



COLLEGE OF VISUAL AND PERFORMING ARTS

Dewberry School of Music

Graduate Instrumental Conducting Recital

The Mason Symphonic Band

Conducted by:
Madelyn Austin

October 6, 2021
8pm
Center for the Arts

Madelyn Austin is a student of
Professor Mark Camphouse

S P E C I A L T H A N K S

Thank you, Symphonic Band, for all of your patience, energy, and enthusiasm this semester. Your hard work and dedication have made this performance possible.

Thank you, Professor Camphouse, for all the wisdom and expertise you have shared. Our lessons are some of my favorite memories from this past year and will remember them throughout my professional development.

Thank you to all the incredible friends I have made here at George Mason. You have all been my rock this past year and a half.

Thank you, especially, to my loving family; I wouldn't be where I am today without your constant support. Thank you for listening to me practice, encouraging me to follow my passions, and for always asking me to do my best.

Madelyn Austin, Instrumental Conducting Recital

P R O G R A M

Three Folk Miniatures: French Canadian Songs

- I. V'la l'bon vent
- II. Isabeau s'y promene
- III. Les Raftmen

Arranged by Andre Jutras
(b. 1957)

Song for Lyndsay

Andrew Boysen
(b. 1968)

American Riversongs: A Folksong Setting for Band

Pierre La Plante
(b. 1943)

Into the Raging River: Tone Poem for Symphonic Band

Steven Reineke
(b. 1970)

The Washington Post March

John Philip Sousa
(1854 – 1932)
Edited by Frederick Fennell
(1914 – 2004)

PROGRAM NOTES

Three Folk Miniatures, arranged by Andres Jutras, was compiled to capture the essence of French-Canadian folk tunes. Published in 1986, these three folk songs each revolve around an element of discovery, dedication, or love.

Movement I, titled *V'la l'bon vent*, translates to “here is the good wind.” This folksong can be considered a sea shanty, as sailors sang it to establish a rhythm when they hoisted the main sail. These sailors were on their way to Canada from France in the 17th century.

Movement II, titled *Isabeau s'y promene*, is described by Jutras as a “haunting sad love song which tells of the loneliness of being away from a loved one.” Isabeau, a woman walking in her garden, met a young sailor who tragically died later at sea. Jutras arranges this folksong to eloquently depict the despair Isabeau felt.

Movement III, titled *Les Raftmen*, portrays a melody sung by lumberjacks. According to The Canadian Encyclopedia, “‘The Raftsmen’ preserves the memory of a period when the hard life of the backwoods was mixed with a certain ‘joie de vivre.’” The steady rhythm in this song provided a way for the lumberjacks to swing their axes in unison in the Canadian forests. Jutras arranges this piece so the main theme is played three times, with each statement beginning in a different style (Jutras 1986).

Song for Lyndsay, composed by Andrew Boysen Jr., captivates the love Boysen has for his wife, Lyndsay. This work was commissioned by Jack Stamp from Indiana University of Pennsylvania and expands on a piano piece Boysen previously wrote for Lyndsay. *Song for Lyndsay*, published in 2007, features solo horn and solo flute intertwined throughout the piece, as Boysen plays the horn, and his wife plays the flute. We hear their journey through this lyrical ballad that Boysen describes as “a very personal work ... more than anything else a simple love song dedicated to Lyndsay and what she has meant in my life.” (Boysen 2007)

American Riversongs, published in 1991, brings the famous rivers and waterways of America to life. Featuring the main melodies from *Down The River*, *Shenandoah*, *The Glendy Burk* by Stephen Foster, and a Creole bamboula tune, the listener can float across America's past and present. This historic piece was commissioned by and dedicated to the 1988-89 Oberlin High School Band and their director, Stephen Johnson III.

Into the Raging River, written in 1999, is a tone poem written for symphonic band. Reineke evokes images of the Gauley River in West Virginia after he went whitewater rafting there. The following description comes from Reineke's own program notes:

"The opening of the composition (m. 1-25) depicts the sunrise as we watch from the bank of the river. Dawn breaks with a single ray of light that grows with intensity until the entire gorge is bathed in the glorious morning sun. The next section, (m. 26-86), underscores our entry into the river as we launch our raft and begin to run the rapids. This section is full of anticipation, excitement, and sheer ecstasy. After several thrills and spills on the whitewater, we come across a resting place (m. 87-144). Here the water is calm, and we have a chance to take in all the beauty of the fall foliage and the rock formations surrounding us. The serenity is soon interrupted by the gurgling sounds of the river as we approach more rapids (m. 145-184). This time we have to battle the river as it brutally tosses us around. Our adrenaline surges as we approach our final obstacle, a thirteen foot, class IV waterfall. The finale of the piece, (m. 185-213), portrays our exhilaration as we heroically plunge over Sweets Falls, thus ending our journey on the raging river."

