

FORBES CENTER FOR THE PERFORMING ARTS
JAMES MADISON UNIVERSITY®

School of Music

presents

Concert Band

Amy Birdsong, *conductor*
J. Scott McKenzie, *guest conductor*

Symphonic Band

Stephen P. Bolstad, *conductor*
Isaac McMahon, *MM graduate conductor*

Monday, November 18, 2019
8 pm
Concert Hall



There will be one 15-minute intermission.

Program

Fanfare (1997) Wataru Hokoyama
(b. 1974)

Groovy Loops (2013) J. Scott McKenzie
(b. 1971)
J. Scott McKenzie, *guest conductor*

Sine Nomine (1906/76) Ralph Vaughan Williams
(1872-1953)
arr. Alfred Reed

Vesuvius (1999) Frank Ticheli
(b. 1958)

Intermission

Festivo (1985) Edward Gregson
(b. 1945)

English Folk Song Suite (1924) Ralph Vaughan Williams
(1872-1958)

- I. March – “Seventeen Come Sunday”
- II. Intermezzo – “My Bonny Boy”
- III. March – “Folk Songs from Somerset”

Isaac McMahon, *MM graduate conductor*

Hold This Boy and Listen Carter Pann
(b. 1972)

Concord (1987) Clare Grundman
(1913-1996)

Concert Band Personnel

FLUTE/PICCOLO

*Julia Swanner – Highland, MD
Emily Gardner – Sterling, VA
Stephanie Kellenberger – Ashburn, VA
Sara Drozdowski – Cheshire, CT
Anna Privett – Yorktown, VA
Sophia Erfe – Lexington, VA
Emily Brookhart – Sterling, VA
Julia Cha Fong – Morristown, NJ
Chloe Jacoby – Charlottesville, VA
Kayla Schneider – Ashland, VA

OBOE

*Brittany Ryan – Mahwah, NJ
Kelly Rock – Covington, VA
Julia Drozdowski – Cheshire, CT

BASSOON

*Anthony Russo – Purcellville, VA

CLARINET

*Meghan Willey – Fairfax, VA
Michael Saundercock – Springfield, VA
Elizabeth Park – Springfield, VA
Morgan Vuknic – Seneca, SC
Ashley Lynch – Richmond, VA
Michael Houston – Gainesville, VA
Abby Hodges – Pulaski, VA
Emily Pace – Yorktown, VA
Lynn Ashmore – Fairfax, VA
Aaron James – Melrose, FL

BASS CLARINET

*Valeria Arnao – Annandale, VA

ALTO SAXOPHONE

*Tim DeSimone – Charlottesville, VA
Macy Owens – Fairfax, VA
Kaitlyn Good – Linville, VA
Erin Dixon – Mechanicsville, VA
Hunter Frink – Vinton, VA
Jacob Trout – Lexington, VA
Bailey Furrow – Ferrum, VA

TENOR SAXOPHONE

*Joey Morrow – Williamsburg, VA
Sadie Carter – Charlottesville, VA

BARITONE SAX

*Erica Unroe – Clifton Forge, VA
Cameron Mace – Bristol, CT

TRUMPET

*Joey Slagle – Southern Shores, NC
Xaiver Williams – Hampton, VA
Alexis Anderson – Natural Bridge, VA
Devin Esleck – Richmond, VA
Patrick Carroll – Yorktown, VA
Patrick Lucas – Randolph, NJ
Jacob Messner – Ashburn, VA
Bailey Furrow – Ferrum, VA

HORN

*Keller Corfield – Alexandria, VA
Rhiley Harris – Fredericksburg, VA
Calista Lide – King George, VA
Mohammad Al-Khalili – Haymarket, VA
Gabrielle Corbett – Henrico, VA
Alice Robertson – Reston, VA
Thomas Roberts – Abingdon, VA

TROMBONE

*Thomas Valentine – Ashburn, VA
Codey Logan – Salem, VA
Trevor Albright – Forest, VA
Sarah Tracey – Ruckersville, VA
Brady Wortzel – Henrico, VA

