

FORBES CENTER FOR THE PERFORMING ARTS
JAMES MADISON UNIVERSITY®

School of Music

presents

Concert Band

Amy Birdsong, *Conductor*

Thursday, December 2, 2021

8 pm

Concert Hall



There is no intermission.

Program

- 3 Balkan Dance (2017) Etienne Crausaz
(b.1981)
- 1 Bugler's Holiday (1954) Leroy Anderson
(1908-1975)
- 8 Dance of the Jesters (1873/1997) Pyotr Illyich Tchaikovsky
(1840-1893)
Arr. Ray Cramer
- 5 Greensleeves (c. 1360/1993) Arr. Alfred Reed
(1921-2005)
- 7 In the Bleak Midwinter (1908/1992) Gustav Holst
(1874-1934)
Arr. Robert Smith
- 4 Patapan (1720/2013) Bernard de La Monnoye
(1641-1728)
Arr. Porter Eidam
- 6 Tis a Gift (1848/1997) Arr. Anne McGinty
(b.1945)
- 2 Russian Christmas Music (1944) Alfred Reed
(1921-2005)

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

Taj 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

Ekatерina 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
Xavier 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

Zach 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

STRING BASS

Alex Stenseth – Falls Church

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

Balkan Dance

The word Balkan is Turkish and means 'mountain'. The Balkans, or the Balkan Peninsula, is a region in the south-east of Europe, generally including the countries of Albania, Bosnia and Herzegovina, Bulgaria, Croatia, Kosovo, Montenegro, North Macedonia, Romania, Serbia, and Slovenia.

The Balkans region has always been a source of musical inspiration for composers throughout the centuries. Strong rhythms and often-abundant musical climaxes are two important characteristics of this rich and varied musical style. Etienne Crausaz took some of these elements and mixed it with elements of rock, turning this Balkan Dance into an exuberant and spectacular piece of music, during which no one can remain seated!

—*Program Note from publisher*

Bugler's Holiday

Bugler's Holiday is one of the best-known pieces of band literature written by the band master Leroy Anderson (1908-1975). Anderson was born in Cambridge, Mass., and began studying piano and music at the New England Conservatory of Music when he was 11 years of age. In 1931, Anderson became director of the Harvard Band. During his four-year tenure with this group, he composed several pieces, one of which was accepted to be played by the Boston Pops. This piece, titled Harvard Fantasy, was a success and resulted in Anderson becoming a regular composer for the ensemble. In 1945, the Pops' lead trumpet player, Roger Voisin, requested Anderson to compose an original piece for trumpet. The result was Trumpeter's Lullaby.

It was not until 1954 that Anderson again composed a piece featuring the trumpet. He wrote Bugler's Holiday as a solo piece for three trumpets accompanied by a band. At that time, Anderson had his own ensemble that was recording for Decca Records. He hoped Bugler's Holiday would become a hit, possibly helping the group surpass the success of their previous gold-record album released in 1951.

The solo trumpet parts in Bugler's Holiday are written to imitate the sound of a bugle, a brass instrument without valves that is commonly used for military calls and fanfares. Anderson intended for the soloists to stand in front of the ensemble instead of sitting in seats among the band. Since the premiere of Bugler's Holiday 60 years ago, the piece has remained a favorite among crowds and trumpet enthusiasts.

—*Program Note by Travis Bender*

Dance of the Jesters

Dance of the Jesters is a prime example of Tchaikovsky's keen sense of musical nationalism. Originally composed as incidental music for the ballet The Snow Maidens, the dance forever captures the color and zest of Russian folk dance music. The ballet about the Snow Maiden, the daughter of Father Frost, tells of her forbidden love with a human, Misgir, who is already betrothed to Coupava. The Snow Maiden follows him southward with plans to interrupt his wedding, but tragically melts under the rays of the southern sun.

Upon meeting Nikolai Rimsky-Korsakov in 1868, Tchaikovsky renewed his keen sense of musical nationalism. Inspired by the master composer, Tchaikovsky's compositional style would forever capture the color and zest of Russian folk dance and music. The flurry, energetic drive and playful melodies associated with his ballet scores are all heard in this

rare and invigorating music. This edition comes from an arrangement from the ballet *The Snow Maidens* that was originally transcribed for a Russian military band.

—*Program Note by Ray Cramer*

Greensleeves

It is generally agreed that the melody we know as *Greensleeves* is probably the second oldest piece of secular music in our Western culture, its origins having been traced back to about 1360. While we are not certain this was the original title, it is known that in the latter 14th century, English ladies wore gowns with great billowing sleeves, and the lyrics that have come down to us speak of a lover's lament over his lady's cruel treatment of him by a lady clad in a dress of green sleeves.

