

James Madison University
SCHOOL OF MUSIC

presents the

JMU Symphony Orchestra
Dr. Robert McCashin, conductor

in the
Spring Honors Concert

featuring winners of the 1998 Concerto Competition

Bharati Soman, soprano

Brian Balmages, trumpet

Sunday, May 3, 1998
3:00 p. m.
Wilson Hall Auditorium

notes: lightning interference
thunder leaking in

Program

PNO

2 Huapango

J. Pablo Moncayo
(1912-1958) = 29

A-time

4 Mia speranza adorata, K.416

W. A. Mozart
(1756-1791)

8:58

Bharati Soman, soprano

6 Concerto for Trumpet and Strings

Edward Gregson
(1945-)

Mesto
Vivo e brillante

18:37

Brian Balmages, trumpet

intermission

Symphony No. 9, Op. 95
"From the New World"

Antonin Dvorak
(1841-1904)

15 Adagio; Allegro Molto
Largo
Scherzo
Allegro con fuoco

34:37

21 Enigma Variations
(In honor of this year's JMU School of Music graduates)

Edward Elgar
(1857-1943)

IX. "Nimrod"

1:18:18

Program Notes

Huapango

The Mexican composer Moncayo attended the Mexico City Conservatory where he studied piano with Hernando Moncada and composition with Huizar and Chavez. While there, he joined Ayala, Contreras, and Galindo in a 'Group of Four', dedicated to promoting new Mexican music.

Chavez appointed him pianist (1932), percussionist (1933), subdirector (1945), and artistic director (1946-7) of the Mexico Symphony Orchestra. He was conductor of the National (Mexico) Symphony Orchestra from 1949-1952.

His *Huapango*, a colorful orgiastic piece mixing three folkdances of that name, was introduced by Chavez in 1941 and frequently conducted by him thereafter. It is often cited as one of the best, if not the best embodiment of Mexican nationalism.

In his powerfully sensuous tone poem, Moncayo makes use of the three Mexican tunes: *Singui Siri*, *Balahú*, and *El Gavilán* (the hawk). The ternary structure features a beautiful central section, which contrasts in its lyricism with the joy of the first and last parts with their flute, horn, oboe, and harp solo passages. The finale is built around the trumpet and trombone declaiming native themes within a colorful orchestral fabric.

Though Mexico and its music are of course much more than cliché fiestas and sun-bathed landscapes, this piece makes delightful use of these themes in sparkling images brought to brilliant life.

Mia speranza adorata

The year 1783 found Wolfgang and a very pregnant Constanza in their usual state of domestic confusion, having been turned out of free lodging and forced to find another. Mozart was preoccupied with the continuing uncertainty of his financial and domestic affairs and as a result produced very few works during the early months of the year.

He had however begun composing what was to turn out to be a set of three concert arias for his sister-in-law, Aloysia Weber

(Lange). Although he had supposedly long since recovered from his romantic affection for Aloysia, he held her singing in very high regard and was always ready to pen a new aria to showcase her rather amazing talents. *Mia speranza* was the first sketched in 1778 and completed in January of 1783. It stages a grand scene of farewell, the text presumably taken from *Zemira* by Anfossi, which had been performed in Venice in the winter of 1781-82. It is the counterpart of the K. 316 scene written in Mannheim and Munich. Mozart considered it his best, being full of bravura but even freer in form and more intense in the quality of its invention. It reveals clearly that neither the voice nor the artistry of Aloysia - and perhaps not even their possessor - had yet become a matter of complete indifference to Mozart.

Concerto for Trumpet and Strings

Edward Gregson, a native of Sunderland, England, studied composition at the Royal Academy of Music with Alan Bush and won a number of important prizes. He is currently Senior Lecturer in Music at Goldsmith's College, University of London, and Professor of Composition at the Royal Academy of Music, London. While active in all areas of composition, he is particularly acclaimed for his contribution to the wind and brass repertoire.

