

FORBES CENTER FOR THE PERFORMING ARTS
JAMES MADISON UNIVERSITY®

School of Music

presents

Concert Band

Amy Birdsong, *Conductor*

Tuesday, October 26, 2021

8 pm

Concert Hall



There is no intermission.

Program

Dancing on Water (2015)

Frank Ticheli
(b. 1958)

Irish Tune from County Derry (1918)

Percy Grainger
(1882-1861)

March from Moorside Suite (1920/1960)

Gustav Holst
(1874-1934)
Arr. Gordon Jacob

Minimalist Dances (2014)

Matt Conaway
(b. 1979)

Prelude and Fugue in Bb Major (1690/1988)

Johann Sebastian Bach
(1685-1750)
Arr. Moehlmann

Shepherd's Hey (1918)

Percy Grainger
(1882-1861)

Shine (2017)

Julie Giroux
(b.1961)

Concert Band Personnel

Amy Birdsong, *conductor*
Shane Roderick, *MM graduate assistant*

FLUTE/PICCOLO

Ashley Acorda – Sterling
Sarah Brantley – Greensboro, NC
Molly Coffey – Stuarts Draft
Krista Daniello – Ronkonkoma, NY
Simon Funk – Middlesex
Olivia Hahn – Stuarts Draft
Caitlyn Newlin – Ashburn
Grace O’Shea – Chantilly
Blasi Pollard – Chesapeake
Aren Wallace – Fredericksburg
Angelina Wiederock – Woodbridge
Kayla Winget – Kilmarnock
Bria Wright – Fredericksburg

OBOE/ENGLISH HORN

Lily Peck – Powhatan
Brittany Ryan – Mahwah, NJ

BASSOON

Lexie Rowland – Arlington

CLARINET

Alayna Campbell – Martinsville
Rachel Everard – Harrisonburg
Aaron James – Melrose, FL
Ian Jarosz – Leesburg
Destiny McDaniel – Buena Vista
Sara Parker – Ashland
Hannah Wei Stork – Lancaster, PA
Jadelyn Talley – Stuarts Draft
George Whichard – Arlington

BASS CLARINET

Valeria Arnao – Annandale

ALTO SAXOPHONE

Andrew Bailey – Weyers Cave
Evan Bertoglio – Leesburg
Abigail Carson – King George
Justin Cox – Manassas
Hunter Frink – Vinton
Danny Jurta – Alexandria
Darius Turner – Mechanicsville
Chuck Watson – Arlington

TENOR SAXOPHONE

Tajkumar Armstrong – Alexandria
Alyssa Bonner – Westminster, MD
Sadie Carter – Charlottesville
Sammy Nelson – Alexandria
Jackson Sawyer – Oakton

BARITONE SAXOPHONE

Iris Leffler – Mechanicsville
Cameron Mace – Bristol, CT
Evan Woody – Fort Mill, SC

TRUMPET

Ekaterina Birch – Fairfax
Kenneth Collins – Stafford
Katelyn Cozzens – Virginia Beach
Haley Kinker – Chesterfield
Carter Linask – Stamford, CT
Patrick Lucus – Randolph, NJ
Joseph Slagle – Southern Shores, NC
Gabrielle Taylor – Middlesex
Derek Vander Voort – Ashburn
Xaiver Williams – Hampton
Theo Young – Virginia Beach

HORN

Mohammad Al-Khalili – Haymarket
James Carsner – Burke
Gabrielle Corbett – Richmond
Brielle Lacroix – Allentown, NJ
Calista Lide – King George
Caitlin McGeehan – Dumfries
Halli Prescott – Louisa
Kayla Schneider – Ashland
Benjamin Wagner – Manassas

TROMBONE

Peter Bartee – Richmond
Gabe Caballero – Winchester
Kaleigh Melody – Randolph, NJ
Sarah Tracey – Ruckersville

BASS TROMBONE

Teague Jenkins – Richmond
Jacob Meadows – Waynesboro

EUPHONIUM

Ryan Hylton – Broadway
Brandon Stees – Harrisonburg
Alivia Hakanen – Fredericksburg
Grayson Gouldman – Glen Allen
Noah Sharp – Midlothian
Shennan O’Day – Herndon

TUBA

Zachary Evans – Chesterfield
Henry Taylor – Culpeper

PERCUSSION

Adam Miller – Broadway
Preston Morgan – Stafford
Kobe Noel – Manassas
Jessica Pham – Clifton
Carson Polk – Manassas Park
Jonathan Ramierez – Manassas
Trevor Trout – York, PA

The James Madison University Concert Band uses a rotational seating system to emphasize the importance of each performer. Therefore, each section is listed in alphabetical order.

