

Upcoming Events

December 2018

Steel Band Sun., Dec. 2 @ 12pm, Anthony-Seegeer Auditorium*

JMU Chamber Orchestra Sun., Dec. 2 @ 2pm, Recital Hall*

JMU Jazz Ensemble & Jazz Band Mon., Dec. 3 @ 8pm, Concert Hall*

*These concerts provide student credit for MUS 195.

For tickets and further information, visit www.jmuforbescenter.com or call the Forbes Center Box Office at (540) 568-7000. For more on the School of Music, go to www.jmu.edu/music or call (540) 568-6714.

Thank you for attending this concert at the Forbes Center for the Performing Arts. Please consider completing a survey for Jocelyn Abrahamzon's Honors Capstone Project. The survey may be accessed by scanning the QR code below or at this link:
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Thank you for supporting music and the arts at JMU through your attendance at the Forbes Center. We strive to provide musical experiences of the highest caliber for our students and community. The passion and commitment we see from our students, particularly as they have opportunities to perform in the magnificent Forbes Center, is a pleasure to share with you.

Scholarship contributions help young musicians blossom into mature musical artists. With your support, we will be able to offer our talented students more financial help in pursuing their goals. If you appreciate the desire and dedication of our students, please consider making a contribution to the music scholarship fund at James Madison University.

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FORBES CENTER FOR THE PERFORMING ARTS JAMES MADISON UNIVERSITY

School of Music

presents

Concert Band

Amy E. Birdsong, *conductor*

Friday, November 30, 2018

8 pm

Concert Hall



JMU Woodwind, Brass, & Percussion Faculty

Beth Chandler.....Flute
Jeanette Zyko.....Oboe
Sarunas Jankauskas.....Clarinet
Sue Barber.....Bassoon
David Pope.....Saxophone
D. Wayne Tice.....Saxophone (Fall '18)
Chris Carrillo.....Trumpet
Ian Zook.....Horn
Andrew Lankford.....Trombone
Kevin J. Stees.....Tuba
Casey Cangelosi.....Percussion
Laurel Black.....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
Connie Driscoll.....Administrative Assistant
Elizabeth Keene.....Administrative Assistant
Shawn Davern.....Graduate Assistant
Adam DiPersio.....Graduate Assistant

School of Music Staff

Dr. Jeffrey Bush.....Director of Music
Dr. Mary Jean Speare.....Associate Director of Music/Graduate Director
Sarah Macomber.....Director of Concert and Support Services
Kimberley Velasquez.....Administrative Assistant
Judy Sager.....Administrative Assistant
Donna Wampler.....Program Support Specialist

Program Notes *continued*

The Klaxon

One of Fillmore's more idiosyncratic works, The Klaxon was composed for the January 1930 Cincinnati Automobile Show. The work, often subtitled "March of the Automobiles," introduced an instrument of Fillmore's own invention as a member of the ensemble. The klaxophone was a collection of twelve automobile horns, mounted to a table, and powered by an automobile battery. The effect is rendered, somewhat less noisily, by the brass and woodwinds in the setting that has survived.

The Twelve Gallon Hat

When looking at the line up for the Klavier/Naxos recording in January 2014, I realized there was a need for music of a lighter nature and composed "The Twelve Gallon Hat." The original title was "The Nine and a Half Gallon Hat" however following the first reading session, the musicians who sight read the piece all agreed that it was at least 12 gallons in size so that is the title.

Fond of western television and film music like Bonanza, Silverado, City Slickers, The Magnificent Seven and many, many others, I decided to compose a work as a tribute to my favorites. It is a wild ride to be certain with double tonguing faster than any 6 shooter and woodwind runs flying across the page like tumbleweed. Tie yourself into the saddle and hang on for this fast and furious romp across the wild, wild, wild west! – Julie Giroux

Urban Dances

Urban Dances is a modern piece composed by Erik Morales. His inspiration stemmed from current popular music rhythms. Erik Morales composes music for many genres such as classical, jazz, and pop. Mr. Morales began his career in composition upon graduating high school – he composed for his alma mater. Urban Dances features a large battery of percussion to present the concert band's full gamut of colors.

