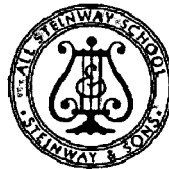


School of
Music
JAMES MADISON UNIVERSITY

presents the

Symphonic Band
Concert Band
and
University Band

Stephen Bolstad, *conductor*
Scott Ridders, *conductor*
William Posey, *conductor*



Tuesday, March 2, 2010
Wilson Hall Auditorium
8:00 P.M.

Program

University Band

Mid-West Golden Jubilee Overture (1996) ----- James Curnow
b. 1943

Kindred Spirits (2009) ----- Brian Balmages
b. 1975

Jerry Philp, *conductor*

Thrid Suite (1966) ----- Robert Jager
b. 1939

- I. March
- III. Rondo

Concert Band

Amparito Roca (1936) ----- Jaime Texidor
(1885-1957)

Acrostic Song (1976) ----- David Del Tredici
b. 1937

Monte Gris , *conductor*

Second Suite in F (1911) ----- Gustav Holst
(1874-1934)

- I. March
- II. Song Without Words
- III. Song of the Blacksmith
- IV. Fantasia on the 'Dargason'

Ride (2003) ----- Samuel Hazo
b. 1966

❧ *Program continued* ❧

Symphonic Band

Entry March of the Boyars (1895) ----- Johan Halvorsen
(1864-1935)
Arr. by Frederick Fennell

Variations on "America" for Band (1892/1963) ----- Charles Ives
(1874-1954)
Orch. by William Schuman

Alchemy in Silent Spaces (2001) ----- Steven Bryant
b. 1972

I. the logic of all my dreams

David Bacon, *conductor*

Southern Harmony (1998) ----- Donald Grantham
b. 1947

- I. The Midnight Cry
- II. Wondrous Love
- III. Exhilaration
- IV. The Soldier's Return

🎷 *Symphonic Band Personnel* 🎷

Flute

Melissa Ludwig – *Rockville, MD*
Anne Marie McNemar – *Culpeper, VA*
Katie Rice – *Herndon, VA*
Rachel Siegfried – *Annapolis, MD*
*Kyle Symons – *Crimora, VA*

Oboe

*Bén Elliot – *Herndon, VA*
David Allen – *Midlothian, VA*

English Horn

Blair Ashby – *Bealeton, VA*

Bassoon

Whitney Miller – *Dumfries, VA*
Connor Murphy – *Glen Allen, VA*
Johanna Salas – *Alexandria, VA*

Clarinet

Shandra Aber – *Culpeper, VA*
Laura Bridges – *Matthews, VA*
*CJ Canoles – *Baltimore, MD*
Melanie Flick – *Harrisonburg, VA*
Zachary Martini – *Falls Church, VA*
Kyle O'Connor – *Lorton, VA*
Nikolai Stem – *Virginia Beach, VA*
Sarah Wilson – *Abingdon, VA*

Bass Clarinet

Audrey Hoodock – *Harrisonburg, VA*

Alto Saxophone

*Andrea Kopstein – *Fairfax Station, VA*
Andrew Parker – *Westminster, MD*

Tenor Saxophone

Shawn Schou – *Woodbridge, VA*

Baritone Saxophone

Sarah Klinger – *Swedensboro, NJ*

Trumpet

James Ballard – *Forest, VA*
Thomas Borgerding – *Va. Beach, VA*
Kevin Engdahl – *Fairfax Station, VA*
Matt Godwin – *Burke, VA*
John Mills – *Richmond, VA*
*Frank Ringel – *Ashburn, VA*
Daniel Smith – *Centreville, VA*
Lauren Wines – *Chantilly, VA*

Horn

Katie Bowser – *Harrisonburg, VA*
Drew Duncan – *Chesapeake, VA*
Michael Kregel – *Mechanicsville, VA*
Kyle Swartz – *Yorktown, VA*

Trombone

John Lloyd – *Charlottesville, VA*
Frank Marsilio – *Commack, NY*
*Steven Mitchell – *Richlands, VA*
Tim Reckley – *Roanoke, VA*

Bass Trombone

Chris Custin – *Collinsville, VA*

Euphonium

Nathan Gredler – *Orange, VA*
Tyler Hines – *Frederick, MD*

Tuba

Brandon Hawley – *Roanoke, VA*
Kevin LaPoint – *Woodbridge, VA*
Daniel Rotz – *West Chester, PA*

Percussion

Melissa Fitzgerald – *Verona, VA*
Peter Kehlenbrink – *Alexandria, VA*
William Riddick – *Chesapeake, VA*
Brian Shenk – *Harrisonburg, VA*
Collin Sommers – *Rockville, MD*
*Zach Wadsworth – *Mechanicsville, VA*
Elizabeth Wood – *Blacksburg, VA*

The JMU Symphonic Band uses a rotational seating system to emphasize the importance of each performer. Therefore each section is listed in alphabetical order.

