

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

School of Music  
*presents*

**Symphonic Band  
&  
Wind Symphony**

Stephen P. Bolstad, *Conductor*  
Amy Birdsong, *Guest Conductor*

**Guest Composers**

Michael Markowski  
Dr. Eric Guinivan

**Student Composers**

Jack Yagerline  
Joe Jaxson

Wednesday, April 6, 2022  
8 pm  
Concert Hall



There is no intermission.

# Program

## Symphonic Band

Safety, A Fluttered Heart (*World Premiere*)

Joe Jaxson  
(b. 2000)

Saturn Returns (2014)

Michael Markowski  
(b. 1986)

Amy Birdsong, *Guest Conductor*

## Wind Symphony

City Trees (2012)

Michael Markowski  
(b. 1986)

Distant Mountains (*World Premiere*)

Jack Yagerline  
(b. 2000)

Matsuri (*World Premiere*)

Eric Guinivan  
(b. 1984)

- I. Fireworks at Ryogoku Bridge
- II. Bells on New Year's Eve
- III. The Burning of Mount Wakakusa

# Symphonic Band Personnel

Stephen P. Bolstad, *conductor*  
Kinsey Holland, *MM graduate assistant*

## FLUTE/PICCOLO

\*Mihir Borah - Woodbridge  
Alia Brislen - Harrisonburg  
Sara Drozdowski - Williamsburg  
\*Jakob Knick- Alleghany  
Bria Wright - Fredericksburg

## OBOE/ENGLISH HORN

\*Tyler Gruca - Mechanicsville  
Noah Johnson - North Chesterfield

## BASSOON

\*Ella Iovinelli - Ashburn  
Tony Russo - Purcellville

## CLARINET

Elizabeth Bird - Fairfax  
\*Blaine Edwards - Stuarts Draft  
Paige Elmquist - Leesburg  
Destiny McDaniel - Buena Vista  
Ren Perry - Charlottesville

## BASS CLARINET

Leah White - Leesburg

## ALTO SAXOPHONE

\*Thomas Allen - Stuarts Draft  
Danny Jurta - Alexandria  
Dylan Royal - Martinsville

## TENOR SAXOPHONE

Sammy Nelson - Alexandria

## BARITONE SAXOPHONE

Iris Leffler - Mechanicsville

## PIANO

Madelyn Pemberton - Galax

## TRUMPET

Jacob Fujioka - Springfield  
\*Logan Hayungs - Stafford  
Carter King - Mechanicsville  
Max Parrish - Woodbridge  
\*Diego Soriano - Sterling  
Theo Young - Virginia Beach

## HORN

Ashlyn Craig - Stephens City  
Evan Hendershot - Stanley  
\*Justin Ulmer - Mount Solon  
Ben Wagner - Manassas

## TROMBONE

Trevor Albright - Forest  
\*Nikhil Argade - Haymarket  
Gabriel Caballero - Winchester  
Brady Wortzel - Winchester

## BASS TROMBONE

Teague Jenkins - Richmond

## EUPHONIUM

\*Jake Cuppernull - Herndon  
Cory Shumaker - Staunton  
Jackson Varga - Virginia Beach

## TUBA

Luke Armstrong - Hamilton, NJ  
\*Logan Davis - Harrisonburg  
Henry Taylor - Culpeper

## STRING BASS

Adam Pellegreen - Spotsylvania

## PERCUSSION

Blaze Benavides - Alice, TX  
Kohl Corrigan - Springfield  
June Cummings - Woodbridge  
\*Tyler Ende - Williamsburg  
Brandon Lee - Herndon  
Jonathan Ramirez - Manassas

\*denotes principal/co-principal

#denotes graduate student

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

# 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 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.

## Composer Biographies

**Joe Jaxson** is an award-winning composer at James Madison University studying for his B.M. in Composition. Joe pursues versatility in writing in numerous styles and genres ranging from Contemporary Classical to Cinematic Screen Scoring. His music challenges the familiar and the predictability of the western canon, providing something accessible yet fresh and unique to all audiences. Following his B.M., Joe has accepted a fellowship to study at the University of Austin for his Master's in Composition.

