

FORBES CENTER FOR THE PERFORMING ARTS

**JAMES MADISON UNIVERSITY**

School of Music

*presents*

## **Concert Band**

Amy Birdsong, *conductor*

Kinsey Holland, *graduate conductor*

## **Symphonic Band**

Stephen P. Bolstad, *conductor*

Nieves Villaseñor III, *conductor*

Sarah Mason, *graduate conductor*

Sunday, December 4, 2022

2 pm

Concert Hall



There is no intermission.

## Program

### Concert Band

A Festive Overture (1963) Alfred Reed  
(1921-2005)

Cajun Folk Songs (1990) Frank Ticheli  
I. La Belle et la Capitaine (b.1958)  
II. Belle

Urban Dances (2005) Erik Morales  
(b. 1966)  
Kinsey Holland, *graduate conductor*

Machu Picchu – City in the Sky (2005) Satoshi Yagisawa  
(b. 1975)

### Symphonic Band

Sunrise at Angel's Gate (2001) Philip Sparke  
(b. 1951)

O Magnum Mysterium (2003) Morten Lauridsen  
(b. 1943)  
arr. H. Robert Reynolds  
(b. 1934)

Quartets (2006) Roger Cichy  
(b. 1956)  
Sarah Mason, *graduate conductor*

The Washington Post (1889) John Philip Sousa  
(1854-1932)

# Concert Band Personnel

Amy E. Birdsong, *conductor*

Kinsey Holland, *graduate conductor & MM graduate assistant*

## FLUTE

Ashley Acorda – Sterling  
\*Molly Coffey – Stuarts Draft  
Krista Daniello – Waynesboro  
Elisa Davenport – Chantilly  
Grace Fino – Fredericksburg  
Paige Hughes – Winchester  
Emma Johnson – Dumfries  
MaryKate Mandeville – Henrico  
Caitlyn Newlin – Ashburn  
Nathaniel Newsom – Mechanicsville  
Meara Patterson – Gainesville  
Kayla Schneider – Ashland  
Aren Wallace (piccolo) – Fredericksburg

## OBOE

Kay Ferguson – Culpeper  
\*Brittany Ryan – Mahwah, NJ  
Aubrey Stallard – Richmond

## BASSOON

\*Louis Kimble – Woodstock

## CLARINET

Alayna Campbell – Martinsville  
Olivia Chapin – Herndon  
Kendall Coleman – Bethany Beach, DE  
\*Maxwell Cooper – Charlottesville  
Drew DeBerry – Newport News  
Rachel Everard (Eb cl) – Harrisonburg  
Ian Jarosz – Leesburg  
Destiny McDaniel – Buena Vista  
Beau Mueller – Leesburg  
Sara Parker – Ashland  
Tracy Riffle – Chesterfield  
Hannah-Wei Stork – Lancaster, PA  
Courtney Vreeland – Winchester

## BASS CLARINET

Sarah Moulden – Winchester

## ALTO SAXOPHONE

Andrew Bailey – Weyers Cave  
Elise Donley – Carrolton  
Connor Dulevitz – Marshall  
Hunter Frink – Vinton  
Lauren Knitter – Richmond  
Iris Lefler – Mechanicsville  
\*Jadelyn Talley – Stuarts Draft  
Chuck Watson – Arlington

## TENOR SAXOPHONE

Alyssa Bonner – Westminster, MD  
Alexander Lau – Colorado Springs, CO

## BARITONE SAXOPHONE

Tyler Gruca – Mechanicsville  
Scott Kassel – Yorktown

\*denotes principal/co-principal

#denotes graduate student

## TRUMPET

Kenneth Collins – Stafford  
Katie Cozzens – Virginia Beach  
Dylan Gonzales – Ashburn  
Haley Kinker – Chesterfield  
Carter Linask – Stamford, CT  
Kendall Lownsbury – Henrico  
Vanessa Malone – Bristow  
Caleb Roden – Mechanicsville  
Jacob Wildermann – Charlottesville  
\*Xaiver Williams – Hampton

