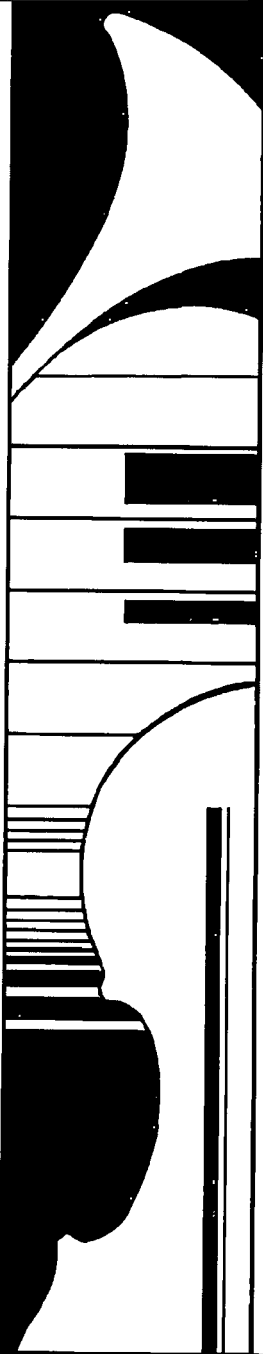


PCD2008/04/27



*School  
of  
Music*  
*James Madison University*

*presents the*

**JAMES MADISON  
UNIVERSITY**

***Spring Bands  
Concert***

*Featuring the*

***Wind Symphony  
Symphonic Band  
Concert Band***

*Conducted by:*  
**Stephen Bolstad  
Scott Ridders  
J.R. Snow**

**Sunday, April 27, 2008  
Wilson Hall Auditorium  
3:00 P.M.**

## Program

### Wind Symphony

- Overture for Band* (1988) John Heins  
b. 1956
- Dreamcatcher* (1994/95) Walter Mays  
b. 1941
- Children's March: "Over the Hills and Far Away"* (1918) Percy Grainger  
(1882-1961)  
Ed. By R. Mark Rogers

### Symphonic Band

- Chester* (1957) William Schuman  
(1910-1992)  
J.R. Snow, Guest Conductor
- Cloudburst* (2001) Eric Whitacre  
b. 1970
- Symphonic Dance No. 3* (1967) Clifton Williams  
(1923-1976)

### Concert Band

- Der Traum des Oengus* (1996) Rolf Rudin  
b. 1961
- Salvation is Created* Pavel Tschesnokoff  
(1877-1944)  
Arr. Bruce H. Houseknecht
- The Inferno* (1994) Robert W. Smith  
b. 1958

# Wind Symphony Personnel

## Flute/Piccolo

Ashley Porter, *Sterling, VA*  
Kristopher Pourzal, *Falls Church, VA*  
\*Elizabeth Stinson, *Arnold, MD*  
Kyle Symons, *Crimora, VA*

## Oboe/English Horn

Rebecca A. Dixon, *Vancouver, WA*  
Katelyn Kyser, *Arlington, VA*  
\*Kathleen Tennyson, *Bridgewater, VA*

## Bassoon

Whitney Miller, *Woodbridge, VA*  
\*Travis Peplinski, *Powhatan, VA*

## Contra Bassoon

Erica Lambert, *Chesapeake, VA*

## Clarinet

Melissa Bowles, *Roanoke, VA*  
Siobhan Downen, *Madison, VA*  
Steven Hildebrand, *Fredericksburg, VA*  
\*Brittany Knight, *Leesburg, VA*  
\*Melissa Pankow, *Burke, VA*  
Deven Song, *Chantilly, VA*  
Lee Anne Ward, *Suffolk, VA*

