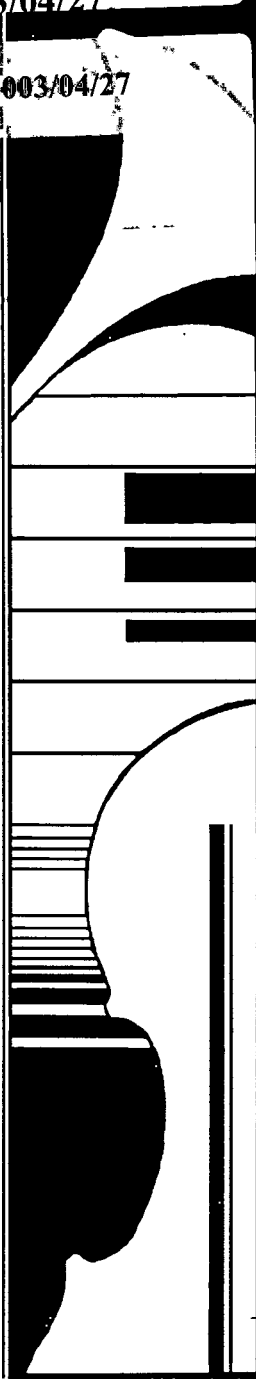


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*School
of
Music*
James Madison University

presents the

Spring Bands Concert

Featuring:

JMU University Band
JMU Concert Band
JMU Symphonic Band
JMU Wind Symphony

Conducted by:

Dr. J. Patrick Rooney
Brantley T. Douglas III
William Posey
Laura M. Cole
Scott D. Ridders
Kara E. Silverman

**Sunday, April 27, 2003
3:00 p.m.**

Wilson Hall Auditorium

Program

University Band

Radetzky March	<i>Johann Strauss arr. A. Reed</i>
Block M	<i>Jerry Bilik</i>
Marche des Parachutistes Belges	<i>Pierre Leemans</i>
The Free Lance March	<i>John Philip Sousa</i>

Concert Band

Amparito Roca	<i>Jaime Texidor arr. Aubrey Winter</i>
March from Symphonic Suite	<i>Clifton Williams</i>
British Eighth March	<i>Zo Elliot</i>
The BSO Forever March	<i>Leonard Bernstein</i>

Symphonic Band

March and Procession of Bacchus	<i>Leo Delibes arr. Eric Osterling</i>
March to the Scaffold	<i>Hector Berlioz trans. R. Mark Rogers</i>

Country Band March

Charles Ives
arr. James B. Sinclair

March from Symphonic Metamorphosis

Paul Hindemith
trans. Keith Wilson

Wind Symphony

Marche Hongroise – Rakoczy

Hector Berlioz
arr. Leonard B. Smith

Crown Imperial

William Walton

The Melody Shop

Karl King

Combined Ensembles

The Stars and Stripes Forever

John Philip Sousa

Program Notes

Radetzky March

It is ironic that the first Waltz King should be best remembered for a march – and that the music is better known than the man for whom it was named (Johann Joseph Count Radetzky de Radetz, born in southern Bohemia in 1766 and died at the age of ninety-two). Although the title-page of the first edition bore the inscriptions, “In honor of the great Field Marshall” and “Dedicated to the Imperial Royal Army,” Strauss actually had not the slightest interest in Radetzky’s political or military faction. Historians have mistakenly believed for decades that the dedication signaled a split between Johann Strauss and his son – who was openly against the established order. The march was commissioned by Field Marshall Lieutenant Peter Zanini, Military Adviser to the Court, who directed a “victory festival” to celebrate the exploits of the Austrian Army in Italy commanded by Field Marshall Radetzky and to raise funds for wounded soldiers. The first performance was conducted by the composer at Vienna’s Café-Pavilion on August 31, 1848.

Block M

The *Block M* Concert March was written for the University of Michigan Band’s annual Variety Night concert in 1952 while Bilik was a sophomore – it was his first published work. The “Block M” is the symbol for the Michigan monogram and has been widely publicized by the university’s marching band. This exciting march is undoubtedly one that other composers wish that they had written.

