

School of  
*Music*  
JAMES MADISON UNIVERSITY

*presents the*

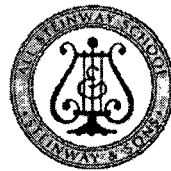
# *Symphonic Band*

*and*

# *Concert Band*

Stephen Bolstad, *conductor*

Scott Ridders, *conductor*



Tuesday, October 13  
8 pm  
Wilson Hall Auditorium

## ∞ Program ∞

### Concert Band

*The Thunderer March* (1889) ----- John Philip Sousa  
b. 1854-1932

*Symphony on Themes of John Philip Sousa* (1991) ----- Ira Hearshen  
b. 1948

II. After "The Thunderer"

*O Magnum Mysterium* (1994/2003) ----- Morten Lauridsen  
b. 1943  
Arr. H. R. Reynolds

Chad R. Reep, *conductor*

*Puszta* (1988) ----- Jan Van der Roost  
b. 1956

- I. Andante Moderato
- II. Tranquillo
- III. Allegro Molto
- IV. Presto

### Symphonic Band

*Morning Alleluias for the Winter Solstice* (1990) ----- Ron Nelson  
b. 1929

*Blue Lake Overture* (1971) ----- John Barnes Chance  
(1932-1972)

*Psalm for Band* (1953) ----- Vincent Persichetti  
(1915-1987)

Monte Gris , *conductor*

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

# *♫ Symphonic Band Personnel ♫*

## Flute/Piccolo

Maddie Hennieke – *Charlottesville, VA*  
Katie Newmiller – *Ashburn, VA*  
Tyler Osborne – *Vinton, VA*  
Katie Rice – *Herndon, VA*  
\*Rebecca Springer – *Wilmington, DE*

## Oboe/English Horn

\*Ben Elliot – *Herndon, VA*  
Krista Nashwinter – *Fairfax, VA*  
David Allen – *Midlothian, VA*

## Bassoon

Johanna Salas – *Alexandria, VA*  
Spencer Wilson – *Chesapeake, VA*  
Daniel Singer – *Harrisburg, VA*

## Clarinet

Amanda Bell – *Ashburn, VA*  
Laura Bridges – *Matthews, VA*  
CJ Canoles – *Baltimore, MD*  
Melanie Flick – *Harrisonburg, VA*  
Audrey Hoodock – *Harrisonburg, VA*  
\*Timothy Loman – *Quicksburg, VA*  
Zachary Martini – *Falls Church, VA*  
Kyle O'Conner – *Lorton, VA*

## Bass Clarinet

Shandra Aber – *Culpeper, VA*  
Delwyn Ringle – *Harrisonburg, VA*

## Alto Saxophone

Shawn Schou – *Woodbridge, VA*  
\*Allison Picini – *Fairfax, VA*

## Tenor Saxophone

Robert McCoubrey – *Woodbridge, VA*

## Baritone Saxophone

Gerogia Musselman – *Camp Hill, VA*

\* denotes principal/co-principal  
# denotes graduate student

## Trumpet

Eric Blumenthal – *Blue Bell, PA*  
Thomas Borgerding – *Virginia Beach,*  
Kevin Engdahl – *Fairfax Station, VA*  
Matt Godwin – *Burke, VA*  
John Mills – *Richmond, VA*  
\*Cory Schmitt – *Roanoke, VA*  
Robert Specketer – *Hampton, VA*  
Adam Wermus – *Virginia Beach, VA*  
Lauren Wines – *Chantilly, VA*

## Horn

Katie Bowser – *Harrisonburg, VA*  
Michael Kregel – *Mechanicsville, VA*  
Kyle Swartz – *Yorktown, VA*  
\*Emily Winkler – *Montclair, VA*

## Trombone

Jason Guira – *Front Royal, VA*  
Noah Lizer – *Winchester, VA*  
\*Jonathan Sanford – *Spotsylvania, VA*  
Tim Reckley – *Roanoke, VA*

## Bass Trombone

Joshua Cole – *Culpeper, VA*  
Wayne Geary – *Woodbridge, VA*

## Euphonium

George Ekwenski – *Parsippany, NJ*  
\*Tyler Hines – *Frederick, MD*  
Sean Macomber – *New Freedom, PA*

## Tuba

Brandon Hawley – *Roanoke, VA*  
\*Christopher Reitz – *Glenelg, MD*  
Alex Righter – *Laurel, MD*

## Percussion

Alex Grant – *Alexandria, VA*  
Peter Kehlenbrink – *Alexandria, VA*  
Nicholas Merillat – *Virginia Beach, VA*  
William Riddick – *Chesapeake, VA*  
Adam Riley – *Sterling, 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.*

