

## Upcoming Events

### April 2019

Guitar Ensemble Mon., April 15 @ 7pm, Anthony-Seeger Auditorium

JMU Jazz Combos Tues., April 16 @ 7-8:30pm, Clementine

University Choruses & Treble Chamber Choir Tues., April 16 @ 8pm, Concert Hall

JMU Student Composers Recital Two Wed. April 17 @ 8pm, Anthony-Seeger Auditorium\*

String Chamber Ensembles Thurs., April 18 @ 8pm, Anthony-Seeger Auditorium\*

Viola Studio Recital Fri., April 19 @ 7pm, Anthony-Seeger Auditorium

DMA Lecture Recital – Patrick Bellah, *cello* Sat., April 20 @ 12pm, Recital Hall

JMU Percussion Ensemble Sat., April 20 @ 8pm, Concert Hall\*

JMU Jazz Ensemble Tues., April 23 @ 8pm, Concert Hall\*

For tickets and further information, visit [www.jmu.edu/forbescenter](http://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](http://www.jmu.edu/music) or call (540) 568-6714.

## Music and You

### How you can make a difference!

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 Birdsong, *conductor***  
**Scott Ridders, *conductor***

Monday, April 15, 2019

8 pm

Concert Hall



## Program

### Concert Band II

<i>Emperata Overture</i> (1964)	Claude T. Smith (1932-1987)
<i>Four: On a Remix by Beethoven</i> (2017)	Randall Standridge (b. 1976)
<i>K2</i> (2012)	Julie Giroux (b. 1961)

### Concert Band I

<i>Xerxes</i> (2010)	John Mackey (b. 1973)
<i>Ride</i> (2002)	Samuel Hazo (b. 1962)
<i>Symphony No. 3, "Slavyanskaya"</i> (1950)	Boris Kozhevnikov (b. 1906-1985)

~INTERMISSION~

### Combined Concert Band

<i>See Rock City</i> (2011)	Brent Karrick (b. 1960)
<i>Rest</i> (2010)	Frank Ticheli (b. 1958)
<i>El Camino Real</i> (1986)	Alfred Reed (1921-2005)

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

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## 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. Rikers.....	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
Adam DiPersio.....	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

## JMU Concert Band Personnel

### FLUTE/PICCOLO

\*\*Michayla Bacon – Linden  
 Sarah Baker-McEvilly –  
 Magnolia, DE  
 Emily Brookhart – Sterling  
 Julia Cha Fong –  
 Morristown, NJ  
 Becky De Ville – Alexandria  
 \*Alyssa DiPalermo –  
 Brentwood, NH  
 Abby Eanes – Harrisonburg  
 Sophia Erfe – Lexington  
 Rhys Frazier – Crozet  
 Emily Gardner – Sterling  
 Corbyn Harris – Haymarket  
 Cassie Hill – Richmond  
 Chloe Jacoby – Charlottesville  
 Stephanie Kellenberger – Ashburn  
 Emma Knaus – Fredericksburg  
 Meghan Middleton – Chesapeake  
 Megan Moring – Blue Ridge  
 Rachel Napierskie – Dover, PA  
 Emily Nootbaar – Charlottesville  
 Anna Privett – Yorktown  
 Kayla Schneider – Ashland  
 Jordan Sconing – VA Beach  
 Julia Swanner – Highland, MD

### OBOE

\*\*Kelly Rock - Covington  
 \*Brittany Ryan – Mahwah, NJ

### BASSOON

\*Kelsey Liske – Chesapeake  
 \*\*Hanna Maranzatto,  
 Cape Coral, FL

### CLARINET

Valeria Arnao – Annandale  
 Rachel Dion – Roanoke  
 Kathryn Doherty - Chantilly  
 Evan Drake – Culpeper  
 Lilly Frank – Woodstock  
 Austin Gilbert – Haymarket  
 Jessica Johns – Waynesboro  
 Ashley Lynch – Richmond  
 Jennifer Markfeld – Chesterfield  
 James Meyenberg – Midlothian  
 Tyler Morris – Bedford  
 \*\*Michael Saundercock -  
 Fredericksburg  
 James Schader – Arlington  
 Sophia Stone – Strasburg  
 Emily Vanleer – Lynchburg  
 Hannah Welmers – King George  
 \*Rey Wintersgill – Madison