The *Trumpet Concerto* was commissioned by Howard Snell and the Wren Orchestra/London with funds provided by the Arts Council of Great Britain. It was given its first performance by James Watson (trumpet) to whom the work is dedicated, and the Wren Orchestra, conducted by Howard Snell, on 20 April 1983 in St. Johns, Smith Square, London.

The concerto is in three movements and is scored for timpani and strings. Of the two movements that Mr. Balmages is performing the second movement (In Memorium - Dmitri Shostakovich) has contrasting elements. After an orchestral introduction (which re-introduces the twelve-note statement heard in the first movement, this time in pizzicato violins) the trumpet enters dramatically with a quasi-cadenza. The orchestra takes up the music again, only to be interrupted by another trumpet quasi-cadenza. However, this fragmentary section leads to a more flowing middle section which builds to a powerful climax. The opening music returns, this time in inversion, but leads now to a simple and plaintive re-working of the first trumpet entry. The tension has been resolved and there follows a

cadenza for solo trumpet, eventually joined by the timpani and leading straight into the finale. This is more light-hearted and is cast in rondo form. The rondo theme is exuberant, upward running scales abounding. The episodes, a broad sweeping tune above a syncopated rhythmic pulse which leads into a hectic string fugato, and a scherzando-like dance, punctuate the various reappearance of the main theme. A coda, which refers back to the main motif of the concerto, concludes the work.

About our soloists

Soprano Bharati Soman is currently a fifth year senior at James Madison University, and will receive a Bachelor of Music degree with a double concentration in Vocal Performance and Music Industry. She has studied with Patricia Close, Bernard Dickerson, and is presently studying with Professor Sandra Cryder.

She was a winner of the JMU Concerto Competition and the Sigma Alpha Iota- Iota Province competition, both in 1995. Ms. Soman is a member of Madison Singers and the JMU Chorale. She has performed with the JMU Opera Theater in the roles of Barbarina in Mozart's *The Marriage of Figaro*, the Queen of the Night in Mozart's *The Magic Flute*, and Gretel in Humperdink's *Hänsel and Gretel*. She has also played the role of Gretel with the Rome Festival last summer.

Brian Balmages began playing the trumpet at the age of five and continued to play under the guidance of his father until he began studying privately in high school. Currently, he is principal trumpet in the JMU Symphony Orchestra, Wind Symphony, and Brass Ensemble. He has been performing with the Madison Brass, the faculty brass quintet, for three years. He has also performed with such groups as the Skyline Brass, Disney Grammy All-American College Orchestra at EPCOT, and the All-Eastern Orchestra. He is presently serving on the faculty for the Skyline Brass Music Festival.

An active arranger and composer, Brian has written music which has been performed and recorded by the JMU Wind Symphony, Symphonic Band, Brass Ensemble, Symphony Orchestra, Madison Brass, and Trumpet Ensemble. He was also the film composer for a JMU promotional video entitled "The JMU Way." Two of his most recent works are currently being

published by Warner Brothers Publications in Miami, where he plans to work this summer.

Brian is currently a senior Music Industry major. Upon graduating this May, he plans on attending either the University of Miami or the University of Southern California to pursue a masters degree in Media Composition.

Symphony No. 9 "From the New World"

Dvorak's early musical training set him on a more or less orthodox path through a succession of musical positions until the year 1874, when he won a prize from the Austrian State Stipendium, and was subsequently championed by Brahms, who arranged for the publication of several of his works. From that point on he became nationally and internationally recognized, with foreign performance coming in rapid succession, including several in major American centers. This acclaimed status garnished him an invitation to become the Director of the National Conservatory of Music in New York, for the astounding (in the year 1891) salary of \$15,000 per year.