The Washington Post March, composed by Sousa in 1889, was written for an awards ceremony held by the newspaper *The Washington Post*. Sousa, who was the leader of the Marine Band at the time, unintendedly composed the March to accompany the two-step dance, which was becoming increasingly popular at the time. Because of this, *The Washington Post March* quickly became one of Sousa's most recognized works. The Mason Symphonic Band will perform the version edited by Frederick Fennell, the founder of the Eastman Wind Ensemble.

Boysen, Andrew Jr. *Song for Lyndsay*. Ludwig Masters Publications. 2007.

Jutras, Andre. *Three Folk Miniature: French Canadian Songs*. C. L. Barnhouse Music Publications. 1986.

La Plante, Pierre. *American Riversongs: A Folksong Setting For Band*. Daehn Publications. 1991.

Marines. “The Washington Post March.” United States Marine Band. Accessed September 18, 2021.

<https://www.marineband.marines.mil/Audio-Resources/The-Complete-Marches-of-John-Philip-Sousa/The-Washington-Post-March/>.

Reineke, Steven. *Into the Raging River: Tone Poem for Symphonic Band*. C. L. Barnhouse Company. 1999.

Sousa, John Philip. *The Washington Post March*. ed. Frederick Fennell. Carl Fisher. 1899 / 1983.

The Canadian Encyclopedias. “Les Raftsmen.” Last modified 2021.

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The Wind Repertory Project. “Program Notes.” Three Folk Miniatures (Jutras). Last modified on September 11, 2021.

[https://www.windrep.org/Three_Folk_Miniatures_\(Jutras\)](https://www.windrep.org/Three_Folk_Miniatures_(Jutras)).

The Wind Repertory Project. “Program Notes.” Song for Lyndsay, A. Last modified on September 11, 2021.

https://www.windrep.org/Song_for_Lyndsay,_A.

The Wind Repertory Project. “Program Notes.” American Riversongs. Last modified on September 10, 2021.

https://www.windrep.org/American_Riversongs.

MASON SYMPHONIC BAND

FALL 2021

Piccolo

Olivia Sudweeks

Flute I

Lisette Joo

Zoe Bockman

Skylar Perdue

Flute II

Anabel Nemati

Raj Vats

Nate Kassay

Oboe I

Michael Pagan

Oboe II

April Sayers

Clarinet I

Alana Proctor

Alan Battinson

Clarinet II

Shawn Nguyen

Gentry Smith

Elaine Hopkins

Clarinet III

Savannah Sudweeks

Nathaly Juarez-

Sesam

Gabriella Catacora

Bass Clarinet

Jonathan Ogebe

Miles Tison

Contralto Clarinet

Sal Chang

Alto Saxophone I

Stephen Sim

Yuji Umetsu

Alto Saxophone II

Stellan Hinz

Tenor Saxophone

Matthew Graziano

Baritone Saxophone

Tala Rouse

Bassoon I

Layla Severance

Bassoon II

Julie McDonald

Michelle Rizzo

Trumpet I

Ian Takacs

Marty Sarisky

Trumpet II

Raina Payne

Edward Wisniewski

Trumpet III

Donovan Graham

Shayla McCollum

Horn I

Timothy Despard

Horn II

Melanie Boschen

Trombone I

Jimmy De Brular

Trombone II

Benjamin Johnson

Euphonium

Hunter Swanson

Tri Le

Tuba

Jonathan Farrington

Andrew Flinders

Percussion

David Blatman

Ian Harlow

Tommy Hoang

Keegan Phillips

Livingston Rampley

Noah Schieber

Cole Terpenning

(section leader)

Piano

Yao Pang

STUDENT BIOGRAPHY

Madelyn Austin is a New York state-certified teacher and a graduate conducting student of Professor Mark Camphouse. After receiving her bachelor's degree in Music Education from Syracuse University, Ms. Austin moved to Virginia to pursue her master's degree. She currently studies oboe with Professor Emily Foster while performing in the Wind Symphony at Mason. Ms. Austin is a performer, conductor, and teacher as she has worked with players and students in New York, Massachusetts, and Virginia.

In addition to conducting and playing the oboe, Ms. Austin works at the Mason Community Arts Academy, helping students in areas of both music and acting. She enjoys supporting students that attend the Acting For Young People programs, as well as those who take private lessons at the Academy.

Dewberry School of Music

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master's in performance, Instrumental Conducting.

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