### BASS CLARINET

\*\*Ben Dingus – South Riding  
 Adam Messner – Ashburn  
 Jordan Womack - Henrico

### ALTO SAXOPHONE

Carlos Aleman Cortez – Midlothian  
 \*Matt Castaneda – Gloucester  
 Ian Cox – Manassas  
 \*\*Timothy DeSimone –  
 Charlottesville  
 Steven Farkas – Stafford  
 Joey Morrow – Williamsburg  
 Ben Ostapovicz – Vienna  
 Taylor Pham – Leesburg  
 Jay Pulley – Ashburn  
 Jacob Trout – Lexington

### TENOR SAXOPHONE

Taj Armstrong – Alexandria  
 Sadie Carter – Charlottesville  
 \*Austin Emerson – Mechanicsville  
 \*\*Jay Fenner – Eldersburg, MD  
 Evan Woody – Charlotte, NC

### BARITONE SAXOPHONE

\*\*Erica Unroe – Clifton Forge  
 \*Ben Nesbit – Warrenton

### TRUMPET

Mohammad Al-Khalili – Haymarket  
 Alexis Anderson – Natural Bridge  
 Brandon Asato – Haymarket  
 Johanna Bagay – Warner Robins, GA  
 Eric Bowers – Loudoun Co  
 James Carroll – Yorktown  
 Sammie Cohen – Crozet  
 Devin Esleck – Richmond  
 Heather Geer – Midlothian  
 \*Patrick Graves – Haymarket  
 Diana Green – Markham  
 Josh Marant – Midlothian  
 Jacob Messner – Ashburn  
 \*\*Riley Millward – Lynchburg  
 Joey Slagle – Alexandria  
 Gabby Taylor – Middlesex

### HORN

\*\*Lukas Bergstrom – Yorktown  
 Gabby Corbett – Henrico  
 Keller Corfield – Alexandria  
 Rhiley Harris – Fredericksburg  
 Colette Holland – Oak Hill  
 \*Nicole Lyons – Virginia Beach  
 Matt Mee – Sykesville, MD  
 Thomas Roberts – Abingdon

### TROMBONE

\*Sam Campbell – Ashburn  
 \*\*Paul Covert – Midlothian  
 Sarah Dodge – Staunton  
 Bailey Furrow – Ferrum  
 Jacen Hoffman – Covington  
 Robert Jackson – Stafford  
 Codey Logan – Salem  
 Henry Thompson – VA Beach  
 Sarah Tracey – Ruckersville

### BASS TROMBONE

\*\*Jacob Meadows – Waynesboro

### EUPHONIUM

William Crowson – Ashburn  
 Kiersten Dodson – Spotsylvania  
 \*\*Lauren Weaver – Newport News

### TUBA

Cody Bowald – Goochland  
 Christina Fiol – Colonial Heights  
 Josh Holsinger, Harrisonburg  
 Shannon Smith – Flanders, NJ

### PERCUSSION

Hunter Cigich – Virginia Beach  
 Xavier Garland – Lynchburg  
 Jake Gavan - Lorton  
 Samuel Godfrey – Farmville  
 Jackson Jenkins – Stephenson  
 Brandon Lee – Herndon  
 Ian Lionberger - Roanoke  
 Madeline McHugh –  
 Gaithersburg, MD  
 Adam Miller – Henrico  
 Carson Polk – Manassas Park  
 Leo Prothero – Fairfax  
 Leigh Shaffer – Yorktown  
 \*\*Andrew Sheloski – Stafford  
 Emma Soper – Blacksburg

