

FORBES CENTER FOR THE PERFORMING ARTS  
**JAMES MADISON UNIVERSITY®**

School of Music

*presents*

**Symphonic Band**

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

Thursday, February 29, 2024  
8 pm  
Concert Hall



There will be one 10-minute intermission.

## Program

Fanfare Politeia (2021)	Kimberly Archer (b.1973)
Stephen P. Bolstad, <i>conductor</i>	
Huntingtower (1932)	Ottorino Respighi (1879-1936)
Magnolia Star (2012)	Steve Danyew (b.1983)
Liquid Compass (2014)	Alex Shapiro (b. 1962)
Sarah Mason, <i>graduate conductor</i>	
Neon Nights (2023)	KatahJ Copley (b. 1998)

## Intermission

Divertimento for Band (1950)	Vincent Persichetti (1915-1987)
I. Prologue	
II. Song	
III. Dance	
IV. Burlesque	
V. Soliloquy	
VI. March	
Symphony No. 3, Slavyanskaya (1950)	Boris Kozhevnikov (1906-1985)
I. Allegro	
II. Waltz	
III. Scherzo	
IV. Allegro	

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

The unauthorized videotaping or any other recording  
of this production is strictly prohibited  
in adherence with Federal copyright laws.

# Symphonic Band Personnel

Chris DeVona, *conductor*

Stephen P. Bolstad, *conductor*

## FLUTE/PICCOLO

Vanessa Britton – Madison  
Simon Funk – Middlesex  
Emily Hughes – Honolulu, HI  
Emma Lisson – Bethlehem, PA  
\*MaryKate Mandeville – Henrico

## OBOE/ENGLISH HORN

Jasper Dirks – Fredericksburg  
\*Lily Peck – Powhatan

## BASSOON

\*David Kang – Chantilly

## CLARINET

Valerie Alvarado – Culpeper  
Jona Benson – Stephens City  
Maxwell Cooper – Charlottesville  
\*Kelsey Davis – Harrisonburg  
Preston Davis – Henrico  
Delaney Starkey – Fredericksburg

## BASS CLARINET

Shelby Gardner – Fairfax

## ALTO SAXOPHONE

\*Elise Donley – Carrollton  
Luke Lerner – Virginia Beach

## TENOR SAXOPHONE

David Barredo – Charlottesville

## BARITONE SAXOPHONE

Iris Leffler – Mechanicsville

## DOUBLE BASS

Bala Challa – Herndon

\* denotes principal/co-principal

## TRUMPET

Chris Atkinson – Charlottesville  
Dillon Chadha – Ashburn  
\*Logan Hayungs – Stafford  
Daniel Huggins – Mechanicsville  
Ryan Johnson – Centreville  
Carter King – Mechanicsville  
Jocelyn Moyer – Front Royal

## HORN

Ethan Boswell – Herndon  
\*Evan Hendershot – Stanley  
Halli Prescott – Louisa  
Will Rapp – Virginia Beach

## TROMBONE

Christopher Brown – Spotsylvania  
Gabriel Caballero – Winchester  
Bradley Fuller – Gate City  
\*William Shanahan – Warrenton

## BASS TROMBONE

Peyton Barrett – Midland  
Gavin Torrence – Forest

## EUPHONIUM

\*Andrew Donaldson – South Riding  
Alivia Hakanen – Fredericksburg

## TUBA

\*Anders Helvey – Alexandria  
Jackson Lee – Waynesboro  
Henry Taylor – Culpeper

## PERCUSSION

Logan Douglas – Tuscon, AZ  
Zane Johnson – Lovettsville  
Rowan Lane – Williamsburg  
Olivia Miller – Proctor, WV  
Levi Rosenberry – Front Royal  
Ryan Secrist – Harrisonburg  
Emily Stevens – Fluvanna  
\*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

### Fanfare Politeia

*Fanfare Politeia* is an homage to the origins of our democracy, and to the ancient sources that Madison, Hamilton, Jefferson, and Adams drew from in their conceiving and writing our Constitution. "Politeia" is a Greek word derived from "polis" (city). Aristotle used the term to represent concepts such as citizens' rights and constitutional government, while Plato's examination of justice – a book which we now call *The Republic*, in English – was actually entitled *Politeia* in the original Greek.

