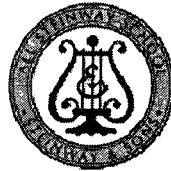


School of
Music
JAMES MADISON UNIVERSITY

presents the

Concert Band
and
University Band

Scott Ridders, *conductor*
William Posey, *conductor*



Sunday, May 2, 2010
Wilson Hall Auditorium
4:00 P.M.

Program

University Band

Americans We (1929) -----Henry Fillmore
(1881-1956)

Australian Up-Country Tune (1930) -----Percy Aldridge Grainger
(1882-1961)
arr. Glenn Cliffe Bainum
Jerry Philp, *conductor*

Inchon (2000) -----Robert W. Smith
b. 1958

Shortcut Home (1998) -----Dana Wilson
b. 1946
Jerry Philp, *conductor*

Concert Band

Chester (1957) -----William Schuman
(1910-1992)
David Bacon, *conductor*

To Tame the Perilous Skies (1992) -----David R. Holsinger
b. 1945

🎷 Concert Band Personnel 🎷

Flute

Chelsea Cockburn – *Harrisonburg, VA*
Katherine Rooney – *Roanoke, VA*
Lindsey Unikewicz – *Ashburn, VA*
Devan Maddox – *Alexandria, VA*
Joanna Iwaskiw – *Newtown, PA*
Lydia Sanford – *Mechanicsville, VA*
Kaila Nieves-Khouw – *Ellicott City, MD*
Linda Walton – *Cherry Hill, NJ*
Emily Parker – *Baltimore, MD*
Kaye Hensler – *Virginia Beach, VA*
Anne Marie Paquette – *Fredericksburg*
Stephanie Lynn – *Middletown, MD*
Allison Teunis – *Dale City, VA*
Rachel Ribaric – *Lynchburg, VA*

Oboe

Blair Ashby – *Remington, VA*
Ashley Bales – *Chester, VA*
Emily Deamond – *West Windsor, NJ*

Bassoon

Lauren Davis – *Keezletown, VA*

Clarinet

Amanda Bell – *Ashburn, VA*
Annamarie Frost – *Marietta, GA*
Anthony Khong – *Annandale, VA*
Giovanti Vick – *Knightsdale, NC*
Ray McKiver – *Virginia Beach, VA*
Jonathan Rivas – *Alexandria, VA*
Elizabeth Nowak – *Alexandria, VA*
Emily Tilman – *Falls Church, VA*
Allison Sachs – *Westminster, MD*
Michael Oliver – *Barhamsville, VA*
Lauren Rye – *Glenwood, MD*
Julie McIntyre – *Suffolk, VA*

Bass Clarinet

Jessica Cutler – *Huntington Station, NY*
Steven Colella – *Mt. Airy, MD*

Alto Sax

Robert Yeo – *Centreville, VA*
Ian Greene – *Williamsburg, VA*

Tenor Sax

Eric Henriksen – *North Attleboro, MA*

Bari Sax

Ryan Streb – *Lexington, VA*

Trumpet

Michael Huffman – *Fredericksburg, VA*
Richard Gray – *Gaithersburg, MD*
Elizabeth Taylor – *South Hill, VA*
Andrew Clifford – *Holbrook, NY*
Kariann Farenholtz – *Leesburg, VA*
Elizabeth Keene – *Lebanon, VA*
George Saunders – *Roanoke, VA*
Ally Stacy – *Cedar Bluff, VA*
Tim Devino – *Stafford, VA*
Josh Finch – *Ashburn, VA*
Michael Pressel – *Shrewsbury, PA*

Horn

Carson McRae – *Bealeton, VA*
David Nichols – *Arlington, MA*
Holly Crane – *Fairfax Station, VA*
Taylor Johnson – *Forest, VA*
Peter Kosanovich – *Alexandria, VA*
Dominique Paquette – *Fredericksburg*

