

FORBES CENTER FOR THE PERFORMING ARTS

JAMES MADISON UNIVERSITY®

School of Music

presents

“Anniversaries”

JMU Symphony Orchestra

Foster Beyers, *director*

Kevin Stees, *tuba*

Tuesday, October 4th, 2022

8 pm

Concert Hall



There is no intermission.

Program

Overture ODTAA

Doreen Carwithen
(1922-2003)

Concerto for Tuba

Ralph Vaughan Williams
(1872-1958)

- I. Prelude: *Allegro moderato*
- II. Romanza: *Andante sostenuto*
- III. Final – *Rondo alla tedesca: Allegro*

Kevin Stees, *tuba*

Symphony No. 5 in C Minor

Ludwig van Beethoven
(1770-1827)

- I. *Allegro con brio*
- II. *Andante con moto*
- III. *Scherzo: Allegro*
- IV. *Allegro*

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Program Notes

Overture ODTAA

Doreen Carwithen (1922-2003)

Doreen Mary Carwithen (1922-2003) was a British composer of film and classical music, and was the first woman to work full-time as a film composer. She received her first lesson on piano and violin from her mother at age 4. Carwithen began composing at age 16, setting poems to music for voice and piano. After entering the Royal Academy of Music in 1941, she became a member of the harmony class of William Alwyn, who taught her about composition. After her graduation, she was the first person to win the J. Arthur Rank Film Music scholarship and spent most of her time writing film scores and editing scores by others in the Rank studios. She wrote for more than 30 films and created a reputation for herself as being able to work calmly and quickly under pressure.

Years later, she adopted the name Mary Alwyn after marrying William Alwyn, her former teacher, in 1975. Carwithen worked as a Sub Professor of Composition at the Royal Academy of Music until her husband's death in 1985, when she founded the William Alwyn Archive and William Alwyn Foundation to popularize his music. Her own work was largely forgotten until after her death in 2003 when listeners of William Alwyn's music found that his wife was also a talented and accomplished composer.

Doreen Carwithen's first orchestral work, ODTAA (One Damn Thing After Another) was the first new score to be chosen by the London Philharmonic Orchestra Music Advisory committee. The piece was written after the novel ODTAA by John Masefield, which is an adventure novel that was published in February of 1926. Carwithen's ODTAA was premiered at Covent Garden by the London Philharmonic Orchestra on March 2, 1947.

A coherent and colorful work, ODTAA (One Damn Thing After Another), is full of brilliant ideas that are skillfully assembled to create a feisty and memorable performance. With busy inner parts and an overall sense of strength and confidence, Carwithen provided the music world with a powerful piece that challenges each musician to provide detailed preparation and understanding to the ensemble. Communicative and splendidly scored, ODTAA was a considerable success after its premiere and 75 years later, this continues to remain true.

—Program note by Geneva Maldonado (Clarinet)

Concerto for Tuba

Ralph Vaughan Williams (1872-1958)

Ralph Vaughan Williams (1872-1958) was one of the most influential English composers of the twentieth century, with works including operas, ballets, chamber music, nine symphonies, and religious music. During his formative years, he studied music at Trinity College, Cambridge, and was later a pupil of well-known composers Max Bruch

Program Notes *continued*

and Maurice Ravel. Vaughan Williams' musical style drew inspiration from English folk song and Tudor choral music, which marked a break from the German style which dominated the music of the nineteenth century.

Vaughan Williams composed the Tuba Concerto in 1954 for Philip Catelinet, the principal tubist of the London Symphony Orchestra. The piece was the first concerto for tuba to ever be written, and Catelinet initially viewed the work as "the eccentric idea of an aging composer." Typically, the tuba served as the foundation of brass harmony, and was rarely used in solo context except for humorous comedian sketches. Despite Catelinet's doubts that the piece would be taken seriously, the concerto was well-received by its initial audience and was recorded just a few days later by the same ensemble. To this day, the Vaughan Williams Tuba Concerto remains a staple of tuba repertoire.

The first movement, entitled *Prelude*, is a brisk march that shows off the tuba's agility, ending with a brief cadenza that uses both the highest and lowest ranges of the instrument. The *Romanza* demonstrates the lyrical and vocal quality of the tuba's high register. The opening melody, which returns throughout the movement, is in the English folk style for which Vaughan Williams is known. The final movement, *Rondo Alla Tedesca*, is a "rondo in the German style." It opens with a series of rocket-like arpeggios and trills and ends with a virtuosic cadenza and a wild cascade of notes from the orchestra.