BASS TROMBONE

Brandon Stone – Strasburg, VA
Mitchell Evans – Highland, MD

EUPHONIUM

Shennan O'Day – Herndon, VA
Lauren Weaver – Newport News, VA
Noah Sharp – Midlothian, VA

TUBA

*Mason Moy – Reston, VA
Adam Miller – Glen Allen, VA
Josh Holsinger, Harrisonburg, VA
Shannon Smith – Flanders, NJ
Christopher Eaton – Virginia Beach, VA

PERCUSSION

Hunter Cigich – Virginia Beach, VA
Julius E. Davis – Fredericksburg, VA
Lorelei Dellavedova – Oakton, VA
Jake Gavan – Lorton, VA
Samuel Godfrey – Farmville, VA
Sarah Humpreys – Chesapeake, VA
Abby Kensky – Manassas, VA
Ian Lionberger – Roanoke, VA
Preston Morgan – Stafford, VA
Meghan Payne – Fredericksburg, VA
Jessica Pham – Clifton, VA
*Leo Prothero – Fairfax, VA

Symphonic Band Personnel

Flute/Piccolo

*Anna Clark – Ashburn
Ariel Collins – Chesapeake
Alexia Diez-Fugitt – Gainesville
Julia Fabian – Sterling

Oboe/English Horn

*Rebekah Gernert – Reading, MA
Noah Johnson – North Chesterfield
Mekhi Tyree – Lynchburg

Bassoon/Contra

Summer Davis – Madison
Hanna Maranzatto – Cape Coral, FL
Devon Petrecca – Fairfax
*Matthew Tignor – Midlothian

Clarinet

Justus Butler – Stuarts Draft
Ben Dingus – South Riding
Paige Elmquist – Leesburg
Austin Gillbert – Haymarket
*Janelle Harris – Waynesboro
*Jimmy McKenzie – Westminster, MD

Bass Clarinet

Rebecca Kenaga – Culpeper

Alto Saxophone

*Ian Cox – Woodbridge
Nick Monger – Modlothian

Tenor Saxophone

Rachel Broyles – Chesapeake

Baritone Saxophone

Brandon Rhinehart – Winchester

Piano

Thomas Hassett – Arlington

Harp

Sophia Shedd – Chesapeake

Trumpet

Johanna Bagay – Norfolk
Britney Bennett – Abingdon
Sammie Cohen – Crozet
Jacob Fujioka – Springfield
Sophia Harrison – Richmond
*Nina Lončar – Sterling
Beth Moore – Fairfax
Justin Thornton – Virginia Beach

Horn

Bailey Furrow – Ferrum
*Scarlett Sullivan – Herndon
Jackson VanHyning – Broadway
*Sarah Zotian – Fairfax

Trombone

*Halen Anderson – Alexandria
Sam Campbell – Ashburn
Sarah Dodge – Staunton
Rob Jackson – Stafford
Henry Thompson – Virginia Beach
Isaiah Tomalesky – Winchester

Euphonium

Alex Dumouchelle – Ashburn
*Ryan Hylton – Broadway
Julia Picchiottino – Herndon

Tuba

*Mitchell Evans – Highland, MD
Josh Smith – Grottoes
Zach Winkworth – Rappahannock

String Bass

Keely Kinnanae – Virginia Beach

Percussion

John Donnell – Annandale
*Don Gatz – Newport News
Aaron Green – Woodbridge
Brandon Lee – Herndon
Andrew Sheloski – Stafford
Trevor Trout – York, PA

* denotes principal/co-principal
denotes graduate student

The James Madison University Symphonic Band uses a rotational seating system to emphasize the importance of each performer, therefore, each section is listed alphabetically.

Guest Conductor Biography

Scott McKenzie (b. 1971) is a composer, arranger, and conductor currently serving as a band officer in the United States Army. He holds a Bachelor of Arts from Virginia Tech and a Master of Music degree in composition from George Mason University, where he was a student of Dr. Glenn Smith and Mark Camphouse. He previously studied music education and conducting at Old Dominion University and the Peabody Conservatory. Prior to enlisting in the Army, he taught band, chorus, and general music at the middle school level for four years.

