

FORBES CENTER FOR THE PERFORMING ARTS

**JAMES MADISON UNIVERSITY®**

School of Music

*presents*

***Toward the Unknown Region***

**Symphony Orchestra**

Foster Beyers, *conductor*

*with*

**The Madison Singers**

**The JMU Chorale**

Jo-Anne Van der Vat-Chromy, *conductor*

Tuesday, March 5, 2024

8 pm

Concert Hall



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## Program

Healing Waters

Jason Haney  
(b. 1969)

Symphony No. 5 in E minor, Op. 64

Peter Ilyich Tchaikovsky  
(1840-1893)

- I. Andante – Allegro con anima
- II. Andante cantabile con alcuna licenza

*This performance of the Tchaikovsky is dedicated to the memory of Dr. Robert McCashin, Director of Orchestras at James Madison University from 1992 to 2016. We ask that you observe a moment of silence at the conclusion of the second movement.*

Toward the Unknown Region

Ralph Vaughan Williams  
(1872-1958)

*The Madison Singers and The JMU Chorale*

## Program Notes

### **Healing Waters – Jason Haney**

Healing Waters is a fourteen-minute work for chamber orchestra, commissioned by conductor Jan Horstmann for the Mittledeutsche Kammerphilharmonie. The work was part of the orchestra's celebration of the city of Schoenebeck, Germany and Dr. Johann Tolberg, who founded the town's famous salt spa in 1802, and was premiered there in 2021. The piece uses simple harmonies, color, and wave-like gestures to evoke the effects of a day spent in the warm salt water, where one might meditate on life free from distractions. A relaxed beginning gradually leads to a revelatory moment of transformation, before arriving at a tranquil conclusion.

The current version for full orchestra, employing double winds, more percussion and a larger string section, was made in 2023. This performance is the world premiere of the new version.

### **Toward the Unknown Region – Ralph Vaughan Williams**

As the 19<sup>th</sup> century gave way to the 20<sup>th</sup>, the work of the American poet Walt Whitman seemed to many to capture the essence of the new age, portraying an optimistic vision of a world inspired by human and scientific endeavour and the spirit of adventure. As well as Vaughan Williams, several other British composers - notably Holst and Delius - turned to Whitman's groundbreaking collection, *Leaves of Grass*, for inspiration. The radical, humanistic philosophy of Whitman's verse held a particular appeal for Vaughan Williams. He had already produced some songs to Whitman texts when in 1903 he began to think about writing something on an altogether larger scale. One of these projects was to become the *Sea Symphony*, the great choral and orchestral work which, more than any other, put Ralph Vaughan Williams firmly on the musical map when it was first performed in 1909.

Two years earlier a much shorter piece to a Whitman text, *Toward the Unknown Region*, was premièred. At its first performance in Leeds in 1907 it made an immediate impression on the public and the critics, and identified Vaughan Williams as a new and important voice in English music. The work's enduring success stems from its remarkable marriage of music and text, the unmistakable quality of Vaughan Williams' inspired music perfectly encapsulating Whitman's noble, humanistic aspirations.

**“Darest Thou Now O Soul”  
by Walt Whitman**

from *Leaves of Grass*

Darest thou now O soul,  
Walk out with me toward the unknown region,  
Where neither ground is for the feet nor any path  
to follow?

No map there, nor guide,  
Nor voice sounding, nor touch of human hand,  
Nor face with blooming flesh, nor lips, nor eyes,  
are in that land.

I know it not O soul,  
Nor dost thou, all is a blank before us,  
All waits undream'd of in that region, that  
inaccessible land.

Till when the ties loosen,  
All but the ties eternal, Time and Space,  
Nor darkness, gravitation, sense, nor any bounds  
bounding us.

Then we burst forth, we float,  
In Time and Space O soul, prepared for them,  
Equal, equipt at last, (O joy! O fruit of all!) them  
to fulfil O soul.

