

Upcoming Events

September 2017

JMU Jazz Combos	Tues., Sept 12 @ 7-9 PM, Artful Dodger
Ian Zook, <i>horn</i>	Wed., Sept. 13 @ 8 PM, Recital Hall*
Masterpiece Season - Boston Brass	Fri., Sept. 15 @ 8 PM, Concert Hall*
New Bartok String Quartet	Sun., Sept. 17 @ 7 PM, Recital Hall*
JMU Jazz Combos	Tues., Sept. 19 @ 7-9 PM, Artful Dodger
Soprano-rama: The Three Sopranos	Tues., Sept. 19 @ 8 PM, Recital Hall*
JMU POPS! <i>Stories in Song</i>	Sat., Sept. 23 @ 8 PM, Convocation Center

*These recitals provide credit for MUS 195.

For tickets and further information, visit www.jmu.edu/forbescenter or call the Forbes Center Box Office at (540) 568-7000. For more on the School of Music, go to www.jmu.edu/music or call (540) 568-3481.

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FORBES CENTER FOR THE PERFORMING ARTS JAMES MADISON UNIVERSITY

School of Music

presents

the faculty recital of

Andrew Lankford, *trombone*

Amy Robertson, *piano*

Monday, September 11, 2017

8 pm

Recital Hall



There is a 10-minute intermission

Biographies

Andrew Lankford, Professor of Trombone at James Madison University, holds the B.M. in Music Education from the University of North Carolina at Greensboro, the M.M. in Trombone Performance from the University of Kansas, and the D.M.A. in Trombone Performance from the University of North Carolina at Greensboro. His primary teachers include Randy Kohlenberg and Max Bonecutter.

Prior to his joining the faculty of James Madison University in 2001, Dr. Lankford held teaching positions at Louisiana Tech University, Armstrong Atlantic State University, and the University of North Carolina at Greensboro. In addition, he has served on the faculty of the Sulzbach-Rosenberg International Music Festival in Germany. Currently, he is principal trombone with the Waynesboro Symphony, trombonist with the Madison Brass, and a member of Mr. Jefferson's Bones.

He has performed with numerous ensembles including the North Carolina Symphony, Longview Symphony, Winston Salem Symphony, Greensboro Symphony, Lynchburg Symphony, Shenandoah Symphony, Brevard Chamber Orchestra, and the Kansas City Boulevard Big Band. From 2001 – 2015, he was the principal and solo trombonist with the Massanutten Brass Band.

In addition, he has performed with notable commercial artists including Wayne Newton, Gladys Knight, the Temptations, Margaret Whiting, and Kevin Mahogany. As a soloist, he has appeared at the Eastern Trombone Workshop, the Kennedy Center for the Performing Arts, the Virginia Music Educators Association Conference,

and as featured soloist with the JMU Symphony Orchestra, JMU Brass Band, Massanutten Brass Band, JMU Wind Symphony, JMU Jazz Band, JMU Symphonic Band, JMU Concert Band, Armstrong Community Band, UNCG Symphony Orchestra, and Louisiana Tech Jazz Ensemble.

Amy Robertson holds a BA in Piano Performance, with an emphasis in Accompanying and Coaching, and a MM in Piano Performance from James Madison University. She has been a featured soloist with the Prince William Symphony Orchestra and a finalist in the Hilton Head Island International Competition. In 1997, Amy premiered a piece for cello and piano at the Mid-Atlantic Chapter annual meeting of the College Music Society. In 1999, she was the staff accompanist for the School of Music at James Madison University. In 2000, she auditioned for and attended the American Institute of Music Studies program in Graz, Austria. While there, Amy focused her studies on German Lied and accompanied vocalists in local concerts.

Amy has been piano accompanist of the Shenandoah Valley Choral Society since 1996. She has been the accompanist at the North American Brass Band Association annual conference every year since 2012. In addition to working with students and faculty at JMU, Amy has worked with guest artists such as Mark Thiele, Sheona White, Steven Mead, Weston Sprott, David Thornton, Brett Baker, Abel Pereira, and James Markey.

Program notes cont'd

On September 11, 2001, I was teaching my music theory class at the Juilliard School, when we were notified of the catastrophe that was occurring several miles south of us in Manhattan. Gathering around a radio in the school's library, we heard the events unfold in shock and disbelief. Afterwards, walking up Broadway on the sun-filled day, the street was full of silent people, all quickly heading to their homes. During the next several days, our great city became a landscape of empty streets and impromptu, heartbreaking memorials mourning our lost citizens, friends and family. But then on Friday, a few days later, the city seemed to have been transformed. On this evening, walking up Broadway, I saw multitudes of people holding candles, singing songs, and gathering in front of memorials, paying tribute to the lost, becoming a community of citizens of this city, of this country, and of this world, leaning on each other for strength and support. *A Hymn for the Lost and the Living* portrays those painful days following September 11th, days of supreme sadness. It is intended to be a memorial for those lost souls, gone from this life, but who are forever treasured in our memories. (notes by Eric Ewazen)

Florian Magnus Maier, also known as Morean, is a German classical composer, guitarist, producer and vocalist. Although born in Munich in 1973, he has resided in the Netherlands for over 20 years, his primary occupation being a composer and guitar player within both the contemporary classical and heavy metal communities. Although mostly recognized within the metal community for his vocal duties with the death metal band Dark Fortress, Maier is also a vocalist and guitarist for progressive metal bands Alkaloid and Noneuclid. In 2014, the Netherlands Public Broadcasting channel released a documentary about the life and work of Maier called *Metal Dude in a Concert Hall*, highlighting his best known classical work, *Schattenspiel*. *Slipstream for Tenor Trombone and Loop Station* was written in 2012 for Jorgen van Rijen, principal trombonist of the Royal Concertgebouw Orchestra in Amsterdam. It was commissioned by the New Trombone Collective and Fonds Podiumkunsten. Maier states "*Slipstream*" is the next installment in a series of ensemble music written for single players. Besides the advanced level of notes for the trombone, this piece requires a great deal of virtuosity and almost inhuman precision in recording and controlling the loops – the soloist is at the same time his own band and DJ."

