

FORBES CENTER FOR THE PERFORMING ARTS  
**JAMES MADISON UNIVERSITY®**

School of Music

*presents*

**Concert Band**

**Amy E. Birdsong, *Conductor***  
**Kinsey Holland, *Guest Conductor***

Monday, October 24, 2022  
8 pm  
Concert Hall



There is no intermission.

## Program

To be selected from the following...

- Joyride (2005/2014) Michael Markowski  
(b. 1986)
- Themes from “Green Bushes” (1906/1987) Percy Grainger/arr. L.  
Daehn (1882-1961)  
Kinsey Holland, *guest conductor*
- Unquiet Hours (2017) David Beidenbender  
(b. 1984)
- Satiric Dances (1975) Norman Dello Joio.  
(1913-2008)  
I. Allegro pesante  
II. Adagio mesto  
III. Allegro spumante
- Air for Band (1956/1966) Frank Erickson  
(1923-1996)
- The Rumor of a Secret King (2018) John Mackey  
(b. 1973)
- Zacatecas (1893/1903) Genaro Codina/arr. Laurendeau  
(1852-1901)

# Concert Band Personnel

Amy E. Birdsong, *conductor*

Kinsey Holland, *guest conductor & MM graduate assistant*

## FLUTE

Ashley Acorda – Sterling  
\*Molly Coffey – Stuarts Draft  
Krista Daniello – Waynesboro  
Elisa Davenport – Chantilly  
Grace Fino – Fredericksburg  
Paige Hughes – Winchester  
Emma Johnson – Dumfries  
MaryKate Mandeville – Henrico  
Caitlyn Newlin – Ashburn  
Nathaniel Newsom – Mechanicsville  
Meara Patterson – Gainesville  
Kayla Schneider – Ashland  
Aren Wallace (piccolo) – Fredericksburg

## OBOE

Kay Ferguson – Culpeper  
\*Brittany Ryan – Mahwah, NJ  
Aubrey Stallard – Richmond

## BASSOON

\*Louis Kimble – Woodstock

## CLARINET

Alayna Campbell – Martinsville  
Olivia Chapin – Herndon  
Kendall Coleman – Bethany Beach, DE  
\*Maxwell Cooper – Charlottesville  
Drew DeBerry – Newport News  
Rachel Everard (Eb cl) – Harrisonburg  
Ian Jarosz – Leesburg  
Destiny McDaniel – Buena Vista  
Beau Mueller – Leesburg  
Sara Parker – Ashland  
Tracy Riffler – Chesterfield  
Hannah-Wei Stork – Lancaster, PA  
Courtney Vreeland – Winchester

## BASS CLARINET

Sarah Moulden – Winchester

## ALTO SAXOPHONE

Andrew Bailey – Weyers Cave  
Elise Donley – Carrolton  
Connor Dulevitz – Marshall  
Hunter Frink – Vinton  
Lauren Knitter – Richmond  
Iris Leffler - Mechanicsville  
\*Jadelyn Talley – Stuarts Draft  
Chuck Watson – Arlington

## TRUMPET

Kenneth Collins – Stafford  
Katie Cozzens – Virginia Beach  
Dylan Gonzales – Ashburn  
Haley Kinker – Chesterfield  
Carter Linask – Stamford, CT  
Kendall Lownsbury - Henrico  
Vanessa Malone – Bristow  
Caleb Roden – Mechanicsville  
Jacob Wildermann – Charlottesville  
\*Xaiver Williams – Hampton

## HORN

Kyle Boyd – Fredericksburg  
James Carsner – Burke  
Jake Hix – Fredericksburg  
\*Calista Lide – King George  
Adrienne Pinover – Herndon  
Halli Prescott – Louisa

## TROMBONE

Jordan Bernard –Bowie, MD  
Dade Buschy – Midlothian  
Bradley Fuller – Gate City  
\*Matthew Gehley – Ashburn  
John Keys – Stanardsville  
Evita Lewis – Herndon  
Thomas Murphy – Hanover

## BASS TROMBONE

Zach Evans – Richmond  
\*Henry Taylor – Culpeper

## EUPHONIUM

Jaimin Ashra – Charlottesville  
\*Andrew Donaldson – South Riding  
Alivia Hakanen – Fredericksburg  
Joseph Linneman – Hammonton, NJ  
Noah Sharp – Richmond  
Brandon Stees – Harrisonburg