Marche des Parachutistes Belges

While he was serving his year of military duty at the end of World War I, Leemans’ regimental commander asked him to compose a march; it was begun but never finished. Near the end of World War II he was having dinner with a group of paratroopers and was again asked to compose a march. As the group commander, Major Timmerman, drove him home that night, the march theme came to mind, and he wrote out all of the parts after reaching home. Friends told him later that they heard the march at

a circus in France, a wedding party in India, and a military music pageant in the United States! The arrangement heard most often in the U.S. was made by Charles Wiley at the request of his Lamar University Band students.

The Free Lance March

Sousa is remembered primarily for his marches, but he wrote considerable music of other types, including fifteen operettas. One of these, composed in 1905 and titled *The Free Lance*, concerns a goatherd who leaves his goats, hires himself out as a (free lance) mercenary leader of two rival armies (from the kingdoms of Braggadocia and Graftiana), maneuvers his troops so that neither side may win, and declares himself emperor of both countries. In 1906 Sousa used the exciting song "On to Victory" as the principal theme, along with other melodies from the operetta for the march, the only one he composed that year. Much of his time and energy was devoted to campaigning (with Victor Herbert) for the composers' royalties on recorded music – a campaign which led to the passing of copyright laws still in effect.

Amparito Roca

Although the original score of this pasodoble (a national dance of Spain) was reportedly written (possibly under a different title) by the British bandmaster Reginald Ridewood, Jaime Texidor undoubtedly copyrighted the work and arranged it for publication in 1935. In April 1936, an advertisement in "The Musical Progress and Mail" included the title *Amparito Roca* followed by a translation: "The Sheltered Cliff." However, it is also believed that Texidor dedicated the pasodoble to a girl named Amparito Roca. Regardless of its origin, researchers agree that this march is still one of the band world's most popular pasodobles.

March from Symphonic Suite

This *March* is one of the five movements from Clifton Williams' *Symphonic Suite*. Each movement is related to an original theme stated at the opening of the piece. The *March* is the third movement of this composition, based off the theme from the opening movement, *Intrada*. The premier of *Symphonic Suite* was

in 1957 and is the Ostwald Award-Winning composition of the American Band Masters Association.

British Eighth March

Zo Elliott was a native American, but he had close ties with Great Britain. He was a student at Trinity College of Cambridge University in 1913 and 1914, where his song "There's a Long, Long Trail" was published first in England and quickly adopted by British soldiers. Lloyd George, then prime minister of England at the time, called it "the song which helped us win the war."

The *British Eighth March* was copyrighted in manuscript in 1943 and published in 1944. It was dedicated to General Bernard Montgomery and the Eighth Army after a triumphant sweep across North Africa in 1942. Following the defeat of Rommel's forces at El Alamein, Montgomery was promoted to field marshal, and he soon became the idol of the British public. In 1944 he commanded all the Allied ground forces during the invasion of France, and in 1951 he became deputy commander of the Atlantic Pact nations. Since the war, Zo Elliott's impressive march has retained its popularity on both sides of the Atlantic.

The BSO Forever March

Divertimento was written for the centenary of the Boston Symphony in 1980. As the title implies, the piece is a diversion, but use of a two-note motif (the notes B and C for "Boston Centenary") and numerous allusions to famous symphonic works reveal Bernstein's craftsmanship. The BSO Forever March is the last of eight movements in this piece.

March and Procession of Bacchus

This march is taken from the Delibes' ballet *Sylvia—La nymphe de Diane*, composed in 1876. Brass flourishes amid a pompous atmosphere characterize the first section, where, in the ballet, the satyrs (mythological deities with long, pointed ears and short horns) enter with their javelins. Next, the maidens enter, bringing a goat for sacrifice, followed by additional satyrs. As indicated in the music, the revel begins with the quickening of the tempo, after which, a slow-moving melody suggests the arrival of

the wine-drinking god followed by a continuation of the pranks of the frenzied company.

