

FORBES CENTER FOR THE PERFORMING ARTS

JAMES MADISON UNIVERSITY®

School of Music

presents the faculty recital of

Andrew Lankford, *trombone*

Amy Robertson, *piano*

with

Drew Lankford, *guitar*

*This evening's performance is dedicated to the
memory of my mother, Evelyn Campbell
Lankford (June 7, 1944 - August 27, 2024)*

Monday, September 2, 2024

7 pm

Recital Hall



There will be one 10-minute intermission.

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

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Program

“She Said”

Altrevida (2018)	Madeline Lee (b. 1994)
Ethereal (2017)	Carolina Calvache (b. 1985)
Sonata (1950) I. Allegro II. Adagio III. Rondo	Ann Giffels (1928-1993)
Tango (2017)	Lauren Bernofsky (b. 1967)

Intermission

Fantasy (1998)	Elizabeth Raum (b. 1945)
Romance (1983)	Ida Gotkovsky (b. 1933)
A Caged Bird (2014)	Barbara York (1949-2020)
Both Sides Now (1966)	Joni Mitchell (b. 1943)

Drew Lankford, *guitar*

Program Notes

Altrevida

Madeline Lee (b. 1994) is a freelance composer who currently resides in Winchester, Virginia, where she teaches music at Jordan Springs Elementary School. Since her compositional debut in 2016, Lee has received numerous accolades for her works for brass. Originally written for horn, *Altrevida* was the winning composition at the 2018 International Women's Brass Conference.

Ethereal

Carolina Calvache (b. 1985) is a Columbian jazz pianist, who is part of a new generation of composers and pianists whose style combines South American influences with contemporary jazz sounds. *Ethereal* was written for trombonist Achilles Liarmakopoulos in 2017.

Sonata

Ann Giffels (1928 - 1993) earned her BM in Music Composition at Indiana University, where she was a student of Bernhard Heiden. After graduating, she joined the staff of a publishing company in Florida, which in 1964 published her *Sonata*. The work was written for a classmate, Bob Hart, to fulfill an assignment for a composition class. Giffels and Hart premiered the work in 1950 at Indiana University.

Tango (from Two Latin Dances)

When Natalie Mannix commissioned me to write a piece for an upcoming CD, I at first didn't know what to do; what direction to take the music. I thought about it for a few days and then suddenly had the idea to write a piece inspired by Latin music. I'm no expert in the area, but I do love to listen to it – I find it intoxicatingly . . . delightful! This pair of pieces could be considered my impressions of Latin music – Latin music through my own “filter.” Coming from a performing background myself (as a violinist), I know what I like in a solo piece. First off, it should be comfortably playable, with reasonable challenges that follow the technical capabilities of the instrument. It should have memorable tunes, and not only for the audience, but also for the performer, who will spend a whole lot more time with it than the audience. The piece should have technical variety for the instrument as well as variety in the texture of the piece. It should be original– even quirky–but, most of all, it should be immediately likeable. These qualities were my “wish list” for my two Latin dances. Hopefully, I achieved what I set out to do and contributed a worthy piece to the trombone repertoire. (note by Lauren Bernofsky)

Program Notes - *continued*

Lauren Bernofsky (b. 1967) received her formal training from the Hartt School, New England Conservatory, and Boston University, where she was a student of Lukas Foss. She has composed more than 100 works, including solo, chamber and choral music, as well as large-scale orchestral music, opera, ballet and film music. Bernofsky's music has been performed across the United States and internationally at major concert venues, conferences, and festivals.

Fantasy

The works of Canadian composer **Elizabeth Raum** (b. 1945) include three operas, over sixty chamber pieces, seventeen vocal works, choral works including an oratorio, several ballets, concerti, and major orchestral works. She enjoys a reputation of being one of Canada's most "accessible" composers, writing for varied mediums and in diverse styles. The *Fantasy for Trombone* was composed in 1981, and is one of several pieces for trombone and piano. In addition to her compositional career, Raum served as principal oboist with the Regina Symphony Orchestra from 1986 until her retirement in 2010.

Romance

French composer **Ida Gotkovsky** (b. 1933) began composing at the age of eight. She received her formal training at the Paris Conservatoire, where her primary teachers were Oliver Messiaen and Nadia Boulanger. Her numerous first prize awards include the Prix Blumenthal (1958), Prix Padeloup (1959), Prix de Composition Concours International de Divonne les Bains (1961), Médaille de la Ville de Paris (1963 & 1966), and the Prix Lili Boulanger (1967). Her works for trombone include the *Concerto* (1978) and the *Romance* (1983). For many years, Gotkovsky served as a professor of music theory at the Paris Conservatoire.

