

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*

Thursday, May 5, 2022
8 pm
Concert Hall



There will be one 15-minute intermission.

Program

Symphonic Band

anti-FANFARE (2019)	Andrew Blair (b. 1988)
Illumination (2013)	David Maslanka (b.1943-2017)
Amy Birdsong, <i>guest conductor</i>	
Amazing Grace (2001)	arr. William Himes (b. 1949)
Four Dances from “West Side Story” (1957/1980)	Leonard Bernstein (1918-1990) arr. Ian Polster

Intermission

Wind Symphony

Rocky Point Holiday (1969)	Ron Nelson (b. 1929)
Only Light (2014)	Aaron Perrine (b. 1979)
Amy Birdsong, <i>guest conductor</i>	
Lost Vegas (2011)	Michael Daugherty (b. 1954)
I. Viva	
II. Mirage	
III. Fever	
Tico Tico (1917/1992)	José Gomes Abreu (1880-1935) arr. Naohiro Iwai

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

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
Peyton Barrett - Midland
Gabriel Caballero - 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

Wind Symphony Personnel

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.

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 Maranzatto – Cape Coral, FL
Devon Petrecca – Fairfax
Ella Iovinelli – 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 Pery – 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

Nikhil Argade - Haymarket
*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

anti-FANFARE

The inspiration for *anti-FANFARE* came during a lesson with Cynthia Johnston Turner where we were studying works for winds and percussion with atypical instrumentation. At the end of the lesson, we concluded that there was a gap in the repertoire for a short, exciting concert opener for woodwinds and percussion. I was particularly inspired by her "commission" that day: "You should write one, you know, an anti-fanfare." *anti-FANFARE* opens with a typical fanfare motive, but listeners will notice that the similarities end there. The piece employs the full complement of the woodwind and percussion sections (plus piano) in contrast to centuries of brass/orchestral fanfares. The typical stately cadence has been replaced by a quick $\frac{3}{4}$ meter, with the language of the piece inspired by the composer's forays into contemporary jazz fusion and electronica. All of this, while giving the brass a well-deserved break. -*Program Note by composer*

Illumination

"Illumination" – lighting up, bringing light. I am especially interested in composing music for young people that allows them a vibrant experience of their own creative energy. A powerful experience of this sort stays in the heart and mind as a channel for creative energy, no matter what the life path. Music shared in community brings this vital force to everyone. *Illumination: Overture for Band* was composed for the Franklin, Massachusetts', public schools. The commission was started by Nicole Wright, band director at the Horace Mann Middle School in Franklin, when she discovered that my grandnephew was in her band. The piece was initially to have been for her young players, but the idea grew to make it the center of the dedication concert at the opening of Franklin's new high school building. Rehearsals of *Illumination* were actually the first musical sounds made in their fine new auditorium. -*Program Note by Composer*

Amazing Grace

The spiritual *Amazing Grace* was written by John Newton (1725–1807), a slave-ship captain who, after years of transporting slaves across the Atlantic Ocean to the New World, suddenly saw through divine grace the evilness of his acts. First published in 1835 by William Walker in *The Southern Harmony*, it has since grown to become one of the most beloved of all American spirituals. Beautifully crafted, and eloquently scored, Himes' reflective yet powerful arrangement builds to a glorious climax perfectly blending the traditional melody with sumptuous new harmonies.

- *Program Note from University of North Carolina, Greensboro, Symphonic Band concert program, 29 November 2016*

Four Dances from "West Side Story"

West Side Story was Bernstein's greatest popular success. Characterized as an America Romeo and Juliet, the work is noted for its "extraordinary dance sequences, melodic characterization, musical continuity, cohesive plot construction, and excellent orchestration." With a romantic setting against a background of social and racial and ethnic strife, Bernstein's music reflects the countless emotions which permeate Stephen Sondheim's lyrics. From a basic mood of studied nonchalance and defiance by the juvenile set, the music at times becomes devout and tender or, in contrasting sections, dynamic in intensity. -*Program Note from Program Note for Band*