March to the Scaffold

This music, *Symphonie Fantastique*, tells the story of a young musician, of morbid sensibility and ardent imagination, who dreams under the effects of an opium overdose in an abortive suicide attempt. He dreams that he has murdered his beloved and that he is being led to his execution. The procession advances to the tones of a march which is now somber and wild, now brilliant and solemn, in which the dull sound of the tread of heavy feet follows without transition. For a moment, his thoughts of his beloved return, only to be cut short by the death blow.

Country Band March

Country Band March was sketched in 1902 or 1903 for flute, clarinet, cornet, trombone, violins, basses, piano, and drums. The work was edited by James Sinclair in 1974 using the original instrumentation for theater orchestra and an appropriate instrumentation for full band. Drawing from his own experience with amateur bands, Ives has notated examples of off-key, out-of-step, discoordinated, tempo-rushed, and mis-transposed playing in this early work. He later used excerpts from the march in *Overture & March 1776*; *Putnam's Camp*; *The Celestial Railroad*; *Symphony No. 4*; and quotes from several tunes which were popular in his childhood, including: "Arkansas Traveler," "Battle Cry of Freedom," "The British Grenadiers," "The Girl I Left Behind," "London Bridge," "Marching Through Georgia," "Massa's in de Cold Ground," "My Old Kentucky Home," "Semper Fidelis," "Violets," and "Yankee Doodle."

March from Symphonic Metamorphosis

Hindemith composed this work in 1943 while teaching at the Yale University. Believing strongly that the work should be made available in a band version, he asked his Yale colleague Keith Wilson to make the transcription. After permission was finally granted by the publisher in 1960, Wilson worked on the arrangement for eighteen months. He regarded this as his largest and most significant transcription. The important two-bar

fragment which is stated by the brass at the outset reappears and is developed at different points of punctuation throughout the movement. There is also a more lyrical "trio" theme which is repeated and developed. The form is somewhat different from that of a standard march.

Marche Hongroise - Rakoczy

The melodies in this march reportedly date from the time of Ferencz Rákóczy II (1676-1735), a Hungarian national hero from whom this march takes one of its names. The march was popularized by Rákóczy's army and sung by the Hungarians since the eighteenth century. The first known printing of the original march was made in Vienna in 1820 in a collection for piano entitled *Auswahl der Beliebtesten Märces für das K.K. 32te Linien Infanterie Regiment Fürst Esterhazy*. The cover states that the collection was "composed" by Nicholas Scholl, the head of the Music Chapel of Prince Esterhazy. Other sources credit János Bihari, a Hungarian gypsy violinist, or Karl Vaczek, but the eminent Czech musicologist Miroslav Blaha believes that the march was written by Ignatius or Joseph Ruzicka.

The work underwent several changes through the years, and Berlioz's arrangement of the shorter version was published by Treichlinger in Pest (later Budapest) in 1846. The composer decided to use the march while he was in Hungary making arrangements for a performance of his opera *The Damnation of Faust*. He appreciated the patriotism of the Hungarians and changed his libretto to suit the situation, taking the "much traveled" Faust to Hungary, so that he might see the troops depart for the war – thus creating an opportunity for the playing of this march. The success of the plan was so overpowering during the 1846 concert tour that Berlioz later wrote, "The hall was shaken by the wildest cries and stampings. I felt my hair standing on end."

Crown Imperial

This work was commissioned by the British Broadcasting Corporation for the coronation of H.M. King George VI on May 12, 1937; the BBC Orchestra had premiered the work six days earlier. The title is taken from the poem *In Honour of the City of London* by William Dunbar (1465-1520), and the quotation, "In

beauty bearing the Crown Imperial," was quoted by Walton at the head of his original score.

The enormous strength and sense of tonality of this brilliant coronation march come from the Tudor choral style which Walton knew so well. The first section has a quiet but rhythmic opening which gradually builds to a splendid climax. A broad and stately melody, typically English in its majestic sonority, then provides the contrast to the first section, and the two themes are repeated and varied in the march to the finale.