## Bass Clarinet

Candace Funderburk, *Fredericksburg, VA*

## Alto Saxophone

Joel Cosner, *Briery Branch, VA*  
\*#Leroy Flaten, *Bridgewater, VA*

## Tenor Saxophone

Joe Maas, *Hagerstown, MD*

## Baritone Saxophone

Andrea Kopstein, *Fairfax Station, VA*

\* denotes principal/co-principal

# denotes graduate student

## Trumpet

\*James Ballard, *Forest, VA*  
David Mersiovsky, *Fredericksburg, VA*  
\*Steve Siegel, *Chesterfield, VA*  
Joe Silver, *Rockville, MD*  
Chris Walton, *Cherry Hill, NJ*

## Horn

\*Chad Howard, *Montclair, VA*  
\*Melissa Little, *Mechanicsville, VA*  
Craig M. MacHenry, *Montclair, VA*  
Sarah Ash-Leigh Tarrant, *Keswick, VA*

## Trombone

Andrew LaPrade, *Charlottesville, VA*  
\*Kyle A. Remnant, *Bridgewater, VA*

## Bass Trombone

Chris Custin, *Collinsville, VA*

## Euphonium

\*Kevin Elkins, *Frederick, MD*  
Leon F. Pearson, Jr., *Staunton, VA*

## Tuba

Genevieve Clarkson, *Arlington, VA*  
\*Ian Richard, *Purcellville, VA*

## String Bass

Jud Mason, *Woodbridge, VA*

## Piano

Angela Stevens, *Annandale, VA*

## Percussion

Suzanne E. Berndt, *Easton, PA*  
Jamieson Carr, *Newport News, VA*  
Rësa V. Curley, *Hampton, VA*  
Lauren Hetland, *Springfield, VA*  
John Kronstain, *Newport News, VA*  
\*\*Andrew Richardson,  
*Harrisonburg, VA*

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

# 🎷 *Symphonic Band Personnel* 🎷

## Flute/Piccolo

\*Laura Bock, *Westminster, MD*  
Melissa Ludwig, *Rockville, MD*  
#Elizabeth Saller, *St. Petersburg, FL*  
Rachel Siegfried, *Annapolis, MD*  
Courtenay Smith, *Winchester, VA*

## Oboe/English Horn

\*Shannon Fairbank, *Woodbridge, VA*  
Kelsey Holland, *Oak Hill, VA*

## Bassoon

Erica Hirt, *Herndon, VA*  
\*Erica Lambert, *Chesapeake, VA*

## Clarinet

Alyssa Beach, *Fairfax, VA*  
Melissa Bowles, *Roanoke, VA*  
\*Candace Funderburk, *Fredericksburg, VA*  
Mark Givens, *Vinton, VA*  
Delwyn Ringle, *Harrisonburg, VA*  
Stephanie Thoma, *Maurertown, VA*  
Kate Tworek, *Chesapeake, VA*

## Bass Clarinet

Lee Anne Ward, *Suffolk, VA*

## Alto Saxophone

\*Allison Picini, *Chantilly, VA*  
William Rankin, *Suffolk, VA*

## Baritone Saxophone

Adam Rothenberg, *Centreville, VA*

## Tenor Saxophone

Jacob Willis, *Roanoke, VA*

\* denotes principal/co-principal

# denotes graduate student

## Trumpet

Julia Barnes, *Gloucester Point, VA*  
Megan Campbell, *Roseland, VA*  
Kevin Faller, *Dublin, VA*  
Kariann Farenholtz, *Leesburg, VA*  
\*Andrew Lutter, *Glen Rock, PA*  
Robert Specketer, *Hampton, VA*  
Matthew Sullivan, *Burke, VA*  
Thomas Yeo, *Centreville, VA*

## Horn

Katie Bowser, *Harrisonburg, VA*  
\*Rachel Drane, *Wilmington, DE*  
Michael Kregel, *Mechanicsville, VA*  
David Nichols, *Arlington, MA*

## Trombone

\*John Geary, *Dumfries, VA*  
Wesley Miller, *Charlottesville, VA*  
Stephen Mitchell, *Pounding Mill, VA*  
Jonathan Sanford, *Spotsylvania, VA*

