

FORBES CENTER FOR THE PERFORMING ARTS  
**JAMES MADISON UNIVERSITY**

School of Music

*presents*

**Wind Symphony**

**Stephen P. Bolstad, *conductor***

**Amy Birdsong, *guest conductor***

**Sue Barber, *bassoon***

Saturday, February 26, 2022

12 pm

Concert Hall



There is no intermission.

## Program

Sinfonía No. 3 “La Salsa” (2005/2009) Roberto Sierra  
(b. 1953)  
I. Tumbao Transcribed by Mark Scatterday

Variations on “America” (1891/1964/1968) Charles Ives  
(1874-1954)  
Orchestra version William Schuman  
Transcribed by William Rhoads

Amy Birdsong, *guest conductor*

Andante and Hungarian Rondo (1809/2000) Carl Maria von Weber  
(1786-1826)  
Edited by R. Mark Rogers

Dr. Sue Barber, *bassoon*

Sweet Chariot (2019) Carlos Simon  
(b. 1986)

Carmina Burana (1936) Carl Orff (1895-1982)  
Arranged by John Krance

- I. Fortuna, velut Luna (O Fortune, variable as the moon)
- II. Fortune plango vulnera (I lament Fortune’s blows)
- III. Ecce gratum (Behold the spring)
- IV. Tanz – Uf dem anger (Dance – On the lawn)
- V. Floret silva (The noble forest)
- VI. Were diu serlt alle min (Were the world all mine)
- VII. Amor volt undique (The Gold of Love flies everywhere)
- VIII. Ego sum abbas (I am the Abbot)
- IX. In taberna quando sumus (When we are in the tavern)
- X. In trutina (I am suspended between love and chastity)
- XI. Dulcissime (Sweetest boy)
- XII. Ave formosissima (Hail to thee, most beautiful)
- XIII. Fortuna Imperatrix Mundi (Fortune, Empress of the World)

**Wind Symphony Personnel**

**Stephen P. Bolstad, conductor**  
**Shane Roderick, MM graduate assistant**

**FLUTE/PICCOLO**

Bo Boisen – Harrisonburg  
\*Anna Fenn – Manassas  
Megumi Kadarusman – Clifton  
Ethan Linklater – Mechanicsville  
#\*Katie Rudnik – North Wales, PA

**OBOE/ENGLISH HORN**

Laura Huggins – Richmond  
\*Will Slopnick – Norfolk  
Mekhi Tyree – Lynchburg

**BASSOON/CONTRA**

\*Hanna Matanzatto – Cape Coral, FL  
Devon Petrecca – Fairfax  
Ella Ionvinelli – Ashburn

**CLARINET**

Elizabeth Bird – Fairfax  
Blaine Edwards – Stuarts Draft  
\*Thomas Heal – Springfield  
Hunter LaFreniere – Williamsburg  
\*Gregorio Paone – Bernalda, Italy  
Leah White – Leesburg

**BASS CLARINET/CONTRA**

\*Sophie Uy – Annandale  
Ren Perry – Charlottesville

**ALTO SAXOPHONE**

\*Haven Kahn – Chesapeake  
Ian Cox – Woodbridge

**TENOR SAXOPHONE**

Adam Andrew Army – Millbury, MA

**BARITONE SAXOPHONE**

Dylan Royal – Martinsville

**PIANO/HARP**

Elizabeth Ritchie – Harrisonburg

**TRUMPET**

#\*Eva Bayliss – Grove City, OH  
\*Owen Brown - Charlottesville  
Olivia Ellsworth – Richmond  
Devin Esleck – Richmond  
Finn Marks – McLean  
Max Parrish – Woodbridge

**HORN**

#Jordyn Breast – Sycamore, IL  
Caroline Fauber – Salem  
#\*Allison Lyttle – Williamsville, NY  
Michael Parlier – Forest

**TROMBONE**

\*Shiv Love – Fairfax  
Henry Pool – Winchester

**BASS TROMBONE**

Will Crowson – Ashburn

**EUPHONIUM**

#Sean Breast – Flower Mound, TX  
\*Andrew Ribo – Lancaster, OH

**TUBA**

Jake Munn – Newport News  
\*Jake Nurney – Richmond

**STRING BASS**

John Foley – West Chester, PA

**PERCUSSION**

#\*Will Alderman – Plainwell, MI  
Nick Burzumato – Harrisonburg  
#Ryan Carlisle – Corpus Christi, TX  
#Michael Dolese – Winchester  
John Donnell – Fairfax  
Leo Prothero – Fairfax  
#Shane Roderick – Port Neches, TX

\*denotes principal/co-principal  
#denotes graduate student

**The James Madison University Wind Symphony uses a rotational seating system to emphasize the importance of each performer. Therefore, each section is listed in alphabetical order.**

## Program Notes

### Sinfonía No. 3

*Sinfonía No. 3 - "La Salsa"* was commissioned through a 2004 Joyce Award from The Joyce Foundation, Chicago, by the Milwaukee Symphony Orchestra, Andres Delfs, Music Director, who also performed the world premiere. Roberto Sierra completed his four-movement, 30-minute, *Sinfonía No. 3 - "La Salsa"* in 2005.

