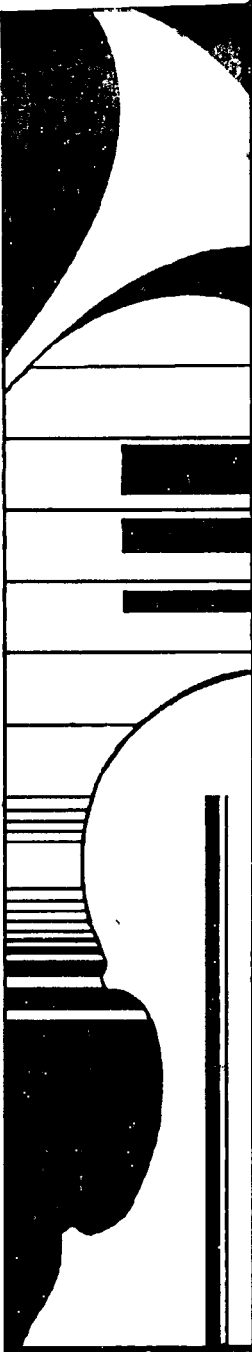


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*School  
of  
Music*  
James Madison University

presents the

**JMU Symphonic  
Band, Concert Band,  
and University Band**

**Conducted by  
Dr. J. Patrick Rooney,  
Brantley T. Douglas III,  
Kara Elise Kurek ,  
Scott Ridders**

**Sunday February 24, 2002  
4:30 pm**

**Wilson Hall Auditorium**

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## Program

### JMU University Band

<i>Air for Band</i>	Frank Erickson
<i>The Gathering of the Yeoman</i>	Robert W. Smith
<i>The Liberty Bell</i>	John Philip Sousa

### JMU Concert Band

<i>Pageant</i>	Vincent Persichetti
<i>Suite of Old American Dances</i>	Robert Russell Bennett
1. Cakewalk	
2. Schottische	
3. Western One Step	
4. Wallflower Waltz	
5. Rag	

### JMU Symphonic Band

<i>Pacific Celebration Suite</i>	Roger Nixon
I. Parade	
<i>Ballad</i>	Morton Gould
<i>In Nature's Glory</i>	Brian Balmages
<i>Armenian Dances</i>	Alfred Reed

## **Program notes**

### ***Air for Band***

Several generations of band members have developed their ability to play a sustained line, to listen for the moving part, and to improve their intonation while playing this work since it was first published in 1956. While not difficult to play technically, *Air for Band* takes careful rehearsing to get the results the piece deserves. The composition begins softly and in a minor key, and by gradually adding instruments and increasing the dynamics and range, the climactic section is reached approximately halfway through. Erickson then uses the opening melody to create interesting rhythms and dialogues between sections on the way to a modulation to a major key and another crescendo leading to a *maestoso* ending.

### ***The Gathering of the Yeoman***

The term "yeoman" is defined, among other uses, as a landowner of the common class. *The Gathering of the Yeoman* was created as a tribute to the composer's grandfather, a man who worked the land in Southern Alabama for his entire life. Reminiscent of a southern family celebration, the melody draws its roots from the fiddlin' sounds so popular in the southeastern United States. One of the composer's fondest childhood memories is playing hymns on the trumpet accompanied by his grandfather at the organ. The center section of the piece recreates that treasured experience. This piece is dedicated to the composer's grandmother, Hilda A. Windham, in loving memory of his grandfather, Hilliard A. Windham.

### ***The Liberty Bell March***

This march was composed in 1893 and within one year was published for piano solo, piano duet, orchestra, band, guitar, mandolin and zither. The title resulted from (1) Sousa and his manager seeing a huge painting of the Liberty Bell during a show in Chicago, (2) a letter from Sousa's wife the next morning telling how their son had marched in a Philadelphia parade honoring the Liberty Bell, and (3) Sousa's unashamed patriotism, which

predisposed him toward any title with a nationalistic ring—he was sometimes called the Pied Piper of Patriotism. As his first march published on a royalty basis, *The Liberty Bell March* netted Sousa \$40,000 in less than seven years. Late in his life he told Herbert L. Clarke that he had spent some \$13 million on salaries. And yet, Sousa died a very wealthy man.

