

FORBES CENTER FOR THE PERFORMING ARTS

JAMES MADISON UNIVERSITY®

School of Music

presents

Concert Band

Scott Ridders, *conductor*

Symphonic Band

Stephen P. Bolstad, *conductor*
Sarah Mason, *graduate conductor*

Thursday, May 4, 2023

8 pm

Concert Hall



There will be one 15-minute intermission.

Program

Concert Band

Khan (2008)	Julie Giroux (b. 1961)
The Thunderer March (1889)	John Phillip Sousa (1854-1932)
Symphony on Themes of John Phillip Sousa (1991) II. <i>after</i> The Thunderer	Ira Hearshen (b. 1948)
Council Oak (2002)	David Gillingham (b. 1947)
Libertango (1973)	Astor Piazzolla (1921-1992) Arr. Miguel Etcheconcelay (b. 1970)

Intermission

Symphonic Band

Rejouissance: Fantasia on Ein Feste Burg (1988)	James Curnow (b. 1943) Sarah Mason, <i>graduate conductor</i>
Resting in the Peace of His Hands (1995)	John Wesley Gibson (b. 1946)
Illyrian Dances (1986)	Guy Woolfenden (1937-2016)
Conga del Fuego Nuevo (2011)	Arturo Marquez (b. 1950) Arranged by Oliver Nickel

Concert Band Personnel
Scott Ridders, *conductor*
Shane Roderick, *MM graduate assistant*

FLUTE/PICCOLO

Krista Daniello – Waynesboro
Elisa Davenport – Chantilly
Paige Hughes – Winchester
*Ian Graff – Virginia Beach
Caitlyn Newlin – Ashburn
Meara Patterson – Gainesville

OBOE

Aubrey Stallard – Richmond

BASSOON

Louis Kimble – Woodstock

CLARINET

Olivia Chapin – Herndon
Emily Courtney – King George
Rachel Everard – Harrisonburg
Selena Garnica Barrera – Chesapeake
Akira Hicks – New Kent
Destiny McDaniel – Buena Vista
*Beau Mueller – Leesburg
Alex Phifer – Leesburg
Tracy Riffle – Chesterfield
Emily Shelor – Carrollton
Emily Smith – Yorktown
Bella Sorrentino - Charlottesville
Courtney Vreeland – Winchester
Morgan Vuknic – Clemson, SC

BASS CLARINET

Michael Corej – South Riding
Summer Khaswan – Charlottesville

ALTO SAXOPHONE

Collin Burgess – Charlottesville
Justin Cox – Manassas
Emily Fuller – Gate City
James Gocel – Kenilworth, NJ
Nick LeMay – Arlington
Luke Lerner – Virginia Beach
Caleb Meadows – Elkton
Tyrique Payne – Colonial Heights
Graham Roudebush - Salem
Sean Talbot – Mechanicsville
*Jadelyn Talley – Stuarts Draft
Chuck Watson – Arlington

TENOR SAXOPHONE

Taj Armstrong – Sigma
Connor Dulevitz – Marshall
Hunter Frink – Vinton

BARITONE SAXOPHONE

Aiden Ebner – Chester
Alexander Lau – Colorado Springs, CO
Cameron Mace – Bristol, CT

EUPHONIUM/TENOR HORN

Bala Challa (TH) – Herndon
*Andrew Donaldson – South Riding
Zach Ginsberg – Burke
Alivia Hakanen – Fredericksburg
Stephan Simons – Elkhart, IN
Ryan Stiles – Virginia Beach
Brandon Stees – Harrisonburg
Max Verdugo – Long Beach, CA

*denotes principal/co-principal

**The James Madison University Concert Band emphasizes the importance of each performer.
Therefore, each section is listed in alphabetical order.**

Concert Band Personnel, *continued*

TRUMPET

Kenneth Collins Jr. – Stafford
Katie Cozzens – Virginia Beach
Dylan Gonzales – Ashburn
*Zach Harrington – Allison Park, PA
Katelyn Higgins – King George
Taylor Johnston – Chester
Carter Linask – Stamford, CT
Jordan McDougald – Farmville
TJ Minamyer – Chesapeake
Sarah Moulden – Winchester
Hobie Muir – Madison
Jeremy Rodgers – Strasburg

HORN

James Carsner – Burke
*Natalie Carter – Abingdon
Lena Cressman – Chester
Clayton Fannin – Yorktown
Jake Hix – Fredericksburg
Kayla Schneider – Ashland

TROMBONE

Joel Abbott – Winchester
Nick Barbuzza – Manassas
*Bradley Fuller – Gate City
Matthew Gehley – Ashburn
Than Horner – Ashburn
Jonathan Keys – Stanardsville
Caleb Kovack – Richmond
Evita Lewis – Herndon
Thomas Murphy – Hanover
Sammy Nelson – Alexandria

