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James Madison University

School
of
Music
James Madison University

presents the

CONCERT Bands

Conductors:

Brantley T. Douglas III

William E. Pease

William G. Posey

Sunday, February 23, 1997

8:00 p.m.

Wilson Hall Auditorium

Program

Incidental Suite

2. Nocturne

1. Tarantella

1:30 PNO 2

Claude T. Smith

Ye Banks and Braes O' Bonnie Doon

10:26

William E. Pease, conductor

Percy Aldridge Grainger

The Corcoran Cadets March

18:03

John Philip Sousa

Chorale and Shaker Dance II

19:00 PNO 10

William G. Posey, conductor

John Zdechlik

~ Intermission ~

A Musical Toast

28:17 PNO 14

Leonard Bernstein

transcribed by Clare Grundman

An Original Suite

March

Intermezzo

Finale

32:16 PNO 16

Gordon Jacob

Prelude and Fugue in D Minor

44:43 PNO 21

J. S. Bach

transcribed by R. L. Moehlmann

Graysondance

51:05 PNO 25

David Holsinger

Brantley T. Douglas III, conductor

Program Notes

The Incidental Suite is written in three movements. The Tarantella provides a fast 6/8 dance characterized by the constant use of hemiola - a syncopated rhythm of three notes in two counts. In contrast, the Nocturne croons a slow, lazy melody accompanied by lush and sometimes dissonant harmonies. The Rondo opens in a rather martial style with the percussion section stating rhythmically that which becomes the main theme of this finale. Throughout the movement, short interludes of dialogue between the percussion section and other sections occur. For example in the last few bars, as the piece seems to have come to an end, the percussion section breaks back in with the final word.

Ye Banks and Braes O' Bonnie Doon

Grainger considered the folksingers the "kings and queens of song... lords in their own domain - at once performers and creators." He once described concert singers as slaves to tyrannical composers. It was for the wind band, a "vehicle of deeply emotional expressions," that Grainger made some of his most memorable folk song settings, several of which are now cornerstones of band repertoire. "Ye Banks and Braes O' Bonnie Doon" is a slow, sustained Scottish folk tune. Grainger's original setting of this was done in 1901 for "men's chorus and whistlers," and the present version for band was published in 1901.

The Corcoran Cadets - John Philip Sousa composed 136 marches in the years between 1880 and his death in 1932. The second decade of Sousa's compositions began with The Corcoran Cadets March (1890), Sousa's eighth-note march designed more for sit-down playing than for the field, street or dance floor. It is as though he set out to deliberately compose a piece in duple time that would be produced with minimum resources yet be rhythmically neat, texturally clean, harmonically and melodically satisfying and (for him) stylistically unique. He succeeded, writing his most tightly-knit, rhythmically integrated and sparsely conceived piece, from the first note to the last.

The march was written for the cadet drill team of Washington, D.C. sponsored by the philanthropist W.W. Corcoran.

Chorale and Shaker Dance II - Chorale and Shaker Dance II is an evolving treatment of two basic melodic ideas. The first is a simple, single-phrased chorale. The second is the traditional American Shaker song Simple Gifts. These two melodies are used in alternation, combination and with extreme rhythmic variation throughout the composition. In particular, the chorale's varied presentations, especially in augmentation, create the work's most dramatic moments.

A Musical Toast

There is a game musicians play in which they compete in fitting triple-trochaic musical names to George Gershwin's "Fascinating Rhythm." André Kostelanetz is the name that sets this composition in motion. It is this gameful spirit that infuses Leonard Bernstein's tribute to Maestro Kostelanetz, *A Musical Toast*. It may seem strange to write a memorial tribute in a "party" vein, rather than an elegaic one, but the composer is simply complying with the wish of the fun loving Kostelanetz himself who, in his Last Will and Testament, left these instructions:

"If there is contemplated a gathering of my family, friends and associates in New York City, or elsewhere, I direct that such a gathering shall be a cheerful get together."

Thus a Toast was in order, a musical toast by the composer in affectionate memory of his distinguished colleague and friend.

An Original Suite

Gordon Jacob (born 1895) was an English composer, teacher and writer. His formal education in music began at Dulwich College and at the Royal Conservatory of Music, where he studied in the years immediately after World War I. After teaching music theory and composition at Birkbeck and Morley Colleges, he joined the staff of the Royal Conservatory of Music in 1926 and continued teaching until his retirement in 1966. From 1928, when he composed *An Original Suite*, Jacob's band compositions have spanned a period of over fifty years.

An Original Suite was Jacob's first work for the band medium. Presumably the work "original" in the title was to distinguish the composition from the transcriptions which made up the bulk of the band's repertoire at that time. The composer may also have wanted audiences to know that the "folk songs" sections were original.

Prelude and Fugue in D Minor

With a background which boasted over 200 musical ancestors, it is not surprising that Johann Sebastian Bach developed a keen interest in music at an early age. Left an orphan at the age of ten, he lived with his brother, who, though he had no sympathy with the child's musical aspirations, could not prevent him from secretly pursuing a course of self instruction.

