

Upcoming Events

December 2017

Harrisonburg Holiday Parade	Fri., Dec. 1 @ 7 pm, Downtown
Holidayfest – <i>Believe</i>	Sat., Dec. 2 @ 8 pm, Concert Hall*
DMA Recital Phillip Marion, <i>euphonium</i>	Sun., Dec. 3 @ 1 pm, Recital Hall
Holidayfest – <i>Believe</i>	Sun., Dec. 3 @ 2 pm, Concert Hall*
DMA Recital Chyh Shen Low, <i>piano</i>	Sun., Dec. 3 @ 5 pm, Recital Hall
JMU Guitar Ensemble	Mon., Dec. 4 @ 8 pm, Recital Hall*
JMU Jazz Ensemble & Band	Tues., Dec. 5 @ 8 pm, Concert Hall*
JMU Choruses & Treble Chamber Choir	Wed., Dec. 6 @ 8 pm, Concert Hall*

*These concerts provide student credit for MUS 195.

For tickets and further information, visit www.jmuforbescenter.com 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) 568-6714.

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Thank you for supporting music and the arts at JMU through your attendance at the Forbes Center. We strive to provide musical experiences of the highest caliber for our students and community. The passion and commitment we see from our students, particularly as they have opportunities to perform in the magnificent Forbes Center, is a pleasure to share with you.

Scholarship contributions help young musicians blossom into mature musical artists. With your support, we will be able to offer our talented students more financial help in pursuing their goals. If you appreciate the desire and dedication of our students, please consider making a contribution to the music scholarship fund at James Madison University.

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FORBES CENTER FOR THE PERFORMING ARTS JAMES MADISON UNIVERSITY®

School of Music

presents

Concert Band

Amy E. Birdsong, *conductor*

Wednesday, November 29, 2017

8 pm

Concert Hall



There will be no intermission.

JMU Woodwind, Brass, & Percussion Faculty

Beth Chandler.....Flute
Jeanette Zyko.....Oboe
Sarunas Jankauskas.....Clarinet
Sue Barber.....Bassoon
David Pope.....Saxophone
Chris Carrillo.....Trumpet
Ian Zook.....Horn
Andrew Lankford.....Trombone
Kevin J. Stees.....Tuba
Casey Cangelosi.....Percussion
Laurel Black.....Percussion

JMU Band Program Personnel

Stephen P. Bolstad.....Director of Bands
Scott D. Ridders.....Director of Marching Royal Dukes/Associate Director of Bands
Amy Birdsong.....Assistant Director of Marching Royal Dukes/Assistant Director of Bands
Connie Driscoll.....Administrative Assistant
Elizabeth Keene.....Administrative Assistant
Shawn Davern.....Graduate Assistant
Paige Durr.....Graduate Assistant
Daniel Warren.....Graduate Assistant

School of Music Staff

Dr. Jeffrey Bush.....Director of Music
Dr. Mary Jean Speare.....Associate Director of Music/Graduate Director
William Posey.....Director of Concert and Support Services
Kimberley Velasquez.....Administrative Assistant
Judy Sager.....Administrative Assistant
Donna Wampler.....Program Support Specialist

Program Notes *continued*

that has been transcribed for wind ensemble. The first version of *Strange Humors* was a student piece for string quartet and djembe. The piece represents a merging of musical cultures -- the modal melodies and syncopated rhythms of middle Eastern music with the percussive accompaniment of African drumming.

At the heart of the work lies the pulse of the djembe. The djembe is a major part of the customs of west African countries such as Mali and Guinea, where djembe ensembles accompany many functional celebrations of society.

The piece opens with a sultry solo, a line laced with Phrygian influence representing the "typical" melodies of the most northeastern parts of the African continent -- most notably Egypt, but also parts of the Arabian peninsula. Later, the saxophones emulate the snaking lines of the English horn. The addition of brass and auxiliary percussion to the original orchestration makes for particular impact during the shout sections of the piece, and the groove of the djembe combined with the quirky rhythms throughout leave an impression that lingers in the listener's mind long after its conclusion.

An American Elegy

An American Elegy is, above all, an expression of hope. It was composed in memory of those who lost their lives at Columbine High School on April 20, 1999, and to honor the survivors. It is offered as a tribute to their great strength and courage in the face of a terrible tragedy. I hope the work can also serve as one reminder of how fragile and precious life is and how intimately connected we all are as human beings.

