

FORBES CENTER FOR THE PERFORMING ARTS

JAMES MADISON UNIVERSITY®

School of Music

presents

Tale as Old as Time
Children's Concert

JMU Symphonic Band

Chris DeVona, *conductor*
Dr. Christopher Cicconi, *conductor*

Wednesday, October 9, 2024
7:30 pm
Concert Hall



There will be one 15-minute intermission.

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

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Program

- A Symphony of Fables (2006) Julie Giroux
I. The Lion and the Mouse (b. 1961)
II. The Pied Piper of Hamelin
MaryKate Mandeville, *flute*
III. The Tortoise and the Hare
IV. The Ugly Duckling
V. Three Billy Goats Gruff

Cami Gray and Abby Wilson, *narrators*
Featuring illustrations by JMU Art students

15-Minute Intermission

- Mary Shelley Meets Frankenstein (2019) Erika Svanoë
(b. 1976)
Dr. Christopher Cicconi, *conductor*
Javion Green, *choreographer*
Haley Tabor, Javion Green, *dancers*

- Othello Alfred Reed
III. Othello and Desdemona (1921-2005)

Monologue: Savannah Gravitt (School of Theatre and Dance) as Desdemona
Othello, Act 4, scene 2

- Of Sailors and Whales (1989) W. Francis McBeth
I. Ishmael (1933-2012)
II. Queequeg
III. Father Mapple
IV. Ahab
V. The White Whale
David Newman, *narrator*

- Casey at the Bat (2001) Randol Alan Bass
(b. 1953)
James Hickey, *narrator*

Program Notes

A Symphony of Fables

Commissioned by the United States Air Force Band of Flight, Julie Giroux's *Symphony of Fables* is a programmatic, five-movement symphony that musically captures the fascinating stories of five well-known fables. The composer has intentionally employed what she labeled an "old school" style -- music she would have heard at the movies when she was young. Giroux has further commented that she wanted this music to stand as an "emotionally serious and highly programmatic work."

The "morals" of the fables may make the best points of emphasis in one respect, but the musical depictions of the roaring lion and grateful mouse, Hamelin's rats and lost children, the nap and the later-panicked rabbit, the beautiful swan, and the rejoicing billy goats are equally evocative! Says Giroux, "The total purpose of this music is to make the audience and performers ... experience the wonders of a childhood story heard for the very first time through the magic of music."

- Program Note by Brian Casey

Mary Shelley Meets Frankenstein

Mary Shelley Meets Frankenstein: A Modern Promethean Tango imagines a scenario where the young author meets her own creation, the monster brought to life whom we colloquially refer to as "Frankenstein." They meet, circling each other in a dance reflective of a tango. Mary is initially curious and sympathetic, while the creature pleads for compassion. In the moment when the two come together, Mary's sympathy is overwhelmed by horror and she begins to panic, while the creature becomes furious with her rejection. With the final notes, we are left asking ourselves -- who is the real monster?

Commissioned by Andrew Boysen, Jr. and the University of New Hampshire Wind Symphony.

- Program Note by composer

Othello and Desdemona

William Shakespeare's *Othello*, written as early as 1603, endures today as one of literature's great dramatic tragedies. As the play weaves through complex issues of racism and jealousy, central to the plot is the ill-fated love of Othello and Desdemona, wholly in love yet tragically entangled in a ruse that ultimately brings about their poignant demise. Originally composed as incidental music for the Miami Ring Theatre's 1974 production, this movement from Alfred Reed's programmatic suite presents a musical depiction of Othello and Desdemona's love.

- Program Note by Chris DeVona

Program Notes - *continued*

Of Sailors and Whales

Of Sailors and Whales (Five Scenes from Melville) is a five-movement work based on scenes from Herman Melville's *Moby Dick*. It was commissioned by and is dedicated to the California Band Directors Association, Inc., and was premiered in February 1990 by the California All-State Band, conducted by the composer. The work is sub-dedicated to Robert Lanon White, Commander USN (Ret.), who went to sea as a simple sailor.

- *Program Note from score*

Casey at the Bat

Casey at the Bat is based on the well-known poem of the same title, first published in San Francisco during the late 1800s by Ernest L. Thayer. This musical version of the famous story was commissioned by the Dallas Symphony and was given its first performance by that ensemble in April 2001, with Pat Sajak serving as narrator. The composer subsequently arranged the work for wind ensemble at the request of Col. Michael Colburn, director of the "President's Own" Marine Band in Washington, DC.

