

D1993/10/26

PCD1993/10/26.

MENT OF  
**MUSIC**  
JAMES MADISON UNIVERSITY

presents the

**SYMPHONIC BAND**

Tuesday, October 26, 1993  
8:00 pm  
Wilson Hall Auditorium

George C. Megaw, conductor  
William G. Posey, conductor  
Shelly M. Boardman, conductor  
M. Gregory Martin, conductor

## PROGRAM

A Symphonic Prelude. . . . . Alfred Reed  
(1921- )

based on "Black Is the Color of My True Love's Hair"  
Greg Martin, conductor

Lux Aeterna. . . . . Elliot A. Del Borgo  
William G. Posey, conductor

Air for Band. . . . . Frank Erickson  
(1923- )

The Fairest of the Fair. . . . . John Philip Sousa  
(1854-1932)  
ed. Frederick Fennell  
Shelly M. Boardman, conductor

## Intermission

Scenes from "The Louvre". . . . . Norman Dello Joio  
I. The Portals (1913- )  
II. Children's Gallery  
III. The Kings of France  
IV. Finale

Trauersinfonie. . . . . Richard Wagner  
(1813-1883)  
revised by Erik Leidzen

Suite of Old American Dances. . . . . Robert Russell Bennett  
I. Cake Walk (1894-1981)  
II. Schottische  
III. Western One-Step  
IV. Wallflower Waltz  
V. Rag

Washington Grays March. . . . . Claudio S. Grafulla  
(1810-1880)  
ed. Frederick Fennell  
George C. Megaw, conductor

## PROGRAM NOTES

A **Symphonic Prelude** based on **Black Is the Color of My True Love's Hair** is one of the few traditional folk melodies of America. It has been traced back to about 1740 in the Tennessee area of the Appalachian Mountains. A *Symphonic Prelude* takes the original melody as the basis for an elaborate chorale prelude, set for the concert winds as a work in its own right.

Elliot Del Borgo received the B.S. degree from the State University at Potsdam, New York, the Ed.M. degree from Temple University, and the M.M. degree from the Philadelphia Conservatory, where he studied theory and composition with Vincent Persichetti and trumpet with Gilbert Johnson. He has taught instrumental music in the public schools of Philadelphia and also at the Crane School of Music, his alma mater, in Potsdam, New York. His **Lux Aeterna** was composed in 1992 for the Lampeter-Strasburg High School Band, D. Scott Loose, Director, in memory of Matthew Conrad.

**Air for Band** begins softly and in a minor key, and by gradually adding instruments and increasing the dynamics and range, the climactic section is reached approximately half way through the work. Erickson then uses the opening melody to create interesting rhythms and dialogues between sections on the way to a modulation to a major key and another crescendo leading to a maestoso ending.

**The Fairest of the Fair March** was written for the Boston Food Fair in 1908. The title of this work was based on Sousa's impression of a pretty girl who worked at the fair.

This band version of **The Louvre** is taken from the original score of the NBC television special that was first broadcast nationally in November of 1964. In September 1965, the composer received the Emmy Award for this score as the most outstanding music written for television in the 1964-1965 season. The five movements of this suite cover the period of *The Louvre's* development during the Renaissance. Themes are used from composers of that time.

Edward Downes, the noted critic, has written about the work that "a strong melodic vein, rhythmic vitality, an infectious brio and freshness of invention are among the earmarks of Dello Joio's style." The band work, commissioned by Baldwin-Wallace College for the Baldwin-Wallace Symphonic Band, Kenneth Snapp, director. It was premiered on March 13, 1966, and was conducted by the composer.

Eighteen years after the death in London of Carl Maria von Weber, a patriotic movement in Germany resulted in the transference of his remains to his native land. In December of 1844, an impressive

ceremony took place in Dresden, in which Wagner composed the march **Trauersinfonie** for the torchlight procession. This march, scored by Wagner for large wind band, was based on two themes from von Weber's opera *Euryanthe*, and thus represented a musical homage to the earlier composer. The score remained unpublished until 1926, and the work has remained among the least known of all Wagner's compositions.