Of all the instruments of musical expression Bach preferred the organ. Most of Bach's organ works date from 1708 to 1717. At the time when he was employed as court organist and chamber musician to Duke Wilhelm Ernst in Weimar, Bach had to perform on the organ a great deal. He prepared a repertory for those performances which includes some of his greatest works. This *Prelude and Fugue in D minor* comes from this time period. This work comes from a collection known as the 8 Little Preludes and Fugues and was intended as instruction material for Bach's children.

Graysondance

Graysondance is the third composition that pays tribute to the diverse personalities of David Holsinger's children. Like its predecessors, Havendance and Nilesdance, the work is filled with exuberant rhythms, mixed meter, and a generous infusion of big band jazz. Graysondance rides forward on splashy riffs, driving bass lines, and punchy spikes of harmony.

David Holsinger was born in Hardin, Missouri, near Kansas City, in 1945. He presently serves as the Assistant to the Ministers of Worship and Composer in Residence at the Shady Grove Church in Grand Prairie, Texas. From that location, he travels extensively as a conductor, clinician, and lecturer on the college, university, and high school honor band and All State levels.

Flute

Sarah Cogar
Cynthia Cox
Colleen Dougherty
Natasha DuMerville
Jaclyn Evers
Danielle Forrest
Leah Greber*
Samantha Hauser
Jee-Eun Hwang
Ethel Jefferson
Kate Stoneburner
Debbie Stromberg
Sandy Taylor

Oboe

Jason Misterka
Michelle Vertrees*
Andrea Zampira

Clarinet

Mike Barretta
Kara Boehne
Michelle Bower
Kelly Chitwood
Rebecca Church
Laurel Deppen
Paul Hatton
Henry Hill
Brandi Jason
Melanie Jennings
Erin Miller
Kim Nobel
Kenny Prochazka
Carol Rolley
Amy Springfloat
Laurie Stillman
Monica Waters*
Rob Watson

Bass Clarinet

Meredith Bardwell
Agata Watanabe*

Alto Saxophone

Amanda Halterman
Sarah Klawitter
James Smallwood
Jake Springer
Kevin Tyser*

Tenor Saxophone

Fred Betsillé
Norman Burt
Steven Petzinger
Ben Zimmerman*

Baritone Saxophone

Darren Robb

Trumpet

Phil Antis*
Jennifer Bowen
Kevin Coleman
Eric Graybill
Sean Kirchoff
Andrew Lehman
Jim Murdock
Paige Pitsenberger
John Stump
Jason Thomsen

Horn

Janelle Ellis
Charlotte Frye
Beth McGinnis
Logan McGuire*

Trombone

Matt Craig*
Rick Gilmartin
Edwin Hearon
Scott Obenschain
Wendy Whitford

Euphonium

Tony Washington

Tuba

Paul Dostert
Cindy Grove
Joshua Leake*
Chrysalynn LeDoux

Percussion

Kristin Barkeding
Scott Burton
James Mahaffey
Jeff Melton
Zach Rooksby
James Stanek*

*denotes section leader

Flute

Tracie Campana
Kristen Campbell
Heather Crowe
Ann Finkbiner
Jennie Furr
Jessica Harding
Kim Howell
Elizabeth Marcello
Deia Nicole Person

Oboe

Karin Durand
Jennifer Furman
Amy Horn

Clarinet

Jessica Burdette
Gabrielle Charbonneau
Deidra Coles
Rosalyn Davidson
Joyce de la Pena
Jason Fleishman
Susan Hill
Cristina Hollman
Victoria Hunter
Renee Kingan
Jie-Hye Kwak
Jennifer Mackes
Carla Myers
Jen Nottonson
Mary Pontillo
Mary Rude
Debbie Schoenberg
Tiffanie Standifer
David West

Bass Clarinet

Kenny Prochazkha

Alto Saxophone

Robin Browne
Carrie Cross
Julie Cummings
Beth McClain
Franklin Newton
Jessica Smith
Kay Swennes

Tenor Saxophone

Greg McKenzie

Baritone Saxophone

Beth Smith

Trumpet

Chris Campbell
Ray Carey
Brian Caswell
Wes Cole
Jill Harris
Wendy James
Robert Morehead
Beth Phares
Mark Sawyer
Matt Taskey

Horn

Piper Furbush
Jaime Joyner
Adam Klein
J. R. Snow

Trombone

Michael Adkins
Bob Boyle
Matthew Dillard
Pauully Erickson
Ralph Matthews
Mark Wade

Euphonium

Heidi Vanriper

Tuba

Jason Hand
Sharon Moose
Rob Muller

Percussion

Robert Beard
Jennifer Berwick
Michael Hawley
Chris Morgan
Michael Morgan
Josh Mullenix
Rhonda Shaner