

JAMES MADISON UNIVERSITY®



School of Music

presents

Chamber Ensembles II

directed by

Anthony S. Cincotta II

Carl Donakowski

Monday, November 14, 2022

8 pm

Anthony-Seeger Auditorium



Program

String Quartet in F minor, Op. 95, “Serioso” Ludwig van Beethoven
(1770-1827)

- I. Allegro con brio
- II. Allegretto ma non troppo
- III. Allegro assai vivace ma serioso

Rachel Tan, Addie King, *violins*
Christopher King, *viola* | Danny Postlethwait, *cello*

String Quartet No. 2 in D Major Alexander Borodin
(1833-1887)

- I. Allegro moderato

Madeleine Gabalski, Jonathan Colmenares, *violins*
Hannah Rahrig, *viola* | Christopher Hall, *cello*

A Study In Contrasts Sammy Nestico
(1924-2021)

- I. The Demure
- II. The Delightful

Jubilated Quartet

Jadelyn Talley, *soprano saxophone* | Iris Leffler, *alto saxophone*
Alyssa Bonner, *tenor saxophone* | Elise Donley, *baritone saxophone*

Canonic Suite Elliot Carter
(1908-2012)

- I. Fanfare

Symphonic Band Saxophone Quartet

Tyrique Payne, Luke Lerner, Sammy Nelson, Darius Turner,
alto saxophones

Program – continued

Cityscapes

Rick Hirsch
(b. 1970)

- I. Lakeshore Drive (Chicago)
- II. The Lower East Side (NYC)

Tyrique Payne, *soprano saxophone* | Luke Lerner, *alto saxophone*
Sammy Nelson, *tenor saxophone* | Darius Turner, *baritone saxophone*

Andante et Scherzo

Eugène Bozza
(1905-1991)

Invicta Saxophone Quartet

Haven Kahn, *soprano saxophone* | Tommy Allen, *alto saxophone*
Adam Andrew Army, *tenor saxophone* | Dylan Royal, *baritone saxophone*

String Quartet No. 8 (1960)

Dimitri Shostakovich
(1905-1976)

Dedicated to the Victims of War and Fascism

Largo

Allegro molto

Allegretto

Largo

Largo

Isaac Cotnoir, Sierra Rickard, *violins*
Katie Hayes, *viola* | Isaiah Ortiz, *cello*

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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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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.

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