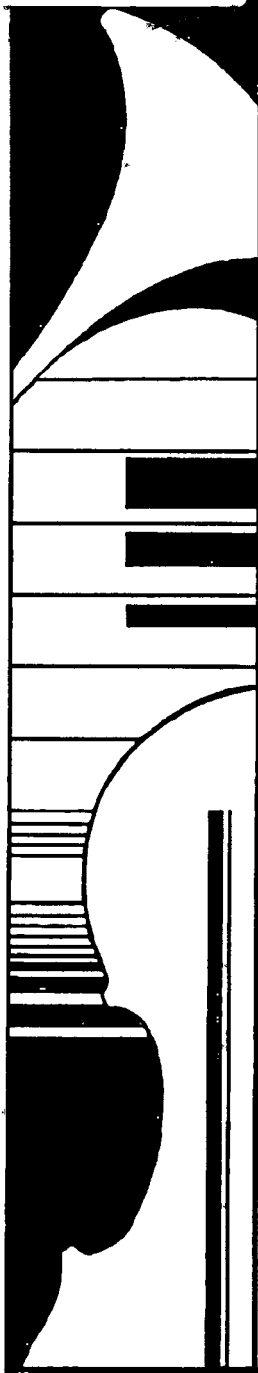


D2003/02/23a



*School  
of  
Music*  
James Madison University

presents

**University Band  
Conducted by  
Bill Posey**

**Concert Band  
Conducted by  
Laura M. Cole  
and Scott D. Ridders**

**Symphonic Band  
Conducted by  
Brantley T. Douglas III  
and Kara E. Silverman**

**Sunday, February 23, 2003  
6:00 pm  
Wilson Hall Auditorium**

## *Program*

### University Band

*The Gladiator*

John Philip Sousa

*An Irish Farewell*

Larry Daehn

*In the Forest of the King*

Pierre La Plante

1. *Le Furet*
2. *The Laurel Grove*
3. *King Dagobert*

## *Intermission*

### Concert Band

*Symphony No. 3 "Slavyanskaya"*

Boris Kozhevnikov

- I. *Allegro*

*Be Thou My Vision*

David R. Gillingham

*Celtic Hymns and Dances*

Eric Ewazen

*Incantation and Dance*

John Barnes Chance

## *Intermission*

### Symphonic Band

*Barn Dance and Cowboy Hymn*

Philip Sparke

*OK Feel Good*

Jonathan Newman

*A Hymn for the Lost and Living*

Eric Ewazen

*Divertimento for Band*

Ira Hearshen

- I. *Ragtime*
- II. *Blues*
- III. *Mambo Loco*
- IV. *Susan's Song*
- V. *March of the Little People*

## Program Notes

### *The Gladiator*

John Philip Sousa composed *The Gladiator* in 1886. It was the first Sousa march to enjoy wide commercial success and it remains one of his best.

The inspiration for *The Gladiator* is not known but Sousa's interest in ancient history and classic literature may have played a role. In describing his philosophy of march composition, Sousa said, "If I want to write a march, I turn my imagination loose among scenes of barbaric splendor." In a separate interview, Sousa commented, "Few of the great composers have written great marches because they lived in an atmosphere of peace, away from the barbaric splendor of war and the clash of swords. This exciting quality is missing in their work." It seems logical that the title *The Gladiator* is consistent with the war-like and combative images which inspired his marches. In an apparently unrelated move, Sousa dedicated his march to Charles F. Towle, editor of the *Boston Traveler*. The dedication may well have been a gesture of friendship or admiration once the march was completed, rather than Mr. Towle having influenced or inspired its composition.

### *An Irish Farewell*

"*An Irish Farewell* was written as a tribute to Raymond J. Buckley for his many years of service to Seaford High School, Seaford, New York. Susan L. Schneider, Seaford High School band director, commissioned the work and conducted its premiere in June 1998 at a special concert to honor Mr. Buckley and to celebrate the fortieth anniversary of Seaford High School. To express the Seaford community's love for Mr. Buckley, and because of his well-known pride in his Irish heritage, I based the composition on an old Irish tune, '*Farewell! But Whenever You Welcome the Hour.*'"

- Larry Daehn

### *In the Forest of the King*

*In the Forest of the King* is a three movement suite of contrasting movements based on traditional French folksongs. *Le Furet* is an old childrens' song that can be used in a circle game. *The Laurel Grove* (commonly known as *Nous n'irons au bois*) has existed in many variants for hundreds of years and has appealed to both children and adults, but at different levels of understanding and interpretation. The tune in this version was very popular during the 18<sup>th</sup> century, especially at the Court of Versailles. *King Dagobert* may have been a medieval troubadour's ditty poking fun at royalty. Trumpets and drums announce the arrival of King Dagobert and his entourage as they prepare for the hunt.

