

PCD2017/04/25

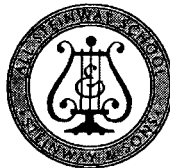
FORBES CENTER FOR THE PERFORMING ARTS
JAMES MADISON UNIVERSITY

School of Music

presents

Concert Band

Scott Ridders, *conductor*



Tuesday, April 25, 2017
8 pm
Concert Hall

Program

Rakes of Mallow (1947)

Leroy Anderson
(1908-1975)

Italian Rhapsody (2008)

Julie Giroux
(b.1961)

Shenandoah (1999)

Frank Ticheli
(b.1958)

Grace Dingus, guest conductor

Arabesque (2008)

Samuel Hazo
(b.1966)

Variations on a Korean Folk Song (1965)

John Barnes Chance
(1932-1972)

Machu Picchu (2008)

Satoshi Yagisawa
(b.1975)

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personal computers, and any other electronic devices.

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Program Notes

Rakes of Mallow

The Rakes of Mallow is a traditional Irish song and polka. The song is about the rakes (carefree aristocrat) from the town of Mallow, a town in County Cork. The song was written about the Creagh family who came from Doneraile, seven miles away. It is similar to the tune of *The Rigs of Marlow*, which could probably be the same song a little bit modified. It was published as early as 1742 in London, and later in Scotland during the 1780s. The song is also used as a fight song for Notre Dame Fighting Irish fans. Later versions of the song were also featured for fight scenes in the dancing sequence of Disney's "The Legend of Sleepy Hollow" (1959), and the film soundtracks for "The Quiet Man" (1952), "1941" (1979), and the 1993 film, "Rudy" set at the aforementioned University of Notre Dame.

The *Irish Suite*, by the dean of American light music, Leroy Anderson, is one of the most enduring and endearing works in the repertoire. Drawn from familiar folk tunes, its six movements present a rich musical palette brimming with color and fresh invention. The original suite, commissioned in 1947 by the Erie Society of Boston, was written in less than two weeks time, and was comprised of four movements when Arthur Fielder and the Boston Pops Orchestra premiered it that year.

Italian Rhapsody

Julie Ann Giroux-West was born in 1961 in Fairhaven, Massachusetts and raised in Phoenix, Arizona and Monroe, Louisiana. She received her formal education from Louisiana State University and Boston University. She has studied composition with John Williams, Bill Conti, and Jerry Goldsmith, to name a few. Although an accomplished performer on piano and horn, her first love is composition. In 1985, she began composing, orchestrating, and conducting music for television and film. She now has over 100 film and television credits, composed for symphony orchestras, wind ensembles, military bands, soloists, and chamber ensembles, and has received three Emmy Awards.

Italian Rhapsody was commissioned by Colonel Arnald D. Gabriel. It is dedicated to his parents, Ferdinando and Filomena Gabriele, and is a joyful collection of Italian folk songs as well as a few operatic excerpts.

The solo clarinet opens with a cadenza-like introduction, developing into a devious rendition of "The Italian Wedding Song #2" (Tarantella). "Cadena," composed by A.D. Arcangelo, is presented in both an Italian street band and contemporary march style. Giacomo Puccini's *La Bohème* "Quando m'en vo" (Musetta's Waltz) makes an appearance as an accordion player serenading young lovers in the moonlight. The finale features Luigi Denza's "Funiculi! Funicula!," Giuseppe Verdi's *Il Trovatore* (Act II - Anvil Chorus) and Gioachino Rossini's *Barber of Seville*.

Program Notes Continued

Shenandoah

Frank Ticheli's 1999 composition, *Shenandoah*, is based on an American folk song of the same name whose popularity has not been dimmed by its uncertain origin and meaning. Ticheli himself aptly describes how this song inspired his work for band:

In my setting of Shenandoah I was inspired by the freedom and beauty of the folk melody and by the natural images evoked by the words, especially the image of a river. I was less concerned with the sound of a rolling river than with its life-affirming energy – its timelessness. Sometimes the accompaniment flows quietly under the melody; other times it breathes alongside it. The work's mood ranges from quiet reflection, through growing optimism, to profound exaltation.

The Shenandoah Valley and the Shenandoah River are located in Virginia. There is disagreement among historians concerning the origins of their names. Some claim that the river and valley were named in the 1750's by the Cherokee as a friendly tribute to a visiting Iroquois Chief named Skenandoah. Others suggest that the region was named not by the Cherokee, but by the Senedo Indians of the Virginia Valley. In the Senedo tradition, Shenandoah means "daughter of the moon," and bears no relation to the Iroquois Chief Skenandoah.

The origins of the folk song are equally obscure, but all date to the 19th century. It has been attributed variously to a coal miner in Pennsylvania, a young protégé of Stephen Foster, and to a housewife in Lexington, Kentucky. Many variants on the melody and text have been handed down through the years, the most popular telling the story of an early settler's love for a Native American woman.