## HORN

Kyle Boyd – Fredericksburg  
James Carsner – Burke  
Jake Hix – Fredericksburg  
\*Calista Lide – King George  
Adrienne Pinover – Herndon  
Halli Prescott – Louisa

## TROMBONE

Jordan Bernard – Bowie, MD  
Dade Buschy – Midlothian  
Bradley Fuller – Gate City  
\*Matthew Gehley – Ashburn  
John Keys – Stanardsville  
Evita Lewis – Herndon  
Thomas Murphy – Hanover

## BASS TROMBONE

Zach Evans – Richmond  
\*Henry Taylor – Culpeper

## EUPHONIUM

Jaimin Ashra – Charlottesville  
\*Andrew Donaldson – South Riding  
Alivia Hakanen – Fredericksburg  
Joseph Linneman – Hammonton, NJ  
Noah Sharp – Richmond  
Brandon Stees – Harrisonburg

## TUBA

Aiden Fuller – Aldie  
Zikeria Gray – Richmond  
Ryan Payne – Gainesville  
William Swatman – Winchester

## PERCUSSION

\*Blaze Benavides – Alice, TX  
Jake Cardillo – Lansdowne  
Samantha Kabrick – Ashburn  
Chris Lam – Weyers Cave  
Kieran Morales – Hampton  
Preston Morgan – Stafford  
Lanie Niide – Winchester  
Carson Polk – Manassas Park  
Kevin Rau – Newtown, CT  
#Hannah Greer-Young – Columbus, OH  
Isaiah Webber – Spotsylvania

# Symphonic Band Personnel

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

## FLUTE/PICCOLO

Mihir Borah – Woodbridge  
Sara Drozdowski – Williamsburg  
Simon Funk – Middlesex  
\*#Joshua Lockhart – Lincoln Park, MI  
Blasi Pollard – Chesapeake

## OBOE/ENGLISH HORN

\*Tyler Gruca – Mechanicsville  
Lily Peck – Powhatan

## BASSOON

Ella Iovinelli – Ashburn  
\*Michael Ross – Farmville

## CLARINET

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

## BASS CLARINET

Cami Holmes – Alexandria

## ALTO SAXOPHONE

Luke Lerner – Virginia Beach  
\*Tyrique Payne – Colonial Heights

## TENOR SAXOPHONE

Sammy Nelson – Alexandria

## BARITONE SAXOPHONE

Darius Turner – Mechanicsville

## PIANO

Madelyn Pemberton – Galax

\* denotes principal/co-principal

# denotes graduate student

## TRUMPET

Daniel Huggins – Mechanicsville  
Ryan Johnson – Centreville  
\*Carter King – Mechanicsville  
\*Jocelyn Moyer – Front Royal  
Theo Young – Virginia Beach

## HORN

Anthony Burnett – Hudson, MA  
Ashlyn Craig – Stephens City  
\*Evan Hendershot – Stanley  
Jacob Taylor – South Riding

## TROMBONE

Trevor Albright – Forest  
Christopher Brown – Fredericksburg  
\*Nikhil Argade – Gainesville

## BASS TROMBONE

Peyton Barrett – Midland

## EUPHONIUM

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

## TUBA

Luke Armstrong – Hamilton, NJ  
\*Logan Davis – Harrisonburg  
Henry Taylor – Culpeper

## STRING BASS

Bala Challa – Herndon  
Brie Polk – Quicksburg

## PERCUSSION

Blaze Benavides – Alice, TX  
Olivia Miller – Proctor, WV  
\*Kobe Noel – Manassas  
Brady Petrushak – Dry Fork  
\*Jonathan Ramirez – Manassas  
Ryan Secrist – Harrisonburg  
Brian Willey – Fairfax

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.

## Program Notes

### A Festive Overture

*A Festive Overture* was commissioned by the Tri-State Festival, held annually under the auspices of the Music Division of Dickinson State College in Dickinson, North Dakota, for performance at the 1963 Festival. The first performance took place on November 2nd, 1963, at the concluding grand concert of the festival, with the Dickinson State College Symphonic Band under the composer's direction.