Mr. McKenzie's compositions and arrangements have been performed on four continents by ensembles from beginning first-year players to the finest musicians in the world, from elementary cafeteriums to Carnegie Hall, from a cappella voices to full symphonic band. He is the only two-time winner of the Columbia Summer Winds Outdoor Composition Contest: Keynote Address recently won the 2016 prize, while A Summer Breeze took the 2012 title. His brass choir piece Fanfare for Enduring Freedom was a 2007 winner of the Dallas Winds' annual 'Call for Fanfares.'

Mr. McKenzie and his wife, Anne, have three children, Jimmy, Colleen, and Allie. They currently reside in Virginia.

Program Notes

Fanfare

In 1997, Wataru Hokoyama wrote his premiere opus Fanfare for John Stanley Ross and the Interlochen Arts Academy Band. It was premiered at Interlochen in 1997 with the Interlochen Arts Academy Band, John Stanley Ross, conducting.

The outer sections are written in a lilting 6/8 with many hemiolas throughout, creating a dance-like sensation. The music is cinematic, as Mr. Hokoyama's dream was to write music for film, which he is now doing. The middle section, written in a slow 6/8, is mysterious and very dramatic. The work closes with a brilliant C major chord with the underlying fanfare theme presented in the snare drum and timpani.

Sine Nomine

For All the Saints was written as a processional hymn by the Anglican Bishop of Wakefield, William Walsham How. The hymn was first printed in Hymns for Saints' Days, and Other Hymns, by Earl Nelson, 1864.

The hymn was sung to the melody Sarum, by the Victorian composer Joseph Barnby, until the publication of the English Hymnal in 1906. This hymnal used a new setting by Ralph Vaughan Williams which he called Sine Nomine (literally, "without name") in reference to its use on the Feast of All Saints (held on the first Sunday in November, All Saints Sunday in the Lutheran Church). It has been described as "one of the finest hymn tunes of [the 20th] century.

Groovy Loops

I wrote the original Groovy Loops for saxophone quartet just a few years after college. After writing a piece, I usually move on to other projects and try to leave older ones alone, even if I later think of some things I could've done differently or better. I have also shied away from rearranging pieces for instrumentation that differs from the original, since I typically consider the orchestration or color of a new piece as inseparable from other musical elements like melody, harmony, or texture.

But for some reason, Groovy Loops is a piece I've revisited a couple of times. A few years ago, I arranged it for string orchestra so I could devote more time to explore the unfamiliar territory of string sounds and less on writing new material. Once that was done, I once again put the piece aside; I figured I was done tinkering with it. Deep down, however, I always thought it would work well in a full band setting.

I got the chance when Dave McKee wrote me and asked if I had a short piece for the Virginia Tech Symphonic Wind Ensemble's upcoming performance at Carnegie Hall. I didn't feel like I had anything in my catalogue that would appropriately fill the spot, but offered up the suggestion to arrange an older piece. It seemed appropriate for a number of reasons: the ensemble was looking for a piece to buffer a slow piece from a full symphony, there was only a few minutes to spare before the program became too long, and since I had only a month to meet deadline, the option of writing something completely new was dangerous, to say the least.

In adapting a saxophone quartet for wind ensemble, I obviously expanded the color palette, but also added a few moving lines, percussive effects, and richer harmonies that were unavailable to the smaller ensemble. I also added a couple of modulations to accommodate some specific instrumental range issues. Finally, I lengthened opening and closing sections and incorporated silences that "bookend" the piece a little more substantively than the original.

This arrangement is dedicated to my mentor, teacher, and friend David McKee.

Program Note by composer

Vesuvius

Mt. Vesuvius, the volcano that destroyed Pompeii in A.D. 79, is an icon of power and energy in this work. Originally I had in mind a wild and passionate dance such as might have been performed at an ancient Roman bacchanalia. During the compositional process, I began to envision something more explosive and fiery. With its driving rhythms, exotic modes, and quotations from the Dies Irae from the medieval Requiem Mass, it became evident that the bacchanalia I was writing could represent a dance from the final days of the doomed city of Pompeii.

