

FORBES CENTER FOR THE PERFORMING ARTS
JAMES MADISON UNIVERSITY®

School of Music

presents

Symphonic Band

Chris DeVona, *conductor*
Stephen P. Bolstad, *conductor*

Tuesday, October 24, 2023
8 pm
Concert Hall



There will be one 10-minute intermission.

Program

| | |
|---|-----------------------------|
| Urban Light (2021) | James M. David (b.1978) |
| Hunter LaFreniere, <i>electric guitar</i> | |
| Fields of Gold (2019) | Julie Giroux (b.1961) |
| Flickers (2023) | Alex Tedrow (b.1999) |
| Kokopelli's Dance (2005) | Nathan Tanouye (b. 1974) |

Intermission

| | |
|---|---------------------------------------|
| Suite of Old American Dances (1948) | Robert Russell Bennett (1894-1981) |
| III. Western One-Step | |
| II. Schottische | |
| I. Cakewalk | |
| In a Gentle Rain from "The Wilson Suite" (1997) | Robert W. Smith (1958-2023) |
| Aquarium (1991) | Johan de Meij (b.1953) |
| I. Neon Tetra, Electric Eel, and Angelfish | |
| II. Sea Horse and Zebra Fish | |
| III. Guppy & Co. | |

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
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

Valerie Alvarado – Culpeper
Jona Benson – Stephens City
*Elizabeth Bird – Fairfax
Kelsey Davis – Harrisonburg
Preston Davis – Henrico
Ren Perry – Charlottesville
Delaney Starkey – Fredericksburg

BASS CLARINET

Cami Holmes – Alexandria

ALTO SAXOPHONE

*Luke Lerner – Virginia Beach
Jadelyn Talley – Stuarts Draft

TENOR SAXOPHONE

Darius Turner – Mechanicsville

BARITONE SAXOPHONE

Elise Donley – Carrollton

PIANO

Seohyun Park – Seoul, Korea

* denotes principal/co-principal

denotes graduate student

TRUMPET

Chris Atkinson – Charlottesville
Kenneth Collins – Stafford
Daniel Huggins – Mechanicsville
Ryan Johnson – Centreville
*Carter King – Mechanicsville
Taylor Lowry – Forest

HORN

*Evan Hendershot – Stanley
*Adrienne Pinover – Herndon
Halli Prescott – Louisa
Will Rapp – Virginia Beach

TROMBONE

*Gabriel Caballero – Winchester
Bradley Fuller – Gate City
William Shanahan – Warrenton
Gavin Torrence – Forest

BASS TROMBONE

Peyton Barrett – Midland
Dan Tubbs – Glen Allen

EUPHONIUM

Andrew Donaldson – South Riding
Ben Fuller – Ashburn
*Jackson Varga – Virginia Beach

TUBA

Anders Helvey – Alexandria
William Swatman – Winchester
*Henry Taylor – Culpeper

STRING BASS

Bala Challa – Herndon

PERCUSSION

#JJ Collister – Springfield, MO
Logan Douglas – Tuscon, AZ
Ryan Secrist – Harrisonburg
*#Josh Sheppard – Powhatan
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

Urban Light

Urban Light is a brilliant display of colors, forward momentum, and intertwining rhythmic layers that is inspired by the iconic Los Angeles landmark of the same name. Created by conceptual art pioneer Chris Burden in 2008, the original work is an assemblage of historic streetlamps that were transplanted from various cities in California and also Portland, Oregon. The tight spacing and repetitive forms interact with the famously dynamic LA sunlight transitioning to the exciting nighttime glow of the city. Primary melodic and rhythmic motives are derived from Morse code for the word “California,” creating an asymmetrical and syncopated groove that continuously builds in energy. Parallel “barre” chords reveal a classic rock/metal influence that reaches its zenith with a heavy percussion backbeat. Polyrhythmic layers and prismatic colors move over, around, and under each other, leading towards a hopefully thrilling and intense finale.

This work was commissioned by the National Band Association for its 60th anniversary and is dedicated to my wife who introduced me to the West Coast’s beauty and spirit.

- *Program Note by composer*

Fields of Gold

This is the story of an alien child sent to Earth, the last survivor of a doomed planet and civilization. It is a story that has been capturing the imaginations of earthlings since its first publishing in Action Comics #1, June, 1938. Raised by farmers with love, taught to be fair, humble, hard-working and to never tell a lie, the child grows into the son they could never have and the superhero everyone can admire. Jonathan and Martha Kent weren't just his parents. They were his mentors, like real mentors the world over, silently contributing to the world in a remarkable, Earth-defining way.

Fields of Gold tells the early story of Superman. The piece starts out with a child's journey from Krypton to Earth. Then we meet the Kents and rural America. Then two times events happen in his young life: when Superman uses his powers for good and when he comes to terms with who he is, who he is to become. There are scenes from Superman movies that always strike home with me -- when Superman is standing alone, surrounded by fields of gold as a farmer, a son and an honest man of quality and just worth. That is how I will always think of him, how I will always think of Superman.