## Bass Trombone

Wayne Geary, *Dumfries, VA*

## Euphonium

William Helton, *Spotsylvania, VA*  
Tyler Hines, *Frederick, MD*

## Tuba

##\*Matthew C. Baker, *Chantilly, VA*  
William Shell, *Bristol, VA*  
Clea Will, *Sitka, AK*

## Percussion

Adam Ashforth, *Chantilly, VA*  
David Alberston, *Broadway, VA*  
Elayne Harris, *Fredericksburg, VA*  
Lauren Hetland, *Springfield, VA*  
Adam Riley, *Sterling, VA*  
Zach Wadsworth, *Mechanicsville, 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

Courtney Barnes, *Ashburn, VA*  
Courtney Gordner, *Elizabethtown, PA*  
Samuel Howard, *Lanexa, VA*  
Erika Johnson, *Mt. Jackson, VA*  
Jennifer Koch, *Floral Park, NY*  
Katie Kurdziolek, *Ashburn, VA*  
Anne Martin, *Midlothian, VA*  
Crystal Phillips, *Culpeper, VA*  
Stephanie Rodgers, *Warrenton, VA*  
Samantha Salamone, *Garden City, NY*  
Kristin Schellinger, *Myersville, MD*  
Elizabeth Short, *Springfield, VA*  
Rebecca Springer, *Wilmington, DE*  
Allison Teunis, *Dale City, VA*  
Alicia Wendt, *Long Valley, NJ*

### Bassoon

Lauren Davis, *Keezletown, VA*

### Clarinet

Shandra Aber, *Culpeper, VA*  
Amanda Bell, *Ashburn, VA*  
Tabitha Bost, *Strasburg, VA*  
Anna Bresnock, *Culpeper, VA*  
Erin Flint, *McLean, VA*  
Sarah Givens, *White Post, VA*  
Frances Lund, *Newport News, VA*  
W. Todd Magowan, *Yorktown, VA*  
Courtney Moore, *Easton, MD*  
Ashley Neal, *Virginia Beach, VA*  
Michael Oliver, *Barhamsville, VA*  
Ashley Schaper, *Rockville, MD*  
Kelley Smith, *Centreville, VA*  
Giovonti Vick, *Raleigh, NC*

### Bass Clarinet

Jessica Cutler, *Huntington Station, NY*  
Rebecca Schwieger, *Virginia Beach, VA*

### Alto Saxophone

Kyle Ames, *Hampton, VA*  
Michael Duggan, *Ashburn, VA*  
Sarah Klinger, *Swedesboro, NJ*  
Alex Pless, *Richmond, VA*  
Dimitry Pompee, *Manchester, NH*  
Allison Seward, *Stephenson, VA*  
Caitlin Steinbach, *Harrisonburg, VA*  
Robert Yeo, *Centreville, VA*

Brayden Zanks, *Poquoson, VA*

### Tenor Saxophone

Erin Hogan, *Roanoke, VA*  
Stephen Lee, *Arlington, VA*  
Paul Mersiovsky, *Fredericksburg, VA*  
Justin Thomas, *Toano, VA*

### Trumpet

Brandon Bare, *Fulks Run, VA*  
Thomas Borgerding, *Virginia Beach, VA*  
Katie Bowles, *Luray, VA*  
Jeremy Claffin, *Norfolk, VA*  
Andrew Clifford, *Holbrook, NY*  
Kevin Engdahl, *Fairfax Station, VA*  
Kelly Farthing, *Madison Heights, VA*  
A.J. Graves, *Ridgewood, NJ*  
Richard Hanley, *Yorktown, VA*  
Peter Harmon, *Sheperdstown, WV*  
Ben Holley, *Salem, VA*  
Heather Hunter, *Mechanicsville, VA*  
Courtney Hyde, *Fairfax, VA*  
Elizabeth Keene, *Lebanon, VA*  
Denise LeBuffe, *Downingtown, PA*  
Philip Mike, *Arlington, VA*  
John Mills, *Richmond, VA*  
Ken Pierson, *Centreville, VA*  
Elyse Ramsey, *Bassett, VA*  
Frank J. Ringel III, *Ashburn, VA*  
Daniel Smith, *Centreville, VA*  
Mary Sullivan, *Burke, VA*  
Dillon Trelawny, *Woodstock, VA*  
Andrea Vüpil, *Prince George, VA*  
Thomas Yeo, *Centreville, VA*

