

FORBES CENTER FOR THE PERFORMING ARTS
JAMES MADISON UNIVERSITY®

School of Music

presents

Symphonic Band

Stephen P. Bolstad, *Conductor*

Amy Birdsong, *Guest Conductor*

Wednesday, October 27, 2021
8 pm
Concert Hall



There is no intermission.

Program

A Festival Prelude (1956/1962)

Alfred Reed
(1921–2005)

whatsoever things... (1998)

Mark Camphouse
(b. 1954)

Roma (2010)

Valerie Coleman
(b. 1970)

An American Elegy (1999)

Frank Ticheli
(b. 1958)

Bali (2006)

Michael Colgrass
(1932–2019)

Danzón No. 2 (1998/2009)

Arturo Marquez
(b.1950)
Trans. Oliver Nickel

Amy Birdsong, *conductor*

Symphonic Band Personnel

Stephen P. Bolstad, *conductor*
Miranda Cook, *MM graduate assistant*

FLUTE/PICCOLO

*Mihir Borah – Woodbridge
Alia Brislen - Harrisonburg
Elisa Davenport - Chantilly
Sara Drozdowski - Williamsburg
Ethan Linklater - Mechanicsville

OBOE/ENGLISH HORN

*Tyler Gruca - Mechanicsville
Noah Johnson - North Chesterfield
Kelly Rock - Covington

BASSOON

*Ella Iovinelli - Ashburn
*Tony Russo - Purcellville

CLARINET

Elizabeth Bird - Fairfax
Paige Elmquist – Leesburg
Austin Gilbert - Haymarket
*Hunter LaFreniere - Williamsburg
Ren Perry - Charlottesville
*Sophie Uy - Annandale
Leah White - Leesburg

BASS CLARINET

Justus Butler - Stuarts Draft

ALTO SAXOPHONE

Thomas Allen – Stuarts Draft
*Ian Cox - Woodbridge

TENOR SAXOPHONE

Adam Army - Millbury, MA

BARITONE SAXOPHONE

Dylan Royal - Martinsville

PIANO

Madelyn Pemberton - Galax

TRUMPET

Sammie Cohen - Crozet
Jacob Fujioka - Springfield
Logan Hayungs – Stafford
*Carter King – Mechanicsville
*Finn Marks – McLean
Diego Soriano - Sterling

HORN

Anthony Burnett - Hudson, MA
Ben Coates – Richmond
Evan Hendershot - Stanley
*Michael Parlier – Forest
Justin Ulmer - Mount Solon

TROMBONE

Trevor Albright – Forest
Peyton Barrett - Midland
Henry Pool - Winchester

BASS TROMBONE

*Sam Campbell - Ashburn
Dan Tubbs - Glen Allen

EUPHONIUM

*Cory Shumaker - Staunton
*Jackson Varga - Virginia Beach

TUBA

Luke Armstrong - Hamilton, NJ
Logan Davis- Harrisonburg
*Joshua Holsinger - Harrisonburg

STRING BASS

Adam Pellegreen - Spotsylvania

PERCUSSION

Blaze Benavides - Alice, TX
*Michael Dolese – Winchester
John Donnell - Fairfax
Brandon Lee - Herndon
*Paul Lehman - Virginia Beach
*Leo Prothero - Fairfax
Jonathan Ramirez - Manassas

*denotes principal/co-principal
#denotes graduate student

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

A Festival Prelude

A Festival Prelude was written in commemoration of the twenty-fifth anniversary of the Tri-State Music Festival, held annually in Enid, Oklahoma. It was given its first performance on that occasion by the Phillips University Concert Band, to whom it was dedicated, with the composer conducting. While still in manuscript, it was widely performed throughout the country, and has come to be regarded as one of this composer's most brilliant and powerful works for the modern concert band.

The music is built up entirely from one main theme and two fanfare-like figures that occur throughout the score. After an opening flourish developed from the first of these fanfare phrases, the main theme is presented in a sweeping unison by the woodwinds, saxophones and cornets, with brass interjections. This leads to the statement of the main theme by the full band. After a powerful climax, the main theme is once again stated, this time by a richly melodic texture of woodwinds, horns and saxophones in a quiet, legato variation, in contrast to what has gone before. The second fanfare figure resumes, and, after building up to another climax, the main theme is presented as a processional march, with the first fanfare as a contrapuntal accompaniment. The close is a final statement of the main theme, developed in massive brass chords to a thundering conclusion.