Trombone

Jason Guira – *Front Royal, VA*
Ryan Corey – *Yorktown, VA*
Noah Lizer – *Cross Junction, VA*
Ryann Perriello – *Ashburn, VA*
Jasmine Fleenor – *Roanoke, VA*
Thomas Grant – *Harrisonburg, VA*

Euphonium

George Ekwenski – *Morris Plains, NJ*
Nicholas Rishcoff – *Mechanicsville, VA*
Jacob Ulm – *Virginia Beach, VA*
Kevin O'Brien – *Alexandria, VA*

Tuba

Aaron Hunter – *Fairfax, VA*
Brian Giordano – *Fairfax, VA*

Percussion

Anthony Bowman – *Greenbelt, MD*
Joshua Erney – *Centreville, VA*
Antonio Hayward – *Chesapeake, VA*
Mary Keegan – *Alexandria, VA*
Steven Kunka – *Whitehouse Station, NJ*
Zach Wadsworth – *Mechanicsville, VA*

University Band Personnel

Flute

Ambet Mellon – *Sterling, VA*
Carrie Kurtz – *Herndon, VA*
Emily Iekel – *Falls Church, VA*
Shanna Hennessy – *Centreville, VA*
Jennifer Moran – *Sewell, NJ*
Rachel Wilson – *Abingdon, VA*
Lauren Gerson – *Lincoln University, PA*
Eimille Eskridge – *Herndon, VA*
Courtney Jones – *Lynchburg, VA*
Madeleine Cassier – *Midlothian, VA*
Ashley Butler – *Glen Allen, VA*
Joanna Gardiner – *Clifton, VA*
Kira Abuchowski – *Califon, NJ*
Natalie Lauri – *Fairfax, VA*
Michelle Taylor – *Suffolk, VA*
Michele LaRosa – *Culpeper, VA*
Chelsea Matis – *Rhoadsville, VA*

Oboe

Mike Phillips – *Yorktown, VA*
Fay Czaus – *York, PA*

Clarinet

Mandy Howells – *Woodbridge, VA*
Brandon Hyman – *Chesapeake, VA*
Nikki Mauro – *Bridgewater, NJ*
Ashley Neal – *Virginia Beach, VA*
Grace McMahan – *Harrisonburg, VA*
Stephanie Hunt – *Lynchburg, VA*
Stefanie Ward – *Virginia Beach, VA*
Meghan DePace – *Northport, NY*
Natalie French – *Glen Allen, VA*
Elizabeth Warren – *Roanoke, VA*
Geraldine Fiesta – *Chesapeake, VA*
Carrie Barbagallo – *Elkridge, MD*
Kelly Callahan – *Manassas, VA*
Ashlie Breshears – *Stephenson, VA*
Meredith Butler – *Warrenton, VA*
Kelly Overstreet – *Bedford, VA*

Bass Clarinet

Kim Woods – *Woodbridge, VA*

Alto Saxophone

Alisha Bhone – *Potomac, MD*
Sophia Latour – *Warrenton, VA*

Tenor Saxophone

Bret Zawilski – *Thornhurst, PA*

Baritone Saxophone

Sarah Likins – *Orange, VA*

Trumpet

Mary Sullivan – *Burke, VA*
Katie Bowles – *Luray, VA*
Laura Perina – *York, PA*
Greg Snell – *Herndon, VA*
Phillip Mike – *Arlington, VA*
Ben Holley – *Salem, VA*
Lindsay Slone – *Maidens, VA*
Michael Fakhari – *Great Falls, VA*

Horn

Melissa Gehlbach – *Farmingdale, NY*
Audrey DeAngelis – *Williamsburg, VA*
Sharon Porter – *Severna Park, MD*
Xandy Allen – *Sterling, VA*
Caralie Focht – *Etters, PA*
John Bowden – *Fredericksburg, VA*
Christina Kottmann – *Powhatan, VA*