TUBA

Corey Collier – Chesapeake
Zach Evans – Midlothian
*Zikeria Gray – Richmond
Ryan Payne – Gainesville

PERCUSSION

Jake Cardillo – Lansdowne
Christian Esleck – Richmond
Chris Lam – Weyers Cave
Lanie Niide – Stephens City
Carson Pomeroy – Purcellville
*Ryan Secrist – Harrisonburg
Gabe Sides – Spotsylvania
Lauren Witmer – Henrico

PIANO

Sarah Moulden – Winchester

*denotes principal/co-principal

**The James Madison University Concert Band emphasizes the importance of each performer.
Therefore, each section is listed in alphabetical order.**

Symphonic Band Personnel

Stephen P. Bolstad, *conductor*
Sarah Mason, *MM graduate assistant*

FLUTE/PICCOLO

*Mihir Borah – Woodbridge
Sara Drozdowski – Williamsburg
Simon Funk – Middlesex
MaryKate Mandeville - Henrico
Blasi Pollard – Chesapeake

OBOE/ENGLISH HORN

*Tyler Gruca – Mechanicsville
Lily Peck – Powhatan

BASSOON

*Michael Ross – Farmville

CLARINET

*Elizabeth Bird – Fairfax
Paige Elmquist – Leesburg
Shelby Gardner – Fairfax
Ren Perry – Charlottesville
*Grace Trembl – York, PA
Leah White – Leesburg

BASS CLARINET

Cami Holmes – Alexandria

ALTO SAXOPHONE

*Thomas Allen – Stuarts Draft
Elise Donley - Carrollton

TENOR SAXOPHONE

Alyssa Bonner - Westminster, MD

BARITONE SAXOPHONE

Iris Leffler - Mechanicsville

* denotes principal/co-principal
denotes graduate student
+ graduating

TRUMPET

Daniel Huggins – Mechanicsville
Ryan Johnson – Centreville
Nessa Malone - Bristow
*Jocelyn Moyer – Front Royal
Theo Young – Virginia Beach

HORN

Anthony Burnett – Hudson, MA
Evan Hendershot – Stanley
Adrienne Pinover - Herndon
*Benjamin Wagner – Dayton, OH

TROMBONE

Christopher Brown - Spotsylvania
Gabriel Caballero - Winchester
*#Willie Commins - McLean

BASS TROMBONE

Dan Tubbs – Glen Allen

EUPHONIUM

Ben Fuller – Ashburn
*Cory Shumaker – Staunton
Jackson Varga – Virginia Beach

TUBA

*Luke Armstrong – Hamilton, NJ
William Swatman - Winchester
Henry Taylor – Culpeper

PERCUSSION

Grayson Creekmore - Conover, NC
*#+Michael Dolese - Winchester
Adam Miller - Timberville
Olivia Miller – Proctor, WV
Brady Petrushak – Dry Fork
Jonathan Ramirez – Manassas
Brian Willey – Fairfax

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

Khan

This is a programmatic work depicting Genghis Khan and his army on the move. The opening theme, "Warlord," represents Genghis Khan which is followed by the "Horseback" theme (comprised of an A and B section). These three musical representations are used throughout the piece creating a musical "campaign" complete with a serene village scene just before its decimation. Most of the work is at a brisk tempo combined with energetic rhythms and driving percussion which continuously propel the music urgently forward. Extreme dynamic contrasts throughout the piece contribute to the emotional turbulence. Genghis Khan and his army ended the lives of thousands of people and his "Warlord" theme, with great force, ends this work.

- *Program Note by composer*

The Thunderer March

Three years after Sousa was inducted into the Knights Templar of Washington, 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 on 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.

- *Program Note from Program Notes for Band*

Symphony on Themes of John Phillip Sousa

Mvt. II after The Thunderer

Stirred and fascinated by the music of John Phillip Sousa since childhood, I still get a chill upon hearing the piccolo obligato 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. 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.

- *Program Note by Ira Hearshen*

Council Oak

On the Seminole Hollywood Reservation in Florida, on the corner of U.S. 441 and Stirling Road, stands the "Council Oak" tree. During the long history of the struggle of the Seminole tribe in Florida, this oak tree was of special significance. When the Seminole tribe was faced with termination by the United States government, leaders of the tribe began meeting regularly underneath this great oak tree, which helped to breathe new life back into the Seminole tribe. In 1957, the U.S. Congress officially recognized the Seminole Tribe of Florida.