### Horn

John Bowden, *Fredericksburg, VA*  
Anne Carmack, *Abingdon, VA*  
Daniel Carpenter, *University Park, MD*  
Taylor Johnson, *Forest, VA*  
Kacie Johnston, *Ellicott City, MD*  
Deven Song, *Chantilly, VA*

*The personnel of the JMU Concert Band are listed in alphabetical order by section.*

❧ *Concert Band Personnel* ❧  
*Continued*

**Trombone**

Alison Beydoun, *Woodstock, VA*  
Thomas Grant, *Broadway, VA*  
Jack Hester, *Hardyville, VA*  
Frank Marsilio, *Commack, NY*  
Laura Robbins, *Woodbridge, VA*  
Ashley Romm, *Laurel, MD*

**Bass Trombone**

Kevin O'Brien, *Alexandria, VA*

**Euphonium**

Caitlin Callahan, *Annandale, VA*  
Nicholas Curtis, *Colonial Heights, VA*  
Andrew Nelson, *Sterling, VA*  
Daniel Rowson, *Fairfax, VA*  
Patrick Waybright, *Midlothian, VA*

**Tuba**

Andrew McKenzie, *Fairfax, VA*  
Roger Paul Phelps III, *Bristol, VA*  
Christopher Reitz, *Glenelg, MD*  
Alex Righter, *Laurel, MD*  
Keyo Wilson, *Stafford, VA*

**Percussion**

Anthony Bowman, *Greenbelt, MD*  
Thomas H. Desper, *Staunton, VA*  
Charles Gardner, *Galax, VA*  
Brittany Knight, *Leesburg, VA*  
Fitzhugh Ralph Mason III, *Richmond, VA*  
Andrew Miner, *Sykesville, MD*  
Ryan Ramirez, *Sterling, VA*

## 🎶 Program Notes 🎶

### **Overture for Band**

*Overture for Band* was written to provide audiences with an exciting concert opener featuring contemporary harmonies and rhythmic interest for each section of the band. Driving rhythms in the brass and flourishing passages in the winds appear throughout the composition. After a bold fanfare opening, the first theme is stated by horns in unison. Lyrical solos are presented for flute, oboe, and clarinet throughout the middle section. The work concludes with the return of the opening theme followed by a short energetic coda. (Notes from score)

### **Dreamcatcher**

According to the Ojibwe People, dreams, both good and bad, float about in the night air. Above the sleeper hangs a magic hoop delicately crisscrossed with animal sinews and decorated with feathers. The good dreams, knowing the way, pass through freely. The bad dreams, not knowing the way, become entangled in the dreamcatcher and are dissolved by the first light of day.

The opening and closing sections of the composition are inspired by the light, aerial nature of the dreamcatcher, and by the restfulness of sleep. The middle section suggests a reoccurring nightmare. Many rhythms and melodic motives have been influenced by Native American music. Most can be traced back to the opening oboe solo.

*Dreamcatcher* was commissioned by Victor Markovich and the Wichita State Symphonic Band for the 1996 Music Educators National Convention. It was the winner of the National Band Association/William D. Revelli Memorial Band Composition Contest in 1996. (Notes from score)

Special thanks to Brad Rinaldo, keyboard, Jacob Willis, tenor saxophone, Courtenay Smith, flute, and John Geary, trombone, for their performances on this piece.