Mark Scatterday created the wind ensemble transcription in 2009 and premiered it with the Eastman Wind Ensemble in the same year. As in all of his masterful transcriptions, Scatterday kept the original keys. Original wind parts are mostly unaltered, except for occasional additions of material from the string parts. The latter's timbres and sound colors are faithfully and creatively reflected in the added instruments, especially the saxophones, low brass, and percussion, with careful attention to every musical detail of the original.

Roberto Sierra writes:

"As the title of my work implies ("La Salsa"), this symphony is about the music of the Spanish speaking Caribbean: Puerto Rico, Dominican Republic, and Cuba. In the true spirit of salsa music (*salsa* means "sauce" in English), I mix diverse types of older and newer rhythms from the music I remember growing up in Puerto Rico. The first movement is in actual Sonata-Allegro form. The different themes evoke the piano riffs (or *tumbaos*, as in the subtitle I gave the movement), heard in many salsa pieces."

Oftentimes, Sierra's music includes elements of folklore or popular music in order to portray today's contrasting images of Puerto Rico. These nationalistic elements are reduced to their very essential components in order to be merged with forms and styles of traditional concert music, creating a sophisticated, complex musical structure. The composer himself refers to his fusion of European modernism and Latin American folk elements as "tropicalization."

*Sinfonía No. 3 - "La Salsa"* is the third out of (to this day) four symphonies by Roberto Sierra. Particularly due to its strong audience appeal, the work has enjoyed international success. In 2007 the Serge and Olga Koussevitzky International Recording Award (KIRA) was awarded to Albany Records for the recording of *Sinfonía No. 3 - "La Salsa"*.

—*Program Note from the San Francisco Wind Ensemble concert program, 5 October 2013*

### Variations on "America"

This remarkable set, composed when he was about 17, Ives later described as "but a boy's work, partly serious and partly in fun." These variations serve, however, as perhaps the most comprehensive illustration of Ives's youthful sweep of style.

After a snappy figural variation, we hear a sinuous barbershop setting, a jaunty European cavalry march, a "midway" polonaise, and a scherzo. As importantly, the set shows his already prodigious ability as a soloist: note, for instance, the pedal passages in the requisitely virtuosic finale, in which is heard too the telltale cross-rhythm of the new ragtime.

—*Program Note by Jonathan Elkus*

### Andante and Hungarian Rondo

The brief *Andante and Hungarian Rondo* was originally composed in 1809 for Weber's violist brother Fritz, while the bassoon transcription was made for the virtuoso player Georg Friedrich Brandt with some inevitably consequent changes. The Rondo's rhythms emphasize the Hungarian flavor of the music. Weber's writing exploits fully the facility of the instrument, its agility over a wide range of notes, tonal quality, and its lyrical as well as comical element. It was in March 1810 that he found himself conducting a concert with the Munich Court Orchestra, its programme including a clarinet concertino he had written for Heinrich Bärmann. Its success encouraged the orchestra's principal players to ask for solo works, so two concertos for clarinet followed in 1811 and, on 28 December, a bassoon concerto for Brandt. He made some revisions in 1822, expression and dynamic indications expanded and some string accompaniments rewritten.

—*Program Note by Christopher Fifield*

## Program Notes *continued*

### Swing Low, Sweet Chariot

*Swing Low, Sweet Chariot* is perhaps one of the most well-known African American spirituals. As beautiful and rapturing as its melody is, it should be. However, its beauty and popularity is often overlooked by the song's true meaning about death. I have taken fragments of the melody and combined it with the Gregorian chant from the Latin mass for the dead, *In Paradisum*. Its text is as follows: "May the angels lead you into paradise; may the martyrs receive you at your arrival and lead you to the holy city Jerusalem. May choirs of angels receive you and with Lazarus, once (a) poor (man), may you have eternal rest."

—Program Note by composer

### Carmina Burana

The Wheel of Fortune, inscribed with this legend on a thirteenth-century manuscript collection, acts as a motto for one of the monumental musical works of our time: Carl Orff's *Carmina Burana*, subtitled "Profane songs for singers and vocal chorus with instruments and magical pictures".

Orff derived the inspiration and texts for his score from this anthology of songs and poems written in medieval Latin, German, and French by the "goliards" – the vagrant scholars, vagabond poets, and wandering monks of seven hundred years ago. The original manuscript collection was rediscovered in the old monastery, Benediktbeuern, in the Bavarian Alps, by Johann Andreas Schmeller who published it in 1847 under the name *Carmina Burana* (Songs of Beuern). Containing approximately two hundred songs and poems – both sacred and secular – the manuscript ranged in style and content from earthly simplicity to sophisticated symbolism and mysticism, from devotional religious contemplation to unabashed, almost cynical, worldliness.

The origin of the poems – some of which were definitely intended for singing – is obscure. However, since the goliards tempered their Christianity with secular beliefs, the subjects with which the poems deal are as evident today as they were when the poems were written. They are frank avowals of the earthly pleasures: eating, drinking, gambling, love-making; the beauty of life and springtime; the irony and cruelty of fortune (then referred to as "Empress of the World", the ancestor of our own "Lady Luck").