Program Note by Frank Ticheli

Festivo

Festivo for Symphonic Wind Band was commissioned in 1985 for the 10th Anniversary of the Bolton Youth Concert Band with funds provided by the Trustee Savings Bank. It received its first performance from the Bolton Youth Concert Band, conducted by Nigel Taylor, at the Conference of the World Association of Symphonic Bands and Wind Ensembles (WASBE) in Kortrijk, Belgium, in July 1985.

As the title suggests, it is a festive piece, exuberant in style and cast in rondo form. An introduction announces in fragmented form, some of the melodic and rhythmic ideas. The main theme, which is light-hearted and exuberant, is then announced on clarinets but is immediately tossed around the band. The first episode is lyrical in mood with variations of earlier material passed from one wind soloist to another, whilst the second episode starts quietly but gradually adds layer upon layer of repeated ostinato, rather in the manner of 'minimalistic' technique, until the whole band eventually join in (with important parts for melodic percussion here).

The final statement of the rondo tune is heralded by bell-like chords on the brass tubular bells adding colour. This leads to a short but triumphant coda (with melodic percussion again prominent). Throughout there is much emphasis on changing time patterns and asymmetric rhythms with the scoring utilizing solo and chamber-like textures.

Program Note by composer

English Folk Song Suite

Ralph Vaughan Williams, one of the most eminent of contemporary English composers, is known throughout the world for his splendid choral and orchestral works. Like many modern English composers, he found great inspiration in the study of folk music and in the work of early English masters such as Purcell. He made his own the modal harmonies and striking rhythms found in the traditional folk songs of Norfolk and Somerset, but formed an entirely individual style out of more satisfactory expression than in this suite. The score is remarkable for its originality and masterful instrumentation. The musical subjects are all traditional and reflect the composer's lifelong studies in the field of folk music. This suite, originally written for band, has also been transcribed for orchestra.

Program Note by Norman Smith

Hold This Boy and Listen

Carter Pann is a celebrated composer and accomplished pianist who has written music from solo works to large orchestra and wind ensemble pieces, including *The Three Embraces* and his *Symphony: My Brother's Brain*. His works have been performed around the world. He is on the faculty of the University of Colorado at Boulder, where he continues to write distinctly original music.

In Pann's words: "Hold this Boy and Listen is an unusually soft and subdued song for band, written for my third nephew, David Paulus, Jr. I sat down at the piano and wrote a lyrical work where the melodies and harmonies return, creating a structure not unlike standard song structure. The sentiment is at times innocent or wistful and at other times haunted and serene. The players should really be allowed to sing through their instruments in this piece."

Program note by Andy Pease

Concord

Concord is based on three traditional tunes from old New England, *The White Cockade*, Williams Billings' *America*, and *Yankee Doodle*. *Concord* is indicative of fife and drum marching at the time of the American Revolution, *America* is written to reflect the independent spirit of our young nation in the style of a New England church hymns, and *Yankee Doodle* is a common folk song widely associated with the Revolutionary war.

Upcoming Events

November and December 2019

Chamber Winds One	Tues., Nov 19 @ 8 pm, Anthony-Seegar Auditorium*
Faculty Recital – Carrie Stevens, <i>mezzo-soprano</i>	Wed., Nov 20 @ 8 pm, Recital Hall*
JMU Symphony Orchestra	Wed., Nov 20 @ 8 pm, Concert Hall*
Faculty Recital – Paulo Steinberg, <i>piano</i>	Thurs., Nov 21 @ 8 pm, Recital Hall*
Chamber Winds Two	Mon., Dec 2 @7:30 pm, Emmanuel Episcopal Church*
JMU Steel Band	Mon., Dec 2 @ 8 pm, Anthony-Seegar Auditorium*
JMU Jazz Band and Jazz Ensemble	Tues., Dec 3 @ 8 pm, Concert Hall*
JMU Wind Symphony	Wed., Dec 4 @8 pm, Concert Hall*
JMU Club Orchestra	Wed., Dec 4 @8 pm, Anthony-Seegar Auditorium
JMU Chamber Orchestra	Thurs., Dec 5 @ 8 pm, Recital 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.

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