

FORBES CENTER FOR THE PERFORMING ARTS

**JAMES MADISON UNIVERSITY®**

School of Music

*presents*

**JMU Concert Band**

**Amy Birdsong, *conductor***

Monday, October 7, 2024

7:30 pm

Concert Hall



## Program

Black Tie Blu-Bop (2006)

Scott McKenzie  
(b. 1971)

J.S. Jig (2008)

Brant Karrick  
(b. 1960)

Diamond Tide (2015)

Viet Cuong  
(b. 1990)

Variations on a Korean Folksong (1967)

John Barnes Chance  
(1932-1972)

Tarantella (2022)

Carol Brittin Chambers  
(b. 1970)

Radiant Joy (2006)

Steven Bryant  
(b. 1972)

Arabesque (2008)

Samuel Hazo  
(b. 1966)

## Program Notes

### **Black Tie Blu-Bop (2006)**

When asked to write a piece for a high school honor band, my first inclination was to write something challenging but fun. My first sketches for the piece were comprised mainly of blues scales and dance rhythms. After a while, I began to realize that the music sounded very much like something Bela Fleck and the Flecktones would play.

Generally speaking, there's two kinds of people in this world; those that have never heard of the Flecktones and those that think they're amazing. Their music is impossible to classify -- how do you describe music combining elements of bluegrass, jazz, funk, blues, and just about everything else in between? The band itself coined a phrase to name their own unique genre of music -- blu-bop! So, dress it up for the concert hall, and you have a truly unique piece that your band (especially the saxophones) will love.

- *Program Note by composer*

### **J.S. Jig (2008)**

Written in October of 2006, **J. S. Jig** is a dance that fuses themes of J. S. Bach into a lilting 6/8 Irish Jig. The first sketch consists of the main theme, initially as a fugue, and includes a short quote of Bach's much-loved *Jesu Joy of Man's Desiring*. As the composer continued to play with the theme, experimenting with harmonies, colors and orchestration, he began to imagine old Johann himself along with some good-humored Irish musicians looking over his shoulder. He wanted them all to be pleased and like the music! To further pay homage to Bach, he decided to include the Bach chorale *Was Gott tut, das ist Wohlgetan*, a chorale which the composer's father had transcribed and had become a favorite of the composer.

*J. S. Jig* begins with a subtle percussion groove, followed by quick exchanges of the main themes between sections of instruments. A complete statement of the jig theme is followed by a short development, a fugue and a short transition into the chorale played by the brass choir as woodwinds continue the jig idea. As the main theme returns, the orchestration becomes denser, harmonies become more dissonant and the dynamics build to a thunderous climax.

- *Program Note from score*

## Program Notes - *continued*

### **Diamond Tide (2015)**

A 2010 article published in *Nature Physics* details an experiment in which scientists were able to successfully melt a diamond and, for the first time, measure the temperature and pressure necessary to do so. When diamonds are heated to very high temperatures, they don't melt; they simply turn into graphite, which then melts (and the thought of liquid graphite isn't nearly as appealing or beautiful as liquid diamond.) Therefore, the addition of extremely high pressure -- 40 million times the pressure we feel on earth at sea level -- is crucial to melt a diamond.

The extreme temperature and pressure used in this experiment are found on Neptune and Uranus, and scientists therefore believe that seas of liquid diamond are possible on these two planets. Oceans of diamond may also account for these planets' peculiar magnetic and geographic poles, which do not line up like they do here on earth. Lastly, as the scientists were melting the diamonds, they saw floating shards of solid diamond forming in the pools -- just like icebergs in our oceans. Imagine: distant planets with oceans of liquid diamond filled with bergs of sparkling solid diamonds drifting in the tide...

These theories are obviously all conjecture, but this alluring imagery provided heaps of inspiration for **Diamond Tide**, which utilizes the "melting" sounds of metallic water percussion and trombone glissandi throughout. The work is in two movements, which may be performed separately. Heartfelt thanks to Cheryl Floyd, Richard Floyd, the TMEA Region 18 bands, and John Mackey for making this piece possible.