### *Symphony No. 3 "Slavyanskaya"*

Boris Kozhevnikov was born in Kharkov and graduated from Kharkov Music and Dance Institute in 1933, after which he served as the conductor of various musical theaters until his appointment to the Moscow Conservatory.

He composed over 70 works for Russian military bands, including five symphonies which were written between 1943 and 1977. His other compositions

included marches, overtures, rhapsodies, suites, and tone poems. His orchestra works include: *Dance Suite on Ukrainian Themes* (1935); *Sinfonietta* (1936); *Joyful Overture* (1937); *Trumpet Concerto* (1938); *Intermezzo* (for 4 trombones), songs, and dance pieces.

The unexpected thaw after almost 50 years of Cold War and the political collapse of the Soviet Union resulted in a national artistic renaissance and disclosure of much Russian art and music which was previously unknown to the West. Among all of this new music to be discovered is a large body of original works composed for Soviet military bands. Some of this work, including *Symphony No. 3 "Slavyanskaya,"* has lasting musical significance.

John R. Bourgeois rescored and edited *Symphony No.3 "Slavyanskaya"* for American bands. It was performed with great success by the U.S. Marine Band on several of its nationwide tours. While making this edition fit the instrumentation of the modern symphonic band, Bourgeois cheerfully retained all of the musical content and emotion of the original publication.

### ***Be Thou My Vision***

"It was an honor and privilege to compose this work for Ray and Molly Cramer in honor of their parents. The work is heartfelt, expressive, and hopefully inspiring. The hymn tune, *Slane*, is one of my favorites and inspired me to compose a countermelody which is likened to an old Irish ballad. Since *Slane* is, in fact, an old Irish ballad, the two tunes share this unique camaraderie. The work opens with a medieval-like flavor of reverence leading to the first presentation of *Slane (Be Thou My Vision)* in D-Minor stated in chant-like somberness by the euphonium. Following, the newly composed Irish ballad is sung by the flute which leads to a dramatic statement of *Be Thou My Vision* by the full ensemble in A-Major. The work is interrupted by a prayerful interlude. Following, is the marriage of the two Irish tunes in Db-Major which grows to a glorious climax and then subsides. A heavenly benediction closes the work."

- David R. Gillingham

### ***Celtic Hymns and Dances***

Eric Ewazen was born in 1954 in Cleveland, Ohio. He studied under Samuel Adler, Milton Babbitt, Warren Benson, Gunther Schuller, Joseph Schwantner at the Eastman School of Music, Tanglewood, and The Juillard School, where he has been a member of the faculty since 1980.

*Celtic Hymns and Dances* was commissioned by and is dedicated to James Fudale and the Berea (Ohio) High School Symphonic Winds who premiered the work in March 1990. The one movement work draws its inspiration from medieval and renaissance music. Although the melodies and themes are original creations, the modal harmony, the characteristically energetic rhythms and the use of colorful wind orchestration calls to mind music of ancient times. Within the piece one finds pastoral ballads, heroic fanfares, and joyful dances culminating in a lively sonorous finale.

### ***Incantation and Dance***

The present title of this work suggests a religious orientation, but not toward any of the established religions of a Western or Eastern culture. To the standard deities one offers prayers – incantations are uttered in rituals of magic, demonic rites, and the conjuring up of spirits, evil, and benign. The opening *Incantation* is full of mystery and expectation, wandering, unstable, and without tonality. The *Dance* also begins quietly, but percussion instruments quickly begin, one by one, to build a rhythmic pattern of incredible complexity and drive. As other instruments are added, the dance grows wilder and more frenzied. The brasses hammer out ferocious snarls – the woodwinds fly in swirling scales. Here there is no pretty tune but a paroxysm of rhythm, a convulsion of syncopation that drives on and on, mounting in tension, to a shattering climax of exaltation.

*Incantation and Dance* was premiered *Nocturne and Dance* by Herbert Hazelman and the Greensboro Senior High School Band on November 16, 1960. The original version (saved by Hazelman) has several interesting differences, including 31 additional measures. It was programmed at the NBA Convention in New Orleans in June 1955 by Robert Pouliot and the city of Fairfax Band.

