

FORBES CENTER FOR THE PERFORMING ARTS

JAMES MADISON UNIVERSITY®

School of Music

presents

Andrew Lankford, *trombone*

Sonya Baker, *soprano*

Amy Robertson, *piano*

Thursday, September 14, 2023

7 pm

Recital Hall



There will be one 10-minute intermission.

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.

Program

Sonata No. 1 “The Journey” (2019)

Frank Gulino
(b. 1987)

- I. Allegro maestoso
- II. Expressively
- III. Allegro

Secure. Contain. Protect. (2020)

James M. David
(b. 1978)

- I. SCP-882: “Machine God”
- II. SCP-1342: “Future Voyager”
- III. SCP-682: “Hard to Destroy Reptile”

Intermission

Mary Cassatt (1994)

Libby Larsen
(b. 1950)

- I. To Be a Painter
- II. Travels
- III. Europe Again
- IV. Early Work
- V. Degas
- VI. Maturity

Program Notes

Trombone Sonata No. 1 “The Journey”

Frank Gulino (b. 1987) is a composer, bass trombonist, and entertainment lawyer currently based in the Washington, DC area. His first trombone sonata, *The Journey*, was completed in early 2019. It was premiered later that year by Matt Vaughn, co-principal trombone of the Philadelphia Orchestra.

Secure. Contain. Protect.

The SCP Foundation is a fictional extra-governmental organization dedicated to securing, containing, and protecting numerous paranormal entities. Created by a thriving online community of writers, each “SCP” is a form of short fiction that describes the physical and mysterious properties of the entity, typically in a dry, bureaucratic tone. This sonata for trombone and piano was inspired by three of these remarkably creative stories.

SCP-882 “Machine God” describes a sentient collection of metallic gears that compels humans to add more and more components to its mass. Anyone near the entity will experience auditory hallucinations of ticking, grinding, and clicking sounds that gradually increase in intensity. The object is depicted musically as a persistent ostinato built by layer upon layer of polyrhythms and quick darting motives.

SCP-1342 “Future Voyager” is an object that is nearly identical to the Voyager I space probe launched in 1977. However, the SCP was constructed in the year 42,412 AD by a civilization hundreds of light years from Earth. Like Voyager, it contains a “golden record” that holds a message for humanity. The civilization that built it found Voyager and learned much of humanity’s achievements in art and science. The two cultures flourished from their communications across the stars. As technology improved and resources dwindled, they eventually clashed, and humanity almost completely wiped out its rival. The few survivors sent a replica of Voyager into the distant past to warn humanity of its future and remind them of the music they shared. Famously, the Cavatina from Beethoven’s String Quartet no. 13 was included on the original “golden record” and is quoted in the movement.

SCP-682 “Hard-to-Destroy Reptile” is a large, hyper-intelligent reptilian creature that can withstand and adapt to almost any force or environmental hazard. One of the oldest and most beloved SCP’s, it has become something of a mascot for the author community. The big lizard is given a raucous Latin dance

that incorporates slide glissandi as well as reincorporating the previous movements' themes into its sturdy frame. –notes by James M. David

James David (b. 1978) is currently Professor of Music Composition at Colorado State University.

Mary Cassatt

Mary Stevenson Cassatt (1844-1926) was a central figure in establishing the work of the impressionists firmly in fine American art collections. Born in Allegheny, Pennsylvania (now part of Pittsburgh), Cassatt pursued her painting career chiefly in Europe. She was part of upper-crust Victorian Pennsylvania society and was expected to maintain certain social properties. While decorously adhering to the expectations of her class, she nevertheless lived the life of an independent working artist, fiercely following her vision with a leader's voice. Her deep friendships with patron Louisine Havermeier and artist Edgar Degas frame the chronology of her life and work.

What I am drawn to in Mary Cassatt are her extraordinary paintings and her strong voice. Here is a Victorian woman who painted, wrote and spoke with a clear, single-minded purpose – to paint. She had powerful friendships centered in her art. While she was devoted to her parents, siblings, nieces and nephews, there is no evidence that she cared to pursue a marriage partnership. In Victorian times, she would have had to sacrifice her work to do so. Cassatt was also keenly aware of and involved in her world beyond her art, figuring strongly in the suffragette movement, caring deeply for the plight of the less fortunate, concerned fully with the political climate of Europe and America during World War I.

Mary Cassatt is a portrait of the artist. I have combined the soprano as the embodied character of Cassatt with the trombone as Cassatt's spirit to create a fuller understanding of the artist. The libretto is fashioned from Cassatt's letters, articles written by her contemporaries, and some material I wrote based on my research.