- *Program Note by composer*

### **Variations on a Korean Folksong (1967)**

Variations on a Korean Folk Song is based upon a folk tune that the composer learned while serving the U.S. Army in Seoul, Korea. The tune is known as *Arrirang*, a song of love and heartbreak that can be found in many variations, with an origin that may date back 1000 years. In autumn 1966, for the Journal of Band Research, Chance said: "I became acquainted with the folk song while serving in Seoul, Korea, as a member of the Eighth U.S. Army Band in 1958-59. The tune is not as simple as it sounds, and my fascination with it during the intervening years led to its eventual use as the theme for this set of variations."

- *Program Note adapted from University of Texas Wind Symphony concert program, 30 November 2016*

## Program Notes - *continued*

### **Tarantella (2022)**

Tarantella is a group of various southern Italian folk dances originating in the regions of Calabria, Campania and Puglia. It is characterized by a fast upbeat tempo, usually in 6/8 time (sometimes 12/8 or 4/4), accompanied by tambourines. It is among the most recognized forms of traditional southern Italian music. Tarantella is popular in Southern Italy and Argentina.

In the Italian province of Taranto, Apulia, the bite of a locally common type of wolf spider, named "tarantula" after the region, was popularly believed to be highly venomous and to lead to a hysterical condition known as tarantism. This became known as the "tarantella". R. Lowe Thompson proposed that the dance is a survival from a "Dianic or Dionysiac cult", driven underground. John Compton later proposed that the Roman Senate had suppressed these ancient Bacchanalian rites. In 186 BC the tarantella went underground, reappearing under the guise of emergency therapy for bite victims.

*- Program Note from Wikipedia*

### **Radiant Joy (2006)**

Radiant Joy was my first new work for winds after two and a half years away, and one that I hope is equal to its title in character and purity of intent. It comes after a difficult period in my personal life, and thus its character was something of a surprise to me. This work began life as a strict, 12-tone, serialized creature modeled on Webern -- I wanted something sparse and tightly constructed (in harmonic and intervallic terms), while still retaining a vital rhythmic pulse. After several sketches that ended in anger and frustration, I realized I was metaphorically banging my head against the creative wall, and perhaps I should stop forcing this music into existence with a prescriptive process, and simply listen inwardly to what I actually wanted to hear. The result is simultaneously the opposite of what I was originally trying to create, and also its direct realization -- the vital rhythmic pulse is still prominent, but the harmonic materials veered toward the language of '70s/'80s funk/jazz/fusion (at least, that's what I've been told). Regardless, the piece is intended to emanate joy and 'good vibes' (literally -- the vibraphone is featured prominently), for the performers, the audience, and the composer!

*- Program Note by composer*

## Program Notes - *continued*

### **Arabesque (2008)**

Arabesque was commissioned by the Indiana Bandmasters Association and written for the 2008 Indiana All-State Band. Arabesque is based in the mystical sounds of Middle Eastern music and it is composed in three parts. “Taqaqsim” (tah'-zeem), “dabka” (dupp-keh) and “chorale.” The opening flute cadenza, although written out in notes, is meant to sound like an Arabic taqaqsim or improvisation. Much the same as in jazz improvisation, the soloist is to play freely in the scales and modes of the genre. In this case, the flute plays in bi-tonal harmonic minor scales, and even bends one note to capture the micro-tonality (quarter-tones) of the music from this part of the world. However, opposite to jazz, taqaqsim has very little change to the chordal or bass line accompaniment. It is almost always at the entrance to a piece of music and is meant to set the musical and emotional tone.

The second section, a dabka, is a traditional Arabic line dance performed at celebrations, most often at weddings. Its drum beat, played by a dumbek or durbake hand drum is unmistakable. Even though rhythmically simple, it is infectious in its ability to capture the toe-tapping attention of the listener. The final section, the chorale, is a recapitulation of previous mystical themes in the composition, interwoven with a grandeur of a sparkling ending.

Both sets of my grandparents immigrated to the United States; my mother's parents were Lebanese, my father's mother was Lebanese and his father was Assyrian. Sometimes in composition, the song comes from the heart, sometimes from the mind, and sometimes (as in this case) it's in your blood. The Indiana Bandmasters Association asked for a piece that was unique. I had not heard any full-out Arabic pieces for wind orchestra, and I knew of this culture's deep and rich musical properties ... so I figured that one might as well come from me.(Plus, my mom asked if I was ever going to write one.) I hope you enjoy *Arabesque*.