**Michael Markowski** (b. 1986) is fully qualified to watch movies and cartoons. In 2010, he graduated Magna Sum Laude with a Bachelor of Arts degree in 'Film Practices' from Arizona State University. While Markowski never studied music in college, he has studied privately with his mentors, Jon Gomez, Dr. Karl Schindler, and Michael Shapiro. He has continued this education by participating in a number of extracurricular programs, such as The Art of Orchestration with Steven Scott Smalley (2008), the National Band Association's Young Composer and Conductor Mentorship Project (2008), and the NYU/ASCAP Foundation's Film Scoring Workshop (2014) where he was named one of ASCAP's Film & TV "Composers to Watch." Mark Snow, composer of *The X-Files* and one of the workshop's guest mentors, says Michael's music was "extremely sophisticated" and "complimented the mood and emotion of the scene with unusual maturity and sensitivity." Most recently, Markowski was invited to join the BMI Lehman Engel Musical Theatre Workshop (2015) as a composer and lyricist.

**Jack Yagerline** is a composer and percussionist whose music spans a wide variety of genres and styles. His diverse set of influences range from contemporary classical composers such as Philip Glass, John Cage, and Max Richter, to rock bands such as The Beatles, Weezer, and Sonic Youth, and even electronic musicians such as Hiroshi Yoshimura, Aphex Twin, and C418. As a composer, Jack loves to collaborate with other musicians, and makes collaboration a major part of his creative process. Recent collaborations include his flexible percussion work *Nature Scenes* with the JMU Percussion Ensemble, *Skylights*, a saxophone quintet commissioned by Anthony S. Cincotta II for him and the Invicta Saxophone Quartet, and the electronic score to the 2329 Dance Collective's dance film "Lucent | Shadowed" along with fellow composers Kaleb Branner and Andrew Welling. Jack also recently released his debut album, *Snapshots*, which is a set of solo piano pieces composed, performed, and produced by him. In addition to composing, Jack enjoys recording and producing music, and likes to combine his love for composing and performing with his love for music production. Most recently, Jack was selected as the winner of the JMU New Music for Wind Ensemble Composition Competition for his piece *Distant Mountains*, which will be performed by the JMU Wind Symphony in April 2022.

**Eric Guinivan** (b. 1984) is an American composer and percussionist. He began studying percussion at age 10 and is an active performer currently based in Harrisonburg, Virginia. Eric received Bachelor of Music Degrees in Composition and Percussion Performance from the Indiana University Jacobs School of Music and holds Masters and Doctoral degrees in Composition from the University of Southern California Thornton School of Music. Eric Guinivan's music has been performed by orchestras and chamber ensembles across the United States, Europe, and Asia. His works have received several awards and honors, including three BMI Student Composer Awards, three ASCAP Morton Gould Awards, and grants from Chamber Music America, the Theodore Presser Foundation and Meet the Composer. Eric has received commissions from the New York Youth Symphony, Lake Union Civic Orchestra, the Firebird Ensemble, the Michigan Music Teachers Association, ASCAP, the Society of Composers, Inc., the Lotte Lehmann Foundation, and pianist Vicki Ray, among others. A founding member of the Grammy-nominated Los Angeles Percussion Quartet, Eric has also performed with orchestras and chamber ensembles across the country. Eric made his Carnegie Hall debut in 2011 performing as soloist with the New York Youth Symphony in the premiere of his work *Meditation and Awakening* for percussion and orchestra. The New York Times subsequently described the work as "engaging," praising its "shimmering colors" and "frenetic energy." Eric has also performed as soloist with the Downey Symphony (California) and the University of Southern California Thornton Symphony. Eric currently curates the new music website Composers Circle, which he founded in May 2012 with the goal of profiling one composer and one piece each day. Now in its third year, Composers Circle has profiled more than 1,000 new works by more than 700 composers and has been visited more than 200,000 times. Eric is currently Assistant Professor of Composition at James Madison University in Harrisonburg, Virginia.

