisque
- II. Bergerette
- III. Les quatre Branles
- IV. Fagot
- V. Den hoboeken dans
- VI. Ronde & Salterelle
- VII. Ronde & Aliud
- VIII. Basse danse: Mon desir
- IX. Pavane: La Bataille

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

### *Festive Overture Op. 96*

The reputation of Dimitri Dmitriyevich Shostakovich is firmly established today. Together with his formidable colleagues, Igor Stravinsky and Sergei Prokofiev, Shostakovich represents the pinnacle of genius produced by twentieth century Russia. He composed every imaginable genre: symphony, concerto, chamber, cantata. He even found time to compose the music for over thirty films! While his output is as broad in stylistic scope as it is prolific, it all reflects the composer's chief dictum: "The duty of the Soviet composer is primarily to his fellow citizens."

*Festive Overture* was composed in 1954, in the period between Symphony No. 10 and the Violin Concerto, and reflects a lighter side of Shostakovich's musical personality. The overture was written in record breaking time in response to a last-minute request from the Bolshoi Theatre which required a celebratory piece for the 37th Anniversary of the 1917 October Revolution. Dashed off in just three days, and seemingly based on Glinka's *Ruslan and Ludmilla Overture*, this is a little rip-roaring, fire-cracker which barely draws a breath from beginning to end. Its utterly upbeat nature and lack of any solemn ideological baggage has assured that a work written to commemorate the Bolshevik Revolution now enjoys outings at fireworks spectacles the world over. The American premiere was given by Maurice Abravanel and the Utah Symphony Orchestra on November 16, 1955. This edition, by Donald Hunsberger, has been scored for the instrumentation of the American wind band.

(Notes by Frederick Fennell and Richard Slaney)

### *Gloriosa-Gururiyoza*

*Gloriosa* was commissioned and premiered by the Sasebo Band of Maritime Self-Defense Force, which is stationed in the city of Sasebo on the island of Kyushu. The work was inspired by the music of the "hidden Christians," who entered Japan through Kyushu, contrary to orders from the Tokugawa Shogunate Government in Edo (Tokyo) in 1614. During the next two centuries the Latin words of Gregorian chants were gradually "Japanized." The subtitle, for example, resulted from the hidden Christians' pronunciation of "Gloriosa" as "Gururiyoza."

The first movement, *Oratio*, opens with bells playing the hymn's initial phrases and continues with the Gregorian chant as sung by the hidden Christians. The second movement, *Cantus*, a blend of Gregorian and Japanese elements, features a solo for the *ryuteki* (Japanese flute) playing "The Song of Sao Joao." The final movement, *Dies Festus*, takes as its theme the folk song "Nagasaki Bura Bura Bushi." *Gloriosa* displays highly sophisticated counterpoint to fuse Gregorian chant and Japanese folk music. Performed by the International Youth Wind Orchestra, conducted by Yasuhide Ito, the work was a highlight of the 1995 WASBE (World Association for Symphonic Bands and Ensembles) conference in Hamamatsu.

(Notes by Norman E. Smith)

## Program Notes (cont'd)

### *Irish Tune from County Derry*

This work is based on a tune collected by a Miss J. Ross of New Town, Limavaday, County Derry, Ireland and published in *The Petrie Collection of Ancient Music of Ireland* in 1885.

The present setting of *Irish Tune from County Derry* for concert band is part of Percy Grainger's largest body of work, collectively known as British Folk-Music Settings. Further, the setting for concert band is one of four versions of essentially the same setting, the earlier three all dating from the years 1902-1912. Grainger's setting was published in 1918 and was dedicated to the memory of Edward Grieg. The "perfect" melody and the rich sonorities of the arrangement have kept the *Irish Tune* in a favored position for decades.

(Notes by Norman E. Smith and R. Mark Rogers)

### *Chronicles*

I composed *Chronicles* during the summer of 1998. It's the second large trumpet work I've written for Phil Smith, the first being a *Concerto for Trumpet* commissioned by the New York Philharmonic in 1988. This work in many ways could also be considered a concerto if not in a strict sense of form at least in its expansiveness.

The second movement (*Lamentation*) begins with a chorale and consists of several contrasting sections: Section A, the opening chorale with the soloist entering in the latter half of the section. Following is section B (a restless agitato). This section builds to a short climax which leads us to section C (a plaintive melody in the clarinets followed by a building of tension in the brass). Section D follows (a lyrical trumpet melody with a steady ostinato accompaniment). There is a short trumpet cadenza followed by the return of the opening chorale. The movement slowly fades into silence.

The last movement (*Epilogue*) is a rondo in  $\frac{3}{4}$  time. The thematic material is divided into several sections, all of which are interrelated in some way by smaller thematic motifs. As the music moves forward there is a building momentum which culminates in a final trumpet cadenza. Following the cadenza is a fast coda bringing back material from the first movement. The solo trumpet states one last high staccato fanfare as the piece whirls to its conclusion.

(Notes by Joseph Turrin)

### *Selections from the Danserye*

Tielman Susato began his career as a practicing trumpeter in Antwerp, but he is best remembered today as a music publisher and entrepreneur. He possessed a longtime interest in calligraphy and typesetting, and is credited with raising the standards of published music during his life. His numerous publications consisted mainly of anthologies of various vocal works, although some editions were devoted to single composers. Susato was also widely known as a composer having published, among others, his own collection of chansons.