# Concert Band Personnel

## Flute

Rachel Seigfried – Annapolis, MD  
Melissa Ludwig – Rockville, MD  
Anne Marie McNemar – Culpeper, VA  
Joanna Iwaskiw – Newtown, PA  
Katherine Rooney – Roanoke, VA  
Lindsey Unikewicz – Ashburn, VA  
Stephanie Lynn – Middletown, MD  
Anne Marie Paquette – Fredericksburg  
Kaye Hensler – Virginia Beach, VA  
Allison Teunis – Dale City, VA  
Jerri Anna Flanary – Duffield, VA  
Brittany King – Stafford, VA  
Sneha Poliseti – Asburn, VA  
Dani Cunning – Alexandria, VA  
Emily K. Iekel – Falls Church, VA  
Michele LaRosa – Culpeper, VA  
Kira Abuchowski – Califon, NJ  
Katie Jordan – Spotsylvania, VA  
Kim Suite – Clements, MD

## Oboe

Blair Ashby – Bealeton, VA  
Michael Phillips – Yorktown, VA  
Ashley Bales – Chesterfield, VA

## Bassoon

Mark Givens – Vinton, VA  
Connor Murphy – Glen Allen, VA  
Kimberly Usowski – Centreville, VA

## Clarinet

Anthony Khong – Fairfax, VA  
Annamarie Frost – Marietta, GA  
Giovonti Vick – Wondell, NC  
Ashley Schaper – Rockville, MD  
Jonathan Rivas – Alexandria, VA  
Sarah Wilson – Abingdon, VA  
Melissa Sherrill – Woodbridge, VA  
Elizabeth Warren – Roanoke, VA  
Catriona Coleman – Fairfax, VA  
Brandon Hyman – Chesapeake, VA  
Jenn Ahokas – Montville, NJ

## Bass Clarinet

Jessica Young – Harrisonburg, VA  
Steven Colella – Mt. Airy, MD  
Jerry Philp – Harrisonburg, VA

## Alto Sax

Sarah Klinger – Swedesboro, NJ  
Matt McKeon – Daylestown, PA  
Brian Raciborski – Woodstock, VA  
Andrew Parker – Westminster, MD  
Sarah Likins – Orange, VA

## Tenor Sax

Eric Henriksen – North Attleboro, MA  
Ryan Streb – Miller Place, NY

## Bari Sax

Ian Greene – Williamsburg, VA  
Laurel Rose Schaeppman – Culpeper, VA  
Joshua Brown – Richmond, VA

## Horn

David Nichols – San Diego, CA  
Tay Tay Johnson – Forest, VA  
Melissa Gehlbach – Farmingdale, NY  
Peter Kosanovich – Alexandria, VA  
Carson McRac – Bealeton, VA  
Caralie Focht – Etters, PA  
Dominique Paquette – Fredericksburg

## Trumpet

Richard Gray – Gaithersburg, MD  
Michael Pressel – Shrewsbury, PA  
Jeremy Clafin – Norfolk, VA  
Andrew Clifford – Holbrook, NY  
Elizabeth Taylor – South Hill, VA  
Elizabeth Keene – Lebanon, VA  
George Saunders III – Roanoke, VA  
Katie Bowles – Luray, VA  
Andrea Vtipil – Prince George, VA  
Phillip Mike – Arlington, VA  
Stephen Baldassari – Vienna, VA

## Trombone

Ashley Romm – Laurel, MD  
Andrew Puffenbarger – Yorktown, VA  
Ryan Corey – Yorktown, VA  
Jasmine Fleenor – Roanoke, VA  
Ryann Perriello – Ashburn, VA  
Thomas Grant – Elkton, VA  
Seungjae Cho – Charlottesville, VA  
Laura Robins – Woodbridge, VA  
Ricky Buffington – Woodbridge, VA  
Drew Bates – Springfield, VA

### Bass Trombone

Chris Custin – *Collinsville, VA*  
Chris Olsen – *Fairfax, VA*

### Euphonium

Kevin O'Brien – *Alexandria, VA*  
Nathan Gredler – *Orange, VA*  
Jacob Ulm – *Virginia Beach, VA*  
Caitlin Callahan – *Annamdale, VA*  
Amanda Banks – *Glen Allen, VA*

### Tuba

Daniel Rotz – *West Chester, PA*  
Aaron Hunter – *Fairfax, VA*  
Roger Paul Phelps III – *Bristol, VA*  
Aubrey Smiley – *Lexington, VA*  
Andrew McKenzie – *Fairfax, VA*