-*Program Note by composer*

Flickers

Growing up in rural Southern Indiana, I have always been fascinated and awestruck by fireflies. I distinctly remember the magic I felt as a kid watching flickering lights slowly emerge from the hayfields at dusk. When I was asked to write a piece that relied heavily on aleatory and student improvisation, I first set out to write a slow, wondrous, and reflective soundscape meant to portray fireflies filling up the night sky. But then... I decided that wasn't enough.

After some basic research, I learned that there is a much *darker* side to fireflies than we usually think. As assumed, they use their flickering light patterns as a mating ritual, but there's more to it than that. Not only do they emit toxic poison when attacked, they are also ferocious tricksters. Certain female sub-species of fireflies will mimic the pattern of smaller, weaker sub-species to lure in males as potential mates... then... instead... THEY EAT THEM! *Morbid*.

The idea for this piece is to set up a beautiful, serene landscape of improvisatory, flickering, bioluminescent music that quickly devolves into an evil, deceptive feast. After the villainous fireflies have gotten their fill, they descend back into the ground only for the cycle of new life and death to continue.

- *Program Note by composer*

Kokopelli's Dance

Kokopelli's Dance, commissioned by Thomas Leslie in 2005 for the UNLV Wind Orchestra, begins with a solo flute, the instrument that the ancient Kokopelli played. This theme is then passed through the ensemble in a fugue-like fashion, much in the style that Kokopelli himself would trade music amongst those he encountered.

As different sections of the piece progress, the atmosphere of Kokopelli's theme changes, just as the character of a dance changes with the entrance of each new person. A light-hearted, spirited composition, *Kokopelli's Dance* is a delightful illustration of an old Native American legend.

-*Program Note by composer*

Program Notes *continued*

Suite of Old American Dances

Suite of Old American Dances was inspired after the composer heard a performance by the Goldman Band in 1948. The original title was Electric Park, an amusement park Bennett went to while growing up in Kansas City. Each movement of the work is based on a dance from the beginning of the 20th Century.

Suite of Old American Dances demonstrates that folk music can be both entertaining for listeners and musically substantive for performers ... Extended syncopated lines, frequently disjunct melodies, and parallel ninth and eleventh chords give this piece a ragtime sensibility that audiences generally enjoy.

- *Program Note from Great Music for Wind Band*

In a Gentle Rain

The Willson Suite draws upon the forces of nature of its inspiration. Composed in 1997, the suite was commissioned by the Willson Professional Brass Company, world-renowned makers of quality euphoniums, tubas and other professional brass instruments. The work is dedicated to Roger Behrend, one of the world's most accomplished euphonium soloists and a Willson artist.

In a Gentle Rain, the second movement, explores the simple beauty of a spring or summer showers. The composer invites you to close your eyes and experience the soothing beginning of the rain, the gentle rumble of the thunder, and the quiet conclusions. If you listen closely, you can hear the final drops of water falling from the roof of the house.

- *Program Note from publisher*

Aquarium

The suite *Aquarium* is Johan de Meij's third composition for symphonic band and features six tropical fishes, each of them represented by a motif, and surfacing as such in several guises. The composition consists of three movements, of which the second and third merge uninterruptedly into each other.

- I. Allegretto grazioso (Neon Tetra, Electric Eel and Angelfish)
- II. Andante/Adagio (Sea Horse and Zebra fish)
- III. Finale: Allegro giocoso (Guppy & Co.)

The neon tetra motif functions as a kind of 'leitmotiv' and describes the beautifully coloured, frisky fish: A number of variants have been derived from this theme and will also appear in the other movements. The electric eel is fact is not represented by a motif, but by a rhythm based on the restless electric pulses made audible in some aquaria. The angel fish is represented by elegant chord clusters.

In the second movement the sea horse emerges out of the water vegetation and starts a dialogue with the zebra fish, which is represented by one melodic phrase in unison getting more and more threatening by adding parallel fifths and octaves. Simultaneously with the sea horse motif the neon tetra theme emerges, this time in 3/4 time and in Eb minor.

The third movement starts with only two instruments (trumpet and xylophone), but as it is often the case with guppies, their number rapidly increases. Piccolo and alto saxophone introduce the guppy theme, followed by several instrumental combinations. Every theme from the first movement 'swims by' once more, after which the principal motif leads us to a brilliant ending.

Aquarium was commissioned by the Dutch Music Foundation "Fonds voor de Scheppende Toonkunst."

–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 |
| 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. Mary Jean Speare | Associate Director, School of Music |
| Dr. William Dabback | Director of Graduate Studies |
| Anthony Cincotta II | Administrative Assistant |
| Sarah Macomber | Operations Coordinator |
| Kimberly Velazquez | Executive Assistant |
| Donna Wampler | Program Support Specialist |