

FORBES CENTER FOR THE PERFORMING ARTS

JAMES MADISON UNIVERSITY®

School of Music

presents

JMU Symphony Orchestra

Foster Beyers, *director*

Kim Souther, *DMA conductor*

Nicole Jenkins, *soprano*

Saturday, March 5, 2022

8 pm

Concert Hall



There is one 15-minute "info"-mission.

Program

Deep Forest

Mabel Daniels
(1878-1971)

“Piangete Voi”
from *Anna Bolena*

Gaetano Donizetti
(1797-1848)

Nicole Jenkins, *soprano*
Kim Souther, *DMA conductor*

Shenandoah

Erich Stem
(b. 1973)

Info-mission *with composer Erich Stem*

Shenandoah

Erich Stem
(b. 1973)

The River

Duke Ellington
(1899-1967)

- I. Spring
- II. The Meander
- VIII. Riba

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personal computers, and any other electronic devices.
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Program Notes

Deep Forest, Op. 34 No. 1

Mabel Wheeler Daniels (1879-1971)

Mabel Wheeler Daniels was a pioneering composer of the early twentieth century. She admirably overcame significant barriers as a female to become a central part of the musical culture in New England. Primarily a composer of vocal works, she composed a small number of significant works for the orchestra. Although originally written for chamber orchestra, *Deep Forest* was revised for full orchestra in 1934. *Deep Forest* is one of Daniels' best-known pieces and it captures her shift from Germanic compositional techniques to impressionist techniques. Originally from Swampscott Massachusetts, Daniels spent 24 summers in MacDowell Colony, New Hampshire, the place that would eventually serve as her inspiration for *Deep Forest*. Daniels says that "The idea came to [her] when looking out from the windows of an old tower on a cliff by the ocean during a summer's day stroll. Through the window towards the land, [she] saw in [her] imagination '*Deep Forest*'. It is impossible to not be inspired by the magnificent surroundings at the Colony. [She] so constantly heard a flute against a background of muted strings whenever [she] walked, that [she] finally put it on paper." *Deep Forest* is a sound scape of layered textures where Daniels utilizes slow-building melodic ideas, soft and individualistic textures, dissonance, and layering.

—Program note by Amy Millesen (trumpet) & Foster Beyers

"Piangete voi...Al dolce guidami" from *Anna Bolena*

Gaetano Donizetti (1797-1848)

"Bel Canto," literally translated as "Beautiful Singing," was and is the dominant form of vocal study, and more so than any other art form, Romantic Opera of the 19th century perfectly displays the beauty, range and emotion of the voice. Donizetti is considered one of the most important composers who shaped the state of Italian Romantic Opera in the first half of 19th century leading into the second half. He was a major influence on Verdi as well as many other composers. Donizetti was often considered to live behind the shadow of Rossini's success until 1830 when *Anna Bolena* premiered, launching the international success of Donizetti's career.

Anna Bolena is a tragic opera in 2 acts with the libretto written by Felice Romani. The opera is based on and recounts the story of Anne Boleyn, her execution and King Henry VII's infidelity with Jane Seymour. In the final scena of the opera, Anna is jolted and her mental health is deteriorating. Donizetti structures the scene in a way that provides insight into the volatile state of Anna. "Al dolce guidami" is one of the closing arias of the opera. Though considered a mad scene, the mental state of Anna lends itself to a wide array of emotions and moods that are represented through the orchestral and vocal lines and their interaction with each other. In the recitative preceding the aria, there are various moments where the vocal line is unaccompanied, this can represent the solitude and solace that Anna feels in this moment. The aria itself flows through various melodies, tempi and moods as Anna moves through her delusional bitterness, rage, shame and anguish till eventually the music settles. There is text painting heard throughout the aria. For instance the vocal line is often disjunct which furthers the instability of the character, and the melismatic passages are often set on words that highlight the primary emotion of the line.

Program Notes *continued*

Recitative:

*Piangete voi? donde tal pianto?
È questo giorno di nozze. Il Re mi aspetta...*

è acceso infiorato l'altar.

*Datemi tosto il mio candido ammanto;
il crin m'ornate del mio serto di rose...*

che Percy non lo sappia... il Re l'impose.

Are you weeping? whence such tears?
This is a wedding day. The King awaits
me...

the altar is lit up and bedecked with
flowers.

Quickly, give me my white cloak;
decorate my hair with my crown of
roses...

Don't let Percy know of it...The King
demands it.