Commissioned by "The President's Own" United States Marine Band for the 59th Presidential Inauguration, *Fanfare Politeia* celebrates our traditions of a free and fair election, and of a peaceful transfer of power

*.- Program Note from score*

### Huntingtower

Ottorino Respighi (1879-1936) is perhaps best known for his three massive orchestral works, the "Roman trilogy" of *Fountains of Rome*, *Pines of Rome*, and *Roman Festivals*. Alongside these orchestral giants, Respighi wrote one lone work for band, *Huntingtower*, on a commission from Edwin Franko Goldman and the American Bandmasters' Association. Although Respighi wrote no explicit program for the work, he composed *Huntingtower* shortly after the international success of the novel *Huntingtower*, a fairy tale epic complete with a villain antagonist, a singing princess, and a fanfare hero riding in to save the day. While no direct evidence survives to suggest that Respighi's "ballade for band" is based on the literary work (or its popular film and radio adaptations in the years leading up to Respighi's composition), the story rings unmistakably through the music as sections of band allude to its classic trio of characters. The work begins with the lurking, villainous low voices of the band, the fanfare trumpets come bursting into the scene for battle, and the woodwinds sing the princess's beautiful song before the tale comes to its tumultuous end.

*–Program Note by Chris DeVona*

## **Magnolia Star**

When I was playing saxophone in my middle school jazz band, we started every rehearsal the same way — with an improvisation exercise that our director created. It was a simple yet brilliant exercise for teaching beginning improvisation and allowing everyone in the band a chance to “solo.” As a warm-up at the opening of each rehearsal, the whole band played the blues scale ascending, resting for one measure, descending, and resting for another measure. During the measures of rest, each member of the band took turns improvising a solo. Looking back, this exercise not only got the band swinging together from the start of rehearsal, but it made improvisation, a daunting musical task to many, seem within everyone’s abilities.

This experience was my introduction to the blues scale, and I have long wanted to write a piece inspired by this group of pitches. In *Magnolia Star*, I explore various ways to use these pitches in harmonies, melodies, and timbres, creating a diverse set of ideas that will go beyond sounds that we typically associate with the blues scale. I didn’t want to create a “blues” piece, but rather a piece in my own musical voice that uses and pays homage to the blues scale. Nearly all of the pitches used in *Magnolia Star* fit into the concert C blues scale. It is interesting to note that embedded within the C blues scale are both a C minor triad, an E-flat minor triad, and an E-flat major triad. I explore the alternation of these tonal areas right from the start of the piece, and continue to employ them in different ways throughout the entire work.

Another influence was trains and the American railroad. The railroad not only provides some intriguing sonic ideas, with driving rhythms and train-like sonorities, but it was also an integral part of the growth of jazz and blues in America. In the late 19th century, the Illinois Central Railroad constructed rail lines that stretched from New Orleans and the “Delta South” all the way north to Chicago. Many Southern musicians traveled north via the railroad, bringing “delta blues” and other idioms to northern parts of the country. The railroad was also the inspiration for countless blues songs by a wide variety of artists. Simply put, the railroad was crucial to the dissemination of jazz and blues in the early 20th century. *Magnolia Star* was an Illinois Central train that ran from New Orleans to Chicago with the famous Panama Limited in the mid-20th century.

*- Program Note by composer*

## Program Notes *continued*

### **Liquid Compass**

*Liquid Compass* is a tone poem that takes the musicians and the audience on a watery journey spanning the mystical and the triumphant. Commemorating the 140th anniversary of Carthage College's wind band, the piece migrates to different places, but never loses its bearings in pursuit of a musical true north. The spiritual power of the sea is ever-present, in layers of unique sounds heard in the audio track, and duplicated by the musicians. The effect is a physical surround-sound of texture, as metal bowls capture slow, resonant drips of water, and flutists breathe other-worldly intonations. The piece, like the school that commissioned it, continues to push forward while observing that which has come before. Because one can't celebrate history, without reflecting on the waters over which time and experience have passed.