I was moved and honored by this commission invitation, and deeply inspired by the circumstances surrounding it. Rarely has a work revealed itself to me with such powerful speed and clarity. The first eight bars of the main melody came to me fully formed in a dream. Virtually every element of the work was discovered within the span of about two weeks. The remainder of my time was spent refining, developing, and orchestrating.

The work begins at the bottom of the ensemble's register, and ascends gradually to a heartfelt cry of hope. The main theme that follows, stated by the horns, reveals a more lyrical, serene side of the piece. A second theme, based on a simple repeated harmonic pattern, suggests yet another, more poignant mood. These three moods - hope, serenity, and sadness - become intertwined throughout the work, defining its complex expressive character. A four-part canon builds to a climactic quotation of the Columbine Alma Mater. The music recedes, and an offstage trumpeter is heard, suggesting a celestial voice - a heavenly message. The full ensemble returns with a final, exalted statement of the main theme.

**Program notes by the composer*

Khan

This is a programmatic work depicting Genghis Khan and his army on the move. The opening theme "Warlord" represents Genghis Khan which is followed by the "Horseback" theme. These musical representations are used throughout the piece creating a musical "campaign" complete with a serene village scene (measures 79-89) just before its decimation. Most of the work is at a brisk tempo combined with energetic rhythms and driving percussion which continuously propel the music urgently forward. Extreme dynamic contrasts throughout the piece contribute to the emotional turbulence. Genghis Khan and his army ended the lives of thousands of people and his "Warlord" theme with great force, ends this work.

Program

<i>Midway March</i> (1976)	John Williams/trans. Lavender (b. 1932)
<i>Sea Songs</i> (1924)	Ralph Vaughan Williams (1872-1958)
<i>Third Suite</i> (1966)	Robert Jager (b. 1939)
<i>Strange Humors</i> (2006)	John Mackey (b. 1973)
<i>American Elegy</i> (2000)	Frank Ticheli (b. 1958)
<i>Khan</i> (2000)	Julie Giroux (b. 1961)

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

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JMU Concert Band Personnel

Program Notes

FLUTE/PICCOLO

Mandy Mae Brown – Culpeper, VA
*Alexia Diez-Fugitt – Nokesville, VA
Lauren Farrell – Wantagh, NY
Julia Cha Fong – Morristown, NJ
Emily Gardner – Sterling, VA
Joy Hu – Vienna, VA
Stephanie Kellenberger – Ashburn, VA
Malik Smith – Williamsburg, VA
Emily Suleski – Harrisonburg, VA

OBOE

Maddison Sailer – Midlothian, VA

BASSOON

Isabel Wood – Christiansburg, VA

CLARINET

Ben Dingus – South Riding, VA
Rachel Dion – Roanoke, VA
Lilliane Frank – Woodstock, VA
Madeline Holder – Colonial Heights, VA
Sophia Lederman – Strasburg, VA
Jennifer Markfield – Chesterfield, VA
Daniel Oliver – Concord, VA
Emily Sheppard – Deltaville, VA
Nick Rehmer-Stephens – Mechanicsville, VA
*Jessica Tang – McLean, VA
*Lamine Touré – Annandale, VA

BASS CLARINET

Matthew Almond – Leesburg, VA

ALTO SAXOPHONE

*Nanda Azevedo – Virginia Beach, VA
Rachel Broyles – Chesapeake, VA
Alison Denne – Bedford, VA
James Fasano – Fredericksburg, VA
Jensen Gonzalves – Abingdon, VA
Jordan Rock – Mechanicsville, VA
Antonio Vacanti – Danville, VA

TENOR SAXOPHONE

Dylan Boeckmann – Locust Grove, VA
Joey Morrow – Williamsburg, VA
*Erica Unroe – Clifton Forge, VA

BARITONE SAXOPHONE

Timothy DeSimone – Charlottesville, VA
*Brandon Rhinehart – Winchester, VA

TRUMPET

Mohammad Al-Khalili – Haymarket, VA
James Carroll – Yorktown, VA
James Pennington – Mechanicsville, VA
Riley Millward – Lynchburg, VA
Joseph Slagle – Alexandria, VA
Gabrielle Taylor – Middlesex County, NJ
Jarrett Torok – Mechanicsville, VA
*J'lon Wright – Chester, VA