### Percussion

Anthony Bowman – *Greenbelt, MD*  
Matthew Corbett – *Eastampton, NJ*  
Joshua Erny  
Milissa Fitzgerald – *Verona, VA*  
Antonio Hayward – *Chesapeake, VA*  
Long Nguyen – *Chesterfield, VA*

## 🎶 Program Notes 🎶

### **The Thunderer March**

Three years after Sousa was inducted into the Knights Templar of Wachington, D.C., he dedicated this march to that organization. *The Thunderer* was Mrs. Sousa's favorite march and was chosen by Sousa as one of five to be featured by his Great Lakes Naval Training Station Band on their tour in behalf of the American Red Cross during World War I. The second section includes an adaptation of "Here's to Your Health Sir!" which Sousa had written for his 1886 collection *Trumpet and Drum*. At the time this march was written, Sousa was 35 years of age. He had led the Marine Band for nine years and was considered an outstanding conductor and composer. However, he was still naïve in many business matters. Before he changed publishers in 1892 and began to make his own business arrangements, he sold many of his most popular marches, including *The Thunderer*, for \$35 each. (Notes by Norman Smith)

### **Symphony on Themes of John Philip Sousa, Mvt. II: After The Thunderer**

Stirred and fascinated by the music of John Philip Sousa since childhood, I still get a chill upon hearing the piccolo obbligato in the trio of *The Stars and Stripes Forever*. While the thought of transforming popular march music into a legitimate piece for concert stage had a lot of intellectual appeal, I figured that any attempt I made to pay homage to Sousa would be misunderstood. But artistic challenge won out and I started working on what was to become the second movement of the symphony in the winter of 1990-1991. I began this piece by taking the "trio" theme of the march, *The Thunderer*, slowing it down to a tempo of 48 beats per minute and casting it in the style of the Finale of Mahler's *Third Symphony*.

(Notes by Frederick Fennell, 1989)

The work was constructed as a four movement symphony classically constructed. It would have first movement written in "sonata-allegro" form, a slow movement, a scherzo, and a finale. Each of the four sections would be based on a different Sousa march and the outer movements must be at least twice as long as the internal two so that the work would have integrity of true symphonic form.

There are two problems that had to be solved: each movement had to be playable as a separate piece, and there needed to be some unifying melodic material that could bring four different Sousa marches together. I found the solution in Sousa's scores. There was a four note melodic fragment common to virtually every tune I wanted to use, the same four notes that begin the "Dies Irae" portion of the Catholic Requiem Mass. The intervals are a minor second down, a minor second up, followed by a minor third down. In the key of C Major or A minor, these notes would be C-B-C-A. This melodic motive occurs in the trios of both *Hands Across the Sea* and *Washington Post* as well as in the introduction to *Fairest of the Fair*. In fact, these are the first four notes one hears in *The Stars and Stripes Forever*.

I used this four-note Sousa "signature" to introduce and end the symphony, in the construction of the scherzo, and to create the finale. The coda of the last movement became extended as a prologue to the entire symphony preceding the first movement. Thus, the symphony became a cyclical work unified in its construction, with each movement playable as a separate entity.

Sousa's melodies are all strong and of a wide variety of architectural styles. They range from complex (*Hands Across the Sea*), to simple (*Washington Post*), and are all stirring, intense, and above all, really fun to listen to. This is what makes Sousa's music "classic". I hope listeners have as much of an adventure listening to this as I did putting it together. (notes by composer)

## **O Magnum Mysterium**

Morten Lauridsen's choral setting of "O Magnum Mysterium" (O Great Mystery) has become one of the world's most performed and recorded compositions since its 1994 premiere by the Los Angeles Master Chorale conducted by Paul Salamunovich. About his setting, Morten Lauridsen writes, "For centuries, composer have been inspired by the beautiful O Magnum Mysterium text with its depiction of the birth of the new-born King amongst the lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy." H. Robert Reynolds has

arranged the symphonic wind version of this popular work with the approval and appreciate of the composer.

### **Puszta**

"Puszta" means empty, bare, grassy plain. The Hungarian puszta, or the Great Hungarian Plain, is an area of arid grasslands that once covered a large part of the Alföld (plain) in eastern Hungary. Once used for cattle raising, some of the Puszta vanished as a result of irrigation and drainage in the late 1800s. An area about the same size as Holland remains in the Hortobagy region near Debrecen. It is a popular tourist site, and those who visit are treated to old customs, styles, and dances. *Puszta* as a composition was written by Van der Roost in 1987 and published in 1988. It is a set of four gypsy dances that will call to mind the lifestyle of the Hungarian gypsies who moved wild horses around the puszta or great prairie (plain) in Hungary. All themes in the music are original rather than derived from folk music. The premiere of the work was given on December 14, 1987.