🎷 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*
Long Nguyen – *Moseley, VA*

University Band Personnel

Flute

Amber 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*
Eimile 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 Bhore – *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 – *Eiters, 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*
Daniel Warren – *Carrolltown, VA*
Charlie Cook – *Falls Church, VA*

Tuba

Ben Frederick – *Harrisonburg, 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*
Long Nguyen – *Moseley, VA*

❧ Program Notes ❧

Mid-West Golden Jubilee Overture

This overture was written to celebrate the Golden Jubilee Anniversary of the Mid-West International Band and Orchestra Clinic, which has been held annually in Chicago since 1946. The overture strives to capture the spirit of camaraderie, the excitement of international music making, and the quest for individual and ensemble excellence that has been exhibited during the clinic, the world's largest and most successful band and orchestra convention.

After a brief fanfare, the overture works its way through a rollicking scherzo, based on a theme derived from the opening fanfare, to a stately, chorale-style secondary theme. This chorale is dedicated in part to the memory of John Paynter, former President of the Mid-West Band and Orchestra Clinic.

Following a brief restatement of the opening theme, the overture gradually slows to an expressive lyrical section that features solos by the flute, oboe, clarinet, alto saxophone, trumpet and horn. The opening theme is restated followed by a declamatory finale that features a juxtaposition of the opening theme over the chorale, *Mid-West*.

(notes from score)

Kindred Spirits

"On February 1, 2008, tragedy struck my hometown in Maryland. A young high school boy, Nicholas Browning, made national headlines after being arrested for murdering his parents and two younger brothers. The entire community was thrown into shock because he was an honors student and the whole episode seemed so impetuous.

Brothers Gregory and Benjamin were percussionists in the Cockeysville Middle School Bands. It was shortly after this tragedy that their band director, Jonathan Sindler, approached me about writing a piece for a memorial concert. I had done several types of these works in the past and they are never easy. This occasion, however, was particularly difficult to digest. My wife attended the same middle school as the two brothers, and both of us are alumni of the same high school where Nicholas Browning was a student. So it is with a heavy heart and great remorse that I offer this work as a musical eulogy for the family. It is also written for Nicholas Browning, who despite the acts charged against him, must be in a great deal of pain."

(Notes from JMU alumnus and composer Brian Balmages)

Program Notes (cont.)

Third Suite

American composer Robert Jager wrote the *Third Suite* for Mr. Leo Imperial, director of the Granby High School Band in Norfolk, Virginia, in 1965. The piece is dedicated to the band and its director. This three-movement work is performed regularly in contests and festivals as well as on concert band programs globally. The work has even been used as required music in international conducting competitions. The unique setting of this original work provides subtle challenges to the performers and conductor with enhanced interest for the listener.

The movements are *March*, which is non-characteristically scored in alternating 4/4 and 3/4 time with passages in 5/4 time. The *Waltz* (which will not be performed this evening) is similarly juxtaposed in alternating 3/4 and 2/4 time and the raucous *Rondo* closes the work with traditional 6/8 time and scoring, with a few instances of 3/8 to throw off the listener.

Jagers' *Third Suite* is a distinctive work with charming character that gives a glimpse of the composer's legendary sense of humor as he challenges all levels of musicians from junior high bands to professionals.

(notes from score)

Amparito Roca

Jaime Texidor was a composer, conductor, and publisher who lived most of his life in Baracaldo, a city in northern Spain. He was born in Barcelona, and it is said that he played saxophone in a military band for several years. In 1927 he became the conductor of the Baracaldo municipal band, a position he held until 1936. Over this period, he composed so much band music that he established his own publishing company. Many of his compositions were in the *paso doble* genre, including *Amparito Roca*, which is one of the best known of its kind in the North American band repertoire.

There is some mystery attached to *Amparito Roca*. Although Texidor's name is on this edition, the music may have been written by British bandmaster Reginald Ridewood. Texidor arranged the piece for publication by Musica Moderna in Madrid in 1936, but the original score by Ridewood (under another name) was performed in England before the copyright date. It is believed that Ridewood wrote the music but failed to apply for a copyright, and Texidor rearranged the piece for Spanish bands and reissued it under copyright as his composition. *Amparito Roca* is a thrilling *paso doble* or

(notes from score)

❧ *Program Notes (cont.)* ❧

“double step.” This lively style of dance music is in duple meter and is a kind of fast and dramatic march, modeled after the drama of the bull ring.
(notes from score)

Acrostic Song

Pulitzer prize-winning composer David Del Tredici's Final Alice is the fifth of six large works for soprano and orchestra based on Lewis Carroll's Alice in Wonderland books. It was commissioned in honor of the United States bicentennial and was premiered by soprano Barbara Hendricks and the Chicago Symphony Orchestra under Sir George Solti in 1976.