\*\*Denotes CBI Principal

\*Denotes CBII Principal

## JMU Concert Band Saxophone Quartet

Suite Hellenique

Pedro Iturralde  
 (b. 1929)

Turbo Scramjet

William Pitts  
 (b. 1986)

Ian Cox, *soprano saxophone*; Tim DeSimone, *alto saxophone*

Jay Fenner, *tenor saxophone*; Erica Unroe, *baritone saxophone*

## Program Notes

### Emperata Overture

The first published work of Claude T. Smith was released in 1964. Over the ensuing years it became the standard of comparison in concert band literature. The mixed meter along with the lyrical freshness typical of Smith ushered in a new era for composers writing for concert band. *Emperata Overture* is simply a “must” for every working band director.

### Four: On a Remix of Beethoven

Taking Beethoven’s four note “fate” motive from the first movement of his fifth symphony, composer Standridge has reimagined the symphony movement and taken it in remarkable new directions. At first following close to the original for a powerful and exciting introduction, the work then segues into a playful gigue in compound meter, followed by a lyrical section with the primary motive presented upside down in horns, much in the spirit of Beethoven’s original. The final section turns up the excitement meter in a 7/8 dance section that caps off this remarkable new take on Beethoven’s Fifth with a bang!

### K2

K2, also known as “The Savage Mountain sits on the border between Pakistan and China. It is the second highest peak in the world with a peak elevation of 8,611m (28,251 feet) and carries with it the second highest fatality rate of 27%. For every four people who attempt its climb, one will die.

The Italian climber Fosco Mariani agrees and has been quoted describing it as “... just the bare bones of a name, all rock and ice and storm and abyss. It makes no attempt to sound human. It is atoms and stars. It has the nakedness of the world before the first man- or of the cindered planet after the last.” The greatest challenge of ascending K2 is the extreme high altitude, containing only one- third as much oxygen as there is at sea level. Above the 8000- meter altitude is the boundary known as the “death zone” which includes the top 611 meters of K2.

K2 is massive, beautiful and literally, can take your breath away. It calls to mountain climbers around the world with the song of a deadly siren. Most head its warning, but a few will not be thwarted. 73% WILL make it to the very top and will come down changed forever.

## Ride

Ride was written as a gesture of appreciation for all of the kind things Jack Stamp has done for me; ranging from his unwavering friendship to his heartfelt advice on composition and subjects beyond. In late April of 2002, Jack had invited me to take part in a composer's forum he had organized for his students at Indiana University of Pennsylvania. Following the first day of the forum, Jack invited all of the composers to his house, where his wife Lori had prepared an incredible gourmet dinner. Since I didn't know how to get to Jack's house from the university, he told me to follow him. So he and his passenger, Mark Camphouse, began the fifteen minute drive with me behind them. The combination of such an invigorating day as well as my trying to follow Jack at the top speed a country road can be driven, is what wrote this piece in my head in the time it took to get from the IUP campus to the Stamp residence. RIDE was written and titled for that exact moment in my life when Jack Stamp's generosity and lead foot were as equal in their inspiration as the beautiful Indiana, PA country side blurring past my car window.

## Symphony No. 3, "Slavyanskaya"

Boris Kozhevnikov (1906-1985) was a prolific composer of music for Soviet bands. He attended the Kharkov Music-Dramatic Institute, where he studied composition and conducting, graduating in 1933. He later attended the Military School of Music in Moscow. He was the conductor at several theaters and a faculty member of the Moscow Conservatory. He wrote a handful of orchestral works and over 70 pieces for Soviet military bands, including 5 numbered symphonies for band. His music was discovered by the west only after the collapse of the Soviet Union and the Iron Curtain in the 1990s. He is still much better known in Russia than anywhere else, although his Symphony no. 3, Slavyanskaya, enjoys popularity in the US thanks to an edition that former Marine Band commander John R. Bourgeois created for American bands in 1995.