## Program Notes (cont'd)

### *Selections from the Danserye (cont'd)*

*The Danserye* is a set of instrumental dances based on popular tunes of the time, arranged by Susato and published in 1551 as *Het derde musyck boezken*. With over fifty individual dances in a variety of forms, the collection is notable for its simple textures and strict homophony. Specific instrumentation is not indicated thus suggesting that the tunes were performed by whatever combination of winds and strings were available.

*Selections from the Danserye* is a new setting for wind band consisting of nine dances fashioned into an extended "symphonic suite." The arrangement utilizes the full resources of the modern wind band featuring various sections (or consorts of instruments) in alteration with powerful tutti passages. While the wind parts remain faithful to the original material, the dances are energized with a healthy dose of contemporary percussion effects and a significant part for acoustic guitar. This blend of sounds generates a "new, but familiar" element thus making something very modern out of music that is over 450 years old. The arrangement was created for the Florida State University Symphonic Band and was premiered on April 17, 2002. The professional premiere by the Dallas Wind Symphony, Jerry Junkin conducting, was on November 19, 2002 at the Meyerson Symphony Center in Dallas, Texas.

*(Notes by Patrick Dunnigan)*

## Biographies

**Stephen P. Bolstad** has served as 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, and running the Masters and Doctoral program in Wind Conducting. Under Dr. Bolstad's direction, the JMU Wind Symphony recently received accolades from composer David Maslanka for the ensemble's consortium premiere of his Symphony No. 8.

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.

**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).

**Taylor Barnett** Taylor Barnett was awarded First Place in the Jazz Division of the National Trumpet Competition and has performed with the Woody Herman Orchestra, the Dorsey Brothers Orchestra, the Oratorio Society of Virginia, and with artists such as Gladys Knight, The Temptations, Frankie Avalon, and Dave Douglas. As a composer, Taylor's work is published by UNC Jazz Press and has been commissioned for performances at music festivals in Australia, Portugal, and China. Taylor earned a Bachelor of Music degree in Jazz Studies and a Master of Music degree in Trumpet Performance from Virginia Commonwealth University.

Taylor has served as the director of the instrumental music program at the Maggie Walker Governor's School, a full-time high school for gifted students, and taught for seven years as an adjunct professor at VCU. He is currently a Doctor of Musical Arts teaching assistant at James Madison University where he directs the Jazz Band and teaches applied trumpet.

## List of Ensemble Members

### LUTE/PICCOLO

Krystal Ankerbrand – Bel Air, MD  
Katherine Rooney – Roanoke, VA  
Marissa Tromm – N. Huntingdon, PA#  
Abby Weyant – Herndon, VA  
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  
Johanna Salas – Alexandria, VA  
Mary Szabo – Fairfax, VA\*

### CLARINET

Taylor Cardwell – Woodstock, VA\*  
Stephanie Chung – Vienna, VA  
Daniel Golden – Bristol, CT  
Anthony Khong – Fairfax, VA  
Melissa Leider – Charlottesville, VA  
Zachary Martini – Falls Church, VA  
Austin Shoop – Glen Allen, VA

### BASS CLARINET / CONTRA

CJ Canoles – Baltimore, MD

### ALTO SAXOPHONE

Ian Greene – Williamsburg, VA\*  
Andrew Parker – Westminster, MD

### TENOR SAXOPHONE

Keelan Muscara – Sayville, NY

### BARITONE SAXOPHONE

Rachel Smith – Broadway, VA

\* denotes principal/co-principal

# denotes graduate student

### TRUMPET

Tyler Bailey – Winchester, VA  
Matt Godwin – Burke, VA  
Richard Gray – Gaithersburg, MD  
Micah Hodges – Glen Allen, VA  
John Mills – Richmond, VA\*  
Alec Moser – Montclair, VA\*  
John Nye – Stuarts Draft, VA  
Michael Pressel – Baltimore, MD  
Keegan Sims – Stephens City, VA

### HORN

Kevin Kask – Springfield, VA  
Myles Matalavage – Haymarket, VA  
Keith Smith – Norfolk, VA#  
Kyle Swartz – Yorktown, VA\*

### TROMBONE

Noah Lizer – Winchester, VA  
Stacey Kropaczek – Fairfax, VA\*  
Grace Owens – Columbia, MD  
Aaron Raffener – Galax, VA

### BASS TROMBONE

Tyler Bare – Broadway, VA

### EUPHONIUM

Chris Bollinger – Ashburn, VA  
Joel Collier – Philadelphia, PA\*#  
Sean Macomber – New Freedom, PA

### TUBA

Josh Feehs – Lorton, VA\*  
Nick Matherne – Charlottesville, VA  
Daniel Rotz – West Chester, PA

### STRING BASS

Sara Korpeck – Potomac, MD

### PERCUSSION

Cheryl Leighton – Virginia Beach, VA  
Elizabeth Lerch – Reading, PA  
Andrea Pfiester – King George, VA  
Casey Sagolla-Slamp – Lancaster, PA  
Nick White – Alexandria, 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.

## 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. Rikkers.....	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.