The score is in traditional overture form, a brilliant opening allegro followed by a reflective, lyrical interlude, and concluding with a return to the first themes and mood. The entire work is built on three motifs, which are heard in the first section, with the middle section developed from one of these, which first appears as the bass line to the main theme. In the course of the work, the full resources of the modern, integrated concert band are called upon, to present these motifs in constantly varied forms and combinations, and in scintillating tone colors.

The wording of the commission presented a basic challenge: that of writing a major work on the highest musical level and yet capable of performance by a good high school band. We believe that this challenge has been met and are proud to offer this work as a contribution to the modern school and concert band repertoire.

- Notes by the publisher

### Cajun Folk Songs

Cajuns are descendants of the Acadians, a group of early French colonists who began settling in Acadia (now Nova Scotia) around 1604. In 1755 they were driven out by the British, eventually resettling in south Louisiana. Today there are nearly a million French-speaking descendants of the Acadians living in Louisiana and parts of Texas, preserving many of the customs, traditions, stories, and songs of their ancestors. Although a rich Cajun folk song tradition exists, the music has become increasingly commercialized and Americanized throughout the twentieth century, obscuring its original simplicity and directness. In response to this trend, Alan and John Lomax traveled to south Louisiana in 1934 to collect and record numerous Cajun folk songs in the field for the Archive of Folk Music in the Library of Congress. By doing so, they helped to preserve Cajun music in its original form as a pure and powerful expression of Louisiana French Society.

*La Belle et le Capitaine* tells the story of a young girl who feigns death to avoid being seduced by a captain. Its Dorian melody is remarkably free, shifting back and forth between duple and triple meters. In this arrangement the melody is stated three times. The third time an original countermelody is added in flutes, oboe, clarinet, and trumpet.

*Belle* is about a man who goes away to Texas only to receive word of his sweetheart's illness, forcing him to return to Louisiana. Finding her unconscious upon his return, he pawns his horse to try to save her, to no avail. The folk melody is sometimes varied rhythmically, texturally, and coloristically, and an original melody is added for variety.

*Cajun Folk Songs* is composed as a tribute to the people of the old Cajun folk song culture with hopes that their contributions will not be forgotten. The work is dedicated to the Murchison Middle School Band, Austin, Texas, Cheryl Floyd, director, who commissioned the work and gave its premiere on May 22, 1990.

- Program Note by composer

### Urban Dances

*Urban Dances* is a piece based on a concept developed in one of my earlier works, entitled *Rhythmata*. The most important part of this work is rhythm. The rhythms used are inspired by and found in much of today's popular music. My biggest challenge was to find ways to employ these rhythms in a manner appropriate to serious concert band literature. The melodic and thematic elements are important, but play a secondary (and largely supportive) role. In many instances, the thematic material will float over the rhythmic pulse, creating a double-time feel. The pulse of this work is persistent and lively throughout.

- Program Note by composer

## Program Notes – *continued*

### **Machu Picchu - City in the Sky**

Explaining the significance of Machu Picchu begins with remembering the Incan empire at its zenith, and its tragic encounter with the Spanish conquistadors. The great 16th century empire that unified most of Andean South America had as its capital the golden city of Cuzco. Francisco Pizarro, while stripping the city of massive quantities of gold, in 1533 also destroyed Cuzco's Sun Temple, shrine of the founding deity of the Incan civilization.

While that act symbolized the end of the empire, 378 years later an archaeologist from Yale University, Hiram Bingham, rediscovered "Machu Picchu," a glorious mountaintop Incan city that had escaped the attention of the invaders. At the central high point of the city stands its most important shrine, the Intihuatana, or "hitching post of the sun," a column of stone rising from a block of granite the size of a grand piano, where a priest would "tie the sun to the stone" at winter solstice to ensure its seasonal return. Finding the last remaining Sun Temple of a great city inspired the belief that perhaps the royal lineage stole away to his holy place during Pizarro's conquest.

After considering these remarkable ideas, I wished to musically describe that magnificent citadel and trace some of the mysteries sealed in Machu Picchu's past. Three principal ideas dominate the piece: 1) the shimmering golden city of Cuzco set in the dramatic scenery of the Andes, 2) the destructiveness of violent invasion, and 3) the re-emergence of Incan glory as the City in the Sky again reached for the sun.