Council Oak, commissioned by the Florida Bandmasters Association, was inspired by the significance of this tree and by the poetry of Moses Jumper Jr., who wrote a poem by the same name which chronicles the history of the Seminoles as told by the oak tree. The thematic material is taken from four songs of the Seminoles as officially recorded by Frances Dunsmore in his book Seminole Music and archived in the Bureau of American Ethnology of the Smithsonian Institution. Additionally, I have composed a new theme, which I call the Song of the Council Oak which is indicative of Seminole and Native American melodic/rhythmic style.

- *Program Note by composer*

Libertango

Libertango is one of Astor Piazzolla's most popular compositions, recorded by artists in over five hundred releases. The title alludes to Piazzolla's conscious artistic shift—or liberation, if you will—from traditional tango style to the new “Tango Nuevo.” And that will be easy to hear in this alluring composition, which, while obviously preserving so many of the beloved musical elements of traditional tango, nevertheless strikes out in new artistic directions. Traditional rhythms are often eschewed for new ones, but without losing the innate intensity of the genre. Novel is the incorporation of Piazzolla's signature chromatic harmony, forming the foundation of for the soaring, romantic lyric lines intrinsic to the tango. It's all a refreshing take on an old beloved style.

– *Program Note by Runyan Program Notes*

Rejouissance

Rejouissance was commissioned by the St. Joseph, Michigan Municipal Band, in honor of, and lovingly dedicated to John E.N. Howard, to celebrate forty years as conductor, 1948-1987. The word “rejouissance” is a French word meaning enjoyment or make happy. In English it is “rejoicing.” In music of the 17th and 18th centuries, the term was used to denote a short composition of a lively or playful nature, which brings enjoyment to the listener. This Fantasia (a composition in which “free flight of fancy” prevails over contemporary conventions of form or style) is based on Martin Luther's “Ein Feste Burg” (A Mighty Fortress Is Our God).

–*Program Note from Composer*

Resting in the Peace of His Hands

John Gibson's composition is based on a relief sculpture of the same title by German artist Kaethe Kollwitz (1867–1945). Kollwitz was a significant German artist who witnessed a great deal of suffering in her lifetime. Her husband, a physician, was assigned to care for the indigent, and they were forced to deal with the loss of their own son Peter in World War I and their grandson Peter Jr. in World War II. These situations all had a profound effect on her work. The expression of suffering in her work earned her respect among German artists and enemies within the Nazi government. Resting in the Peace of His Hands is a significant work for Kollwitz as it was intended to express “the feeling of utter peace” while most of her work was designed to express torment. The phrase “Resting in the Peace of His Hands” is a quote from Goethe, and she intended that it be the central element of her family tombstone.

Illyrian Dances

Dedicated to Timothy Reynish.

Viola: What country, friends, is this?

Captain: This is Illyria, lady.

Shakespeare: Twelfth Night Act I, Sc 2

The precise geographical location of Illyria was not important to Shakespeare. What excited him with the resonance of the world itself and the romance of all far away, make-believe places. Illyria is Never Never Land and the idea of inventing dances for such a place intrigued me.

This suite of three dances as commissioned by the British Association of Symphonic Band and Wind Ensemble with funds provided by West Midlands Arts. The first performance took place 26th September 1986 at Warwick University during the fifth annual BASBWE conference.

As Head of Music to the Royal Shakespeare Company, I have composed more than one hundred and fifty scores and with Gallimaufry, some of the thematic material for the Illyrian Dances is adapted for music originally written for RSC productions.

–*Program Note from Composer*

Conga del Fuego Nuevo

Following on the success of Arturo Márquez's Danzón No. 2 adapted for band, Oliver Nickel's transcription of Conga del Fuego Nuevo (Conga of New Fire) gives an added kick to the concert band repertoire. In contrast to the elegant, sinuous Danzón, Conga is an uptempo, celebratory piece, bright and catchy, with the percussion section providing the signature kick at the end of the conga pattern. Márquez slows things down in the middle section to spotlight the first trumpet in a melody that recalls the mariachi tradition. The alto saxes pick it up and relax into a ritard ... only to be interrupted by the return of the opening material. The piece ends in fiery fashion.

–*Program Note from Publisher*

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. Rikkers	Director of Marching Royal Dukes/ Associate Director of Bands
Nieves Villaseñor	Assistant Director of Marching Royal Dukes/ Assistant Director of Bands
Kirk Weaver	Administrative Assistant
Miranda Cook	Graduate Assistant
Kinsey Holland	Graduate Assistant
Sarah Mason	Graduate Assistant
Shane Roderick	Graduate Assistant

School of Music Staff

Dr. John Allemeier	Director, School of Music
Dr. Mary Jean Speare	Associate Director, School of Music
Dr. William Dabback	Director of Graduate Studies
Sarah Macomber	Operations Coordinator
Kimberly Velazquez	Executive Assistant
Brian Junttila	Administrative Assistant
Donna Wampler	Program Support Specialist