“Acrostic Song” is the lullaby-like concluding aria from Finale Alice. The text is in the seven-verse epilogue poem to Through the Looking Glass, the second of Lewis Carroll's Alice books. The poem is an acrostic; the initial letters of the lines spell out Alice Pleasance Liddell, the name of the real-life Alice for whom Carroll wrote his stories.

This arrangement for wind band was prepared by Mark Spede at the request of the composer. (notes from score)

Second Suite in F

Like the *First Suite* of 1909, the *Second Suite* for military band had to wait more than ten years before it entered the repertoire. Composed in 1911, it did not receive a public performance until June 30th, 1922, when the band of the Royal Military School of Music, Kneller Hall, played it at the Royal Albert Hall, London. The programme note for that performance stated that the Suite had been ‘put aside and forgotten’ after 1911. Yet the manuscript (now in the British Library, London, Add. MS 47825) shows signs of considerable haste, and a great deal of revision, and Imogen Holst believed that the work was originally written for a specific occasion (possibly the 1911 ‘Festival of Empire’ held at the Crystal Palace), even if it was not performed at that time.

Unlike its predecessor the *Second Suite* is based entirely on material from folk songs and morris dances. The scoring is more economical than the *First Suite*, but in contrast to that work, Holst did not allow for any *ad lib* instruments. Consequently the smallest band which can play the work as originally written would have to consist of 23 players plus percussion (as opposed to 19 for the *First Suite*. This revised edition differs from the

🎷 Program Notes (cont.) 🎷

original manuscript only in the addition of parts for bass clarinet and baritone and bass saxophones: these may be omitted at the conductor's discretion. It is of interest that Holst initially used only an alto saxophone; the tenor saxophone was a later addition, and for the most part takes over the part which had originally been intended for baritone (saxhorn), which Holst himself deleted. (notes by Collin Matthews)

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. During the years 2001 & 2002, some wonderful things began to happen with my compositions that were unparalleled to any professional good fortune I had previously experienced. The common thread in all of these things was Jack Stamp. I began to receive calls from all over the country, inquiring about my music, and when I traced back the steps of how someone so far away could know of my (then) unpublished works, all paths led to either reading sessions Jack had conducted, or recommendations he made to band directors about new pieces for wind band. The noblest thing about him was that he never let me reciprocate in any way, not even allowing me to buy him dessert after a concert. All he would ever say is, "just keep sending us music," which I could only take as the privilege it was, as well as an opportunity to give something back that was truly unique.

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. I was to present along side Joseph Wilcox Jenkins, Mark Camphouse, Bruce Yurko, and Aldo Forte. This forum was affectionately referred to in my house as "four famous guys and you." It was such a creatively charged event, that everyone who took part was still talking about it for months after it happened. 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 (a/k/a Gavorkna 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.

🎶 Program Notes (cont.) 🎶

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 countryside blurring past my car window.

(notes by composer)

Entry March of The Boyars

This is a new edition of the *Entry March of The Boyars* for which Frederick Fennell has provided a contemporary overview of Halvorsen's distinguished and musical contribution to concert march repertory. Prepared from the primary source, the orchestral score of 1895, there is careful musical reconsideration of the entire score, including a full set of percussion parts and music for the low clarinets. The Fennell edition replaces that by Clifford Barnes previously published by Ludwig Music. The Boyars were Russian aristocrats, also of a privileged class in Romania.

Johan Halvorsen (born in Drammen, Norway on March 15, 1864, died in Oslo on December 4, 1935). He was a violinist and composer. He studied with Lindberg and Nordquist at the Stockholm Conservatory, with Brodsky (violin) in Leipzig, with Becker (composition) in Berlin and Thomson (violin) in Liege. In 1892 he was appointed conductor of the theatre in Bergen, and he was conductor of the Christiania National Theatre (1899-1929), where he conducted more than 25 operas and gave regular concerts. Halvorsen's compositions develop the national Romantic tradition of Grieg and Svendsen, but in a distinctive style marked by brilliant orchestration.

(notes from score)

Variations on "America" for Band

Variations on "America" is a witty, irreverent piece for organ which Ives composed at 16. According to his biographers, Henry and Sidney Cowell, it was played by Ives in organ recitals in Danbury and in Brewster, New York, in the same year. At the Brewster concert his father would not let him play the pages which included canons in two and three keys at once because they were "unsuited to performance in church - they made the boys laugh out and get noisy." This is Ives' earliest surviving piece using polytonality. William Schuman wrote a most effective orchestra transcription of this work in 1964, and it is this version upon which William Rhoads based his equally effective band transcription.