- *Program Note by composer*

# Concert Band Personnel

## FLUTE

Gaby Bryson – Salem  
Payton Cillo – Rappahannock County\*  
Meara Patterson – Gainesville  
Brooke Schuster – Charlottesville  
Lauren Waters – Fredericksburg

## OBOE

Jasper Dirks – Fredericksburg\*  
Kayn Goetz – Great Falls

## BASSOON

Riley Koch –  
Olivia Plimpton – Arlington

## CLARINET

Ember Batrla – Burke  
Isabel Costa – Stafford  
Emily Courtney – King George  
Drew DeBerry – Newport News  
Jake Dinh – Sterling\*  
Shelby Gardner – Fairfax\*  
Akira Hicks – New Kent  
Samantha Koenemann – Newark, DE  
Destiny McDaniel - Buena Vista\*  
Jada Metz – Middletown  
William Moncure – Chantilly  
Kat Owen – Mechanicsville  
Alex Rakowski - Virginia Beach  
Josette Satterfield – Fairfax  
Miranda Trojak – Williamsburg

## BASS CLARINET

Ryan Castro – Woodbridge  
Sophia Lo Bue – Hazlet, NJ

## ALTO SAXOPHONE

Aidan Bain – Alexandria  
Evan Connelly – Glen Mills, PA  
Sami Lashua – Milford, NH  
Matthew Mandeville – Henrico\*  
Caleb Meadows – Elkton  
Gabe Mellinger – Fredericksburg  
Luke Renninger – Suffolk  
Andres Santiago – Aldie

## TENOR SAXOPHONE

Eric Cheatham – Fairfax  
Matthew Ware – Waynesboro  
Faris Wasique – Ashburn

## BARITONE SAXOPHONE

Scott Kassel - Yorktown

## TRUMPET

Dalton Bowling – Shenandoah  
Emerson Camat – Ashburn  
Kenneth Collins, Jr. – Stafford County  
John Eckl – Broadlands  
Felix Llera-Jones – Norfolk  
Nessa Malone – Bristow\*  
Liam Meadows – Henrico\*  
Destiny Morón – Fredericksburg  
Natasha Myers – Chesterfield\*  
Jeremy Rodgers - Stafford  
Leanne Rogers – Sterling  
John Settlemyer – Arlington  
Ethan Skidmore – Chantilly  
Ashton Wiley – Buena Vista

\*denotes principal

## Concert Band Personnel - *continued*

### **HORN**

James Carsner – Burke\*  
Marissa Clouse – Winchester  
Jack Kutz – Henrico  
Olen Staggs – Glen Allen  
Maximilian Verdugo –  
Long Beach, CA

### **TROMBONE**

Cesar Delgado-Salinas –  
Franklin County  
Matthew Gehley – Ashburn\*  
Benjamin Kargol – Alexandria  
Kara Mauser – Ellicott City, MD  
Aiden Williams – Selma  
Christian Wilson – Fredericksburg

### **EUPHONIUM**

Aiden Bohannon – Fredericksburg  
Benjamin Creasy – Waynesboro  
Devin Hubbard – Woodbridge  
Zachary Kovats – Stafford  
Camden Lovings – Henrico  
Brandon Stees – Harrisonburg  
Ryan Stiles – Virginia Beach

### **TUBA**

Marluce Gardner – Ashburn  
Lucas Holsinger – Staunton  
Haden Walker – Winchester

### **STRING BASS**

Katy Hoagland – Chester

### **PERCUSSION**

Jocelyn Arias - Virginia Beach  
Joshua Arnold – Burke  
Noah Brewer – Virginia Beach  
Jake Cardillo – Leesburg  
Thomas Creighton VI – Chesapeake  
Andrew Curtis – Virginia Beach  
Benjamin Domanski – Stroudsburg, PA  
Emma Flynn – Fredericksburg  
Thomas Fowler – Woodbridge  
Maxwell Goldring – Bristow  
Andrew Harper – Aldie  
Elizabeth Herrick – Palmyra  
Eva Johnson – Henrico  
Alice Joss – Henrico  
Aiden Koehler – Orange County\*  
Caitlyn Laird – Dover, PA  
Lee Morgan – Spotsylvania  
Sophia Newman – Long Island, NY  
Michael Servidio – Arlington  
Brendan Swiderski – Woodcliff Lake, NJ

\*denotes principal