### ***Pageant***

Vincent Persichetti was born in Philadelphia in 1915. His early musical training began in Combs College of Music, and later he graduated from the Curtis Institute of Music where he studied under Fritz Reiner. *Pageant*, commissioned by the American Bandmasters' Association was completed in January, 1953 and is his third work for band. It opens in a slow tempo with a motive in the horn that is used throughout both sections of the piece. The slow chordal section is succeeded by a lively parade section introduced by the snare drum. In the final portion of the work the two principal subjects are developed simultaneously for a lively climax. The first performance of this work took place on March 7, 1953 at the American Bandmasters' Association Convention in Miami, Florida. It was performed by the University of Miami Band with the composer conducting.

### ***Suite Of Old American Dances***

Robert Russell Bennett was born in Kansas City, Missouri on June 15, 1894. He was introduced to music at an early age by his parents who were prominent musicians in the Kansas City area. Although it seemed clear from the start that Bennett would become a musician, he did have a more than casual interest in sports. He actually played semi-professional baseball in the Kansas City area—an amazing fact considering Bennett was struck with polio at the age of four. *Suite Of Old American Dances* was begun in 1948. Bennett was only able to work intermittently on the Suite because of other assignments. The parts were written in between the scoring of *Kiss Me Kate*, *South Pacific* and other shows. He wrote out the parts one at a time from sketches or a short score. Months would often elapse between the writing of each part, as he would have to leave New York to score a show, then write a few

more parts upon his return to Missouri. It took a year and a half from the time the work was first sketched until it was completed. The original title "Electric Park" referred to an amusement park in Kansas City that Bennett recalled from his childhood. He described this park as "A place of magic to us kids. The tricks with big electric signs, the illuminated fountain, and the big band concerts, the scenic railway and the big dance hall. One could hear in the dance hall all afternoon and evening the pieces the crowd danced to." The five movements of the suite reflect popular dances of the day, hence the name the publisher later supplied. Bennett's original title "Electric Park" was never used. "I had a nice name for it, but you know how publishers are—they know their customers, and we authors never seem to," Bennett commented.

### ***Pacific Celebration Suite***

The San Francisco Presidio and the Mission San Francisco de Asis (Mission Dolores) were established while California was Spanish territory. Subsequently, beside a shallow cove inside the Golden Gate, colonists settled the pueblo of Yerba Buena, forerunner of the City of San Francisco. *Pacific Celebration Suite* embodies a good deal of imagery related to these events and, in a sense, the work might be considered a tonal fresco. The concept is similar to that of the tone poem, or that of the musical drama, in that some of the musical ideas have extra-musical connotations. It is impressionistic in that the aim is to create descriptive impressions rather than to tell a story. A detailed knowledge of the musical imagery is not requisite to the enjoyment of the music, but a general idea of the programmatic intent of the composer will stimulate the listeners' imaginative receptivity.

The first movement, *Parade*, is a fanfare-march which embodies some of the imagery and spirit of the San Francisco Presidio, with soldiers, horses and weapons on parade, during the Old Spanish Days of California.

### ***Ballad for Band***

*Ballad for Band* was premiered on June 21, 1946, by the Goldman Band. Over fifty years later, it is still one of Gould's most popular works for band. Essentially a lyrical piece whose melodic and

harmonic flavor is evocative of the Negro folklore idiom, *Ballad* has a one movement ABA form, with slow and lyrical first and third sections contrasted by a faster middle section. It includes many examples of beautifully scored ninth and thirteenth chords.

### ***In Nature's Glory***

This work grew out of a cross in style between a march and a film score. The piece is largely developed on the opening theme, presented by the clarinets. Within this development, a second theme, more in the form of a short motif is presented as a fanfare. This fanfare becomes the main material for the third section of the piece. The euphonium offers the second main theme which becomes the focus of a slightly slower section. This theme is developed fully before a soft low brass choir hints at the return of the original melodic material, this time at a quicker tempo. This idea is not presented again in full until the band creates a textural wall of sound that the theme soars over before a final ritard into the last statements and a brief, powerful coda.

