



School of Music

*presents*

**Concert Title**

**Performers**

**Director(s)/Conductor(s)**

Day of week, Month Day, Year

Time pm

Concert or Recital Hall



There will be one 15-minute intermission. *OR*

There is no intermission.

There will be one 15-minute intermission. *OR*

There is no intermission.

# Biographies

**Andy Connell (saxophones and clarinet)**has performed with a wide range of artists including Hermeto Pascoal, David Liebman, Lou Rawls, Mike Marshall and Luciano Pavarottim, and has recorded for the Musical Heritage Society, Intrada, Adventure Music, Earthbeat! Traveler and Acoustic Levitation labels. Connell has appeared at the Monterey, Montreux–Detroit and San Francisco Jazz Festivals, the Spoleto Festival USA, and with the Santa Cruz, Monterey and Toledo symphonies.

**Chuck Dotas (trumpet)** directs JMU’s Jazz Studies program and Jazz Ensemble, and is coordinator of JMU’s study abroad program The Arts and Culture of Montreal. He previously taught at McGill University (Montreal) where he led his own professional big band. Composer-in-residence for the Staunton Music Festival from 2005-2015, Dotas has had his music performed in Canada, Germany, Taiwan, New Zealand and South Africa. His compositions are published by UNC Jazz Press, Walrus Music and ejazzlines.

**Marlon Foster (drums)**is a former member of the United States Air Force Band at Langley Air Force Base and is well-known throughout the Commonwealth as a tasteful and swinging drummer. Foster served as a middle school instrumental music teacher for 26 years in Harrisonburg. He has presented and adjudicated at concert band, marching percussion and jazz band workshops throughout Virginia, and conducted many city, county, and All-District concert and jazz middle school bands.

**Bob Hallahan (piano)**has appeared as a featured solo pianist at the Kennedy Center, and has performed with notable jazz saxophonists Joe Henderson, Clifford Jordan and James Moody, trumpeters Clark Terry and Freddie Hubbard, and singers Sheila Jordan, Anita O’Day and René Marie. He can be heard on over two dozen recordings as both a sideman and leader. He previously taught in the jazz programs at Virginia Commonwealth University and the University of Virginia.

**Adam Larrabee (guitar)**is a seasoned jazz guitarist who can be heard on Bruce Hornsby’s recording Spirit Trail. He taught at New England Conservatory and performed in the Boston area for nearly 10 years before moving to Virginia, but is perhaps best known in the Mid-Atlantic region and beyond for his banjo work with the nationally-recognized bluegrass band Love Canon. A prolific, multi-genre composer, he recently published Book One of his Twenty-Four Preludes for Banjo.

**David Pope *(saxophones)***is a celebrated concert and jazz saxophonist. Since winning *DownBeat* magazine’s “Outstanding Collegiate Jazz Instrumentalist” (1994), he has performed around the world, including Russia, Scotland, Switzerland, and Bangkok, Thailand. Pope is known for eclectic programming that shifts effortlessly from Bach and Coltrane to Bowie and Katy Perry. He is an accomplished composer, and performs on a variety of ethnic and homemade instruments. Pope endorses RS Berkeley “Virtuoso” saxophones.

# Program

Sonatina #1 in D Major, Op. 137, D. 384 Franz Schubert

(1797-1828)

 Allegro molto

 Andante

 Allegro vivace

Suite from *Cinderella* Sergei Prokofiev

(1891-1953)

 The Grand Waltz

 Gavotte

 Court Dance

 The Winter Fairy

 Mazurka

**15-Minute Intermission**

Solo Sonata in E Minor, Op. 27, #4 Eugene Ysaye

(1858-1931)

 Allemanda: Lento maestoso

 Sarabande: Quasi lento

 Finale: Presto ma non troppo

Legende, Op. 17 Henryk Wieniawski

(1835-1880)

Chaconne in G minor Tommaso Vitali

(1665-1717)

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personal computers, and any other electronic devices.

The unauthorized videotaping or any other recording

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# Program Notes

## **Bells for Stokowski**

*Bells for Stokowski* (2002) for symphonic band was commissioned by a
consortium including the University of Michigan (Michael Haithcock), Arizona State University (Gary Hill), Baylor University (Kevin Sedatole), University of Colorado (Allan McMurray), Ithaca College (Steve Peterson), Louisiana State University (Frank Wickes), Michigan State University (John Whitwell), Riverside, CA Community College (Kevin Mayse), University of Tennessee (Gary Sousa), University of Texas (Jerry Junkin), and Texas Tech University (John Cody irdwell). Its first performance was given by the University of Michigan Symphony Band, conducted by Michael Haithcock, in the Michigan Theater, Ann Arbor, Michigan, on October 2, 2002.

*Bells for Stokowski* is a tribute to one of the most influential and controversial conductors of the 20th century. Born in London, Leopold Stokowski (1882-1977) began his career as an organist. As maestro of the Philadelphia Orchestra (1912-36), he became famous for interpreting classical music in brilliant new ways, and expanding his audience’s expectations of what might they hear in the concert hall. In Philadelphia, Stokowski boldly conducted American music alongside European traditional and new orchestral repertoire. Stokowski created a sensation by conducting world premieres of avant-garde composers such as Igor Stravinsky and Edgar Varese, and he enraged classical purists with his lavishly Romantic orchestral transcriptions of Bach. Appearing as a conductor in various Hollywood films, Stokowski’s 1940 collaboration with Walt Disney in Fantasia resulted in the first stereophonic recording of an orchestral soundtrack.

**Rosa Parks Boulevard from Motor City Triptych**

*Rosa Parks Boulevard* pays tribute to the woman who, in 1955, helped set in motion the modern civil rights movement by her refusal to move to the back of the bus in Montgomery, Alabama. In 1957, she moved to Detroit, Michigan, where she has lived ever since. One of the many honors bestowed upon Rosa Parks is a downtown Detroit boulevard bearing her name.

 After the service, Parks told me her favorite piece of music was the traditional African-American spiritual, Oh Freedom. Since her association with the Reverend Martin Luther King Jr. in the fifties, Parks has viewed the words spoken by African-American preachers as a source of strength. Preachers also inspired African-American poet James Weldon Johnson. Johnson describes how the preacher “strode the pulpit up and down in what was actually a very rhythmic dance, and he brought into play the full gamut of his wonderful voice, a voice-what shall I say? Not of an organ or a trumpet, but rather of a trombone, the instrument possessing above all others the power to express the wide and varied range of emotions encompassed by the human voice - and with greater amplitude. He intoned, he moaned, he pleaded, he blared, he crashed, he thundered. I sat fascinated; and more, I was, perhaps against my will, deeply moved; the emotional effect upon me was irresistible.”

# Program Notes *continued*

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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 Fundat James Madison University.

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**JMU School of Music Statement of Community & 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.