## TUBA

Aiden Fuller – Aldie  
Zikeria Gray – Richmond  
Ryan Payne – Gainesville  
William Swatman – Winchester

## Concert Band Personnel - *continued*

### TENOR SAXOPHONE

Alyssa Bonner – Westminster, MD  
Alexander Lau – Colorado Springs, CO

### BARITONE SAXOPHONE

Tyler Gruca – Mechanicsville  
Scott Kassel - Yorktown

\*denotes principal/co-principal

#denotes graduate student

### PERCUSSION

\*Blaze Benavides – Alice, TX  
Jake Cardillo – Lansdowne  
Samantha Kabrick – Ashburn  
Chris Lam – Weyers Cave  
Kieran Morales – Hampton  
Preston Morgan – Stafford  
Lanie Niide – Winchester  
Carson Polk – Manassas Park  
Kevin Rau – Newtown, CT  
#Hannah Greer-Young – Columbus, OH  
Isaiah Webber – Spotsylvania

# Program Notes

## Joyride

*Joyride* drew inspiration from an earlier period in my life. Nearly ten years ago, in the summer of 2005, I was on stage at Carnegie Hall in New York City playing alto saxophone as a senior in my high school band. When my band director, Jon Gomez, first received word that our high school music department was selected to perform in New York, he asked me if I'd like to write something to open the concert and commemorate the trip — something that was bursting with joy. "Maybe," he suggested, "it would be cool to take something more traditional, like Beethoven's *Ode to Joy*, and blend it with something more modern, like John Adams." The idea was so simple and so astounding that the assignment excited me immediately — it excited me so much that within ten days, I had completed the first complete draft of joyRiDE, a two-and-a-half-minute concert opener that borrows Beethoven's infamous melody and dresses it in a tie-dye blazer of rhythm and texture that nod humbly to John Adams's *Short Ride on a Fast Machine*.—*Program Note from composer*

## Themes from Green Bushes

*Themes from Green Bushes* is subtitled "Passacaglia on an English Folksong." Of this work, originally written between 1905 and 1906, Percy A. Grainger wrote:

Among country-side folksongs in England, Green Bushes was one of the best known of folksongs — and well it deserved to be, with its raciness, its fresh grace, its manly clear-cut lines. Green Bushes strikes me as being a typical dance, a type of song come down to us from the time when sung melodies, rather than instrumental music, held countryside dancers together. It seems to breathe that lovely passion for the dance that swept like a fire over Europe in the Middle Ages — seems brimful of all the youthful joy and tender romance that so naturally seek an outlet in dancing.

Larry D. Daehn used excerpts from Grainger's 1921 score to create this setting. Grainger's original sources for this composition were 1) a folksong collected by Cecil Sharp, from the singing of Mrs. Louie Hooper of Hambridge, Somerset, and 2) the singing of Mr. Joseph Leaning at Brigg, Lincolnshire, collected by Grainger on August 7, 1906. Grainger collected ten different versions of Green Bushes (or Lost Lady Found or The Three Gypsies) during his folksong collecting career, and used one of them as the final movement of his Lincolnshire Posy in 1937. - *Program Note from Illinois State University Symphonic Band concert program, 23 April 2014*

## Unquiet Hours

This piece is about the unquiet hours—the times when sadness, doubt, anxiety, loneliness, and frustration overwhelm and become a deluge of unceasing noise. When the distant din of the past and the steadily approaching uncertainty of the future grow closer and become louder than the present moment. When the world swirls and churns like a hurricane of discord and anger. And this piece is about finding peace inside this noise—it is about listening, it is about being still, and it is about empathy.

Musically, there is one central idea in this piece: an *idée fixe* around which everything centers. This idea is repeated and varied—even meditated upon—slowly changing color and shape, becoming increasingly tumultuous until eventually returning to the quiet stillness of the opening.