HORN

Qyaira Colbert – Charlotte Court, VA
Keller Corfield – Alexandria, VA
*Logan Franz – Fishersville, VA
Rhiley Harris – Fredericksburg, VA
Stephen Poehailos – Charlottesville, VA

TROMBONE

Saleem Aboite – Chester, VA
Sean Dewalt – Mechanicsville, VA
Jacen Hoffman – Covington, VA
Andrew Liverman – Chesapeake, VA
*Codey Logan – Salem, VA
Jacob Meadows, Waynesboro, VA
Henry Thompson – Virginia Beach, VA
Daniel Wash – Berlin, NJ

EUPHONIUM

Gatlin Greenhalgh – Virginia Beach, VA
Adam Miller – Glen Allen, VA
Jasmine Shoemaker – Dryden, VA
*Lauren Weaver – Newport News, VA

TUBA

Charles Boyd – Warrenton, VA
Thomas Crowson – Ashburn, VA
Christina Fiol – Colonial Heights, VA
Antonio Griffin, Jr. – Gainesville, VA
*Sam Ryland – King George, VA
Joshua Smith – Grottoes, VA
Jeremy Wojton – Middletown, MD

PERCUSSION

Ethan Davis – Fairfax, VA
Gannon Fitzgerald – Verona, VA
Don Gatz – Newport News, VA
Joshua Jordan – Harrisonburg, VA
Sebastian Nikischer – Keswick, VA
Andrew Sheloski – Stafford, VA
*Jacob Reeves – Herndon, VA

Midway March

The 1976 feature film *Midway* chronicles the incredible Battle of Midway, which was a turning point in the Pacific during World War II. Until this critical stand and victory led by the U.S. Marines, the Imperial Japanese Navy had been undefeated in battle for nearly eighty years. The film highlighted the remarkable American strategy and success against all odds with an all-star cast including Charlton Heston, James Coburn, and Henry Fonda, who played the part of legendary Admiral Chester Nimitz.

John Williams provided the dramatic and visceral musical score for the movie. Williams had recently won his first Academy Award for his score to *Jaws* in 1974 and was quickly becoming one of the most sought-after composers in Hollywood at the time of *Midway's* release. Right after his work on this film, he composed the now iconic music to the first installment of *Star Wars*.

Despite its big-name cast, the movie was not a smashing success, but in June 1992, a more successful re-edit of the extended version aired on the CBS network commemorating the 50th anniversary of the Battle of Midway. Regardless of the success of the film, the score produced one of Williams' most popular marches, *Midway March*.

Sea Songs

British composer Ralph Vaughan Williams' national pride led him to take an interest in the folk songs of England, and along with composers such as Gustav Holst and Percy Grainger, Vaughan Williams began transcribing English folk songs that he later used as the basis for many of his compositions. He was one of the foremost activists in the movement to collect this folk music, focusing on Norfolk, Sussex, and Essex.

"Sea Songs" was composed in 1924, just one year after his popular English Folk Song Suite, the first work he composed for band and in which he incorporated nine folk songs. In "Sea Songs," Vaughan Williams created a simpler, one-movement work in a march style. He incorporated three songs into this work: "Princess Royal," "Admiral Benbow," and "Portsmouth." The work was composed for the Royal Military School of Music at Kneller Hall.

Third Suite

The "Third Suite" was written for Mr. Leo Imperial, director of the Granby High School Band of Norfolk, Virginia, and is dedicated to him and his very fine organization. The Suite received its first performance by them in December 1965 from manuscript. The Suite is a tuneful work for band, yet it has built into it certain elements which provide a challenge for the players and conductor.

In the first movement, for example, the steady feel and rhythm of a march are somewhat distorted by measures of unequal time values. In the "Waltz", the same kind of distortion of time occurs as in the previous movement, but now it is the familiar $\frac{3}{4}$ which receives the treatment. The form of the "Rondo" is ABACABA. The movement opens with a five-chord introduction in the full band. A solo cornet states the "A" theme, followed by a mood shift to minor for the "B" theme. The "C" theme introduced by the piccolos. After a loud timpani crash, the final "A" is heard "Presto." This builds to a climatic finale based on the five notes of the introduction.

Strange Humors

Strange Humors was Commissioned by the American Bandmasters Association and premiered on March 1, 2006 at the ABA convention in Richardson, Texas.

Strange Humors represents another of Mackey's works (after *Redline Tango*)

* denotes principal/co-principal