

PCD2006/02/26



*School  
of  
Music*  
James Madison University

presents  
the

*University Band,  
Concert Band,  
and Symphonic Band*

*Conducted by:  
J. Patrick Rooney  
Scott D. Ridders  
William G. Posey  
Jaraun M. Ransome  
Stephanie A. Ransome  
J.R. Snow*

Sunday,  
February 26, 2006  
6:00pm  
Wilson Hall Auditorium

• Program •

*University Band*

*Polly Oliver*

Thomas Root  
(b. 1947)

*Lux Aeterna*

Elliot Del Borgo  
(b. 1938)

*Air for Band*

Frank Erickson  
(1923-1996)

*Block M March*

Jerrold Bilik  
(b.1933)

*Concert Band*

*Windsprints*

J.R. Snow, Conductor

Richard Saucedo

*Australian Up-Country Tune*

Percy Grainger  
(1882-1961)

*Rejouissance*

James Curnow  
(b. 1943)

*His Honor March*

Henry Fillmore  
(1881-1956)

*Symphonic Band*

*Canzona*

Stephanie Ransome, Conductor

Peter Mennin  
(1923-1983)

*Pageant*

Jaraun Ransome, Conductor

Vincent Persichetti  
(1915-1987)

*Blue Shades*

Frank Ticheli  
(b. 1958)

*In Storm and Sunshine*

John C. Heed  
(1862-1908)

Rejouissance was commissioned by the St. Joseph, Michigan Municipal Band, in honor of, and lovingly dedicated to John E.N. Howard, to celebrate his forty years as conductor, 1948-1987.

### *His Honor March*

Henry Fillmore is best known as a prolific composer and arranger of music for wind band. Paul Bierley (noted Sousa and Fillmore scholar) documents 256 original compositions in the Fillmore catalog. His free spirit and love of "fun music" is evident across the majority of his works and, accordingly, his best marches are notable for their intense energy, bravado, and technical challenge. Fillmore first included *His Honor March* as a part of a regular park concert series at the Cincinnati Zoo in 1933. It was dedicated to Mayor Russell Wilson, a politician admired by Fillmore for his leadership prowess and sense of humor. As was the custom at the time, marches were most often included as encores immediately following a longer work (such as an orchestral transcription or featured soloist). In addition to introducing Americans to bands and band music, the park concert was important to American culture as a social gathering as well.

### *Canzona*

*Canzona* is a short, brisk work, which opens with a declamatory idea expressed in massed sonorities. Next, a broad melodic line is introduced and supported by powerful rhythmic figurations and is followed by a *cantabile* section. These materials are developed and expanded, and the piece closes with the opening statements brought back in a more dramatic presentation.

Peter Mennin studied composition with Normand Lockwood, Howard Hanson and Bernard Rogers while studying at the Oberlin Conservatory and Eastman School of Music. He was appointed to the composition faculty of the Juilliard School in 1947 and became Director of the Peabody Conservatory of Music in 1958. In 1962, he returned to the Juilliard School as its President, which he held until his death. He presided over an unprecedented growth for that celebrated school, guiding its move to Lincoln Center and expanding its international influence.

### *Pageant*

*Pageant* was commissioned by Edwin Frank Goldman for the 1953 American Bandmasters Association Conference in Miami, and was premiered by the University of Miami Band, conducted by the composer on March 7, 1953. Originally titled *Morning Music for Band*, the work opens in a slow tempo with a motif in the horn that is used throughout both sections. This solemn chordal section is succeeded by a vivacious parade, introduced by the snare drum. In the final portion of the piece, the two principal subjects are developed simultaneously to an inspired climax.

### ***Block M March***

Jerry Bilik developed his music at the National Music Camp at Interlochen, Michigan. He studied composition with Ross Lee Finney and Leslie Basset at the University of Michigan and then moved to New York to study with Tibor Serly. He was the arranger for the West Point Band, U of M marching band and later moved to Los Angeles to write for television, films and live shows. The *Block M March* was written for the University of Michigan Band's annual "Variety Night" concert in 1952 while Bilik was a sophomore. It became his first published work. The "Block M" is the symbol for the U of M monogram and has been widely publicized by the university's marching band. This exciting march is undoubtedly one, which many other composers wish they had written.