Program

Andante and Allegro (2012) II. Allegro - Aggressively	Scott Reed
Aura (2010)	Anthony DiLorenzo (b. 1967)
A Caged Bird (2014)	Barbara York (b. 1949)
Episodes (2000) I. With Energy II. Quietly III. Intense IV. Flowing with Expression V. Forcefully	William Moats

10-Minute Intermission

River Runner (2013) Lias I. Lajitas II. The Sentinel III. Rock Slide	Stephen (b. 1966)
A Hymn for the Lost and the Living (2002) <i>In Memoriam, September 11, 2001</i>	Eric Ewazen (b. 1954)
Slipstream, part I (2012) <i>for Tenor Trombone and Loop Station</i>	Florian Magnus Maier (b. 1973)

Patrons are reminded to turn off all pagers, cell phones, personal computers, and any other electronic devices.

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Program notes

Scott Reed is a Hollywood film composer. Current projects include the upcoming film *Mommy Interrupted*, directed by India Reid. His composition teachers include David Uber, Andrea Pejrolo, and Jack Smalley. *Andante and Allegro* for trombone and piano was written in 2012.

Anthony DiLorenzo is an Emmy Award winning composer and trumpeter. He has held principal trumpet positions with the San Francisco Symphony, Santa Fe Opera, the New World Symphony, the Utah Symphony, the Cincinnati Symphony, the Seattle Symphony, the Pacific Symphony and second trumpet with the Philadelphia Orchestra. He currently performs with the Center City Brass Quintet and the Proteus 7 chamber ensemble. In addition, he has been recorded on over 70 films, countless TV commercials, and sports/news themes throughout the world. As an accomplished composer, DiLorenzo's music is performed throughout the world by symphony orchestras and chamber groups, including the San Francisco Symphony, Utah Symphony, Tokyo Symphony, Boston Pops, Burning River Brass Ensemble, as well as ABC, NBC, FOX, ESPN, HBO and many others. In recent years, he has composed more than 80 film trailers for major Hollywood studios. *Aura* (2010) was premiered by Nathan Zgonc, second trombone of the Atlanta Symphony Orchestra, on September 18, 2010. It was commissioned by Zgonc in loving memory of his mother Lorely Zgonc, the late concertmaster of the Portland Opera and Ballet.

Barbara York's *A Caged Bird* was commissioned by the International Women's Brass Conference in 2014. York includes the following note in the published score: This piece was not written specifically in response to either the poem by Maya Angelou or that by Paul Dunbar that both refer to "the caged bird." However, there is no doubt that both poems have inspired my own further exploration and now musical extrapolation on the subject of being "caged" and of still "singing" in spite of this. With all due respect and admiration for Ms. Angelou and Mr. Dunbar, I have attempted here in my own concept of "cagedness" to include, beyond racial references, also those issues that include gender, sexuality, economic status, medical/physical problems and any number of other situations that create restrictive and even imprisoning boundaries that we often find ourselves, it still seems to be a fundamental part of our Nature as both human and Spiritual beings that we cannot help but "sing" in both joy and praise both from ourselves and to our Creator despite the sometimes, even apparently insurmountable obstacles we encounter.

For me, this piece is not so much an exploration as to "why the caged bird sings" as it is simply a commenting, even with some measure of wonderment, on its remarkable inevitability. (notes by Barbara York)

Episodes was written for Aaron J. Moats, trombonist with the U.S. Air Force Band in Washington, D.C. It is based on short fragments or motifs that are developed in each of the five contrasting sections. By design, themes of any length are avoided. The piece is generally tonal, although it contains a considerable amount of dissonance, chromatics, and some bi-tonality. The piano is used as an equal partner with the trombone, and a number of passages require precise interplay between the trombone and piano. Unlike movements of longer works, the sections are conceived to move from one to the other with very little or no pause in between. Section I exploits a short melodic sequence containing a 5/8, 2/4, and a 3/8 measure, giving an irregular feel to the meter. Section II is built around a fragment of three notes separated by intervals of a second and a third. Section III is melodically built around minor second interval relationships. The continuous eighth-note movement builds the intensity of the section. Section IV contrasts a somewhat plaintive chant motive in the trombone against arpeggiated piano figures. Section V is built around diminished chord relationships. These harmonic patterns are combined with chromatic melodic passages and octave jumps moving to half-step shifts. (notes by William Moats)

River Runner is a musical representation of memories, landscapes, and emotions experienced during a kayaking trip through the Santa Elena Canyon in Big Bend National Park. The three movements, named after landmarks encountered during the journey, each filter the subject matter through a different perceptual lens, thus providing different "angles" on the event. The first movement ("Lajitas") focuses on eagerness and the mental chatter that anticipation inevitably creates. In an unusual move for me, I chose to write a complete text and set it to music. The second movement ("The Sentinel") is visual and emotional – portraying both the stark shapes and stratification of the rock formations, as well as the foreboding emotional impact of their size and proximity. The last movement ("Rock Slide") is entirely visceral and kinetic. I tried to capture the terrifying and exhilarating physical sensation of bumping into boulders, skittering over loose gravel, and being pulled into a dangerous current. My intent was to not be merely representational, but to provide layers of association and meaning in a manner that more closely represents the complexity of our own memories. Hopefully, others will hear echoes of their own river journeys in these notes and once again feel the call of adventure. (notes by Stephen Fine)