# Symphony Orchestra Personnel

Foster Beyers, *conductor*

Daniel Esperante, *graduate assistant*

## Violin

Briana Bolling  
Aidan Coleman  
Jonathan Colmenares  
Marley Fritz  
Madeleine Gabalski  
Alex Goodell  
Nathaniel Gordy  
Aidan Hall  
Audrey Jones  
Addie King  
Zoe Lovelace  
Johnny Park  
Anthony Parone  
Jonathan Petrini  
Zike Qi  
Sierra Rickard  
Patrick Shaughnessy  
Rachel Tan\*

## Viola

Elliot Drew  
Julia Johnson  
Micah Lee  
Ana Mooney  
Hannah Rahrig  
Sunny Robertello  
Emma Thomas

## Cello

Chris Hall  
Julia King  
Vikram Lothe  
John Meshreky  
Danny Postlethwait  
Malia Walton

## Bass

Tina Battaglia  
Gabriella Bieberich  
Jack Choi  
Michael Dean  
John Foley  
Nicholas Greer-Young  
Frankie Sellars

## Flute

Daniel Esperante  
Joshua Lockhart  
Rebecca Needham

## Oboe

Will Slopnick  
Cady Litteral  
Andrew Welling

## Clarinet

Ian Graff  
Geneva Maldonado  
Sophie Uy

## Bassoon

Michael Ross  
Tony Russo

## Horn

Ainsley Hanson  
Gray Smiley  
Jacob Taylor  
Justin Ulmer

## Trumpet

Olivia Ellsworth  
Taylor Lowry  
Micah Wingfield

## Trombone

Nikhil Argade  
Alex Mizroch  
James Wilson

## Tuba

Luke Armstrong

## Timpani & Percussion

Richard Collister  
Grayson Creekmore

## Harp

Laura Hoffman  
Samantha Trigo

\**Concertmaster*

## The Madison Singers

Jo-Anne van der Vat-Chromy, *director*  
Elizabeth Williams, *collaborative pianist*  
Nikos Myrogiannis-Koukos, *graduate conductor*  
Addison Walton, *graduate conductor*  
Erica Taylor, Ashley Seminario, *TMS Managers*

<b>Sopranos</b>	<b>Altos</b>	<b>Tenor</b>	<b>Bass</b>
Abby Wilson	Addison Walton	Devonte Garcia	Daniel Klein
Annie Urmanski	Ashley Seminario	Drew Dodson	Darien Roby
Christina Santiago	Erica Taylor	Mac Creswick	Elijah Keyes
Gillian Saunders	Eva Pierce	Nick Gomez-Colon	Johnny Parker
Josephine Suwanpoh	Mara McBane	Ricky Goodwyn	Michael Bromley
Leah Brown	Nicole Dudley		Roman Leonard
Marlow Lewis	Olive Poole		
Sophie Osmani	Sophia Castro		

## The JMU Choral

Jo-Anne van der Vat-Chromy, *director*  
Amy Robertson, *collaborative pianist*  
Nikos Myrogiannis-Koukos, *graduate conductor*  
Addison Walton, *graduate conductor*  
Ciara Theisz, Kelly Donlan, Natalie Carter, *Chorale Managers*

<b>Sopranos</b>	<b>Altos</b>	<b>Tenor</b>	<b>Bass</b>
Anna Osborne	Addison Walton	Evelyn Larking	Brian V.-Garmendia
Christina Santiago	Chloe Sporysz	Joshua Nieves	Kevin Landry
Emalee Stepp	Ciara Theisz	Kieran Morales	Michael Tsougranis
Emma Corrao	Hannah Greer-Young	Nick Gomez-Colon	Thayer Causer
Helen Albiston	Isabella Cerullo	Paolo Mancini	
Katy Lange	Izzy Layman		
Kelly Donlan	Linda Blazer		
Kimberly Aikens	Mara McBane		
Madison Murphy	Nicole Dudley		
Natalie Carter	Olive Poole		
Parker Bigley	Rebecca Imbasciani		
Sophia Loadholtz	Sophia Castro		

## JMU School of Music Statement of Community & Belonging

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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