### ***Windsprints***

*Windsprints* is a flourish of notes and rhythms meant to stir the kind of emotion one might experience during the running of a 50 or 100-yard dash. The piece gets off the "starting blocks" quickly and immediately involves numerous wind and percussion instruments in a technical "race to the finish line!" *Windsprints* was written for students in the top concert band at Carmel High School during late fall of 2003. The band performed the work at the National Concert Band Festival in Indianapolis in February 2004.

-Richard Saucedo

### ***Australian Up-Country Tune***

Percy Aldridge Grainger was a remarkably innovative composer, using irregular rhythms before Stravinsky did, pioneering folk music collections at the same time as Bartok, and predating Varese in experimentation with electronic music.

"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 countryside feelings in his songs. I have used this same melody in my *Australian Colonial Song* and in my *Australian Gum Suckers' 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 Small-man a cappella Choir."

-Percy Aldridge Grainger

### ***Rejouissance***

The word "rejouissance" is a French term meaning enjoyment or make happy. In English, it is "rejoicing." In music of the 17<sup>th</sup> and 18<sup>th</sup> centuries, the term was used to denote a short composition of a lively or playful nature, which brings enjoyment to the listener. This Fantasia (a composition in which "free flight of fancy" prevails over contemporary conventions of form or style) is a chorale setting based on Martin Luther's "Ein Feste Burg" (A Mighty Fortress Is Our God).

Vincent Persichetti was one of America's most respected 20<sup>th</sup> century composers. His contributions and influence as a conductor, teacher, scholar and keyboard virtuoso are universally acknowledged. In addition to his well-known works in other media, Persichetti composed 16 major concert works for band.

#### *Blue Shades*

In 1992, I composed a concerto for traditional jazz band and orchestra, *Playing With Fire*, for the Jim Cullum Jazz Band and the San Antonio Symphony. That work was composed as a celebration of the traditional jazz music I heard so often while growing up near New Orleans. I experienced tremendous joy during the creation of *Playing With Fire*, and my love of early jazz is expressed in every bar of the concerto. However, after completing it I knew that the traditional jazz influences dominated the work, leaving little room for my own musical voice to come through. I felt a strong need to compose another work, one that would combine my love of early jazz with my own musical style. Four years, and several compositions later, I finally took the opportunity to realize that need by composing *Blue Shades*. As its title suggests, the work alludes to the Blues, and a jazz feeling is prevalent, however, it is not literally a blues piece. There is not a single 12-bar blues progression to be found, and except for a few isolated sections, the eight-note is not swung.

The work, however, is heavily influenced by the Blues: "Blue notes" are used constantly; Blues harmonies, rhythms, and melodic idioms pervade the work; and many "shades of blue" are depicted, from bright blue, to dirty, to hot blue.

- Frank Ticheli

#### *In Storm and Sunshine*

John Clifford Heed was born in Hackettstown, New Jersey in 1862. He was known as the march Wizard for his more than sixty marches. At the age of nine or ten, he joined the local Hackettstown Cornet Band and in a few years became the group's director. Heed never received any formal instruction in composition or performance. He worked as a composer, teacher, and performer until tuberculosis forced him to end his career in the early 1890's.

*In Storm and Sunshine* was written when the composer was only twenty-three; it has remained his most popular march to the present time. The work has all the ingredients for a great march: a strong attention-getting introduction, dynamic contrast from *fff* down to a bar of silence, technical melodies for all the wind instruments, and a tune in the last strain which everyone can remember. Whether or not Heed wrote this march for the circus is not known, but it has been a big-top favorite, as well as a concert highlight, for most of the twentieth century.

## CONCERT BAND

### FLUTE

Ashley Watkins, *Cambridge, MD*  
Allison Shearer, *Ashburn, VA*  
Sara Critz, *Salem, VA*  
Ashley Hamrick, *Burke, VA*  
Taylor Watkins, *Charlottesville, VA*  
Stephanie Cardace, *Burke, VA*  
Kristen Green, *Springfield, VA*  
Nicole Lodish, *Milton, DE*  
Courtney Barnes, *Ashburn, VA*  
Brittany Vera, *Burke, VA*  
Jacelynn Goldberg, *Silver Spring, MD*  
Samantha Salamone, *Garden City, NY*

### OBOE

Matthew Teitze, *Seaford, VA*

### BASSOON

Erica Lambert, *Chesapeake, VA*

### CLARINET

Rachel Ledebuhr, *Seaford, VA*  
Michael Oliver, *Barhamsville, VA*  
Amanda Rummel, *Hagerstown, MD*  
Cynthia Monthie, *Port Jefferson Station, NY*  
Anna Korman, *Richmond, VA*  
Betsy Grim, *Leesburg, VA*  
Kristin Sanders, *Staunton, VA*  
Tamara Stroud, *Woodbridge, VA*  
Ashley Neal, *Virginia Beach, VA*  
Pamela Dopart, *Rahway, NJ*