The *Symphony in E minor, "From the New World"*, is a poignant depiction of departure from his homeland, his sojourn in the "New World", where though he struggled against tremendous loneliness and homesickness, his personal resolve enabled him to insure that his tenure in America was quite the success. The symphony presents us with a collage of short, simple themes, each handled in a forthright, albeit rustic manner. Each motive is treated not only at the time of its statement, but also in successive movements, leading to a vibrant climatic procession of all the previous themes in the final movement.

The Adagio introduction to the first movement sets the mood with a glimpse of tender reminiscences of his native Czechoslovakia. The main body of the movement rips off with the familiar horn motive. The energetic rhythmic motive in strings and timpani that follow quickly propel us along as we feel his determination as he turned his thoughts to a new country and a new challenge. We are then captivated by two simple folk melodies, once thought to be inspired by Negro spirituals, but in reality of a clearly Czech-like nature. The first is introduced in the winds before passing to the violins, and the second is stated by solo flute over soft sustained strings before it also is taken over by the violins.

The theme of the Largo is perhaps one of the best known and loved in symphonic literature, and poignantly depicts the overwhelming nostalgia he felt during the first year away from his homeland. The wistful English horn melody is so introspective that one can sense the doubt he felt as to whether he had done the right thing.

The scherzo abruptly ends the reverie, and propels us headlong with its rollicking, rhythmic drive.

The forceful opening of the Finale with its dynamic statement by the brass and strings seems to indicate that Dvorak has found the resolve to make the best of his new situation, but despite his new overwhelming optimism, the tempo slows and the clarinet solo heralds the return of his longing. The movement continues to display this struggle of emotions, next with a thought provoking section begun by oboes and horns and taken up by violins, then countered with the horn fanfare which seems to settle the matter. The clarinet raises the question one last time, with each section of the strings, and then timpani, uttering encouragement until the final horn melody seems to indicate a final acceptance, yet the final chord in the winds leaves us with still a trace of doubt .

JMU Symphony Orchestra
Dr. Robert McCashin, Conductor

Violin I

Angela Hsu,
Concertmistress
Jessica Perdue
Susan Stewart
Gina Carapella
Hae Jin Kim
Naomi Frazier
Conor Smith
Sarah Whitney
Clarine McCashin
Deborah Warnaar

Violin II

Jennifer Cave,
Principal
Elizabeth Bell
Charlie Douglas
Rebecca Raydo
Robert Holmes
Catherine Parker
Anna Pant
Martha Buchta
Leilani Sisson
Tanya Brooks

Viola

Stephanie Levy,
Principal
Cheryl Schiele
Carrie Randa
James George
Son Chu Kim
Amanda Mosello
Eric Doddington

Cello

Monica Frey,
Principal
Jeremy Paner
Beth LaMountain
Michael Meadows

cello, cont.

Howard Arnn
Alexia Kaufman
Kim Kavanaugh
Michael Meadows
Julia Ford
Jennifer Malinag

Bass

Sean Kelly,
Principal
James Thomas
John Lenis
Richard Ripani
Gregory Lawrence
Scott Trayer
Erik Desiderio

Flute

Erin Spiropoulis,
Principal
Melissa Sinda

Piccolo

Melissa Sinda

Oboe

Andrea Zampiva,
Principal
Abbey Davis

English Horn

Abbey Davis

Clarinet

Shannon Bishop,
Principal
Karen Bell

Bassoon

Scott Schenkein,
Principal

bassoon, cont.

Karen Queseberry

Horn

Amanda Burton,
Principal
Kathy Feliciani
Ben Bernstein
Dave Linnstaedt

Trumpet

Brian Balmages,
Principal
Benjamin Fairfield
Jeremy Walmer

Trombone

Paul Hicks,
Principal
Mike Hershkovitz

Bass Trombone

Thomas Miles

Tuba

Michael Finn

Percussion

Brian Theile
Gary Hawley
James Mahaffey

Keyboard/Harp

Jennifer Malinag

Librarian

Mike Hershkovitz

Personnel

Manager
Paul Hicks