Variations on a Korean Folk Song

John Barnes Chance (1932-1972) was born in Texas, where he played percussion in high school. His early interest in music led him to the University of Texas at Austin, where he received his bachelor's and master's degrees, studying composition with Clifton Williams. The early part of his career saw him playing timpani with the Austin Symphony, and later playing percussion with the Fourth and Eighth U.S. Army Bands during the Korean War. Upon his discharge, he received a grant from the Ford Foundation's Young Composers Project, leading to his placement as resident composer in the Greensboro, North Carolina public schools. Here he produced seven works for school ensembles, including his classic *Incantation and Dance*. He went on to become a professor at the University of Kentucky after winning the American Bandmasters Association's Ostwald award for his *Variations on a Korean Folk Song*.

While serving in Seoul, Korea as a member of the Eighth United States Army Band, Chance encountered "Arirang," a traditional folk song sung by native Koreans when experiencing circumstances of national crisis. The Korean word "arirang" literally means rolling hills, and the song relates the story of a man who is forced to leave his significant other, despite her persistent pleas to accompany him. Chance overheard "Arirang" while riding a public bus in Korea and later incorporated it into his work, *Variations on a Korean Folk Song*.

Program Notes Continued

Variations on a Korean Folk Song is comprised of a theme and five distinct variations. Though the theme is of Eastern origin, Chance maintains a traditional Western tonal function based on triadic harmony and a pentatonic melody. Formal techniques used in the piece are canon, inversion, imitation, augmentation, ostinato, and polymeter. Chance maintains the theme's Eastern influence by featuring distinct percussive instruments like gong, temple blocks, cymbals, timpani, vibraphone, and triangle. In 1966, *Variations on a Korean Folk Song* was awarded the American Bandmaster's Association's Ostwald Composition Award and the piece remains a standard of band repertoire today.

Arabesque

Samuel R. Hazo is a prolific and award-winning American composer of primarily music for wind band. He is also a teacher, having spent some part of his career teaching every grade level from kindergarten through college. He was educated at Duquesne University, and now works primarily as a composer.

Arabesque (2008) represents Hazo's reflections on his family's Middle Eastern background and the music he associates with that. The title means "kind of Arab-like," and given Hazo's stated method (below) of essentially borrowing a few general ideas from Arab music without using any specific material, the title fits. He provides his own program notes in the score:

"Arabesque" was commissioned by the Indiana Bandmasters Association and written for the 2008 Indiana All-State Band. "Arabesque" is based in the mystical sounds of Middle Eastern music and it is composed in three parts. "Taqasim" (tah'-zeem), "dabka" (dupp-keh) and "chorale." The opening flute cadenza, although written out in notes, is meant to sound like an Arabic taqasim or improvisation. Much the same as in jazz improvisation, the soloist is to play freely in the scales and modes of the genre. In this case, the flute plays in bi-tonal harmonic minor scales, and even bends one note to capture the micro-tonality (quarter-tones) of the music from this part of the world. However, opposite to jazz, taqasim has very little change to the chordal or bass line accompaniment. It is almost always at the entrance to a piece of music and is meant to set the musical and emotional tone. The second section, a dabka, is a traditional Arabic line dance performed at celebrations, most often at weddings. Its drum beat, played by a dumbek or durbake hand drum is unmistakable. Even though rhythmically simple, it is infectious in its ability to capture the toe-tapping attention of the listener. The final section, the chorale, is a recapitulation of previous mystical themes in the composition, interwoven with a grandeur of a sparkling ending.

Both sets of my grandparents immigrated to the United States; my mother's parents were Lebanese, my father's mother was Lebanese and his father was Assyrian. Sometimes in composition, the song comes from the heart, sometimes from the mind, and sometimes (as in this case) it's in your blood. The Indiana Bandmasters Association asked for a piece that was unique. I had not heard any full-out Arabic pieces for wind orchestra, and I knew of this culture's deep and rich musical properties . . . so I figured that one might as well come from me. (Plus, my mom asked if I was ever going to write one.) I hope you enjoy "Arabesque."

Program Notes Continued

Machu Picchu: City in the Sky

One of the most vigorous young composers in Japan today, Satoshi Yagisawa writes a variety of orchestral, choral, and chamber music as well as works for concert band.

Subtitled "City of the Sky - The mystery of the hidden Sun Temple," Yagisawa's *Machu Picchu* pays homage to the 15th century Incan citadel, set high in the Andes Mountains in Peru, that is now recognized as a World Heritage Site. Located about 80 miles from the empire's capital of Cusco, it was built as a refuge for the elite of the Inca aristocracy. Surrounded by steep cliffs and hidden by the forest below, it was secure until it was raided by conquistador Francisco Pizarro, stripping it of huge quantities of gold. The Spanish troops had previously destroyed Cusco's Sun Temple. During the 1911 rediscovery of Machu Picchu by Yale professor Hiram Bingham, a huge column of stone was found at the central high point of the citadel. Archeologists believe this might have been the last sacred Sun Temple for the royals as they retreated from Pizarro's advances.