Aria:

*Oh! chi si duole?
Chi parlò di Percy?... Ch'io non lo vegga.*

*Ch'io m'asconda a' suoi sguardi. È vano. Ei
viene...
ei mi accusa... ei mi grida. Oh! mi perdona...*

*Infelice son io. Togliammi a questa
misera estrema...
Tu sorridi?... Oh gioia! Non fia, non fia che
qui deserta io moia!
Al dolce guidami castel natio,*

*ai verdi platani,
al quieto rio,
che i nostri mormora
sospiri ancor.
Colà, dimentico
de' corsi affanni,
un giorno rendimi
de' miei primi anni,
un giorno solo
del nostro amor.*

Oh! who is mourning?
Who spoke of Percy?...Don't let me see
him.

Let me hide from his gaze. It is no use. He
is coming...

He accuses me...he decries me. Oh!
forgive me...

I am unhappy. Take me from this extreme
misery.

Are you smiling? Oh joy! Don't let me die,
don't let me die alone.

Guide me to the sweet mansion of my
birth,

to the green plane-trees

to the quiet river,

that still murmurs

with our sighs.

There, I forget

the streams of anguish,

give me back one day

of my early years,

just one day

of our love.

—Program Note by Louanna Colon (violin) & edited by Foster Beyers

Shenandoah

Erich Stem (JMU '96)

Erich Stem's *Shenandoah* is a breath-taking musical depiction of the various sights one can experience in the always gorgeous Shenandoah Valley. The complex texture of soaring lyrical melodies, thick foundational harmonies, an ever moving motor device, and buoyant musical riffs create a work that moves you in and out of the vast environments within the Shenandoah valley. Every part within the instrumentation plays a crucial role in creating this backdrop. During the first performance of *Shenandoah*, I challenge you, the audience member, to visualize a place within the Shenandoah Valley that each section of the work reminds you of as you listen!

Stem's masterpiece is but one, and the most recent, of a collection of works within the grand scheme of his project, "America By". This symphonic tour is the composer's way to create a "musical montage" of the intricacies of culture found in various parts of the United States. Beginning in 2013 with the commission of *Bainbridge*, this adventure has led him coast to coast in an effort to depict each area's unique contribution to American society as a whole. Preceding his trip to the valley Stem composed *Bainbridge*, commissioned by the Bainbridge Symphony Orchestra of Bainbridge Island, WA. Following that work, the University of Portland's Orchestra commissioned *Portland* in 2015. Then, on his last trip before coming to JMU, Stem visited Arlington, MA to compose *Arlington*, commissioned by the Arlington Philharmonic Orchestra in 2018.

James Madison University's Symphony Orchestra commissioned *Shenandoah* as the fourth installment of Stem's tour of America. Along with the premiere of Erich Stem's *Shenandoah*, the music will be accompanied by a film featuring dance and choreographer Ashley Thursby as the composer surveys his inspirations from the Shenandoah Valley.

The composer had this to say regarding this evening's work:

Shenandoah was written as a musical portrayal of the captivating landscapes and memories of the region through the voice of the James Madison University Symphony orchestra. The music serves as a score to a film that captures aerial and on-the-ground footage of the mountains, waterways, and farmland unique to the Shenandoah region of Virginia. Interwoven into the pictorial montage is a story about the memories of life in the valley, evoked by the featured dancer and choreographer, Ashley Thursby. Footage of abandoned elements serve as a window to its past.

–Program note by Isaiah Tomalesky (trombone)

Suite from *The River*

Duke Ellington (1899-1974)

For more than 40 years Duke Ellington was constantly touring and performing with his big band. It was essential for him to keep the band together so that he could have an ensemble to play the music that he was composing constantly. In 1970 Ellington received a commission from Alvin Ailey, the American Ballet Theatre choreographer, creating a ballet about water called *The River*. The idea was to follow a river through its many stages from a "meander", to "falls", to "gurgling rapids", and finally into the sea. According to Ailey, Ellington listened to and studied scores for water music written by composers throughout music history. He studied pieces like Smetana's *Moldau* (which the JMU Symphony Orchestra performed last fall), Handel's *Water Music*, and Debussy's *La Mer* "to see what other people have done with water music."

The process was somewhat stressful for Ailey because Ellington composed sporadically whenever he had time during his hectic tour schedule. Ellington wrote ideas as piano solos and then recorded them with his orchestra, often sending multiple options to Ailey at once. This meant that Ailey was re-choreographing the dances nearly every day. Ellington famously used his orchestra to compose. Ailey said "his orchestra was his instrument... the band was his Stradivarius." The collaboration premiered at the Lincoln Center Theater with only some of the intended movements as "Seven Days from a Work in Progress Entitled the River".