Mary Cassatt was commissioned by the Keller Foundation. I am deeply indebted to the Keller Foundation for its faith in art and art's role in human history.

– notes by Libby Larsen

Biographies

Andrew Lankford, Professor of Trombone at James Madison University, holds the B.M. in Music Education from the University of North Carolina at Greensboro, the M.M. in Trombone Performance from the University of Kansas, and the D.M.A. in Trombone Performance from the University of North Carolina at Greensboro. His primary teachers include Randy Kohlenberg and Max Bonecutter.

Prior to his joining the faculty of James Madison University in 2001, Dr. Lankford held teaching positions at Louisiana Tech University, Armstrong Atlantic State University, and the University of North Carolina at Greensboro. In addition, he has served on the faculty of the Sulzbach-Rosenberg International Music Festival in Germany and the Taller de Música para Trombonistas in San Juan, Puerto Rico. Currently, he is principal trombone with the Waynesboro Symphony, trombonist with the Madison Brass, and a member of Mr. Jefferson's Bones.

He has performed with numerous ensembles including the North Carolina Symphony, Longview Symphony, Winston Salem Symphony, Greensboro Symphony, Lynchburg Symphony, Shenandoah Symphony, Brevard Chamber Orchestra, and the Kansas City Boulevard Big Band. From 2001 – 2015, he was the principal and solo trombonist with the Massanutten Brass Band. In addition, he has performed with notable commercial artists including Wayne Newton, Gladys Knight, the Temptations, Margaret Whiting, and Kevin Mahogany.

As a soloist, he has appeared at the American Trombone Workshop, the Kennedy Center for the Performing Arts, the Virginia Music Educators Association Conference, and as featured soloist with the JMU Symphony Orchestra, JMU Brass Band, Massanutten Brass Band, JMU Wind Symphony, JMU Jazz Band, JMU Symphonic Band, JMU Concert Band, Armstrong Community Band, UNCG Symphony Orchestra, and Louisiana Tech Jazz Ensemble.

Amy Robertson holds a BA in Piano Performance, with an emphasis in Accompanying and Coaching, and a MM in Piano Performance from James Madison University. She has been a featured soloist with the Prince William Symphony Orchestra and a finalist in the Hilton Head International Competition. In 1999, she was the staff accompanist for the School of Music at James Madison University. In 2000, she auditioned for and attended the American Institute of Music Studies program in Graz, Austria. While there, Amy focused her studies on German Lied and accompanied vocalists in local concerts. Amy has been piano accompanist of the Shenandoah Valley Choral Society since 1996. She was an accompanist at the North American Brass Band Association annual conference from 2012-2018 and the SouthEast Horn Workshop in 2017. In addition to working with students, faculty, and choirs at JMU, Amy has worked with guest artists such as Mark Thiele, Sheona White, Steven Mead, Weston Sprott, David Thornton, Brett Baker, Abel Pereira, James Markey, and the Trans-Atlantic Horn Duo.

Amy has been accompanist for ChoralFests at both JMU and Bridgewater College. She served as accompanist for the Virginia Honors Choir at the VMEA annual conference in 2022. Amy has been an adjunct faculty member at Bridgewater College since Fall of 2021; where she teaches keyboard skills, piano, accompanies the choirs and accompanies students and faculty.

Dr. Sonya G. Baker, professional singer and educator, has served on the faculty and in administrative positions at both James Madison University and Murray State University. Noted for her performances of American music, Dr. Baker has been heard in concert nationally and internationally, including a debut at Carnegie Hall with Michael Tilson Thomas, soloist with the Yale Alumni Chorus tour to Moscow singing at the Kremlin, and a tour to Spain with the American Spiritual Ensemble. Her debut recording, SHE SAYS, features art songs of American Women composers and her lecture recital on Marian Anderson has been presented nationwide. Baker's leadership includes two Governor-appointed terms as a board member for the Kentucky Arts Council, two elected terms as Kentucky Governor for the National Association of Teachers of Singing, and a prestigious fellowship with the American Council on Education. With a dedication to educating young people in the arts, Baker is a former faculty member of Governor's School programs for high schoolers in both Kentucky and Virginia. She holds degrees from Yale, Indiana, and Florida State Universities and is currently a Professor of Voice at James Madison University.

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.

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.

Name: _____

Address: _____ City: _____ State: ____ Zip: _____

Amount: \$ _____

I would like to support the following foundation account:

Music General Scholarship Fund #15600

Make checks payable to JMU Foundation and send to:

Advancement Gifts and Records, James Madison University

220 University Boulevard, MSC 3603

Harrisonburg, VA 22807

www.jmu.edu/give