

FORBES CENTER FOR THE PERFORMING ARTS
JAMES MADISON UNIVERSITY

School of Music

presents the senior half recitals of

Benjamin Wagner, *horn*
Michael Parlier, *horn*

Amy Roberston, *piano*

with

Luke Armstrong, *tuba*

Saturday, February 17, 2024

1 pm

Recital Hall



Program

Introduction and Allegro op. 30

Johan Kvandal
(1919-1999)

Benjamin Wagner, *horn*

Concerto for Horn and Strings

Gordon Jacob
(1895-1984)

I. Allegro Moderato

III. Allegro Con Spirito, quasi presto

Michael Parlier, *horn*

Four Pieces for French Horn and Piano, Op. 35

Reinhold Glière
(1875-1956)

Romance, No. 6

Nocturne, No. 10

Benjamin Wagner, *horn*

Notturmo Elegiaco

Hugo Alfvén
(1872-1960)

Michael Parlier, *horn*

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

The unauthorized videotaping or any other recording
of this production is strictly prohibited
in adherence with Federal copyright laws.

Suite No. 2

Alec Wilder
(1907-1980)

- I. 120
- IV. Air
- V. 108

Benjamin Wagner, *horn*
Luke Armstrong, *tuba*

I Threw a shoe at a Cat

Catherine Likhuta
(b. 1981)

- I. Theme
- II. Waltz
- III. Yazz
- IV. Finale

Michael Parlier, *horn*

The Bill and Brice Polka

Paul Basler
(b. 1963)

Benjamin Wagner, *horn*
Michael Parlier, *horn*

*This recital is given in partial fulfillment of degree requirements
for a Bachelor of Music.
Benjamin Wagner and Michael Parlier are from the studio of Professor
Ian Zook.*

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.



Music and You How you can make a difference!

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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