### **Children's March: "Over the Hills and Far Away"**

*Children's March* was scored for band by Grainger in 1919 from a piano solo which he had composed between 1916 and 1918. The band arrangement was begun in 1918 while the composer was a member of the U.S. Coast Artillery Band and was written to take advantage of that band's instrumentation. Generally accepted as the first band composition utilizing the piano, the march features the woodwinds—especially the low reeds—during most of its seven-minute duration. From the introduction to the end, the folk-like melodies make it difficult for the listener to realize that the work was original with Grainger. It was first performed by the Goldman Band on June 6, 1919, with the composer conducting and Ralph Leopold at the piano.

Like many of Grainger's works, the march demonstrates both the fierceness and the tenderness of the composer's personality. It was dedicated to "my playmate beyond the hills," believed to be Karen Holton, a Scandinavian beauty with whom the composer corresponded for eight years, but did not marry because of his

mother's jealousy. In 1953, 48 years after they had first met, they saw each other for the last time in Denmark where Grainger had gone for a cancer operation to be performed by Dr. Kai Holton, Karen's brother. (Notes by John Bird and Frederick Fennell)

### **Chester**

The tune on which *Chester* is based was a famous American Revolutionary hymn and marching song of the same name. It was practically the unofficial national anthem during the war. Schuman developed and extended the orchestral version, making *Chester* into an overture for band, and it has become one of the great classics of band music in the United States. In the first section, Schuman introduces the tune first in the woodwinds and then in the brasses. In the next section, the melody is given a more contemporary setting with mid-20<sup>th</sup> century rhythmic and harmonic devices utilized to sustain interest. The closing section brings back the hymnlike treatment of the theme, and the work is brought to a dramatic close. (Notes by BMN)

### **Cloudburst**

*Cloudburst* was my second classical work, originally written for chorus in the fall of 1991; it was inspired by an astonishing thunderstorm I witnessed earlier that spring while on tour in Northern California.

In the fall of 2001, the Indiana All-State commissioned me to write an original work for their top festival band, and I convinced them to let me adapt *Cloudburst* for symphonic winds. The way this new orchestration has transformed the piece is simply amazing to me: I distinctly remember being at the first rehearsal and just being completely speechless. Where the choral version is intimate and delicate, the version for winds is strong and assured, and to my ears it sounds like it's suddenly in technicolor...on a 50-foot screen.

*Cloudburst* was premiered on March 16<sup>th</sup>, 2002, at the Indiana All-State Festival, with yours truly at the helm of that magnificent band. It is lovingly dedicated to my dear friend and mentor, Dr. Jocelyn Kaye Jensen.

-Eric Whitacre

### **Symphonic Dances No. 3**

*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 20, 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 first performed 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. (Notes from score)



## Der Traum des Oenghus

The musical poem *The Dream of Oenghus* refers to the Irish legend of the same name. In this legend Prince Oenghus has a nightly vision when fast asleep: He sees a girl who plays a flute and falls in love with her. However, as she keeps disappearing she remains unattainable for him for the time being. He consequently sets out to search for her until he finally finds the girl. This piece is no musical retelling of the legend; in a way, it rather invites reading the story, as there are only single phases and atmospheres of the legend serving as extra-musical sources of imagination.

The composition is conceived in a large two-part form. The first part was composed in 1993/94 and commissioned by the Confederation of German Band and Folk Music Associations as a Grade 3/4 test piece and consequently selected for competitions that took place during the 2<sup>nd</sup> German Federal Festival of Music in Münster/Westfalia.