Yagisawa commented on this concept that became the theme of his 2004 work:

After considering the history of this location, I wished to musically describe that magnificent Incan citadel and trace some of the mysteries sealed in Machu Picchu's past. Three principal ideas dominate the piece: 1) the shimmering golden city of Cusco set in the dramatic scenery of the Andes, 2) the destructiveness of violent invasion, and 3) the re-emergence of Incan glory as the City in the Sky again reached for the sun.

Concert Band Personnel

FLUTE I

Geneva Knight – Charlottesville
Alexis Johnson – Fairfax
Monica Gerber – Dunkirk, MD
Michayla Bacon – Front Royal
Annie Franks – Sterling
Caleigh Strother – South Riding
Leya Quinones – Fanwood, NJ
Julia Cha Fong – Morristown, NJ
Austin Evans – Warrenton
Emily Gardner – Sterling

FLUTE II

Chantel Bass – South Riding
Lauren Farrell – Wantagh, NY
Rachel Napierskie – Dover, PA
Jasmine Rustchak – Norfolk
Marissa Triola – South Riding
Heather Frazier – Crozet
Sarah Baker-McEvily – Magnolia, DE
Sydney Ashton – Charles Town, WV
Haley Dewey – Luray
Allie LeFon – Madison
Abby Eanes – Harrisonburg
Megan Moring – Blue Ridge

OBOE

Sarah Blevins – Roanoke

BASSOON

Josh Ballinger – Leesburg
Isabel Wood – Christiansburg

CLARINET I

Shawna Ergenbright - Churchville
Aaron Baillargeon – Eldersburg, MD
Janelle Harris – Waynesboro
Nick Rehmer-Stephens –
Mechanicsville

CLARINET II

Ben Dingus – South Riding
Kami Aiello – Williamsburg
Lamine Touré – Annandale
Sophia Lederman – Strasburg
Emily Sheppard – Deltaville

CLARINET III

Logan Spitzley – Chester
Robbie Harper – Broad Run
Teresa English – Annadale
Cooper King – Bradfordwoods, PA
Bryanna Tessier – Hopewell
Emily Suleski – Stow, MA
James Meyenberg – Midlothian

BASS CLARINET

Matt Almond – Leesburg
Rebecca Kenaga – Culpeper
Katie Hatton – Virginia Beach
Katherine Chiu – Ellicott City, MD

ALTO SAX I

Austin Robinson – Chester
Alison Denne – Bedford
Matt Castaneda – Gloucester
Amy Lebrecht – Allentown, PA
Jensen Gonzalves – Abingdon

ALTO SAX II

T.J. Martin – Marriottsville, MD
Alexis Cooper – Luray
Manny Davis – Stafford
Olivia Santos – Spotsylvania
Erica LaRocca – Marlton, NJ

TENOR SAX

Matthew Baka – Richmond
Joey Morrow – Williamsburg

BARI SAX

Adrienne Berry – Harrisonburg

Concert Band Personnel continued

TRUMPET

Brian Rigby – Madison
James Pennington – Midlothian
Gwen Carr – Virginia Beach
J'lon Wright – Chester
Sophie Harrison – Richmond
Kiersten Dodson – Spotsylvania
James Carroll – Yorktown
Emily Girard – Daleville
Andrew DeLuca – Ashburn
Megan Hyman – Greenville

HORN I

Lukas Bergstrom – Yorktown
Madison Lee – Smithfield

HORN II

Haley Paterson – Fredericksburg
Jacob Wilson – Virginia Beach

HORN III

Keller Corfield – Alexandria

HORN IV

Nicole Lyons – Virginia Beach
Qyaira Colbert – Keysville

TROMBONE I

Saleem Aboite – Chester
Jacob Slade – Bluefield
Robert Jackson – Stafford
Elena Trafton – Burke
Ken Martini – Charlottesville

TROMBONE II

Codey Logan – Salem
Grace Dingus – South Riding
T.J. Horan – Fairfax
Max Painley – Charlottesville
David Gwynn – Bristow
Scarlett Jackson – Charlottesville

EUPHONIUM

Lauren Weaver – Newport News
Ben Liebman – Virginia Beach
Sarah Dodge – Staunton
Nicole Popule – Allentown, PA
Reed Kieler – Bristow
Jasmine Shoemaker – Dryden
Precious Rowe – Richmond
Rachel Dion – Roanoke

TUBA

Jeremy Wojton – Myersville, MD
Christina Fiol – Colonial Heights
Adam Miller – Richmond
Zach Winkworth – Rappahannock Co.

PERCUSSION

Nathaniel Brusck – Vienna
Michael Conway – Ashburn
Aaron Green – Woodbridge
Christopher Hoffman – Centreville
Bailey Hostetter – Dublin
Jamie Infantino – Arlington
Sophia Kadi – Virginia Beach
Samantha Reed – Richmond
Jacob Reeves – Herndon

PIANO

Madison Lee – Smithfield