### BASS CLARINET

Jessica Cutler, *Huntington Station, NY*  
Adam Gray, *King George, VA*

### ALTO SAXOPHONE

Elissa Hansen, *Ulster Park, NY*  
Adam Rothenberg, *Centreville, VA*

### TENOR SAXOPHONE

Aaron Spring, *Charlottesville, VA*  
Chris Abetz, *Fairfax, VA*

### BARITONE SAXOPHONE

William Rankin, *Suffolk, VA*

### TRUMPET

James Ballard, *Forest, VA*  
Matthew Sullivan, *Burke, VA*  
Lauren Bowers, *Arnold, MD*  
Kelly Farthing, *Madison Heights, VA*  
Donnie Caison, *Stephens City, VA*

### HORN

Kacie Johnston, *Ellicott City, MD*  
Whitney Rice, *Burke, VA*  
Chad Howard, *Dumfries, VA*  
Bethany Morel, *South Riding, VA*

### TROMBONE

Alison Beydoun, *Woodstock, VA*  
Layne Chappell, *Williamsburg, VA*  
Jared Prunty, *Winchester, VA*  
Erica Engdahl, *Alexandria, VA*

### BASS TROMBONE

Brian Kennedy, *New Providence, NJ*

### EUPHONIUM

Chris Johnson-Hutton, *Abingdon, VA*  
Chris Musgnug, *Huntington, NY*

### TUBA

Chris Szuba, *Wirtz, VA*  
Will Shell, *Bristol, VA*  
Keyo Wilson, *Stafford, VA*

### PERCUSSION

Resa Curley, *Hampton, VA*  
Thomas Desper, *Staunton, VA*  
Andy Suther, *Columbia, MD*  
Gregory Lyons, *Radnor, PA*

## SYMPHONIC BAND

### FLUTE

Heather Smith, *Virginia Beach, VA*  
Erika Marriott, *West Point, VA*  
Elizabeth Stinson, *Arnold, MD*  
Courtenay Smith, *Winchester, VA*

### OBOE

Alec Sherman, *Harrisonburg, VA*  
Rebecca Dixon, *Vancouver, WA*

### BASSOON

Travis Smith, *Colonial Heights, VA*  
Erica Lambert, *Chesapeake, VA*

### CLARINET

Brittany Knight, *Leesburg, VA*  
Wes Derrow, *Singers Glen, VA*  
Lee Anne Ward, *Suffolk, VA*  
Deven Song, *Chantilly, VA*  
Heather Wetzel, *Edinburg, VA*

### BASS CLARINET

Candace Funderburk, *Fredericksburg, VA*  
Kate Gedney, *Clifton Park, NY*

### ALTO SAX

Matt Johnson, *Roanoke, VA*  
Alison Picini, *Fairfax, VA*

### TENOR SAX

Brandon Gray, *Richmond, VA*

### BARITONE SAX

David Olmstead, *Potomac Falls, VA*

### TRUMPET

Rich Boag, *Pittsburgh, PA*  
Aaron Hopkins, *Poquoson, VA*  
Steve Siegel, *Chantilly, VA*  
Kevin Faller, *Dublin, VA*  
Lacie Martin, *Midlothian, VA*  
Megan Campbell, *Roseland, VA*

### HORN

David DeBoer, *Richmond, VA*  
Martin King, *Dayton, VA*  
Melissa Little, *Richmond, VA*  
Charles Hall, *Fredericksburg, VA*

### TROMBONE

Mike Strickler, *Chambersburg, PA*  
Ian Strickler, *Luray, VA*

### BASS TROMBONE

Andrew Badgett, *Richmond, VA*

### EUPHONIUM

Kevin Elkins, *Frederick, MD*  
Matt Wallace, *Stafford, VA*

### TUBA

Clea Will, *Sitka, AK*  
Ian Richard, *Purcellville, VA*

### PERCUSSION

Elizabeth J. Morgan, *Alexandria, VA*  
Ernest Stokes, *Chesapeake, VA*  
Jamieson Carr, *Newport News, VA*  
Suzie Berndt, *Easton, PA*  
Andrew Miner, *Sykesville, MD*  
Elayne Harris, *Fredericksburg, VA*