### ***Barn Dance and Cowboy Hymn***

Philip Sparke was born in London and studied composition, trumpet, and piano at the Royal College of Music where he gained an ARCM. It was while he was at the college that his interest in bands arose. His composition professor, Philip Cannon, had formed a symphonic wind band for first-year wind players and encouraged his pupils to write for it. An interest in brass bands followed, and Philip Sparke formed a band from amongst fellow students, writing several works for them. In 1975 he was awarded first prize in a competition organized by the School Bands Association for the overture *The Prizewinners*.

Philip Sparke takes the famous dance, but gives it new twists and turns of rhythm and meter. Halfway through the cowboys are heard, singing in the distance and everything stops for a moment. Dance interjections cut through the tranquility, and soon everything starts up again.

### ***OK Feel Good***

“In the summer of 1996, I had the opportunity to write for the Aspen Contemporary Ensemble. It was a year of somewhat intense personal distress, and I was extremely tired of feeling bad, so I decided to write a very happy piece. *OK Feel Good* for chamber group was the result. In 1999, at the request of Eric Whitacre, I transcribed the work for winds and percussion. My wish is that the original sense of glorified game-show music has been unaltered, and hopefully even amplified.”

- Jonathan Newman

### ***A Hymn for the Lost and Living***

“On September 11, 2001, I was teaching my music theory class at the Juilliard School, when we were notified of the catastrophe that was occurring several

miles south of us in Manhattan. Gathering around a radio in the school's library, we heard the events unfold in shock and disbelief. Afterwards, walking up Broadway on a sun-filled day, the street was full of silent people, all quickly heading to their homes. During the next several days, our great city became a landscape of empty streets and impromptu heartbreaking memorials mourning our lost citizens, friends, and family. But then on Friday, a few days later, the city seemed to have been transformed. On this evening, walking up Broadway, I saw multitudes of people holding candles, singing songs and gathering in front of those memorials, paying tribute to the lost, becoming a community of citizens of this city, of this country, and of this world, leaning on each other for strength and support. *A Hymn for the Lost and the Living* portrays those painful days following September 11<sup>th</sup>, days of supreme sadness. It is intended to be a memorial for those lost souls, gone from this life, but who are forever treasured in our memories."

- Eric Ewazen

### ***Divertimento for Band***

*Divertimento for Band* applies a musical form that found prominence in the classical period and was often used by Haydn, Mozart, and other Austrian composers. The form was taken up by several twentieth century composers, including Bartok and Schuller. Cast in five movements, Hearshen's divertimento is the quintessential reflection of the multicultural American experience, melding popular and traditional musical styles indigenous to the United States, Europe, and Cuba.

*Ragtime* engages the American popular music style that follows an early form of duple and quadruple meter dances such as the march, two-step, polka, and schottische.

*Blues* draws on the secular African American folk music of the twentieth century. The blues have had a decisive influence on Western popular music. While the blues retains its own identity along with a close relationship to jazz, Hearshen fluently employs styles of the jazz age throughout this movement.

*Mambo Loco* is based on a dance of the 1940's with Cuban origins. It is characterized by ostinato and riff passages along with timbale outbursts.

*Susan's Song*, a slow ballad, is reflective of the sentimental song popular in Victorian England and the United States. This ballad style became a mainstay in jazz and popular music in the twentieth century.

*March of the Little People* is based on a childhood chant combining light humor with a foundation of traditional march form and style.

## ***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 Kummers, *Virginia Beach, VA*  
Meghan Sarver, *Madison, VA*  
Sarah Frank, *Pottstown, PA*

### **BASS CLARINET**

Kelly Pugh, *Chantilly, VA*

### **SAXOPHONE**

\*Kerri Anne 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*  
Brett Dodson, *Martinsburg, WV*  
Matthew Vangjel, *Woodbridge, 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*

### **TRUMPET**

\*Matt Ely, *Charlottesville, VA*  
John O'Connell, *Fort Irwin, CA*  
John Lillard, *Madison, VA*  
Kari 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 Musserv, *Sterling, VA*

### **BASS TROMBONE**

Joshua Sticklor-Lipson, *Falls Church, 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 Turck, *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*  
Rebecca Gould

### **BASSOON**

Daniel Mitchell, *Williamsburg, 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 VanValkenburg, *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 Kavasik, *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, *Guilderland, NY*  
Christina Lamkin, *Sterling, VA*  
Eric Hayslett, *Covington, VA*

### **TROMBONE**

\*Jan 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