*Slavyanskaya* is a fairly conventional Russian-sounding symphony in four movements. The first is at times aggressive and lyrical, opening with a strong F-minor declamation. The second is a slow waltz with an exuberant episode in its coda. A spritely piccolo solo opens the 3rd movement, a rondo which whizzes by at lightning speed. The fourth movement is an exuberant finale. Throughout the symphony, Kozhevnikov uses folk tunes from his native city of Novgorod as the sources of his melodic material. Although Kozhevnikov wrote *Slavyanskaya* in 1950, it did not receive its first performance in the US until the late 1990s.

## Xerxes

Xerxes is a concert march. Xerxes, for those who haven't seen "300," was King of Persia from 485 BC until his assassination by stabbing in 465 BC. Midlothian High School, in Texas, commissioned the piece.

I'd originally thought I'd write a march along the lines of the "Ives Country Band March," but the more I worked on that idea, the more I felt like I was just trying to reinvent the Ives march, which is already a sort of reinvention of a march. My version sounded like bad Ives, and although it's a great, crazy piece, I wouldn't describe the Ives as sounding "good" to begin with. So many concert marches blur together in my head, all of them in some peppy major key, falling into either the chipper patriotic American sound or the more prim British sound. Since I don't really do prim, or patriotic, I went with ... angry. The plan was, "This is going to be a march about somebody who is bad news." It's just a fairly straightforward concert march, only a little nastier. I don't expect it'll be played at a lot of July 4th parades. (Well, maybe somewhere like NYC.)

## See Rock City

*See Rock City* is a fun, rock jam session for concert band! Fusing elements of rock, jazz, and funk styles, all sections of the band equally contribute familiar riffs, grooves, and melodies weaved throughout the three-part form—fast-funk-fun! Partly inspired by driving through the southeastern part of the United States, particularly Tennessee, it is hard to miss the words painted on barns, birdhouses, and billboards—See Rock City! The attraction atop Lookout Mountain near Chattanooga displays the region's quirky sense of humor as well as its breathtaking beauty. Whether looking at seven states, standing under a waterfall, or walking through a cavern full of glowing gnomes, Rock City, like this namesake piece, is just pure, simple, fun.

## Rest

"Created in 2010, *Rest* is a concert band adaptation of my work for SATB chorus, *There Will Be Rest*, which was commissioned in 1999 by the Pacific Chorale, John Alexander, conductor.

In making this version, I preserved almost everything from the original: harmony, dynamics, even the original registration. I also endeavored to preserve carefully the fragile beauty and quiet dignity suggested by Sara Teasdale's words.

However, with the removal of the text, I felt free to enhance certain aspects of the music, most strikingly with the addition of a sustained climax on the main theme. This extended climax allows the band version to transcend the expressive boundaries of a straight note-for-note setting of the original. Thus, both versions are intimately tied and yet independent of one another, each possessing its own strengths and unique qualities." -Frank Ticheli

## El Camino Real

Literally translated as "The Royal Road" or "The King's Highway", El Camino Real was commissioned by, and is dedicated to, the 581st Air Force Band (AFRES) and its Commander, Lt. Col. Ray E. Toler. Composed during the latter half of 1984 and completed in early 1985, it bears the subtitle: A Latin Fantasy.

The music is based on a series of chord progressions common to countless generations of Spanish flamenco guitarists, whose fiery style and brilliant playing have captivated millions of music lovers throughout the world. These progressions and the resulting key relationships have become practically synonymous with what we feel to be the true Spanish idiom. Together with the folk melodies they have underscored, in part derived by a procedure known to musicians as the "melodizing of harmony," they have created a vast body of what most people would consider authentic Spanish music.

The first section of the music is based upon the dance form known as the Jota, while the second, contrasting section is derived from the Fandango, here altered considerably in both time and tempo from its usual form. Overall, the music follows a traditional three-part pattern: fast-slow-fast.