The Funeral Music was performed in a revised concert version by the New York Philharmonic Orchestra under Mengelberg in 1927. On that occasion, Herbert Peyser wrote "This extraordinary piece - only 80 bars in length, but so profoundly moving, so filled with spacious and majestic solemnity . . . invites a prohibitive amount of history. The melodic materials collated by Wagner are only the eerie pianissimo theme from the *Euryanthe Overture* associated with the vision of Emma's spirit, and the sorrowful cavatina 'Hier, dicht am Quell,' the first closing the composition in the transfigured form it assumes in the last act of the opera . . . The effect of this music, magnificent and heart-shaking as it was . . . must have been overwhelming amid the solemnity of that nocturnal torch-light procession in the Dresden of 1944. . . . For if the themes are Weber's, the creative imagination embodied in their sequence, their scoring, their exalted lament, is powerfully Wagner's. . . .

**Suite of Old American Dances**, composed in 1950, is an original composition for band in which the composer seeks to set the mood of a Saturday night barn dance with all the gaiety which the festivity demands, recalling several of the characteristic dances remembered from childhood. The goal is achieved in a genuine piece of music - not a novelty as one might expect from such a setting. Bennett has described the music as "native American dance forms . . . treated in a riot of instrumentation colors," and the composition is distinguished by superb effectiveness of instrumental writing and facile flow of musical ideas.

Claudio S. Grafulla, was bandmaster of the 7th Regiment of New York, which Sousa later honored with the march *Gallant Seventh*. Grafulla might be described as the Robert Russell Bennett of his day, writing music on order, and with remarkable technical and musical skill, arranging other composers' music. It was he who provided, during the Civil War, the set of very stylish books known as *The Port Royal Band* of the Third New Hampshire Regiment. This was an outstanding and highly creative achievement.

Although at least eight of his marches are known to exist, his place in history has always rested on this single masterpiece, **Washington Grays**. This march is an incessant flow of musical ideas deftly presented in the harmonically compatible keys of B-flat minor and D-flat major. In three-part form, there is no introduction, no break strain, not even a stinger.

## PERSONNEL

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### Piccolo

Mindy L. Gryder, Clinton, MD+  
Kerry A. O'Connor, Hume, VA =

### Flute

Lisa M. Beinke, Baltimore, MD=  
Mindy L. Gryder, Clinton, MD+  
Karsten Halusa, Woodbridge, VA+  
Gary F. Huff, Midlothian, VA=  
Renee M. Kingan, Medford, NJ=  
Deanna L. Kringel, Dover, DE+  
Jennifer L. McQueen, Winchester, VA+\*  
Kerry A. O'Connor, Hume, VA= \*  
Dawn M. Rhinehart, Elverson, PA+  
Stacie L. Sawyer, BelAir, MD=  
Devona L. Williams, Baltimore, MD=

### Eb Clarinet

Jimmy B. Pratte, Woodbridge, VA+

### Bb Clarinet

Todd W. Catlett, Staunton, VA+  
Laura M. Cole, Columbia, MD+  
Jennifer Lee Gaskins, Chesapeake, VA+  
Erin M. Geddes, Fairfax, VA+  
James E. Hackett, III, White Hall, MD+  
Elizabeth A. Hadley, Arinville, PA+  
Amy E. Parsons, Yardley, PA  
Jennifer L. Peirson, Eastville, VA  
Jimmy B. Pratte, Woodbridge, VA+\*  
Danielle E. Roeber, Charlottesville, VA=  
Monica N. Waters, Springfield, VA=

### Bass Clarinet

Robert T. Barr, Sterling, VA+  
Phillip E. Pollard, Naples, Italy+

### Oboe

Carissa L. Brown, Sabillasville, MD=  
Michelle D. Dale, Centreville, VA+\*  
Karen L. Willis, Crozet, VA+