## Program Notes

### Safety, A Fluttered Heart

*Safety, A Fluttered Heart* is a response dedicated to the afflictions caused by the COVID-19 pandemic. Taking the programmatic approach, this piece immediately throws the listener at the beginning of ensuing tragedy for its foreshadowing of what's to come. Then everything calms down and we are taken back in time, to a time before the general public knew that a pandemic was on the way. Here you will hear the sounds of peace, joy, the sounds of an almost perfect world. Near the end of 2019, the World Health Organization was just informed of a case of pneumonia with an unknown cause, later to be called *COVID-19*. By the sounds of the sleigh bells, we are now near the end of the year, where most people are trying to get their minds off of what is happening overseas. One of those things they do to de-stress is to jam to some groovin' tunes. This section is jazz influenced, meant to distract the audience, making them forget of the virus spreading across Asia. You will soon hear the sounds of an airplane as it travels overhead, crossing the Atlantic and to the U.S. The first few notes of our National Anthem will play in the background, taking on a more 'worrying' feel as the plane touches down in the states and the first person unknowingly contracted with the corona virus steps foot onto our soil. The public starts becoming concerned as the first U.S. case hits the news. Cases start rising in numbers, states are issuing "Stay-at-home" orders and safety guidelines. Some Americans follow them, some do not, putting many at risk. The continuous rise of cases and the disputes that follow build and build into the final climax of the piece that was foreshadowed from the very beginning. After the opening statement is reiterated in a more "divided" sense, we then pay homage to those whom we've lost by engaging in a choral-like passage using familiar thematic material. The ending gives us a vision, the possible future of everyone coming together. It also asks a question, how long will it take before we can go back to how things were, or will our lives be ultimately changed for a long time? - *Program note by composer*

### Saturn Returns

The planet Saturn takes approximately 29 years to orbit the Sun. This is often a time of great reflection, filled with intense self-questioning about our careers, our relationships, and our very sanity. The significance here is that the completion of Saturn's first orbit often symbolizes maturity as a person enters the next phase of his or her life—a "coming-of-age" from childhood to adulthood. My friend Jonathan Musgrave and I were chatting over dinner and drinks one-night last November. To understand exactly how Renaissance Jon is, you have to understand that in addition to being an accomplished musician and conductor (and an all-around smarty-pants), he is also a professional massage therapist, which makes him the absolute perfect person to explain this piece in both musical and metaphysical terms. But first, I was in for a history lesson. "Saturn is an interesting figure in the Greco-Roman pantheon. He's like the old curmudgeonly uncle who always tells the truth but is rarely nice about it." "Oh. So, like, if he were here right now, he would probably tell us how boring this all is, right?" "Sure." He was unfazed by my jab and continued the lecture. "Saturn is closely associated with structure, form, and time: the stable, reliable parts of existence. He is also associated with simplicity, definition, realism, and truth. And like all of the gods and goddesses, Saturn was personified in the heavenly bodies. Until the late eighteenth century, it was thought to be the final planet of our solar system, the last one visible from Earth with the naked eye. Hence, Saturn was associated with endings, especially the yearly crisis of winter, and death. Saturn takes 29 and a half years to orbit the Sun, and so, approximately 30 years after we are born, Saturn returns to the same place in the cosmos that it occupied at our births. As we approach our late 20s, the values of Saturn become more present in our lives. His return slows down time and causes us to rethink and reevaluate our basic beliefs, careers, and close relationships. It is a time of pairing down, discarding what is not working in our favor, and strengthening what is. Saturn reminds us that endings and change are a necessary part of growth." By the end of the night, I could actually feel myself relating to this concept, if only on an emotional level. I had turned 27 only days before and with so many aspects of life coming into question, I continued writing the piece. The conversation between Jon and I seemed to help tremendously and I slowly began to bring the piece out of the clouds and into a bit more clarity. - *Program note by composer*