The Melody Shop

This march was dedicated to E. E. Powell and Al Shortridge, owners of the Powell Music Co. Melody Shop in Canton, Ohio, King's hometown at the time. The nineteen-year-old composer was playing euphonium with Robinson's Famous Shows and was on tour much of the time, but he always enjoyed returning to Canton to see his family and friends. March researcher Robert Hoe wrote that "of all the marches ever written, this one is considered the *ne plus etre* (summit of achievement) for baritone-euphonium players." Most clarinet players also appreciate the challenge in their part.

The Stars and Stripes Forever

"Aboard the *Teutonic*, as it steamed out of the harbor on my return from Europe in 1896, came one of the most vivid incidents of my career. As I paced the deck, absorbed in thought, suddenly I began to sense the rhythmic beat of a band playing within my brain. It kept on ceaselessly, playing, playing, playing. Throughout the whole tense voyage, that imaginary ensemble both continued to unfold the same themes, echoing and reechoing the same distinct melody. I did not transfer a note of that music to paper while I was on the steamer, but when we reached the shore, I set down the measures that my brain-band had been playing for me, and not a note of it has ever changed. The composition is known the world over as "The Stars and Stripes Forever" and is probably my most popular march."

- John Philip Sousa

University Band Personnel

FLUTE

*Kathleen Engel, *Woodbridge, VA*
Christine Busenburg, *Reston, VA*
Kristen Green, *Springfield, VA*
Jennifer Pic, *Fairfax Station, VA*
Jessica Norman, *Owings Mills, MD*
Katie McPadden, *Herndon, VA*
Caitlin Kerry, *Verona, VA*
Andrea Hillebrenner, *Long Valley, NJ*
Mellisa Rich, *Glenns, VA*

OBOE

Amy Shotwell, *Ashburn, VA*

CLARINET

*Connie Driscoll, *Harrisonburg, VA*
Christie Kummings, *Virginia Beach, VA*
Meghan Sarver, *Madison, VA*
Sarah Frank, *Pottstown, PA*

BASS CLARINET

Kelly Pugh, *Chantilly, VA*

SAXOPHONE

*KerriAnne Corbett, *Floral Park, NY*
Heather L. Bennett, *Stafford, VA*
Carly Wiggs, *Virginia Beach, VA*
Jared Shenk, *Rockingham Co., VA*
Daniel W. Hummell, *Arlington, VA*
Laura E. Anderson, *Hanover, VA*

TRUMPET

*Sean Barron, *Midland, VA*
John Gullickson, *Alexandria, VA*
Stephen Shepard, *Williamsburg, VA*
Julie Simmons, *Suffolk, VA*
Thomas Stanwood, *Locust Grove, VA*

HORN

*Leanne Desmond, *Marshfield, MA*
Jan Steffe, *Roanoke, VA*

TROMBONE

*Kevin Wisener, *Stafford, VA*

EUPHONIUM

*Matthew Downey, *Spotsylvania, VA*
Paul Riley, *Midlothian, VA*
Kate Rhodes, *Midlothian, VA*

TUBA

*Jeb Collins, *Alexandria, VA*
Sara Zinn, *Sterling, VA*

PERCUSSION

*Brock Smith, *Gettysburg, PA*
Rachel Heiser, *Royersford, PA*
Jeremy Balch, *Portsmouth, VA*
Jason Richards, *Charlottesville, VA*

* denotes principal player

Concert Band Personnel

FLUTE

*Laura Lux, *Woodbridge, VA*
Kelley Dugal, *Atlanta, Georgia*
Ashley Hamrick, *Burke, VA*
Tanya Davis, *Harrisonburg, VA*
Catrina Tangchittsumran, *Arlington, VA*
Jenny Brennan, *Harrisonburg, VA*
Johanna Fox, *Luray, VA*

OBOE

*Alec Sherman, *Harrisonburg, VA*
Rebecca Gould, *Lynchburg, VA*
Elizabeth Bodnar, *Blacksburg, VA*

BASSOON

Sarah Rubino, *Clifton, VA*

CLARINET

*Emily Bentz, *Harrisburg, PA*
Alice Shen, *Springfield, VA*
Melissa Fodor, *Toms River, NJ*
Megan Baitch, *Bel Air, MD*
Heather Wetzel, *Woodstock, VA*