The scoring of this work embraces the modern conception of the integrated symphonic band, with fully balanced instrumentation and the separation of the brass into three distinct tone color groups: the horns, the trumpet-trombone group and the cornet-baritone-tuba group. The woodwind writing is centered around the balanced clarinet choir as the basic woodwind color in the band, and the section balances and doublings are conceived as carefully as in symphonic orchestras. —*Program Note from score*

whatsoever things...

whatsoever things . . . was commissioned by the Revelli Foundation for the 1997 Honor Band of America as the inaugural commission of the Paynter Project. It is dedicated to the memory of John P. Paynter (1928-1996). The title of the composition is taken from the motto of Northwestern University, where Mr. Paynter served as Director of Bands from 1953 to 1996.

The Northwestern University Motto

Whatsoever things are true, whatsoever things are honest,
 whatsoever things are just, whatsoever things are pure,
whatsoever things are lovely, whatsoever things are of good report;
 if there be any virtue, and if there be any praise,
 think on these things.

—Philippians 4:8

These are words that John Paynter lived by, taught by, and made music by. I believe Mr. Paynter continues to think on these things. I can honestly say I thought on those things while creating this work.

With a duration of approximately fourteen minutes, this grade 5, single movement work contains three major sections: a slow, mournful opening; a life-affirming middle section marked *Allegro energico*; and a reverential third section which concludes with poignant serenity. The common thematic thread in all three sections is the (varied) employment of the Northwestern University Alma Mater Hymn, the famous "St. Anthony Chorale" quoted by Franz Joseph Haydn in one of his wind divertimenti.

John Paynter had a unique ability to provide virtually all facets of our beloved profession with visionary leadership, steeped in the traditions of personal, education, and artistic integrity. If there

were more personal role models such as John Paynter, I am quite certain we would live in a world and work in a profession having greater *truth, honesty* and *justice*. If we had more musical role models such as John Paynter, I am equally certain we would live in a world and work in a profession having greater *purity* and *loveliness* . . . indeed more worthy of *good report*, *great virtue*, and high *praise*. We must always think on these things. —*Program Note from composer*

Roma

The consortium for *Roma* was assembled by the CBDNA Committee on Gender and Ethnic Issues to promote and highlight the accomplishments of ethnicities usually underrepresented in the classical music world. The goal was to commission a minority composer who had already established a top-tier reputation, and to give the premiere to a high school with a largely minority student body whose music program was exemplary. The premiere was by Roma High School, Roma, Texas, Dena Laurel conducting, on April 9, 2010.

The commission featured two trips from Roma, a small town on the Mexico-US border, where a good number of students cross the divide daily in order to attend the school. The residency was a true musical exchange of minds. In the first residency, I attended a rehearsal to observe the full breadth of the band's ability. The enthusiasm of the students was infectious and their humble demeanor was endearing. The second visit focused on the commissioned work itself: the cultural aspects, the ostinato rhythms, and style. Between visits, interned correspondence was kept, as the band would send sound recordings of the rehearsals in progress. It was an exciting process to work with such talented young minds in a band program that sets such a high standard with discipline, musicality, and integrity.

A nation without a country is the best way to describe the nomadic tribes known as gypsies, or properly called the Romani. Their traditions, their language (Roma), legends, and music stretch all over the globe, from the Middle East, the Mediterranean region, and the Iberian peninsula, across the ocean to the Americas.

Roma is a tribute to that culture, in five descriptive themes, as told through the eyes and hearts of Romani women everywhere: Romani Women, Mystic, Youth, Trickster, and History. The melodies and rhythms are a fusion of styles and cultures: malagueña of Spain, Argentine tango, Arabic music, Turkish folk songs, 3/2 Latin claves, and jazz. —*Program Note from score*

An American Elegy

An American Elegy is, above all, an expression of hope. It was composed in memory of those who lost their lives at Columbine High School on April 20, 1999, and to honor the survivors. It is offered as a tribute to their great strength and courage in the face of a terrible tragedy. I hope the work can also serve as one reminder of how fragile and precious life is and how intimately connected we all are as human beings.

I was moved and honored by this commission invitation, and deeply inspired by the circumstances surrounding it. Rarely has a work revealed itself to me with such a powerful speed and clarity. The first eight bars of the main melody came to me fully formed in a dream. Virtually every element of the work was discovered within the span of about two weeks. The remainder of my time was spent refining, developing, and orchestrating.