Esprit de Corps

Based on The Marines' Hymn, this work is a kind of fantasy-march, as well as a tribute to the United States Marine Band. Full of energy and drama, the composition has its solemn moments and its lighter moments (for example, the quasi-waltz in the middle of the piece). The composer intends that this work should display the fervor and virtuosity of the Marine Band and the musical spirit and integrity of its conductor, Colonel John R. Bourgeois, for whom the initial tempo marking, "Tempo di Bourgeois," is named. Colonel John Bourgeois is a dramatic, spirited conductor, who reflects the excitement of the music being played. When a tempo is supposed to be "bright" he makes sure it is exactly that. Because the tempo of Esprit de Corps is to be very bright, the marking just had to be "Tempo di Bourgeois!"

Program

American Overture for Band (1953) Joseph Willcox Jenkins
(1928-2014)

Elegy for a Young American (1964) Ronald Lo Presti
(1933-1985)

Country Gardens (1925) Percy Grainger, arr. Sousa
(1882-1961)

American Salute (1943) Morton Gould
(1913-1996)

~INTERMISSION~

The Klaxon (1930) Henry Fillmore, arr. Fennell
(1881-1956)

The Twelve Gallon Hat (2014) Julie Giroux
(b. 1961)

Urban Dances (2005) Erik Morales
(b. 1966)

Esprit de Corps (1984) Robert Jager
(b. 1939)

Patrons are reminded to turn off all pagers, cell phones,
personal computers, and any other electronic devices.

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of this production is strictly prohibited
in adherence with Federal copyright laws.

JMU Concert Band Personnel

FLUTE/PICCOLO

Julia Cha Fong – Morristown, NJ
Lexi Diez – Fugitt – Bristow, VA
*Lexi Johnson – Fairfax, VA
Stephanie Kellenberger – Ashburn, VA
Kaytie Landaeta-Monsalvo – Broadway, VA
Kayla Schneider – Ashland, VA
Jordan Sconing – Virginia Beach, VA
Julia Swanner – Highland, MD

OBOE

*Elaina Pruett-Fiederlein- Harrisonburg, VA
Kelly Rock - Covington, VA
Brittany Ryan – Mahwah, NJ

BASSOON

Kelsey Liske – Chesapeake, VA
*Hanna Maranzatto, Cape Coral, FL

E♭ CLARINET

Justus Butler – Stuarts Draft, VA

CLARINET

*Justus Butler – Stuarts Draft, VA
Lilly Frank – Woodstock, VA
Austin Gilbert – Harrisonburg, VA
Jennifer Markfeld – Chesterfield, VA
Tyler Morris – Bedford, VA
Michael Saundercock, Springfield, VA
Sophia Stone – Strasburg, VA

BASS CLARINET

*Ben Dingus – South Riding, VA

ALTO SAXOPHONE

Matt Castaneda – Gloucester, VA
Ian Cox – Manassas, VA
*Tim DeSimone – Charlottesville, VA
Julia Dubois – Chester, VA
Steven Farkas – Stafford, VA
Lizzie Hepler – Fort Defiance, VA
Jordan Rock – Mechanicsville, VA
Antonio Vacanti – Danville, VA

TENOR SAXOPHONE

*Lauren Carr – Broadway, VA
Jensen Gonsalves – Abingdon, VA
Joey Morrow – Williamsburg, VA
David Tremain – Goochland, VA
Evan Woody – Fort Mill, SC

BARITONE SAX

*Rachel Broyles – Chesapeake, VA
Kevin Chiang - Sterling, VA
Erica Unroe – Clifton Forge, VA

TRUMPET

Alexis Anderson – Natural Bridge, VA

* denotes principal/co-principal

TRUMPET (continued)

Brandon Asato – Haymarket, VA
Johanna Bagay – Warner Robins, GA
James Carroll – Yorktown, VA
Sammie Cohen – Crozet, Virginia
Devin Esleck – Richmond, VA
Sophie Harrison – Richmond, VA
Riley Millward – Lynchburg, VA
Beth Moore – Fairfax County, VA
*James Pennington – Mechanicsville, VA
Diego Soriano – Sterling, VA
Gabby Taylor – Middlesex, VA

HORN

*Lukas Bergstrom – Yorktown, VA
Ben Coates – Harrisonburg, VA
Keller Corfield – Alexandria, VA
Rhiley Harris – Fredericksburg, VA
Joe Jackson – Staunton, VA
Madison Lee – Harrisonburg, VA
Matt Mee – Sykesville, MD
Thomas Roberts – Abingdon, VA