The music of the first part largely converts into sound patterns the vision which is described at the beginning of the legend. It was the atmosphere of something dreamlike or also something unattainable that became the inspiration for writing the music of a tenderly somber world of dreams: Noise sounds of the beginning, bell-like motifs and a vacillating sound stratum hovering in itself bestow upon this composition its mysteriously nocturnal character. Following it - through several repetitions of a mysterious chant in continuously increasing instrumentation and dynamics - an arc which apparently does not end is created that is able to symbolize the quest for the girl in terms of length of space and time like in a dreamlike premonition. (Notes from score)

-Rolf Rudin

## Salvation is Created

Pavel Tschesnokoff was a prolific Russian composer of nearly 500 choral works, 400 of them for the Church. He attended the Moscow Synodal School for ten years, graduating in 1895. He studied composition with Taneyev from 1895-1899, and then conducting and composition at the Moscow Conservatory with Vasilenko and Ippolitov-Ivanov. Tschesnokoff taught choral singing and chant at the Moscow Synodal School for 25 years and later became a professor at the Moscow Conservatory and was conductor of several state choirs in Moscow. Tschesnokoff was a composer for the Russian Orthodox church before communist rule. About a third of his sacred works are based on chant, while the rest are freely composed. After the revolution, greater controls over what composers could write were instituted, and Tschesnokoff, fearing repressions against himself and his family if he continued to write sacred choral works, ceased the composition of sacred music entirely.

When communism fell years after his death, and the Russian Orthodox church opened its doors again, Tschesnokoff's *Salvation is Created* - a piece he had never heard performed himself - became the unofficial anthem of the church. *Salvation is Created* is one in a cycle of ten Communion Hymns, Op. 25, and is based on a cantus firmus chant taken from Obihod notnago peniya, the codex that contained the major musical components of the Russian Orthodox liturgical

repertoire. (Notes from score)

The common English text is as follows:

Salvation is created in the midst  
Of the earth, O God  
Alleluia, Alleluia, Alleluia

## The Inferno

*The Inferno* is the first of four movements in "The Divine Comedy". Dante's vision of hell consists of nine concentric circles divided into four categories of sin. The principle theme behind the literary work is the concept of symbolic retribution. In other words, man's eternal damnation in Hell is directly correlated to the character and weight of his sin on earth.

Like Dante's *Inferno*, the movement is divided into four sections. The opening melodic statement in the alto saxophone represents the sins of "incontinence". As Dante finishes his relatively short journey through this section of the *Inferno*, he is confronted with the Wall of Dis (The Gate into Hell). The next section is structured around the sins of "violence" with its incredibly fierce storms and fiery sands. The crimes of "ordinary fraud" follows the violent sinners. The composer used the sin of hypocrisy as visual imagery in the formation of this section of the musical work. Dante describes the hypocrites as they file endlessly in a circle, clothed in coats of lead which represent the weight of their hypocrisy on earth.

The final section of the *Inferno* features the sins of "treacherous fraud". As Dante enters this circle of Hell, he hears the dreadful blast of a bugle. "Not even Roland's horn, which followed on the sad defeat when Charlemagne had lost his holy army, was as dread as this." Dante and Virgil are lowered into the last section of Hell by giants who are constantly pelted with bolts of thunder. As their journey nears the end, they are confronted with the sight of Dis (Lucifer) whose three mouths are eternally rending Judas, Brutus, and Cassius. Dante and Virgil climb down the flanks of Lucifer, exiting to the other hemisphere, leaving the fiery world of *The Inferno* behind. (Notes from score)

Special thanks to Kelsey Holland, oboe, for her performance on this piece.

❧ *Upcoming Events* ❧

**4/30- JMU Kennedy Concert Series**

**Amadi Hummings, viola**

**Gabriel Dobner, piano, Family Theater, 7:30 pm, \$25**

**5/11 – JMU Kennedy Concert Series**

**Beth Chandler, flute**

**Gabriel Dobner, piano, Family Theater, 2 pm, \$25**

*A limited number of complimentary tickets are available for both performances. Bus service will be provided from JMU.*

*Please call 540-568-6714.*

*Visit our website: [www.jmu.edu/music/](http://www.jmu.edu/music/)*

*All concerts are subject to change.*

*For the latest updates,  
call the School of Music Concert Hotline at  
540.568.3418.*