The title comes from the opening line of George William Russell's poem "The Hour of Twilight."  
—*Program Note from composer*

## Program Notes, continued

### Satiric Dances

*Satiric Dances* was commissioned by the Concord Band, Concord, Massachusetts, to commemorate the Bicentennial of April 19, 1775, the day that launched the American War for Independence. At the North Bridge, in what is now Minute Man National Historical Park, the first ordered firing upon British Regulars by Colonial militiamen resulted in "the shot heard 'round the world." Dello Joio, then Dean of Boston University's School for the Arts, agreed to do the commission, but stipulated it would be based on a piece he had used as background music for a comedy by Aristophanes. The most famous comic dramatist of ancient Greece, Aristophanes was born an Athenian citizen about 445 BC. His plays commented on the political and social issues of fifth century Athens and frequently employed satire.

The first dance movement is annotated as *allegro pesante*. The brass entry signifies the importance of the work, but the brisk tempo keeps the simplicity of "peasantry" from being ponderous. Taking a much slower *adagio mesto* tempo, the second dance begins with a melancholy tune from the flutes and low brass. The movement has light and delicate features that are quite exposed. Its central theme might evoke thoughts of a dance in a meadow that eventually reverts into a more solemn theme. Without a break in the music, the final movement is introduced by rolls from the snare drum. The tempo is indicated as *allegro spumante* and is the fastest of the composition. The quick turns and dynamics evoke images of the objects that were the titles of Aristophanes' plays: *Clouds*, *Wasps*, and *Birds*. – *Program Note from Windband.org*

### 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. – *Program Note from Program Notes for Band*

### The Rumor of a Secret King

This piece is about power in flux. The skittering rush of a rumor through a crowd is rendered in nonsense syllables; a long, lyrical line is overlaid, using text that evokes Handel's *Zadok the Priest*, the traditional coronation hymn, replacing the jubilation of Handel's anthem with ambivalence and anxiety. A new world is a promise and a threat: What will become of us?

*And all the people will  
Will all the people  
Rejoice? Rejoice!  
A new king comes  
God save the king  
The kingdom  
His will be done  
His will will be done  
Alleluia?  
Alleluia*

– *Program note by A. E. Jaques*

## Program Notes, continued

### Zacatecas

Zacatecas, Mexican March, was composed about 1891 and premiered by the Municipal Band of Zacatecas in October 1893. The band was conducted by Codina's brother-in-law, Fernando Villalpando, and the concert was presented at the city's Plaza de Armas. The march was dedicated to Gen. Jesus Arechiga, the governor of the state.

The composition resulted from a number of meetings with other musicians in Villalpando's home. The conductor decided to sponsor a march composition contest and also to submit his own entry. Both Codina (using his faithful harp) and Villalpando worked tirelessly on their manuscripts throughout the time period. Even though Villalpando's march was described as "beautiful" by the other musicians, Codina won the contest. His brother-in-law exhibited his good sportsmanship not only by premiering the work, but also by assisting with the arrangement. After A. Wagner y Levien published the march in 1893, it was performed by the largest bands in the cities as well as by every conceivable type of ensemble in the villages. Zacatecas has become Mexico's "second national anthem" (after Mexicanos, al grito de guerra). - *Program Note from Program Notes for Band*

## 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

## Music Education Faculty

Dr. William Dabback .....	Professor
Dr. Lisa Maynard .....	Associate Professor
Amy Birdsong .....	Lecturer
Dr. Alice Hammel .....	Visiting Professor

## JMU Band Program Personnel

Stephen P. Bolstad .....	Director of Bands
Scott D. Ridders .....	Director of Marching Royal Dukes/ Associate Director of Bands
Nieves Villaseñor .....	Assistant Director of Marching Royal Dukes/ Assistant Director of Bands
Kirk Weaver .....	Administrative Assistant
Miranda Cook .....	Graduate Assistant
Kinsey Holland .....	Graduate Assistant
Sarah Mason .....	Graduate Assistant
Shane Roderick .....	Graduate Assistant

## School of Music Staff

Dr. John Allemeier .....	Director, School of Music
Dr. Mary Jean Speare .....	Associate Director, School of Music
Dr. William Dabback .....	Director of Graduate Studies
Sarah Macomber .....	Operations Coordinator
Kimberly Velazquez .....	Executive Assistant
Brian Junttila .....	Administrative Assistant
Donna Wampler .....	Program Support Specialist