TROMBONE

Sam Campbell – Ashburn, VA
Olivia Demmer – Sound Beach, NY
Sean Dewalt – Mechanicsville, VA
Codey Logan – Salem, VA
Ben Mills – Stephens City, VA
Jacen Hoffman – Covington, VA
Henry Thompson – Virginia Beach, VA
Sarah Tracey – Ruckersville, VA
*Thomas Valentine – Fairfax, VA

BASS TROMBONE

Andrew Foote – Fairfax, VA
*Jacob Meadows – Waynesboro, VA

EUPHONIUM

Tyler Belcher – Spotsylvania, VA
*Gatlin Greenhalgh – Virginia Beach, VA
Elaina Rogers – Lynchburg, VA
Lauren Weaver – Newport News, VA

TUBA

Christina Fiol – Colonial Heights, VA
Josh Holsinger, Harrisonburg, VA
*Adam Miller – Glen Allen, VA
Jake Nurney – Richmond, VA
Shannon Smith – Flanders, NJ

PERCUSSION

* Nathan Childs – Chesterfield, VA
Emmanuel Davis – Fredericksburg, VA
Donny Gatz – Newport News, VA
Jake Gavan – Lorton, VA
Xavier Garland – Lynchburg, VA
Leo Prothero – Burke, VA
Andrew Sheloski – Stafford, VA
Trevor Trout – York, PA

Program Notes

American Overture for Band

American Overture was Jenkins's first work for band, written in 1953 when he was 25 years old. Despite the idiosyncratic part writing, the stars of this piece are definitely the horns. They famously leap an octave in the first measure. His original edition had the first note slurred to the second (written G4–G5), virtually guaranteeing a strident glissando. A 2003 revision eliminated this slur, but horn players everywhere still treasure or loathe that famous opening figure. The rest of *American Overture* is a high-energy expression of bold optimism that puts every section of the band in the spotlight.

Elegy for a Young American

The 1963 assassination of President John F. Kennedy affected Lo Presti deeply, as it did the nation as a whole, and in 1964, he composed his best-known work, *Elegy for a Young American*. Starting quietly in the high winds, the piece grows in intensity, adding brass and percussion through a cathartic expression of mourning and collective grief. Large minor and diminished intervals lend an especially poignant quality to the theme as it moves through the ensemble. Following a climax in the brass and percussion, the mood softens to one of noble remembrance as high winds and low brass come to a final harmonic rest.

Country Gardens

Country Gardens is an English folk tune collected and passed on to Grainger, who played improvisations on it during his World War I tours as a concert pianist for the US Army. Once published in its original piano form, the tune brought Grainger great success. However, it was not among his favorite compositions. To quote Keith Brion and Loras Schissel's score of the Sousa edition:

Later in life, despite the steady stream of income from its royalties, the fame of Country Gardens and the widespread public association of this work as being his best known piece, came to haunt Grainger. Mentally, it became his albatross. He came to think of his own brilliant original music as "my wretched tone art." He once remarked, "The typical English country garden is not often used to grow flowers in; it is more likely to be a vegetable plot. So you can think of turnips as I play it."

When asked in 1950 by Leopold Stokowski to make a new arrangement for Stokowski's orchestra, Grainger obliged with a wildly satirical version that literally sticks out its tongue at the success of the little tune. In 1953, he rescored that arrangement for band. Reflecting his mood at the time, it is a biting sophisticated parody that was to become his only band setting of the music.

American Salute

Originally written for orchestra, "American Salute" has become a favorite of the concert band repertoire. Using the familiar tune "When Johnny Comes Marching Home" as the sole melodic resource, Morton Gould demonstrates his skill in thematic development, creating a brilliant fantasy on a single tune. Written in 1942 in the early days of World War II, it was composed at the request of a government radio program producer who wanted a "salute to America." The composer insisted that he had no idea that the work was destined to become a classic: "It was years before I knew it was a classic setting. What amazes me is that critics say it is a minor masterpiece, a gem. To me, it was just a setting. I was doing a million of those things." A million may be an exaggeration, but not by much. The pace of Gould's schedule in those days was astounding. By his own account he composed and scored "American Salute" in less than eight hours, starting at 6 p.m. the evening before it was due (with copyists standing by), and finishing at 2 a.m. Although the ink couldn't have been dry, the score and parts were on the stand in time for rehearsal the next morning and ready for broadcast that evening.