(notes by BMN, Keith Brion, Franco Colombo, and Jonathan Elkus)

❧ Program Notes (cont.) ❧

Alchemy in Silent Spaces

Alchemy in Silent Spaces is music of transformation. Born from music I wrote while an undergraduate student of Francis McBeth, it embodies both musical and extra-musical symbols from that period of my life.

The first movement, *the logic of all my dreams*, is music of simple, optimistic delicacy and beauty. The opening, based around a singular, repeated “F” in the piano, is extremely sparse in texture. Intended to evoke a floating sense of stasis, it nevertheless gradually gains momentum and mass, building slowly, yet irrevocably, toward an all-encompassing, harmonically consonant, blanket of warmth.

Steven Bryant studied composition with John Corigliano at The Julliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University. He is a member of BCM International, a collective of young composers who write for the wind ensemble medium.
(notes by composer)

Southern Harmony

In 1835, William “Singin’ Billy” Walker’s songbook *Southern Harmony* was first published. This remarkable collection contains, according to its title page, “A choice collection of tunes, hymns, psalms, odes, and anthems; selected from the most eminent authors in the United States.” In fact, few of the numbers in the book are identified as the work of a particular composer. Many are folksongs, others are traditional sacred tunes, while some are revival songs that were widely known and sung throughout the south. The book was immensely popular, selling an amazing 600,000 copies before the Civil War, and was commonly stocked “along with groceries and tobacco” in general stores across the American frontier.

The music of *Southern Harmony* has a somewhat exotic sound to modern audiences. The tunes often use modal or pentatonic rather than major or minor scales. The harmony is even more out of ordinary, employing chord positions, voice leading and progressions that are far removed from the European music that dominated concert halls of the time. These harmonizations were dismissed as crude and primitive when they first

❧ *Program Notes (cont.)* ❧

appeared. Now they are regarded as inventive, unique, and powerfully representative of the American character.

In his use of several tunes from *Southern Harmony*, the composer has attempted to preserve the flavor of the original vocal works in a setting that fully realizes the potential of the wind ensemble and the individual characteristics of each song. (notes from score)

❧ *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� – DMA Graduate Assistant
David J. Bacon – MM Graduate Assistant
Jerry Philp – MM Graduate Assistant
Chad R. Reep – MM Graduate Assistant

☞Upcoming Events☜

3/3 - JMU Student Ensembles - 4th Annual Clarinet Studio Recital

Students from the studio of Professor Janice Minor
Anthony-Seeger Auditorium, 6:30 pm, free

3/3 - JMU Student Ensemble - University Choruses

Men's Chorus, Women's Chorus, and Treble Chamber Choir
Wilson Hall Auditorium, 8 pm, \$2 at the door

3/3, 3/17, 3/24, 3/31 - JMU Student Ensembles Jazz Chamber Ensembles

Artful Dodger, downtown Harrisonburg, 8 pm, free

3/4 - JMU Student Ensemble - Symphony Orchestra

Wilson Hall Auditorium, 8 pm, \$2 at the door

3/19 - Masterpiece Season - Imani Winds Quintet

Wilson Hall Auditorium, 7:30 pm, \$30 gen adm, \$25 seniors & JAC, \$10 students

3/21 - March Mallet Madness

Music Building Room 108, 5 pm, free

3/22 - March Mallet Madness - Guest Artist Michael Burritt

Music Building Room 108, 8 pm, \$5 general admission, \$2 students

3/23 - March Mallet Madness

Music Building Room 108, 8 pm, free

3/24 - Youth Concerts - JMU Symphony Orchestra

Wilson Hall Auditorium, 9:15 - 10:00 am, repeating at 10:45 - 11:30 am
Free and open to the public, not a punch event.

3/24 - Faculty Recital - Kevin McMillan, baritone; Gabriel Dobner, piano

Anthony-Seeger Auditorium, 8 pm, free

3/25 - JMU Student Ensembles - Chorale & Treble Chamber Choir

Harrisonburg Baptist Church, 8 pm, donations accepted

3/27 - Flute Fling

Music Building, all day

Guest Artist Recital - Jill Felber, flute; Anthony-Seeger Auditorium, 1 pm, free
Dear Patron,

Any non-student patron receiving a parking ticket during this event can have that ticket voided by enclosing the event ticket or program and the parking ticket in the self-addressed envelope and sending it to JMU parking services. Do not park in any handicapped spaces as this cannot be excused.

Visit our website: www.jmu.edu/music/

All concerts are subject to change.

For the latest updates, call the School of Music Concert Hotline 540.568.3418.