-Program note by Rachel Tan (Violin)

Symphony No. 5 in C Minor

Ludwig van Beethoven (1770-1827)

"Ah, he is no man; he's a devil. He will play me and all of us to death."¹ Abbé Joseph Gelinek was quoted saying this after a virtuoso competition with "a young pianist who [had] just arrived"¹ in Vienna during the late eighteenth century. This young pianist was one of the most influential composers ever to exist: Ludwig van Beethoven. Born in 1770 in Bonn, Germany, Beethoven started music lessons with his alcoholic father some time before the age of seven. According to outside accounts, these lessons would consist of his father beating him for every hesitation or mistake. Despite the brutalities, Beethoven emerged as a "prodigiously talented musician"², becoming an assistant court organist at the age of twelve. However, it was not until his relocation to Vienna in 1792 which his compositional skills were finally showcased. From 1802-1812 (Also known as his "middle" period), Beethoven would produce some of his most famous pieces including the "Tempest" piano sonata, the "Egmont" overture, and the only opera he ever wrote, "Fidelio." However popular those pieces are, none of them were as famously perfect as his nine symphonies, six of which he wrote during this period.

The fifth out of the nine symphonies Beethoven wrote was written between 1804 and 1808. It took four years, due to his laborious process for composing, because he

was also in the process of writing a numerous amount of other works, and because of Napoleon's occupation of Vienna in 1805. Through all the delays, Beethoven's fifth symphony (titled the "symphony of fate" by Beethoven's biographer and secretary Anton Schindler) premiered the 22nd of December in the Theater an der Wien in Vienna, Austria. While today his work is considered masterful, a lot went wrong during Beethoven's final time performing a concerto (his fourth piano concerto), along with eight other masterpieces, and an improvisation on solo piano by Beethoven himself (later written out as Fantasia in G minor). This four-hour production of a collection crafted, conducted, and partly performed by one the greatest composers of all time, turned out mediocre. The orchestra was missing most of its main members, many of the pieces were severely under rehearsed, and to make matters worse the venue was freezing. One patron and supporter of Beethoven, Prince von Lobkowitz, was quoted as saying that the concert "confirmed for ourselves the maxim that one may easily have too much of a good thing, still more of a powerful one." But as time passed Beethoven's Symphony of fate would garner much more love and praise.

Following the theme of heroism of his earlier masterpiece, symphony no. 3 "Eroica", the symphony of fate pulls the audience into a journey, turning pain, distress, and struggle into a triumphant and valiant victory. The progression from minor conflict to major victory was a new symphonic concept which Beethoven introduced to an extreme extent. Mozart had string quartets that would also start in minor and end in major, yet the difference between these quartets and Beethoven's fifth is that Beethoven's piece adds a detailed account of heroism written within the music.

Beethoven's fifth symphony opens with "dun dun dun daaaaah," four notes which have become legendary within western music. When Beethoven's secretary and biographer, Anton Schindler, asked Beethoven about the opening for his fifth symphony, Beethoven was said to have replied with "This is the sound of fate knocking at the door." Along with fate's knock, the audience is immediately flung into an exposition that gives them only a glimpse at the motif which will follow the music throughout the score. Every movement within the symphony contains this motif of three shorts and a long. Variation occurs within the pitches of the notes, yet the rhythm stays constant.

There are few pieces of art throughout history that have as much impact as Beethoven's fifth does. The amount of expression and passion he was able to write is nothing short of genius. As Leonard Bernstein once said, "Beethoven broke all the rules and turned out pieces of breathtaking rightness. He had the real goods, the stuff from Heaven, the power to make you feel at the finish: Something is right with the world."

-Program notes by Christopher Hall (Cello)

Biographies

Kevin Stees, now in his 38th year as Professor of Tuba and Euphonium at James Madison University, leads an active career as a soloist, chamber musician, conductor and music educator. He has been a finalist in several solo competitions and was a prize winner in the Second International Brass Congress Tuba Solo Competition. Kevin has presented solo and chamber music performances at numerous universities, conferences, music festivals and workshops throughout the United States.