### ***Armenian Dances***

*Armenian Dances* Part I was premiered by Harry Begian (to whom the work was dedicated) and the University of Illinois Symphonic Band at the CBDNA Convention in Urbana, Illinois, on January 10, 1973. The *Armenian Dances* (Part I and II) constitute a four movement suite for band based on authentic Armenian folk songs from the collected works of Gomidas Vartabed (1869-1935), a brilliant composer-musicologist who founded Armenian classical music. Part I (first movement) is an extended symphonic rhapsody built upon five different songs, freely treated and developed in terms of the modern, integrated band or wind ensemble. The songs include "Tzirani Tzar" (The Apricot Tree), "Gakavi Yerk" (Partridge's Song), "Hoy Nazan Eem" (Hoy, My Nazan), "Alagyaz" and "Gna Gna" (Go go). While remaining aware of the vocal, folk-song nature of this music, the composer has not hesitated to expand the melodic, harmonic, and rhythmic possibilities in keeping with the demands of a modern, symphonic instrumental performance.

## University Band Personnel

### Flute

Matt Dersheiwitz\*, Annandale, VA  
Elizabeth Waller, Manassas, VA  
Christina Sloan, Yorktown, VA  
Jodi Balun, Sterling, VA  
Jennifer Kendzior, Suffern, NY  
Ashley Trumpler, Sykesville, MD  
Julia LoBianco, Arlington, VA  
Heather Skakandy, Richmond, VA  
Jeanette Hale, Galax, VA

### Oboe

Rachel Dubin\*, Fairfax Station, VA  
Gabrielle Cretz, Cairo, Egypt

### Clarinet

Jennifer Sprayberry\*, Midlothian, VA  
Karen Castka, Montvale, NJ  
Corrine Norman, Virginia Beach, VA  
Jenn Dwyer, Springfield, VA  
Meghan Sarver, Aroda, VA  
Anna Sara Dahlborg, Arlington, VA  
Laura Anderson, Mechanicsville, VA

### Saxophones

Shane Culliton\*, Hampton, VA  
Julia East, Yorktown, VA  
Sherry Wright, Richmond, VA  
Terrence Jeter, Chatham, VA  
Jacqueline Colbert, Roanoke, VA  
Jamie Reidler, Baltimore, MD

### Trumpet

Justin Camacho\*, West Point, VA  
Matt Ely, Charlottesville, VA  
Sean Barron, Midland, VA  
Karl Ridgeway, Wiesbaden, Germany  
Richard Boag, Fox Chapel, PA  
Julie Simmons, Suffolk, VA  
Alex Bonilla, Vienna, VA

### Horn

Kathy Hallock\*, Springfield, VA  
Kristen Miner, Williamsburg, VA  
Cassidy Turner, Richmond, VA  
Rita G. Cobb, Varina, VA

### Trombone

Karin Hamilton\*, Virginia Beach, VA  
John Gotwald, Chambersburg, PA

### Tuba

Nick Ford\*, Richmond, VA  
Johanna Fox, Luray, VA  
Jeb Collins, Alexandria, VA  
Percussion  
Michael Diecchio, Manassas, VA

Amanda Bowser, Newport News, VA  
Elizabeth Kailey, Arlington, VA  
Susan Green, Reston, VA

## Concert Band Personnel

### Piccolo

Eric Cooper, Germantown, MD

### Flute

Jesse Argenziano\*, Succasunna, NJ  
Christy Ziegler, Sykesville, MD  
Sarah Frank, Bernardsville, NJ  
Jessica Glendinning, Monterey, VA  
Kelley Dugal, Marietta, GA  
Catrina Tangchittsumran  
Tanya Davis, Harrisonburg, VA  
Cassandra Turek, Lincoln, NE  
Kathleen Thomas, Bergton, VA

### Oboe

Liz Bodnar\*, Blacksburg, VA  
Rebekah Campbell, Lynchburg, VA

### Bassoon

Kristen Perkey, Hedgesville, WV

### Clarinet

Danny Mineart\*, Burke, VA  
Stephanie Engel, Woodbridge, VA  
Nicole Thomas, Newport News, VA  
Sarah Kevorkian, Norfolk, VA  
Becky Jones,  
Melissa Fodor, Toms River, NJ  
Balmory Vasquez, Woodbridge, VA  
Cindy Wickens, Brentwood, TN  
Evan Bolick, Annandale, VA  
Carlos Gonzalez, Annandale, VA