- *Program Note by composer*

### **Sunrise at Angel's Gate**

The composer has written, "Sunrise and sunset are the best times to view the Grand Canyon, as a sun low in the sky casts shadows that give depth and form to the vast panorama. Angel's Gate is one the many named rock formations on the northern side of the canyon, and in this piece I have tried to depict the sights of dawn there, birdsongs in the early morning sky and the gradual revelation of the canyon as sunlight reaches into its rocky depths. "Following the ethereal opening chord, solos in the oboe, English horn and bassoon embody the birdsong described by Sparke. Throughout the work as a whole, woodwinds remain prevalent in providing melodic structure, particularly the oboe and the clarinet and, later, the saxophones. The brass family serves a supporting role much of the time, whether in the style of a chorale or in creating a fuller, more polyphonic texture. The gentle nature of the opening passages gives way to a sudden *vivo* in which the mood dramatically changes; Sparke has likened this section to "the area waking up with tourists." The upper winds exchange interlocking eighth-note/sixteenth-note patterns, leading to a call and response between solo woodwinds and muted trumpets. Muted brass instruments remain prominent throughout the remainder of the section and into the reprise of the earlier themes of the piece. Trills in the horn section provide impetus to the *molto lento*, reviving the rhythmic gestures of the first section's saxophone duet. As the work trails to a close, twelve tolls on the bells "remind us of our mortality" and inspire a prayerful conclusion.

- *Program Note by the U.S. Army Field Band*

### **O Magnum Mysterium**

About his setting, Morten Lauridsen writes: "For centuries, composers have been inspired by the beautiful O Magnum Mysterium text with its depiction of the birth of the newborn king amongst lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy."

- *Program Note by Catharine Sinon Bushan, University of Texas*

## Quartets

Commissioned by and dedicated to the North Carolina Central District Bandmasters Association, *Quartets* is a unique work exposing a multitude of quartets that exist within the full ensemble, hence the title "Quartets". During the use of the transparent and exposed textures utilized in many compositions, composers tend to use a combination of instrumental colors that seem fitting and appropriate for a desired texture. In *Quartets*, composer Roger Cichy relies on traditional quartets to fulfill the instrumental colors during those times when the musical textures become transparent and exposed. Although sometimes brief, Cichy was able to make use of the fourteen different quarters within the composition. This work contains a total of twenty moments where a quartet is used as some quartets are used more than once.

*—Program Note by composer*

## The Washington Post

This march was written in 1889 to help promote an essay contest sponsored by the newspaper of the same name. With Sousa conducting, it was premiered by the U.S. Marine Band during the distribution of the essay prizes on the Smithsonian Museum grounds in Washington, D.C. The 6/8 march happened to be appropriate for a new dance called the two-step and soon became the most popular tune in both America and Europe. Although he received only \$25 for its publication, Sousa was quickly inundated with requests for more marches. Of his 136 marches, *The Washington Post* and *The Stars and Stripes Forever* have been the most widely known.

*—Program Note from Program Notes for Band*

## Acknowledgements

The JMU Concert Band and Symphonic Band would like to congratulate the students listed below who are either student teaching next spring or graduating this December. Thank you for the wonderful musical contributions you have made to the JMU Band Program!

### Concert Band

Brittany Anthony, oboe  
Alayna Campbell, clarinet  
Haley Kinker, trumpet  
Xaiver Williams, trumpet  
Calista Lide, horn  
Noah Sharp, euphonium  
Preston Morgan, percussion

### Symphonic Band

Trevor Albright, trombone

Patrons are reminded to turn off all pagers, cell phones, personal computers, and any other electronic devices.

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## Woodwind, Brass, & Percussion Faculty

Beth Chandler Cahill .....	Flute
Jeanette Zyko .....	Oboe
Šarūnas 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

## Music Education Faculty

Dr. William Dabback .....	Professor
Dr. Lisa Maynard .....	Associate Professor
Amy Birdsong .....	Lecturer
Dr. Alice Hammel .....	Visiting Professor

## JMU Band Program Personnel

Stephen P. Bolstad .....	Director of Bands
Scott D. Ridders .....	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