A Caged Bird

A Caged Bird by **Barbara York** (1949 – 2020) was commissioned by the International Women's Brass Conference in 2014. York includes the following note in the published score: This piece was not written specifically in response to either the poem by Maya Angelou or that by Paul Dunbar that both refer to "the caged bird." However, there is no doubt that both poems have inspired my own further exploration and now musical extrapolation on the subject of being "caged" and of still "singing" in spite of this. With all due respect and admiration for Ms. Angelou and Mr. Dunbar, I have attempted here in my own concept of "cagedness" to include, beyond racial references, also those issues that include gender, sexuality, economic status, medical/physical problems and any number of

Program Notes - *continued*

other situations that create restrictive and even imprisoning boundaries that we often find ourselves, it still seems to be a fundamental part of our Nature as both human and Spiritual beings that we cannot help but “sing” in both joy and praise both from ourselves and to our Creator despite the sometimes, even apparently insurmountable obstacles we encounter. For me, this piece is not so much an exploration as to “why the caged bird sings” as it is simply a commenting, even with some measure of wonderment, on its remarkable inevitability. (note by Barbara York)

Both Sides Now

Joni Mitchell (b. 1943) is one of the most important and influential songwriters and recording artists of all time. Among her many accolades are eleven Grammy Awards, including the Lifetime Achievement Award in 2002. In 1997, she was inducted into the Rock and Roll Hall of Fame. In 2021, she received the Kennedy Center Honor for lifetime achievement. Mitchell states the following about her inspiration for “**Both Sides Now**” (1967): I was reading Saul Bellow’s “Henderson the Rain King” on a plane, and early in the book, Henderson the Rain King is also up in a plane. He’s on his way to Africa, and he looks down and sees these clouds. I put down the book, looked out the window and saw clouds too, and I immediately started writing the song. I had no idea that the song would become as popular as it did.

Biographies

Andrew Lankford, Professor of Trombone at James Madison University, holds the B.M. in Music Education from the University of North Carolina at Greensboro, the M.M. in Trombone Performance from the University of Kansas, and the D.M.A. in Trombone Performance from the University of North Carolina at Greensboro. His primary teachers include Randy Kohlenberg and Max Bonecutter.

Prior to his joining the faculty of James Madison University in 2001, Dr. Lankford held teaching positions at Louisiana Tech University, Armstrong Atlantic State University, and the University of North Carolina at Greensboro. In addition, he has served on the faculty of the Sulzbach-Rosenberg International Music Festival in Germany and the Taller de Música para Trombonistas in San Juan, Puerto Rico. Currently, he is principal trombone with the Waynesboro Symphony, trombonist with the Madison Brass, and a member of Mr. Jefferson's Bones.

Biographies - *continued*

He has performed with numerous ensembles including the North Carolina Symphony, Longview Symphony, Winston Salem Symphony, Greensboro Symphony, Lynchburg Symphony, Shenandoah Symphony, Brevard Chamber Orchestra, and the Kansas City Boulevard Big Band. From 2001 – 2015, he was the principal and solo trombonist with the Massanutten Brass Band. In addition, he has performed with notable commercial artists including Wayne Newton, Gladys Knight, the Temptations, Margaret Whiting, and Kevin Mahogany.

As a soloist, he has appeared at the American Trombone Workshop, the Kennedy Center for the Performing Arts, the Virginia Music Educators Association Conference, and as featured soloist with the JMU Symphony Orchestra, JMU Brass Band, Massanutten Brass Band, JMU Wind Symphony, JMU Jazz Band, JMU Symphonic Band, JMU Concert Band, Armstrong Community Band, UNCG Symphony Orchestra, and Louisiana Tech Jazz Ensemble.

Amy Robertson holds a BA in Piano Performance, with an emphasis in Accompanying and Coaching, and a MM in Piano Performance from James Madison University. She has been a featured soloist with the Prince William Symphony Orchestra and a finalist in the Hilton Head Island International Competition. In 1997, Amy premiered a piece for cello and piano at the Mid-Atlantic Chapter annual meeting of the College Music Society. In 1999, she was the staff accompanist for the School of Music at James Madison University. In

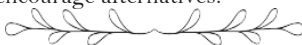
2000, she auditioned for and attended the American Institute of Music Studies program in Graz, Austria. While there, Amy focused her studies on German Lied and accompanied vocalists in local concerts.

Amy has been piano accompanist of the Shenandoah Valley Choral Society since 1996. She has been the accompanist at the North American Brass Band Association annual conference every year since 2012. In addition to working with students and faculty at JMU, Amy has worked with guest artists such as Mark Thiele, Sheona White, Steven Mead, Weston Sprott, David Thornton, Brett Baker, Abel Pereira, and James Markey.

JMU School of Music Statement of Community and Belonging

Difference in identity enriches our community, fosters artistic and intellectual growth, and is vital to creating thriving venues for expression in a global world. In addition to welcoming all individuals and perspectives regardless of their race, ethnicity, gender identity, sexual orientation, religion, disability, socio-economic status, or citizenship status, we wish to make the following acknowledgements and affirmations, adapted from Americans for the Arts:

- In the United States, there are systems of power that grant privilege and access unequally such that inequity and injustice result. We resolve to educate ourselves, keep vigilant watch, and act to bring an end to systemic oppression.
- Cultural equity--which embodies values, practices, and policies that ensure all people have access to, and are represented in, the arts--is critical to the sustained engagement of music in society.
- Acknowledging and challenging our inequities and working in partnership is how we will make change happen.
- Everyone deserves equal access to a full, vibrant creative life, which is essential to a healthy and democratic society.
- The prominent presence of musicians in society can challenge inequities and encourage alternatives.



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Thank you for attending today's performance. The JMU School of Music educates the most talented students from around the world to shape the fabric of society. We are ecstatic to return to our stages to showcase the talent and hard work of our students and faculty.

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