By the time of William Shakespeare, this song had already become a classic and he made use of it in two of his plays, most notably in the *Merry Wives of Windsor*. Over 300 years later, the English composer Ralph Vaughan Williams used this melody as an intermezzo between two acts of his opera *Sir John in Love*, which was based on the same play. Since then, the tune has been adapted as the basis for at least one Christmas carol (*What Child Is This?*), several popular songs, and even by the *Swingle Singers* on one of their albums. In addition, it has been performed instrumentally by groups of all sizes and styles from full symphony orchestra to small jazz and rock groups.

This arrangement is a symphonic development of this 600-year-old classic melody adapted for the full resources of the modern wind orchestra or concert band.

—*Program Note from score*

In the Bleak Midwinter

The traditional hymn *In the Bleak Midwinter* was composed by Gustav Holst in 1908. It is the second movement of the *Holst Winter Suite* and the work that inspired the creation of the three-movement tribute to Holst. Ms. Alta Sue Hawkins, a retired Virginia band director, suggested the title to Robert W. Smith as a possible symphonic band setting. Unfortunately, Ms. Hawkins passed away before work was complete.

In remembrance of Ms. Hawkins, Mr. Smith re-scored the work for publication. The composer uses the traditional American folk melody *Shenandoah* as the contrapuntal line representing Ms. Hawkins' birth and rest in the beautiful valley of Virginia.

In December of 1992, Mr. Smith married into the Hawkins family. His setting of *In the Bleak Midwinter* is dedicated to Ben, Chuck, and his wife Susan in loving memory of their mother, Alta Sue.

—*Program Note from score*

Patapan

The origin of *Patapan* dates back to 1720's France. The lyrics were originally Burgundian and reflected a shepherd's account of the nativity. The simple instruments available to tenders of the flock such as flutes and drums are referenced and imitated throughout the carol. This thematic material lends itself perfectly to percussion instruments and even when sung, the rhythm and the accents drive the melody from beginning to the end. The arrangement attempts to capture the spirit of classic fantasy pieces, taking the listener through a variety of moods without the piece ever losing energy.

—*Program Note from publisher*

Tis a Gift

Based on the Shaker melody Simple Gifts, this piece is a celebration of life and the eternal spirit of humanity. Lighthearted and joyous, simple yet powerful, this piece is a tribute to the three band members from Montoursville, Pennsylvania, Area High School who tragically lost their lives aboard TWA Flight 800, with the composer's royalties donated to the band's Tis A Scholarship Fund for music education.

The tune was written in 1848. There are two conflicting narratives of Shaker origin as to the composer of the song. One account attributes the song to a "Negro spirit" heard at Canterbury, New Hampshire, which would make the song a "gift song" received by a Shaker from the spirit world. Alternatively, and more widely accepted, the song's composer is said to be Joseph Brackett (1797–1882) of Alfred, Maine. A lifelong resident of the state, he first joined the Shakers at Gorham when his father's farm helped to form the nucleus of a new Shaker settlement.

The song was largely unknown outside Shaker communities until Aaron Copland used its melody for the score of Martha Graham's ballet, Appalachian Spring, first performed in 1944. (Shakers once worshipped on Holy Mount, in the Massachusetts portion of the Appalachians). Copland used "Simple Gifts" a second time in 1950 in his first set of *Old American Songs* for voice and piano, which was later orchestrated. Copland used Brackett's original verse for the lyrics to his one-verse song:

*'Tis the gift to be simple, 'tis the gift to be free
'Tis the gift to come down where we ought to be,
And when we find ourselves in the place just right,
'Twill be in the valley of love and delight.
When true simplicity is gained,
To bow and to bend we shan't be ashamed,
To turn, turn will be our delight,
Till by turning, turning we come 'round right.*

—Program Notes compiled from publisher and Wikipedia

Russian Christmas Music

Alfred Reed was a 23-year-old staff arranger for the 529th Army Air Corps Band when he was called upon to create what has become a masterpiece of the wind literature. It was in 1944, when optimism was running high with the successful invasion of France and Belgium by the Allied forces. A holiday band concert was planned by the city of Denver to further promote Russian-American unity with premieres of new works from both countries. Roy Harris was placed in charge and planned the second movement of his Sixth Symphony (the "Abraham Lincoln Symphony") to be the American work. The Russian work was to have been Prokofiev's March, Op. 99, but Harris discovered that it had already been performed in the United States (by Reed's own organization). With just 16 days until the concert, Harris assigned Reed, already working for Harris as an aid, to compose a new Russian work for the concert. Scouring the Corp's music library, Reed found an authentic 16th-century Russian Christmas Song "Carol of the Little Russian Children" to use for an introductory theme. Drawing on his investigations of Eastern Orthodox liturgical music for other thematic ideas, he completed the score of Russian Christmas Music in 11 days; copyists took another two days to prepare parts for rehearsal. The music was first performed on December 12, 1944, on a nationwide NBC broadcast. A concert performance was given in Denver two days later.

—Program Note from the Foothill Symphonic Winds

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. Ridders	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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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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