

FORBES CENTER FOR THE PERFORMING ARTS

**JAMES MADISON UNIVERSITY®**

School of Music

*presents*



**Brass Band**

**Kevin Stees, *conductor***

**featuring the Music of John Williams**

Monday, October 10, 2022

8 pm

Concert Hall



There will be one 15-minute intermission.

## Personnel

Principal Cornet	Eva Bayliss
Soprano Cornet	Owen Brown
Solo Cornet	Olivia Ellsworth
	Max Parrish
	Logan Hayungs
	Bryson Naftel
Repiano Cornet	Finn Marks
2nd Cornet	Patrick Graves
	Theo Young
3rd Cornet	Jacob Fujioka
	Carter King
Flugel Horn	Steffi Tetzloff
Solo Horn	Alex Dumouchelle
1st Horn	Caroline Fauber
2nd Horn	William White
	Ashlyn Craig
1st Baritone	Jake Cuppernull
2nd Baritone	Cory Shumaker
1st Trombone	Alex Mizroch
2nd Trombone	Nikhil Argade
Bass Trombone	Shiv Love
Euphonium	Andrew Ribo
	Daisey Kludt
	Alison Mahovsky
Eb Bass	Logan Davis
	Josh Smith
Bb Bass	John Kelley
	Luke Armstrong
	Henry Taylor
Percussion	Will Alderman
	John Donnell
	Tyler Ende
	Shane Roderick

## About the Band

Under the direction of Professor Kevin Stees, the JMU Brass Band is one of the most successful collegiate brass bands in the world today. Formed by Stees in the Fall of 2000, the band was named the North American Brass Band Association 1st Section Champion in 2004 and 2005, and was the 2006, 2007, 2010, 2016, 2019, and 2022 NABBA Championship Section Runner-up. The group maintains an active schedule, performing regularly throughout the academic year, and has been a featured ensemble at numerous festivals and conferences including the American Trombone Workshop, Virginia Music Educators Conference, Great American Brass Band Festival, U.S. Army Tuba Euphonium Workshop, and the Southeast Regional Tuba Euphonium Conference. Always interested in showcasing new repertoire, the band has given the North American premiere of over a dozen major works for brass band.

In the summer of 2008, the ensemble embarked on a concert tour of England and Wales sharing the stage with many outstanding bands including the No. 1 ranked brass band, Cory Band. In 2009, the group became the first brass band to perform a full length concert at the John F. Kennedy Center for the Performing Arts in Washington, D.C. In 2012, the band traveled to Linz, Austria to perform as a featured ensemble at the International Tuba Euphonium Conference. The band also performed as a featured ensemble at the 2017 Royal Northern College of Music Brass Band Festival in Manchester, England. In 2022, the ensemble was invited to Kerkrade, the Netherlands to represent the United States in the Championship Division of the 19th World Music Contest.

The ensemble has been host to numerous guest artists including euphonium virtuoso Steven Mead; tenor horn soloist Sheona White; trumpet soloist Vince DiMartino; the ever inspiring Allen Vizzutti; Katrina Marzella, former solo baritone with the Black Dyke Band; Richard Sebring, associate principal horn, Boston Symphony Orchestra, and principal horn, Boston Pops; trombone soloist Colin Williams, principal trombone of the Atlanta Symphony; famed trumpeter Chris Gekker; world famous euphonium soloist David Childs; internationally known tuba soloist Les Neish; Belgian euphonium star Glenn Van Looy, and renowned trombone soloist Brett Baker. The JMU Brass Band is currently ranked in the top 100 brass bands worldwide

## Program

When Thunder Calls	Paul Lovatt-Cooper (b. 1976)
Keighley Moor	Joe Cook
Prelude on Three Welsh Hymn Tunes	Ralph Vaughan Williams (1872-1958)
“Nessun dorma” from <i>Turandot</i>	Giacomo Puccini arr. Howard Snell (1858-1924)
Alex Mizroch, <i>trombone soloist</i>	
Coventry Variations	Bramwell Tovey (1953-2022)

## Intermission

### The Music of John Williams (b. 1932)

Fanfare and Flying Theme from E.T

Luke and Leia

Scherzo for X-Wings

Theme from Schindler’s List

Harry Potter and the Sorcerer’s Stone

Jurassic Park

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## Program Notes

### When Thunder Calls

Paul Lovatt-Cooper's *When Thunder Calls* was commissioned by Nicholas Childs and the Black Dyke Band as an opening work for the gala concert of the 2011 Swiss Open Brass Band Championships. The piece grows like the gusts of an approaching thunder storm, featuring introductory choreography as various sections arrive on stage. It begins with a repeated motif played by the percussion section as the lower brass make their way to the stage. They take their seats and play a vibrant accompaniment to introduce the trombones. The remainder of the band is subsequently introduced to the audience section by section, finishing with the cornets playing the main fanfare in dual choirs. With features for solo cornet, flugelhorn, and solo euphonium, *When Thunder Calls* is designed to showcase the band both visually and musically.

### Keighley Moor

Presently freelancing as a performer (trombone, euphonium and tuba), instrumental teacher, and composer/arranger, Joe Cook is in demand as a brass player and an adjudicator within the Australian Band movement. In 2000 he retired from the Australian Army Band Corps after 23 years service (which included six years as Music Director of the Australian Army Band, Tasmania) and has settled permanently in Tasmania. During his time with the Australian Army Band Corps, Cook attended the Defense Force School of Music's Band Officer Course, which included studies in composition, arranging, conducting, and band management. He was awarded a graduate diploma of Applied Music. Cook's work, *Keighley Moor*, is a fast paced march featuring a spectrum of brass playing, from the most intense to the lightest sweeping themes.

## Prelude on Three Welsh Hymn Tunes

In 1954, the 82-year Ralph Vaughan Williams was taken to hear The International Staff Band. He was suitably impressed and agreed to write something which the Salvation Army could publish. The result was *Prelude on Three Welsh Hymn Tunes*, for which he re-worked and expanded material that had originally been published as two organ preludes – *Calfaria* and *Hyfrydol*. The setting of *Ebenezer* at the start was new and sets the tone for a work which despite its brevity, is characteristically expansive and festive.

## Coventry Variations

*Coventry Variations* pays homage to the city of Coventry, England, destroyed during a terrifying Luftwaffe raid on November 14, 1940. Based upon the medieval Coventry Carol, the original work did not include Variations 5, 6 or 7. Although conceived at the same time, these movements were only added upon publication and were omitted in early recordings of the piece. The theme is sparsely harmonized for solo cornet, flugelhorn and bass trombone. A clash of major/minor tonalities launches the variations, each based upon a fragment of the theme. There is some representation of the hustle and bustle of manufacturing industry (the primary target of the air raid) and some depiction of church bell-ringing, in recognition of the old cathedral of St. Michael, whose ruins still stand as a memorial to that fateful night. Variation 7, sub-titled, “For the Children,” is a personal response to the irony contained in the words of the original carol.

*Herod the King, in his raging  
Charged he hath this day,  
His men of might, in his own sight,  
All children young to slay.*

In Variation 8, the listener might imagine the last quiet moments of the medieval cathedral. A solo euphonium is the final, almost pastoral voice as the bombers approach. At the climax of the finale the ancient carol returns in triumph, as the magnificent new cathedral rises from the devastation.

*(Notes by the Composer)*

## JMU School of Music Diversity Statement

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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