Program Notes

Dancing on Water

The composer provides these program notes: “*Dancing on Water* is a joyous seven-minute tribute to my longtime friend and colleague, Richard Floyd. The work, partly inspired by Dick’s love of sailing, begins as an exuberant dance expressing feelings of unabashed joy and suggesting images of the sea on a perfect morning. This dance gives way to a heartfelt song, sung broadly by the horns and euphoniums and supported by a playful background of crisp eighth notes derived from the opening dance. This ‘song and dance’ might have been sufficient as the work’s material, but in the very center of the work appears something new — a kind of oasis, perhaps an island — a soulful interlude marked by mysterious solos and duos in the alto saxophone and clarinets. Then the work proceeds in reverse, suggesting an arch form, a return home by the same pathways, but with one final surprise. A massively full-throated coda lifts the exuberance level to new heights, driving this water journey to a powerfully exalted finish.”

Dr. Ticheli attributes his inspiration for the opening dance to the dances of Stravinsky in its crispness, orchestration, and particularly, use of accents. The image of the center section is of a boat on a calm day when the sea is like glass and the boat glides through the water. Attractive as a smooth sea is however, there is still a need for some wind in one’s sails, expressed by the playful eighth note passages interjected intermittently, just enough to keep the boat, and the piece moving. —*Program Note from composer*

Irish Tune from County Derry

Percy Grainger (1882-1961) was a piano prodigy turned composer who was known for his strange personal habits, his colorful prose, and his equally unusual music – his many admirers today still recognize that he possessed “the supreme virtue of never being dull.” Born in Australia, he began studying piano at an early age. He came to the U. S. at the outbreak of World War I and enlisted as an Army bandsman, becoming an American citizen in 1918. He went on to explore the frontiers of music with his idiosyncratic folk song settings, his lifelong advocacy for the saxophone, and his Free Music machines which predated electronic synthesizers.

Irish Tune from County Derry is a setting of a now-famous tune from the Irish county of Derry in the north (also sometimes called Londonderry). This classic arrangement features beautiful, delicate part-writing for both woodwinds and brass, highlighting each family in turn.

This piece has a rich history of the lyric settings of which “Danny Boy” or “Londonderry Air”, an alternate title for the tune, although this composer’s version, as well as editions, are all wordless. A sampling of lyrics of “Danny Boy,” are below.

*Oh Danny boy, the pipes, the pipes are calling
From glen to glen, and down the mountain side
The summer’s gone, and all the roses falling
‘Tis you, ‘tis you must go and I must bide.
But come ye back when summer’s in the meadow
Or when the valley’s hushed and white with snow
‘Tis I’ll be here in sunshine or in shadow
Oh Danny boy, oh Danny boy, I love you so.*

—*Program Note from Windliterature.org*

March from Moorside Suite

Moorside Suite, from which this march is taken, was commissioned as the test piece for the British National Brass Band Championship at the Crystal Palace, London, in 1928. Holst set the pattern for other composers of international repute who also wrote for the brass band in subsequent years. He left an incomplete version for military band, containing all of the first movement and 38 bars of the second, to be completed later. It is not known whether the brass or the military band score (now in the British Museum) was begun first.

The march begins with a rising, four-note motif which leads into a vigorous theme, noteworthy because of its six-bar phrases. A second theme, employing more normal eight-bar phrases, is introduced by the saxophone. The trio is reminiscent of the ceremonial marches of Elgar and Walton in its pomp and dignity. After a brief modulatory section based on the opening motif, the first two themes are restated, and the march concludes with a coda containing material from the trio.

—*Program Note from Program Notes for Band*

Minimalist Dances

Minimalist Dances was written as kind of a challenge; I wanted to see how much musical interest could be generated from only a very small amount of source material. The first section relies almost exclusively on syncopated rhythmic layers to create the texture (a bit of a nod to John Adams' *Short Ride in a Fast Machine* and Terry Riley's *In C*). The middle dance utilizes a single accompanying rhythm with insistent melodies above very limited harmonies. The final dance is a bit of tongue-and-cheek reference to how "minimalist" pop music can be; the standard "50s Progression" in minor key provides the entire harmonic basis for the finale of the work. More than anything else, *Minimalist Dances* was written to provide an engaging playing and listening experience through musical texture more than melodies.

—*Program Note from composer*

Prelude and Fugue in Bb Major

Preludes were typically composed for keyboard instruments that were designed to be paired with a contrasting work (i.e. *Prelude and Fugue*, or *Prelude and Nocturne*, etc.). The purpose of the prelude is to establish the key center of the following work. Fugues are based upon imitative counterpoint. Bach described fugues "as if they were persons who conversed together like a select company."