BASS CLARINET

*Adam Gray, *King George, VA*
Jandi Clark, *Colinsville, VA*

ALTO SAXOPHONE

*Matthew Johnson, *Roanoke, VA*
Cassie Landes, *Penn Laird, VA*

TENOR SAXOPHONE

Christopher Abetz, *Fairfax, VA*

BARITONE SAXOPHONE

Garth Gourley, *Troy, VA*

TRUMPET

*Matt Ely, *Charlottesville, VA*
John O'Connell, *Fort Irwin, CA*
John Lillard, *Madison, VA*
Karl Ridgeway, *Harrisonburg, VA*

Rich Boag, *Pittsburgh, PA*
Nathaniel Clarkson, *Arlington, VA*
Kyle Travis Keady, *Houston, TX*

HORN

*Kathy Hallock, *Springfield, VA*
Stephanie Saltzberg, *Norwood, MA*
Alex Kirk, *Portsmouth, VA*
David DeBoer, *Richmond, VA*

TROMBONE

*Luke Sackett, *Roanoke, VA*
Ben Gazley, *Chantilly, VA*
Nick Giffen, *Charlottesville, VA*
Russ Musservé, *Sterling, VA*

EUPHONIUM

Jerry Philp, *Richmond, VA*

TUBA

*Jonathan Phillip, *Purcellville, VA*
Matt Baker, *Centreville, VA*
Jonathan Zaben, *Fredericksburg, VA*

PERCUSSION

*Jeff Ward, *Hillsborough, NJ*
Matthew R. Coyle, *Richmond, VA*
Jason Richards, *Charlottesville, VA*
Ernest T. Stokes IV, *Chesapeake, VA*
Ashley Banks, *Portsmouth, VA*

* *denotes principal player*

Symphonic Band Personnel

PICCOLO

Erin Cooper, *Germantown, MD*

FLUTE

*Cassandra Turek, *Lincoln, NE*
Jennifer Kim, *Woodbridge, VA*
Sarah Frank, *Pottstown, PA*
Erin Crowley, *Alexandria, VA*
Kathleen Schoelwer, *Arlington, VA*

OBOE

*Adam Dalton, *Collinsville, VA*
Alec Sherman, *Harrisonburg, VA*
Rebekah Gould, *Harrisonburg, VA*

BASSOON

Daniel Mitchell, *Williamsburg, VA*
Jinju Carlson, *Alexandria, VA*

CLARINET

*Elizabeth Whittenburg, *Williamsburg, VA*
Emily Bentz, *Harrisburg, PA*
Laura Chick, *Yorktown, VA*
Summer Joy, *Irmo, SC*
Becky Guenther, *Lynchburg, VA*
Nicole A. Thomas, *Newport News, VA*
Sarah Kevorkian, *Norfolk, VA*
Molly Breffitt, *Newark, DE*
Carlos Gonzalez, *Alexandria, VA*

E♭ CLARINET

Elizabeth J. Kailey, *Arlington, VA*

BASS CLARINET

*Teresa Ricciardi, *Occoquan, VA*
Melissa Fodor, *Toms River, NJ*

ALTO SAXOPHONE

*Paul Rozecki, *Hayes, VA*
Kelly Van Valkenburg, *Williamsburg, VA*

TENOR SAXOPHONE

Lauren Moon, *Nelson County, VA*

BARITONE SAXOPHONE

Garth Gourley, *Troy, VA*

TRUMPET

*Joel Hartshorn, *Martinsburg, WV*
Tim Murphy, *Centreville, VA*
Katie Baynor, *Chesapeake, VA*
Jason Vandever, *Charlottesville, VA*
Anne Kovasik, *Glen Burnie, MD*
Justin Camacho, *Yorktown, VA*
John L. Ehlers III, *Sandy Hook, CT*
James M. Minnix, *Chambersburg, PA*