It has been suggested that the goliards often inflated their feelings past credibility, like boastful storytellers. But when they touched on tenderness they judged their means of expression with the most sophisticated subtlety.

The whole range that reflects the goliards' way of life – its immense gusto and color, its unaffectedness – has likewise been depicted in musical terms by Carl Orff. He exhilarates us with throbbing rhythms and battering-ram tunes, and moves us with chaste tenderness and heartfelt simplicity. This is music which mirrors the timeless qualities of human aspiration and foible; music unique in substance and impact, resplendent with the color and imagination of a truly creative mind.

In arranging *Carmina Burana* for concert band I have attempted to retain the spirit, feeling, and overall character of the original score, at the same time modifying its length to a duration suitable for programming purposes. The work begins and ends depicting the crushing anguish of the victims of Fortune's ruthless wheel (*O Fortuna; Fortuna Imperatrix Mundi*); the remaining sections are devoted to the joys of spring and nature, the pleasures of the tavern and the gaming table, the delights of love, the irony of Fate.

—Program Note from arranger

## Biography

### **Dr. Sue Barber, *bassoon***

Sue Barber has served as professor of bassoon and wind chamber music at the James Madison University School of Music and is a member of the resident faculty wind quintet The Bluestone Winds (formerly Montpelier Wind Quintet) for 22 years. During the summer season she is a member of the artist/teaching faculty at the Brevard Music Festival in Brevard, North Carolina. She also serves as principal for the North Charleston Pops! (SC) and is active freelance bassoonist regionally. She has also performed and presented master classes throughout the United States, in Europe, South America, and Asia. She has also served as a visiting professor at The Jacobs School of Music at Indiana University, teaching applied bassoon and presenting master classes during the 2012 and 2014–15 academic years. Sue is an active solo and chamber musician on campus, in the region, and has presented at The John F. Kennedy Center for the Performing Arts, International Double Reed Society Conventions, Virginia Music Educator's Annual Conferences, The Midwest Band and Orchestra Clinic in Chicago, IL, The International Alliance for Women in Music's Annual Concert of Chamber Music by Women in Washington, D.C., and The National Flute Association Conventions in Washington, D.C. and New York, New York. She also regularly appears as a soloist and chamber musician at The Brevard Music Festival.

As an orchestral musician, Sue has had the pleasure of performing with many of the leading artists of our time. She held the positions of assistant principal bassoon of the Baton Rouge Symphony Orchestra, principal bassoon of the Natchez Opera, and principal bassoon of the Acadiana Symphony Orchestra, principal bassoonist of the Hartford Symphony Orchestra, Connecticut Opera, and The Sarasota Opera, and internationally, as assistant principal bassoon of Orquesta Sinfonica de Galicia (Spain). She appeared regularly with the New Haven Symphony, Rhode Island Philharmonic, New World Symphony, Florida West Coast Symphony Orchestra (Sarasota), Santa Fe Chamber Orchestra, and participated in the National Repertory Orchestra Festival (1994, 1995), and the Banff and Sarasota Chamber Music Festivals.

Sue earned a Bachelor of Music degree in Bassoon Performance from the Crane School of Music in Potsdam in New York, Master of Music degree from The Juilliard School in New York, and a Doctor of Musical Arts degree from Louisiana State University.

## Woodwind, Brass, & Percussion Faculty

Beth Chandler Cahill .....	Flute
Jeanette Zyko .....	Oboe
Sarunas Jankauskas .....	Clarinet
Sue Barber.....	Bassoon
David Pope .....	Saxophone
Chris Carrillo .....	Trumpet
Ian Zook .....	Horn
Andrew Lankford .....	Trombone
Kevin J. Stees.....	Euphonium/Tuba
Casey Cangelosi.....	Percussion
Aaron Trumbore .....	Percussion

## JMU Band Program Personnel

Stephen P. Bolstad .....	Director of Bands
Scott D. Ridders.....	Director of Marching Royal Dukes/ Associate Director of Bands
Amy Birdsong.....	Assistant Director of Marching Royal Dukes/ Assistant Director of Bands
Kirk Weaver .....	Administrative Assistant
Miranda Cook .....	Graduate Assistant
Kinsey Holland .....	Graduate Assistant
Shane Roderick .....	Graduate Assistant

## School of Music Staff

Dr. John Allemeier .....	Director, School of Music
Dr. Mary Jean Speare .....	Associate Director, School of Music
Dr. William Dabback.....	Director of Graduate Studies
Sarah Macomber.....	Operations Coordinator
Kimberly Velazquez .....	Executive Assistant
Brian Junttila.....	Administrative Assistant
Donna Wampler .....	Program Support Specialist

## 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.

## JOIN US

as we celebrate and continue the legacy of the late Dr. George Sparks and his fervent wish to see students fulfill their dreams in the arts.

**IN/ovation**  
Student Celebration

Sparks Scholarship Fund



**March 26, 2022**

**6:30-9:30 p.m.**

Forbes Center for the Performing Arts

Visit <https://j.mu/sparks> for details