The work begins at the bottom of the ensemble's register, and ascends gradually to a heartfelt cry of hope. The main theme that follows, stated by the horns, reveals a more lyrical, serene side of the piece. A second theme, based on a simple repeated harmonic pattern, suggests yet another, more poignant mood. These three moods — hope, serenity, and sadness — become intertwined throughout the work, defining its complex expressive character. A four-part canon builds to a climactic quotation of the Columbine *Alma Mater*. The music recedes, and an offstage trumpeter is

heard, suggesting a celestial voice — a heavenly message. The full ensemble returns with a final, exalted statement of the main theme. —*Program Note from composer*

Bali

Bali for wind ensemble was inspired by my two summers living in Ubud, the arts-and-crafts center of Bali. The very first sound I heard every morning was a gamelan instrument playing the five-note scale unique to that region of the island.

The Balinese are warm, playful and artistic-minded people, all of whom play instruments and dance, as well as work in the rice fields. Creativity is such a basic part of their life that they don't even have a word for it, because it is simply taken for granted as the basis for a spiritual life.

The Balinese are a quiet and peace-loving people, who have never been successfully occupied by a foreign power. The Dutch, the Japanese, and the Communists all failed to dominate this little island, and finally gave up and left, because they could not conquer the passive resistance of the Balinese people.

This work offers an example of their indomitable spirit. It is divided into three main parts: the bright dance rhythms of the gamelan orchestra are the outer sections, and the middle section is a slow lament for the dead, introduced by an explosion representing the 2002 terrorist bombing of the nightclub in the island's capital, Denpasar. The offstage oboes represent peace-loving Muslims, who are the majority, grieving for the victims.

The Balinese have a unique way of dealing with tragedy: they build a spiritual monument on the spot where the event took place as an offering to the gods. Following requiem-like music we hear a gradual build-up of bright sounds representing the sun reflecting off of the icon built to the memory of the dead, which then leads to a return of the dance.

Bali was commissioned by the Bishop-Ireton Wind Ensemble and is respectfully dedicated to that band and its music director, Randy Eyles.—*Program Note from composer*

Danzón No. 2

The idea of writing the *Danzón No. 2* originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the *danzón*, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colnia Salon in Mexico City. From these experiences onward, I started to learn the *danzón*'s rhythms, its form, its melodic outline, and to listen to the old recording by Acerina and his Danzonera Orchestra. I was fascinated and I started to understand that the apparent lightness of the *danzón* is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the state of Veracruz and in the dance parlors of Mexico City.

The *Danzón No. 2* is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular music. *Danzón No. 2* was written on a commission by the Department of Musical Activities at Mexico's National Autonomous University and is dedicated to my daughter Lily.—*Program Note from composer*

Woodwind, Brass, & Percussion Faculty

Beth Chandler Cahill	Flute
Jeanette Zyko	Oboe
Sarunas Jankauskas	Clarinet
Sue Barber.....	Bassoon
David Pope	Saxophone
Chris Carrillo	Trumpet
Ian Zook	Horn
Andrew Lankford	Trombone
Kevin J. Stees.....	Euphonium/Tuba
Casey Cangelosi.....	Percussion
Aaron Trumbore	Percussion

JMU Band Program Personnel

Stephen P. Bolstad	Director of Bands
Scott D. Ridders.....	Director of Marching Royal Dukes/ Associate Director of Bands
Amy Birdsong	Assistant Director of Marching Royal Dukes/ Assistant Director of Bands
Kirk Weaver	Administrative Assistant
Miranda Cook	Graduate Assistant
Kinsey Holland	Graduate Assistant
Shane Roderick	Graduate Assistant

School of Music Staff

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Sarah Macomber.....	Operations Coordinator
Kimberly Velasquez	Executive Assistant
Brian Junttila.....	Administrative Assistant
Donna Wampler	Program Support Specialist

JMU School of Music Diversity Statement

Difference in identity enriches our community, fosters artistic and intellectual growth, and is vital to creating thriving venues for expression in a global world. In addition to welcoming all individuals and perspectives regardless of their race, ethnicity, gender identity, sexual orientation, religion, disability, socio-economic status, or citizenship status, we wish to make the following acknowledgements and affirmations, adapted from Americans for the Arts:

- In the United States, there are systems of power that grant privilege and access unequally such that inequity and injustice result. We resolve to educate ourselves, keep vigilant watch, and act to bring an end to systemic oppression.
- Cultural equity—which embodies values, practices, and policies that ensure all people have access to, and are represented in, the arts—is critical to the sustained engagement of music in society.
- Acknowledging and challenging our inequities and working in partnership is how we will make change happen.
- Everyone deserves equal access to a full, vibrant creative life, which is essential to a healthy and democratic society.
- The prominent presence of musicians in society can challenge inequities and encourage alternatives.



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