Program Notes *continued*

The River was never fully completed. Ellington's recordings of his sketches on piano and band were later released for a total of 12 movements, while Canadian composer, Ron Collier arranged the pieces for full orchestra. This evening, we will be performing three of these orchestrated movements. The River begins with the lush I. Spring that leads into an unpredictable II. Meander, and finally, the fun and jazzy VIII. Riba. Get ready to experience the Symphony Orchestra as you've never heard us before!

–Program note by Emily Werner (Violin) & edited by Foster Beyers

Biographies

Nicole Jenkins, Lyric Soprano – A native of New York, recent roles performed include Donna Elvira in Mozart's *Don Giovanni*, Sister Rose in Heggie's *Dead Man Walking* and Sharon Graham in McNally's *Master Class*. As a solo artist, Nicole has appeared with the Huntington Choral Society in New York as the guest soloist in Orff's *Carmina Burana*. After she received her Master of Music degree from The Conservatory of Music at Brooklyn College, she attended the American Institute of Musical Studies (AIMS) in Graz, Austria where she received an Encouragement Award from the 2005 AIMS Meistersinger Competition conducted by Maestro Edoardo Müller and a personal invitation to attend the post-graduate program at the Universität für Musik und darstellende Kunst Wien, in Vienna, Austria. Before moving to Austria in the fall of 2006, she was one of fourteen selected to attend the prestigious Renata Scotto Opera Academy summer program in New York. In 2009, she returned to the United States after receiving a contract for the Virginia Opera Spectrum Resident Artist Program. She made her Virginia Opera debut in 2010 as Clara in Gershwin's *Porgy and Bess*, and later as Siegrune in Wagner's *Die Walküre*. Currently working on her Doctor of Musical Arts degree in Voice-Vocal Performance, Pedagogy and Literature at James Madison University (JMU), she was one of two chosen winners of the JMU School of Music 2020 Concerto/Aria Competition. In June 2022, Nicole will also attend the highly esteemed National Association of Teachers of Singing (NATS) 2022 Intern Program in Statesboro, Georgia.

Erich Stem's (Composer) music has been described as “sophisticated and intriguing” (*The Washington Post*), “unique and beautiful” (*Boston Theatre Review*), and as having a “fluent and chaotic exchange that breaks minimalism apart” (*A Closer Listen*). It pulls from a variety of sources, including American jazz, Japanese shakuhachi music, and Stem's interest in improvisation. His music has been performed live around the globe in places such as New York City, Boston, San Antonio, Los Angeles, Miami, England, the Netherlands, and Romania and can be heard on albums by critically acclaimed groups such as counter)induction, Aurelia Saxophone Quartet, SOLI Chamber Ensemble, and the Cadillac Moon Ensemble. His commissions include music for recognized artists such as saxophonist Johan van der Linden and flutist Lindsey Goodman.

List of Ensemble Members

Members are listed alphabetically by section

Violin I

Paul Anderson
Aidan Coleman
Isaac Cotnoir
Adeline King
Rachel Tan
Patrick Shaughnessy*
Emily Werner

Violin II

Briana Clark
Jonathan Colmenares
Louanna Colon
Nathaniel Gordy
Aidan Hall
Thomas O'Keefe^
Sierra Rickard

Viola

Kamryn Cajohn
Laura Friloux
Madeleine Gabalaski^
Katie Hayes
Ryan Haymans
Chris King
Hannah Rahrig
Nina Ravel

Cello

Julia King
Alison Lilly
Vikram Lothe
Isaiah Ortiz
Jessi Sfarnas
Kim Souther^

Bass

James Adkinson-
Piccirello
Tina Battaglia
Michael Cseh
Alex Haldane
Gabe Ravel
Cole Sheffer^

Flutes

Dominic Baldoni^
Ariel Collins

Oboes

Will Slopnick^
Andrew Welling

Clarinets

Thomas Heal
Gregorio Paone^

Bassoons

Hanna Maranzatto^
Anthony Russo

Horns

Jacob Anderson^
Benjamin Coates
Ainsley Hanson
Joe Jaxson

Trumpets

Britney Bennet
Amy Millesen
Joshua Villa^

Trombones

Alex Mizroch^
Isaiah Tomalesky

Bass Trombone

Dan Tubbs

Tuba

John Kelley

Harp

Vanessa Putnam

Percussion

Miles Cingolani
Ben Millesen
Shane Roderick^
Aaron Soferenko
Jack Yagerline

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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March 26, 2022

6:30-9:30 p.m.

Forbes Center for the Performing Arts

Visit <https://j.mu/sparks> for details