*—Program Note by composer*

### **Neon Nights**

*Neon Nights* is a captivating journey through the vibrant and exhilarating world of nighttime revelry. I wanted to immerse the listener in a sonic landscape pulsating with Afro-Latin rhythms and harmonies, evoking the bustling energy of urban nightlife.

As the piece progresses, it weaves its way through a tapestry of diverse rhythms and scenarios, much like the ever-changing facets of a bustling nightlife. The music takes the listener on a journey through a spectrum of emotions and atmospheres, vividly illustrating the various elements of a vibrant urban evening. At one moment, the music builds a lush, kaleidoscopic glow of a light show, as the ensemble's harmonies shimmer and sparkles, casting a mesmerizing spell. In contrast, the music also transports us to the heart of a heat-filled dance floor, where infectious rhythms and spirited melodies inspire movement and celebration. *Neon Nights* paints a vivid picture of neon signs and dazzling visual displays that transform the cityscape into a luminous wonderland.

*—Program Note by composer*

## **Divertimento for Band**

The *Divertimento* is one of Persichetti's lightest and most entertaining works. It was written in a log cabin schoolhouse in Kansas in 1949 and premiered in New York City with the composer conducting in 1950. In a June 1980 letter to Frederick Fennell, founder of the famed Eastman Wind Ensemble, Persichetti explained that family friends had given him the cabin one summer to write a new work for full orchestra. He explained that as he wrote the brasses tossing the woodwinds about while the timpani was commenting here and there, something strange was happening. He began to realize that the strings were NEVER going to come in. So thus was created the composer's first work for band!

The six short movements demonstrate rhythmic and contrapuntal savoir-faire blended neatly with tongue-in-cheek humor and lyrical nostalgia. The work is still one of Persichetti's most popular compositions.

- *Program Note from Lee University Wind Ensemble Concert Program, 11 October 2016*

## **Symphony No. 3, Slavyanskaya**

In 1950's Russia, Soviet policies for music aimed to promote Russian composers and folk source music in favor of the German-influenced trends elsewhere in the world. Simultaneously, though, the sizable military bands of the time were quickly outgrowing the marches and orchestral transcriptions that comprised the majority of their available literature. Much like their American band contemporaries in Persichetti's 1950 New York, Russian bands were eager for new repertoire of their own. The answer to their call was a wave of band symphonies and concert works that the world beyond the Iron Curtain would not hear until 1990 when Col. John Bourgeois and the United States Marine Band toured the Soviet Union and brought home this musical souvenir. *Slavyanskaya* features Russian folk music and traditional styles woven into a framework of tightly constructed classical forms throughout this four-movement tour de force for wind band.

-*Program Note by Chris DeVona*

## Woodwind, Brass, & Percussion Faculty

Beth Chandler Cahill .....	Flute
Jeanette Zyko .....	Oboe
Sarunas Jankauskas .....	Clarinet
Sue Barber .....	Bassoon
David Pope .....	Saxophone
Chris Carrillo .....	Trumpet
John Abbracciamento .....	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
Chris DeVona .....	Assistant Director of Bands/ Director of Pep Band
Kirk Weaver .....	Administrative Assistant
Sarah Mason .....	Graduate Assistant
Josh Sheppard .....	Graduate Assistant

## School of Music Staff

Dr. John Allemeier .....	Director, School of Music
Dr. John Peterson .....	Associate Director, School of Music
Dr. William Dabback .....	Director of Graduate Studies
Sarah Macomber .....	Operations Coordinator
Kimberly Velazquez .....	Executive Assistant
Donna Wampler .....	Program Support Specialist