Bach's music was not as appreciated during his time as it has been since the mid-19th century. Transcribers have found a treasure trove of pieces to provide the wind band, and the *Prelude and Fugue in B-flat* is one of the best. Moehlmann's transcription captures the colors of the organ and spreads the melodic material through virtually all instruments of the wind band.

—*Program Note from Kennesaw State University "University Band" concert program, 22 April 2019*

Shepherd's Hey

Shepherd's Hey was scored for wind band in 1918. The word 'Hey' denotes a particular figure in Morris Dancing. Morris Dances are still danced by teams of "Morris Men" decked out with bells and quaint ornaments to the music of the fiddle or 'the pipe and tabor' (a sort of drum and fife) in several agricultural districts in England. The 'hey'

involves the interweaving of generally two lines of dancers, which may be symbolized by Grainger's use of two parallel lines of music at the opening of the composition, rather than a simple statement of a theme that then moves into variants.

—*Program Note from Windband.org*

Shine

Shine (2017) is a programmatic work that centers around the Prohibition era. Backwood stills and liquor-running jalopies are a part of our American heritage. Many a legitimate distillery has a history in bootlegging, and NASCAR of course was born out of moonshine running souped-up cars. America is a country of immigrants, and every immigrant who comes here brings their music and instruments with them. What we call bluegrass music today represents that Irish and Scottish folk music “sound.” The folk music of the American hill people, the Appalachians, Smoky Mountains stretching from the south to the north, gave birth to not only our bluegrass but to several instruments as well. Banjos, fiddles, dulcimers, autoharps, jaw or jew’s harp, the jug, mandolins, guitars, and several other instruments became our folk instruments; some instruments that existed before, some we invented. There is only one problem ... none of those instruments are normal instrumentation for symphonic bands.

I wanted to capture the imagination of an audience with as much bluegrass flavor as I could without having to score for the actual instruments. Double reeds, muted brass, combinations of low winds with other instruments all captured a lot of that visceral essence. Using washboards and special mallets in the percussion helped too. The sixteenth notes followed by dotted-eighth rhythms and vice versa so prevalent in Scottish and Irish music is also the backbone of bluegrass music.

Moonshine is a big part of our country’s past and many today still earn a living making and selling legal and illegal white lightning. I will admit I sampled many different types and flavors of moonshine while I was composing this work. Some I bought in a store, some, well, not exactly. My opinion of moonshine has not changed. I still don’t care for it. When I close my eyes and listen to *Shine* I can see those stills far back in the woods, hear those tires spinning out in gravel as they tear down country roads, and I can feel the burn of moonshine not just down my throat but in my soul. I hope as you listen to this back road American heartbeat, you can see it, live it too.

—*Program Note from composer*

Woodwind, Brass, & Percussion Faculty

Beth Chandler Cahill	Flute
Jeanette Zyko	Oboe
Sarunas Jankauskas	Clarinet
Sue Barber	Bassoon
David Pope	Saxophone
Chris Carrillo	Trumpet
Ian Zook	Horn
Andrew Lankford	Trombone
Kevin J. Stees	Euphonium/Tuba
Casey Cangelosi	Percussion
Aaron Trumbore	Percussion

JMU Band Program Personnel

Stephen P. Bolstad	Director of Bands
Scott D. Rikkens	Director of Marching Royal Dukes/ Associate Director of Bands
Amy Birdsong	Assistant Director of Marching Royal Dukes/ Assistant Director of Bands
Kirk Weaver	Administrative Assistant
Miranda Cook	Graduate Assistant
Kinsey Holland	Graduate Assistant
Shane Roderick	Graduate Assistant

School of Music Staff

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Dr. Mary Jean Speare	Associate Director, School of Music
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Sarah Macomber	Operations Coordinator
Kimberly Velasquez	Executive Assistant
Brian Junttila	Administrative Assistant
Donna Wampler	Program Support Specialist

JMU School of Music Diversity Statement

Difference in identity enriches our community, fosters artistic and intellectual growth, and is vital to creating thriving venues for expression in a global world. In addition to welcoming all individuals and perspectives regardless of their race, ethnicity, gender identity, sexual orientation, religion, disability, socio-economic status, or citizenship status, we wish to make the following acknowledgements and affirmations, adapted from Americans for the Arts:

- In the United States, there are systems of power that grant privilege and access unequally such that inequity and injustice result. We resolve to educate ourselves, keep vigilant watch, and act to bring an end to systemic oppression.
- Cultural equity—which embodies values, practices, and policies that ensure all people have access to, and are represented in, the arts—is critical to the sustained engagement of music in society.
- Acknowledging and challenging our inequities and working in partnership is how we will make change happen.
- Everyone deserves equal access to a full, vibrant creative life, which is essential to a healthy and democratic society.
- The prominent presence of musicians in society can challenge inequities and encourage alternatives.



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