Trombone

Laura Robins – *Woodbridge, VA*
Seungjae Cho – *Charlottesville, VA*
Melissa Bowers – *Galax, VA*
Mary Petersen – *Rockville, MD*
Philip Tickle – *Richmond, VA*
Christopher Ryan – *Colonial Heights, VA*

Euphonium

Dan Rowson – *Fairfax, VA*
Caitlin Callahan – *Annandale, VA*
Eric Pasztor – *Ashburn, VA*
Charlie Cook – *Falls Church, VA*

Tuba

Kelsey Holland – *Fairfax, VA*
Aubrey Smiley – *Lexington, VA*

Piano

Courtney Jones – *Lynchburg, VA*

Percussion

Anthony Bowman – *Greenbelt, MD*
Joshua Erney – *Centreville, VA*
Antonio Hayward – *Chesapeake, VA*
Mary Keegan – *Alexandria, VA*
Steven Kunka – *Whitehouse Station, NJ*

🎵 Program Notes 🎵

Americans We

Henry Fillmore was probably the most colorful bandsman of his time, and that era stretched across fifty vibrant years during which he probably wrote more band music—much of it under assumed names—than any other composer/bandmaster in history. His background in his family's publishing house led him at an early age down a variety of productive paths as a composer, including those of the hymn, popular overture, fox-trot, waltz and his own particularly lucrative specialty, the trombone novelty (*Lassus Trombone*, *Bone's Trombone* and *Shoutin' Liza Trombone*).

His irrepressible talent for marches produced a string of masterpieces uniquely of his own flavor, and among the most outstanding of them is *Americans We*, first published in 1929. Fillmore dedicated it “to all of us”, and he meant it. It forms one third of that great triad of marches that are the basis of our patriotic inspiration in this positive and traditional source of such an elusive, personal ingredient. The three marches are of course: Fillmore's *Americans We*, Bagley's *National Emblem* and Sousa's *Start and Stripes Forever*. (notes from score)

Australian Up-Country Tune

This piece (written for chorus in 1928) is based on a tune I wrote in 1905 called *Up Country Song*. In that tune I had wished to voice Australian up-country feeling as Stephen Foster had with American country-side feelings in his songs. I have used the same melody in my Australian *Colonial Song* and my Australian *Gumsuckers' March*. The choral version was first sung at my wedding to Ella Viola Strom at the Hollywood Bowl, California, August 9, 1928 by the exquisite Smallman a cappella Choir. (notes by composer)

Inchon

Inchon was inspired by the September 15, 1950 amphibious assault on the Korean port by UN forces under the command of General Douglas MacArthur. It is a programmatic work that describes the event, beginning with the simple sounds of the ocean and an oriental flute. It then explores the clash of cultures, east and west, interjecting the sounds of battle including the sounds of a helicopter assault. A simple Korean prayer is heard in the middle section of the work, quickly replaced by the return of the helicopters and the sounds of gunfire. As the helicopters and battle sounds fade into the distance the sounds of the peaceful beach are once again heard.

❧ Program Notes (cont.) ❧

Inchon is dedicated to the memory of Mr. Smith's father, a heroic veteran of both the Korean Conflict and the Viet Nam War. The work was written to honor him and his comrades and to commemorate the 50th anniversary of the Korean Conflict. (notes by William Posey)

Shortcut Home was commissioned by the Hillsborough (NJ) High School Band, Mary Scheierman, Director.

It is a rousing and rather elaborate fanfare that features each section of the ensemble. Drawing upon various jazz styles, the music proclaims and cascades, always driving towards the "home" of the final, C major chord. (notes from score)

Chester

The tune on which this composition is based was born during the very time of the American Revolution, appearing in 1778 in a book of tunes and anthems composed by William Billings called THE SINGING MASTER'S ASSISTANT. This book became known as "Billings' best" following as it did his first book called THE NEW ENGLAND PSALM SINGER, published in 1770. CHESTER was so popular that it was sung throughout the colonies from Vermont to South Carolina. It became the song of the American Revolution, sing around the campfires of the Continental Army and played by fifers on the march. The music and words, both composed by Billings, expressed perfectly the burning desire for freedom which sustained the colonists through the difficult years of the Revolution:

*Let tyrants shake their iron rod,
And Slav'ry clank her galling chains,
We fear them not, We trust in God,
New England's God forever reigns.*

*The Foe comes on with haughty stride,
Our troops advance with martial noise,
Their Vet'rans flee, before our Youth,
And Gen'ral's yield to beardless Boys.*

*What grateful Off'ring shall we bring?
What shall we render to this Lord?
Lord Hallelujah let 'us sing,
And praise His Name on Ev'ry Chord.*

❧ *Program Notes (cont.)* ❧

Billings himself is described by William Bentley, of Salem (a contemporary) as “the father of our New England Music.” Many who have imitated have excelled him, but none of them had better original power. He was a singular man, of moderate size, short of one leg, with one eye, without any address, and with an uncommon negligence of person. Still he spoke and sang and thought as a man above the common abilities.” Billings, born in Boston in 1746, started his career in life as a tanner’s apprentice, but soon gave up this trade for music in which he was apparently self-taught. He organized singing schools, composing music for them, which was all the more welcome because relations with England had reached the breaking point and the colonists were glad to have their own native music. Billings’ many “fuguing tunes” achieved great popularity, but by the time he died in 1800, this kind of music gradually fell into disfavor leaving Billings poor and neglected. Today, given the prospective of history, we see Billings as a major figure in American music. His indomitable spirit still shines through the sturdy tunes he wrote. (notes from score)

To Tame the Perilous Skies, commissioned by the 564th Tactical Air Command Band, Langley AFB, Virginia, received its premiere performance under the baton of Lt. Col. Lowell Graham in the fall of 1990.

Although it leaves the “story line” completely to the listener’s imagination, “Perilous Skies” was conceived as a programmatic work literally depicting two opposing forces colliding in battle. The elongated canonic introduction presents a six-pitch intervallic display that is used throughout the composition, both as an intact melodic statement and a fragmented germinative device, to depict every extra-musical element from serenity to air war to triumphal deliverance. A second melodic element, an imitative fanfare-like motif, first heard in the solo trumpet 120 seconds into the composition, serves repeatedly as counterpoint to all music generated from the opening interval display.

In the spring of 1990, as the news media paid tribute to the 50th anniversary of the air battle for Britain, the composer envisioned this work as a tribute to the modern fighter pilot. Little did Holsinger realize the prophetic nature of the work, when at the time of its premiere, United Nations forces were assembling in the Persian Gulf, and only a few months later the world watched as modern technological air power “tamed the perilous skies” over Iraq and Kuwait.

❧ *Program Notes (cont.)* ❧

In retrospect then, let this work be dedicated not only to the exceptional men and women of the Tactical Air Command, but to the spirit of the modern military aviator, taming the perilous skies that all men might live free of tyranny and oppression – *David R. Holsinger*

❧ *JMU School of Music Faculty* ❧

Applied Woodwind, Brass and Percussion Faculty

Beth Chandler – Flute	Christine Carrillo – Trumpet (p.t.)
Michele Kirkdorffer – Oboe	Ian Zook – Horn
Janice L. Minor – Clarinet	Andrew Lankford – Trombone
Susan Barber – Bassoon	Kevin J. Stees – Tuba & Euphonium
David Pope – Saxophone	C. William Rice – Percussion
Christopher Carrillo – Trumpet	Michael Overman – Percussion
	Marlon Foster – Percussion (p.t.)

Band Program Personnel

Stephen P. Bolstad – Director of Bands
Scott D. Ridders – Director of Marching Royal Dukes/Assistant Director of Bands
William G. Posey – Assistant Director of the Marching Royal Dukes
Monte Gris  – Doctoral Conducting Associate
David J. Bacon – Masters Conducting Associate
Jerry Philp – Masters Conducting Associate
Chad R. Reep – Masters Conducting Associate