### Bass Clarinet

Adrienne Laputka, Shamong, NJ

### Alto Saxophones

Kerri Anne Corbett\*, Floral Park, NY  
Evan Chadwick, Virginia Beach, VA

### Tenor Sax

Lester Brown, Powhatan, VA

### Baritone Sax

Jessica Simpson, Farmington, CT

### Trumpet

Mathew Shearer\*  
Jason Dovel, Shenandoah, VA  
Tom Westmoreland, Dublin, VA  
Blaine Britt, Newsoms, VA  
Jason Thomsen, Moneta, VA  
Jason Vandever, Charlottesville, VA

Horn  
Alex Kirk\*, Portsmouth, VA  
Jeanne Ciarlo, Albany, NY  
Eric Hayslett, Covington, VA  
Stacey Brock, Herndon, VA  
Katherine Jasmann, Springfield, VA

Trombone  
Eric Petit\*, Gaithersburg, MD  
Nick Giffen, Charlottesville, VA  
Ian Thomson, Purcellville, VA

Bass Trombone  
Chris Monte, Timonium, MD

Baritone  
Ginny Hoover\*, Goodview, VA  
Brandon Hamrick, Burke, VA

Tuba  
James Eustice\*  
Matthew Matis, Burke, VA  
Jonathan Schiffler, Virginia Beach, VA  
Jonathan Zaben, Fredericksburg, VA

Percussion  
Daniel Harrison\*, Herndon, VA

### **Symphonic Band Personnel**

Piccolo  
Jenny Howard, Lexington, VA

Flute  
Lindsay Smigelski\*, Hagerstown, MD  
Susan Green, Reston, VA  
Carol Vaudrey, Columbia, SC  
Sheryl Swenson, Burke, VA  
Kathleen Schoelwer, Arlington, VA

Oboe  
Stephanie Kluesner\*, Harrisonburg, VA  
Lauren Meyer, Wayne, NJ  
Adam Dalton, Collinsville, VA

Bassoon  
Jamie Reidler\*, Baltimore, MD  
Allison Fletcher, Broadway, VA

Clarinet  
Brandon Hamrick\*, Burke, VA  
Kristina Ryan, Colonial Heights, VA  
Mary Casey, Colchester, CT  
Molly Breffitt, Newark, DE  
Iesha Leonard, Gloucester, VA  
Laura Chick, Yorktown, VA  
Elizabeth Kailey, Arlington, VA  
Elizabeth Whittenburg, Williamsburg, VA

Teresa Ricciardi, Occoquan, VA  
Kevin Clasen, Yorktown, VA  
Dina Saccone, Stratford, CT

Bass Clarinet  
Daniel Frazelle, Alexandria, VA  
Matt Stuvér, Virginia Beach, VA

Alto Sax  
Jill Streger\*, Farmingville, NY  
Leroy Flaten, Bridgewater, VA

Tenor Sax  
Paul Rozecki, Hayes, VA

Bari Sax  
Garth Gourley, Troy, VA

Trumpet  
Logan Massey\*, Spotsylvania, VA  
Zachary Rose, Middletown, OH  
David Mayo, Centerville, VA  
Sarah Stahler, Burke, VA  
Katie Baynor, Chesapeake, VA  
Matt Vangjel, Woodbridge, VA

Horn  
Eric Sacher\*, Holbrook, NY  
Mike Ozment, Mechanicsville, VA  
Suzanne Tarrant, Charlottesville, VA  
Christy Kidd, Salem, VA  
Christina Lamkin, Sterling, VA

Trombones  
Chris Duff\*, Roanoke, VA  
Omar Thomas, Bear, DE  
Gabe Churray, Yorktown, VA  
Clifton McDaniel, Harrisonburg, VA

Bass Trombone  
Danny Beckley, Harrisonburg, VA

Euphonium  
Alan Gruelich, Clifton, NJ

Tuba  
David Menard\*, Three Rivers, MI  
Shawn Czajka, Ringoes, NJ  
Danny Tilman, Falls Church, VA  
Adam Costa, Amherst, NH

Percussion  
Alex Randall\*, Hagerstown, MD  
John Davis, Harrisonburg, VA  
Evan Sonderegger, Orange, CT  
Kate Shaw, Keezletown, VA  
Kim Musnug, Huntington Station, NY  
Steve Harris, Chesapeake, VA