HORN

*Christy Kidd, *Salem, VA*
Jeanne Ciarlo, *Guiderland, NY*
Christina Lamkin, *Sterling, VA*
Eric Hayslett, *Covington, VA*

TROMBONE

*Ian Thomson, *Purcellville, VA*
Matt Schucker, *Lancaster, PA*
Omar Thomas, *Bear, DE*
John Sipher, *Roanoke, VA*

BASS TROMBONE

Austin Nicholas, *West Point, VA*

EUPHONIUM

*Alan Greulich, *Clifton, NJ*
Kerry Finnegan, *Centreville, VA*

TUBA

*Daniel Tilman, *Falls Church, VA*
Jonathan Schiffer, *Virginia Beach, VA*
Adam Costa, *Amherst, NH*
Shawn Czajka, *Ringoes, NJ*

PIANO

Scott Ridders, *Kalamazoo, MI*

PERCUSSION

*Kim Musnug, *Huntington Station, NY*
Andrew Richardson, *Harrisonburg, VA*
Vince Magno, *Midlothian, VA*
Carolyn Trowbridge, *Alexandria, VA*
Ernest T. Stokes IV, *Chesapeake, VA*

* denotes principal player

Wind Symphony Personnel

FLUTE & PICCOLO

Jill Masimore* *Spring Grove, PA*
Sarah Talley* *Harrisonburg, VA*
Lindsay Smigelgski *Hagerstown, MD*
Jesse Argenziano *Roxbury, NJ*

OBOE

Adrienne Issi* *Oak Hill, VA*
Darcie Roberge *Harrisonburg, VA*

ENGLISH HORN

Sarah Teuscher *Sterling, VA*

BASSOON

Jinju Carlson* *Alexandria, VA*
Allison Fletcher *Broadway, VA*

CLARINET

Kelvin Jackson* *Newport News, VA*
Brittany Pemberton* *Bristolville, OH*
Ryla Naweed* *Burke, VA*
Iesha Leonard *Gloucester, VA*
Daniel Frazelle *Alexandria, VA*
Ben Silber *Sterling, VA*
Patti Birdsong *Chester, VA*
Kristina Ryan *Colontal Heights, VA*
Dina Saccone *Stratford, CT*

BASS CLARINET

Elizabeth Whittenburg* *Williamsburg, VA*
Laura Cole *Columbia, MD*

ALTO SAXOPHONE

Bill Hueglin* *Roanoke, VA*
Paul L'Heureux *Alexandria, VA*

TENOR SAXOPHONE

Chris Riechers *South Riding, VA*

BARITONE SAXOPHONE

Leroy Flaten *Bridgewater, VA*

TRUMPET

Logan Massey* *Spotsylvania, VA*
Matt Vangelj* *Woodbridge, VA*
Brett Dodson* *Martinsburg, WV*
Evan Salbego *Hopewell, NJ*
David Mayo *Clifton, VA*
Josh Reed *Virginia Beach, VA*

FRENCH HORN

Catherine Satchwell* *Blacksburg, VA*
Rachel Hockenberry *Stephens City, VA*
Suzanne Tarrant *Charlottesville, VA*
Jessica Prutz *Mt. Pleasant, PA*
Gary English *Bedford, VA*

TROMBONE

Gabe Churray* *Yorktown, VA*
Martin Blount *Newport News, VA*
Paul Pietrowski *Glen Allen, VA*

BASS TROMBONE

Chris Monte *Timonium, MD*

EUPHONIUM

Alan Greulich* *Clifton, NJ*
Chris Weise *Vienna, VA*

TUBA

Scott Rikkers* *Kalamazoo, MI*
Danny Tilman *Falls Church, VA*

STRING BASS

Tabitha Reau *Dale City, VA*

PERCUSSION

Josh Smith* *Lexington, KY*
David Helms* *Martinsville, VA*
Lisa Hagen *Hampton, VA*
Steven Harris *Chesapeake, VA*
Adam Garcia *Arlington, VA*
Ilon Weeldreyer *Mattawan, MI*
Timothy Rossetini *Glen Rock, NJ*

* Denotes Principal Player