## City Trees

I had just moved from Arizona to New York City when I began sketching the first fragments of *City Trees*. After being born, growing up, and living in the desert for 25 years of my life, moving to New York so suddenly was and continues to be one of the most challenging things I've ever done. I think it has also been one of the bravest. I left my friends, my family, and my ridiculously cheap rent all without much planning. Every time I walk down a street in New York, I notice the trees shackled by the sidewalk. Some have little fences around them, many have trash nestled up next to their exposed roots, and others have grown so big and become so strong that they have broken right through the concrete pavement. As I pass beneath them, they all seem to wave their leafy pom-poms in the wind, a thousand leaves applauding, cheering me on as if I had just returned from the moon. These trees have learned how to brave the concrete jungle, and it gave me solace knowing that they had flourished in such a challenging environment. Over time, the impossibilities of the city have become familiar, and although I continue to learn new lessons every day, I've slowly begun to assimilate, finding my way around, discovering new places, and making friends while still keeping close with those who aren't close by. The music in *City Trees* began to take on a growing sense of perseverance, embodied by the expansive melodies that sweep over the pensive, rhythmic undercurrent. For me, *City Trees* is a reflection of the bravery that it often takes to venture into new worlds, embrace other cultures, and lovingly encourage new ideas. I am deeply honored to dedicate this piece to the Lesbian and Gay Band Association. Although I may never completely understand the unique challenges my friends have faced and had to overcome, I am inspired by the overwhelming courage that has been so firmly planted for 30 years and that continues to grow, perhaps slowly, but always stronger. - *Program note by composer*

## Distant Mountains

*Distant Mountains* is a soundscape piece for wind ensemble. Rather than traditional motivic-based development, this piece relies on texture, timbre, and slow harmonic changes to create the form of the piece. The music is meant to capture the image of vast mountain ranges that seem to go on forever in the distance and span across the horizon. I wanted to capture the stillness and serenity of the mountains, while also capturing the beauty and complexity of the nature that inhabits these mountains. *Distant Mountains* is an ode to the beautiful natural structures, and a reminder that the beauty of planet Earth may not last forever if we allow it to be destroyed. - *Program note by composer*

## Matsuri

Matsuri (Festivals) is a musical celebration inspired by scenes from three traditional Japanese festivals. The first movement, "Fireworks at Ryogoku Bridge," is inspired by the many Edo-period paintings of autumn evening fireworks festivals over the Sumida River in Tokyo. The movement flows with a sense of unbridled energy, joy, and enthusiasm as sparks flare and bright flashes of light sparkle against the night sky. The second movement, "Bells on New Year's Eve," is inspired by the ceremonial ringing of temple bells at midnight on New Year's Eve, known as Joya no Kane (除夜の鐘). In this ceremony, the temple bell is rung 108 times with the final ring of the bell just after midnight. Each tolling of the bell represents one of the 108 worldly desires of Buddhist teachings, and the ceremony signifies the cleansing of these desires to begin the year spiritually renewed. While not a literal musical narration of this event, this movement of Matsuri features two contrasting prayer-like laments that make up the thematic tapestry of the movement: one hopeful and optimistic "prayer of reconciliation," and a second sorrowful "prayer of anguish." Several passages showcase lyrical and expressive solos, and a gesture representing the tolling of bells does in fact occur exactly 108 times in various forms over the course of the movement. The final movement, "The Burning of Mount Wakakusa," is inspired by the annual festival Wakakusa Yamayaki (literally "Wakakusa Mountain Roast") during which the grass hillside of Nara's Mount Wakakusa is set on fire. The tradition supposedly originated from a boundary dispute between two neighboring temples in 1760 that resulted in the entire mountain being set aflame after mediations over the territory failed. Today, the festival begins with the ceremonial igniting of the mountainside by members of both temples followed by an elaborate firework display over the burning foliage. This movement reawakes the fiery excitement of the first movement's pyrotechnics, pitting huge shouts and explosions of color against a current of danger and the threat of the festivities growing out of control. - *Program note by composer*

## 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 Velasquez.....	Executive Assistant
Brian Junttila.....	Administrative Assistant
Donna Wampler.....	Program Support Specialist