### Bassoon

Laura A. Cherry, Fairfax, VA+  
Joylyn B. Hopkins, Baltimore, MD=  
Alexis A. Iwanik, Leesburg, VA+\*

### **Alto Saxophone**

Kristen H. Bodensick, Newport News, VA =  
John G. Burns, Charlottesville, VA+  
James C. Garde, Jr., Darnestown, MD =  
Ryan D. Greenlee, Winchester, VA=  
Kevin F. Joyce, Salem, VA=  
Adam T. Lewis, Mechanicsville, VA=  
Michael D. Smith, Woodbridge, VA=  
Brent R. Swaney, Yorktown, VA+  
Brian D. Webb, Virginia Beach, VA+\*

### **Tenor Saxophone**

Peter Carter, Hampton, VA+  
Amy Barrett, Churchville, VA=

### **Baritone Saxophone**

Emily A. Oswald, Herndon, VA+

### **Trumpet**

Phil Antis, Reston, VA+  
Craig B. Ashford, Stafford, VA+  
Brian Balmages, Reisterstown, MD+  
Brian M. Davis, Harrisonburg, VA=\*  
John J. Hankley, Kenbridge, VA=  
Stephen T. Kell, Falls Church, VA=  
Robert T. Richards, Mechanicsville, VA=  
Mike Souders, Chambersburg, PA+  
Chris B. Wilkes, Rocky Mount, VA+\*  
Bradley S. Zimmerman, Frederick, MD+

### **French Horn**

Kelly S. Carter, Staunton, VA=  
Robin Ergenzinger, Dover, DE+  
Jennifer P. Hammes, Chincateague, VA=  
Cynthia M. Kiefer, Richmond, VA+  
Esther M. Langan, Valrico, FL=  
Steve J. Oas, Haymarket, VA+  
Jessica Unruh, Denver, PA+\*

### **Trombone**

Robert Boucher, Annandale, VA=  
Keith P. Brown, Clarksville, VA+  
Christopher M. Diaz, Virginia Beach, VA+  
Patrick Glynn, Chesapeake, VA=  
Richard S. Legon, North Tarrytown, NY= \*  
William H. Martin, Vinton, VA+\*

### **Euphonium**

Rebecca A. Simmons, Alexandria, VA+\*

### **Tuba**

Mark T. Carter, Cedar Bluff, VA+\*

Nicholas A. Cook, Herndon, VA+

Justin D. Delinger, Hampton, VA=

Delinda D. Frazier, Alexandria, VA+

Thomas J. Newman, Woodford, VA=\*

Mark B. Spielman, Charlottesville, VA=

### **Percussion**

Forrest Burtnette, Hampton, VA+

Jenna Crawford, Newport News, VA=\*

Arthur Denman, Warrenton, VA+

Whawn Mahal, Burke, VA+

Chris Stup, Frederick, MD+\*

- = denotes first performing ensemble
- + denotes second performing ensemble
- \* denotes principal chair

## **UPCOMING MUSIC EVENTS**

Wednesday, October 27, 1993 – Flute Choir, 8PM,  
Anthony-Seeger Auditorium, Free Admission

Saturday, October 30, 1993 – Symphony Orchestra, 8PM,  
Wilson Hall Auditorium, Call 568-6197 for tickets

Wednesday, November 3, 1993 – Carol Noe, flute recital, 8PM,  
Wilson Hall Auditorium, Free Admission

Thursday, November 4, 1993 – String Chamber Ensemble,  
8PM, Anthony-Seeger Auditorium, Free Admission

Friday, November 5, 1993 – Madison Brass, 8PM,  
Anthony-Seeger Auditorium, Free Admission

Sunday, November 7, 1993 – Brass Ensemble, 8PM,  
Wilson Hall Auditorium, Free Admission

*For more information, call Concert & Support  
Services at 568-6863*