In addition to performances on tuba, he is very active as the conductor of the internationally recognized James Madison University Brass Band, having led the ensemble in performances at the John F. Kennedy Center for the Performing Arts in Washington, D.C., Brucknerhaus Concert Hall in Linz, Austria, Royal North College of Music in Manchester, England and the World Music Contest in Kerkrade, The Netherlands, as well as music venues throughout England, Wales and Austria. Kevin is also the conductor of the award winning Massanutten Brass Band.

Foster Beyers (*conductor*) is the Director of Orchestras and Assistant Professor of Orchestral Conducting at James Madison University where he conducts the Symphony and Chamber Orchestra and leads the Opera each Fall. His duties also include courses in orchestral literature and mentoring of students in the Masters and Doctoral program in Orchestral Conducting. Beyers came to Virginia from Minnesota where he was Director of Orchestras at Concordia College in Moorhead, MN.

Beyers is a committed advocate for and partner to music educators at every level. He began his career in the public schools of Green Bay, Wisconsin where he served as Music Director of the Green Bay Symphony Youth Orchestras while also teaching orchestra and band in the Green Bay Public schools for five years.^[1] As an educator he has conducted the Merit School of Music Symphony Orchestra, Music Institute of Chicago Junior Academy Orchestra and the 2010 Minnesota Middle Level Honors Orchestra as well as numerous regional honors orchestras throughout the Midwest and East. Most recently Mr. Beyers conduct the All-Virginia Orchestra in March of 2019 and the North Carolina Eastern Regional Orchestra in February of 2020.

List of Ensemble Members

Members are listed alphabetically by section

Violin I

Aidan Coleman
Isaac Cotnoir
Aidan Hall
Audrey Jones
Adeline King
Johnny Park
Patrick Shaughnessy*
Rachel Tan

Violin II

Briana Clark
Jonathan Colmenares
Louanna Colon
Nathaniel Gordy
Thomas O'Keefe^
Jonathan Petrini
Sierra Rickard
Khalil Turner

Viola

Kamryn Cajohn
Madeleine Gabalski^
Chris King
Ana Mooney
Hannah Rahrig
Franklin Villalta

Cello

Christopher Hall
Julia King
Alison Lilly
Vikram Lothe
Isaiah Ortiz
Danny Postlethwait
Jessi Sfarnas
Kim Souther^

Bass

James Adkison-Piccirello
Tina Battaglia
John Foley
Ruben Garcia
Jacob Minks
Frankie Sellars
Cole Sheffer^

Flutes

Anna Fenn
Jakob Knick

Piccolo

Megumi Kadarusman

Oboes

Laura Huggins
Will Slopnick

Clarinets

Blaine Edwards
Geneva Maldonado

Bassoons

Michael Ross
Tony Russo

Contrabassoon

Devon Petrecca

Horns

Benjamin Coates
Caroline Fauber
Justin Ulmer
Ben Wagner

Trumpets

Olivia Ellsworth
Devin Esleck
Jocelyn Moyer

Trombones

Gabriel Caballero
Alex Mizroch

Bass Trombone

Teague Jenkins

Tuba

Joshua Smith

Keyboard

Sarah Mason

Percussion

Will Alderman
Grayson Creekmore
John Donnell
Shelby Shelton

Key

*Concertmaster

^Principal

JMU School of Music Diversity Statement

Difference in identity enriches our community, fosters artistic and intellectual growth, and is vital to creating thriving venues for expression in a global world. In addition to welcoming all individuals and perspectives regardless of their race, ethnicity, gender identity, sexual orientation, religion, disability, socio-economic status, or citizenship status, we wish to make the following acknowledgements and affirmations, adapted from Americans for the Arts:

- In the United States, there are systems of power that grant privilege and access unequally such that inequity and injustice result. We resolve to educate ourselves, keep vigilant watch, and act to bring an end to systemic oppression.
- Cultural equity--which embodies values, practices, and policies that ensure all people have access to, and are represented in, the arts--is critical to the sustained engagement of music in society.
- Acknowledging and challenging our inequities and working in partnership is how we will make change happen.
- Everyone deserves equal access to a full, vibrant creative life, which is essential to a healthy and democratic society.
- The prominent presence of musicians in society can challenge inequities and encourage alternatives.



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