- *Program Note from publisher*

Symphonic Band Personnel

Chris DeVona, *conductor*

Hannah Caraker, *graduate assistant*

FLUTE/PICCOLO

Emily Hughes – Honolulu
*Emma Lisson – Bethlehem
*MaryKate Mandeville – Henrico
Caitlyn Newlin – Ashburn
Isabelle Pearson – Bozeman

OBOE/ENGLISH HORN

*Lynette Salins – Fairfield
Azaleigh Smith – Spotsylvania
Lily Peck – Powhatan

BASSOON

*Hannah Gerick – Virginia Beach
Miguel Resendiz-Perez – Elkton

CLARINET

*Valerie Alvarado – Culpeper
Jona Benson – Stephens City
Clara Jacob – Fredericksburg
Delaney Starkey – Fredericksburg
Jack Steisslinger – Culpeper
Samuel Sheehan – Round Hill

BASS CLARINET

Grey Simpson – Fredericksburg

ALTO SAXOPHONE

*Elise Donley – Carrollton
Luke Lerner – Virginia Beach

TENOR SAXOPHONE

Sean Wyatt – Stuart's Draft

BARITONE SAXOPHONE

Jaylen Swafford – Virginia Beach

PERCUSSION

Benjamin Domanski – Stroudsburg
Logan Douglas – Tucson, AZ
Zane Johnson – Lovettsville
Rowan Lane – Williamsburg
Levi Rosenberry – Front Royal
*Ryan Secrist – Harrisonburg

TRUMPET

Chris Atkinson – Charlottesville
Charlotte Connolly – Sykesville
Nathan Domine – Roundhill
Connor Fink – Ashburn
Daniel Huggins – Mechanicsville
*Ryan Johnson – Centreville
*Jocelyn Moyer – Front Royal

HORN

Ethan Boswell – Herndon
*Ken Hicks – New Kent
Jake Hix – Fredericksburg
Halli Prescott – Louisa

TROMBONE

Adriana Dryden – Kent Island
Jackson Frease – Weyers Cave
*Bradley Fuller – Gate City
Thomas Murphy – Hanover

BASS TROMBONE

James Colmie Wilson – Alrlington
Gavin Torrence – Forest

EUPHONIUM

*#Hannah Caraker – Tampa
#Jennifer Carden – Buffalo
Andrew Donaldson – South Riding

TUBA

Zikeria Gray – Richmond
Ryan Payne – Gainesville
*Bill Swatman – Winchester

BASS

Bala Challa – Herdon

PIANO

Shaun McGovern – Virginia Beach

*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 in alphabetical order.

Woodwind, Brass, & Percussion Faculty

Beth Chandler Cahill	Flute
Jeanette Zyko	Oboe
Sarunas Jankauskas	Clarinet
Sue Barber	Bassoon
David Pope	Saxophone
Chris Carrillo	Trumpet
John Abbracciamento	Trumpet
Ian Zook	Horn
Andrew Lankford	Trombone
Kevin J. Stees	Euphonium/Tuba
Casey Cangelosi	Percussion
Aaron Trumbore	Percussion

JMU Band Program Personnel

Chris Cicconi	Director of Bands
Scott D. Rikkers	Director of Marching Royal Dukes/ Associate Director of Bands
Chris DeVona	Assistant Director of Bands/ Director of Pep Band
Amy Birdsong	Lecturer
Kirk Weaver	Administrative Assistant
Hannah Caraker	Graduate Assistant
Josh Holsinger	Graduate Assistant
Josh Sheppard	Graduate Assistant

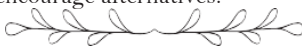
School of Music Staff

Dr. John Allemeier	Director, School of Music
Dr. John Peterson	Associate Director, School of Music
Dr. William Dabback	Director of Graduate Studies
Dr. Jeremiah Padilla	Administrative Assistant
Sarah Macomber	Operations Coordinator
Kimberly Velazquez	Executive Assistant
Donna Wampler	Program Support Specialist

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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Dear Patron,

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.

Scholarship contributions help young musicians blossom into mature artists. With your support, we will be able to offer our talented students more financial help in pursuing their goals. If you are interested in supporting our students' passion and dedication, please consider contributing to the Music Scholarship Fund at James Madison University.

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Music General Scholarship Fund #15600

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