Jan Van der Roost was born in Duffel, Belgium. He is a composer, conductor, and music educator. He is married to Bernadette Johnston, and they are the parents of two sons and two daughters. He attended the Lemmensinstituut, where he studied trombone, music history, and music education. His studies continued at the Royal Music Conservatories of Antwerp and Ghent, where his focus became conducting and composition. He is currently a professor of Counterpoint and Fugue at the Lemmensinstituut in Belgium and is conductor of the Symphonic Band there. He also works as a guest professor at the SHOBI Institute of Music in Tokyo, Japan.

### **Morning Alleluias for the Winter Solstice**

*Morning Alleluias for the Winter Solstice* probably became the spirit as well as the title which Ron Nelson chose for this music when I told him of my personal experience in awakening one morning in a Hiroshima hotel room that was ablaze with brilliant morning sunlight.

As I lay in bed with so many dark thoughts also crowding-in on that morning's bright expectancies for the living day ahead, I knew that these moments could only be celebrated as the triumph of the people of Hiroshima through the creation of a music expression. The Hiroshima morning was in late November. Ron accepted my commission a few days later in Chicago. Other work was put aside so Ron could produce the score which he signed on 1 March 1989.

## **Blue Lake Overture**

Dedicated to the Blue Lake Fine Arts Camp of Twin Lake, Michigan this exciting overture readily demonstrates the composer's ability to develop thematic material in a remarkable number of different ways – the entire piece is developed from the initial motif heard in the horn. In the middle section, four example, the opening theme is repeated and given a subtle waltz-like treatment. (notes by Norman Smith)

## **Psalm for Band**

*Psalm for Band* is a piece constructed from a single germinating harmonic idea. There are three distinct sections - a sustained chordal mood, a forward moving chorale, followed by a Paean culmination of the materials. Extensive use is made of separate choirs of instruments supported by thematic rhythms in the tenor and bass drums.

*Psalm* was selected for performance at the CBDNA Convention in December 1952 as one of the eight most outstanding compositions for band written in the previous several years.

(notes by composer)

## **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. It was premiered by the Baylor University Wind Ensemble at the College Band Directors National Association convention in Kansas City, Missouri, that year.

(notes by composer)




# *❧ JMU School of Music Faculty ❧*

## **Applied Woodwind, Brass and Percussion Faculty**

Beth Chandler – Flute	Christine Carrillo – Trumpet (p.t.)
Michele Kirkdorffer – Oboe	Ian Zook - Horn
Janice L. Minor – Clarinet	Andrew Lankford – Trombone
Susan Barber – Bassoon	Kevin J. Stees – Tuba & Euphonium
David Pope – Saxophone	C. William Rice – Percussion
Christopher Carrillo – Trumpet	Michael Overman – Percussion
Paul Neebe – Trumpet (p.t.)	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  
Monte Grisé – DMA Graduate Assistant  
David J. Bacon – MM Graduate Assistant  
Jerry Philp – MM Graduate Assistant  
Chad R. Reep – MM Assistant



~ *Upcoming Events* ~

• **10/15 - JMU Kennedy Center Concert Series - JMU Brass Band**  
Terrace Theater, 7:30 pm. Tickets are \$25, available at the Kennedy Center box office; <http://www.kennedy-center.org/> or (202) 467-4600

**10/16 - Faculty Recital - Dorothy Maddison, soprano**  
Muhlenberg Lutheran Church, 7 pm, free  
with **Christoph Sandmann**, the GMD of the Zwickau/Plauen opera house and Orchestral Conductor at the Dresden Conservatory

**10/18 - Guest Artist - Ben Redwine, Jazz Clarinetist**  
Anthony-Seeger Auditorium, 3:30 pm, free

**10/19 - JMU Student Ensemble - Chamber Orchestra**  
Wilson Hall Auditorium, 8 pm, \$2 at the door

**10/21&10/28 - JMU Student Ensembles - Jazz Chamber Ensembles**  
Artful Dodger, downtown Harrisonburg, 7 - 9 pm, free

**10/22 - JMU Student Ensemble - Madison Singers & Chorale**  
Harrisonburg Baptist Church, 8 pm, donations accepted

**10/24 - Parade of Champions**  
Bridgeforth Stadium, all day, \$10 general adm; \$6 senior citizens & students, 540.568.6656 (not a punch event).

**10/25 - Masterpiece Season - JMU Symphony Orchestra**  
Wilson Hall Auditorium, 3 pm, \$10 general admission, \$8 seniors, children (12 and under) and JAC cardholders; 540.568.7000

**10/27 - JMU Student Ensemble - Trombone Choir**  
Wilson Hall Auditorium, 8 pm, free

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