Rocky Point Holiday

Rocky Point Holiday was a commission from Frank Benciscutto and the University of Minnesota band for a tour of Russia. It was composed between 1968 and 1969. Benciscutto had heard Nelson's orchestral work *Savannah River Holiday* and decided he wanted something virtuosic to take with him on the Russian tour. When asked about the limitations of the band, Benciscutto told him there were none. "I'm going to write a tremendously difficult piece," Nelson warned him. "That's fine," replied Benciscutto, and thus *Rocky Point Holiday* was born. Nelson says, "This was a pivotal moment in my notion of wind ensemble scoring, in which I focused on orchestrating in an extremely transparent way." The bulk of the work on the composition occurred while Nelson was on vacation at a Rhode Island seaside resort. Rocky Point is an amusement park over a hundred years old, located in Warwick Neck, RI. It was closed down in the mid-1990s due to a lack of funds.

- *Program Note by Nikk Pilato*

Only Light

The melodic material for *Only Light* originally came from Beneath a Canvas of Green, a recently composed large-scale work of mine written for wind ensemble. At the time, I was not quite comfortable with how this music fit within the larger work (it passed by much too quickly), and I knew it was something I would eventually like to revisit. In the fall of 2012, one of my best friend's mothers lost her battle with cancer. A year later, while thinking of ideas for what was eventually to be *Only Light*, I found myself thinking of him and his family quite often. At about this same time, I was on social media late one night – procrastinating rather than composing – and discovered a post written by another friend, written in reference to his wife. Here is an excerpt: *A timeline. Oh, the dark places I've dwelt this morning. The "hows," "what ifs," and "whys" pouring over me. But, I digress. There is no timeline at this time. There is only, "we aren't done with you yet." There is, "we've got more things to try." There is, in a word, hope. I need me some of that. Toni has pointed out that there are times that I can find the dark cloud behind any silver lining. (Had you only known me before I met you, young lady. Now that Tim could really find darkness where there was only light.) The medical team is set to battle on.* In an instant, I was reminded of how delicate life is and how things can change at a moment's notice. – *Program Note by composer*

Lost Vegas

Lost Vegas is my musical homage to bygone days in the city of Las Vegas, Nevada. Performed without pause, *Lost Vegas* is divided into three movements. The first movement, *Viva*, is inspired by the seminal book *Learning from Las Vegas* (1968–72), by modernist architects Robert Venturi and Denise Scott Brown, who likened the symbolism of the Vegas "Strip" to the Piazza Navona in Rome. The music in *Viva* unfolds as catchy musical riffs are layered and phased in various polytonal guises and orchestrations. *Mirage*, the second movement, was inspired by my recent drive through the forbidding desert of Death Valley. Located 88 miles west of Las Vegas, Death Valley is one of the lowest, driest, and hottest locations in North America. A serpentine oboe solo, later doubled by trumpets with Harmon mutes, is surrounded by steamy brass chords and twisting countermelodies played by winds and percussion keyboards. Accompanied by an ominous bass drum, the music in *Mirage* appears and disappears, like an optical illusion one might encounter in the scorching desert or driving from the pitch-black darkness of Death Valley in the dead of night toward the bright lights of Las Vegas. The final movement, *Fever*, is a swinging tribute to an earlier epoch, when legendary entertainers such as Elvis, Peggy Lee, Bobby Darin, Stan Kenton, and Frank Sinatra's "Rat Pack" performed in intimate and swanky showrooms of the Sands, Tropicana, and Flamingo hotels. – *Program Note by composer*

Tico Tico

This concert band arrangement pays homage to the original choro ensemble by using the woodwinds for much of the melody. The brass and percussion often provide the rhythm and groove of the piece. The arrangement was written by Japanese composer Naohiro Iwai. Most of Iwai's career was spent as a jazz and pop performer and composer. He has made an effort to bring these styles to groups like wind ensembles, brass ensembles, and orchestras that more often play in the Classical style. – *Program Note from United States Marine Band concert program, 22 August 2019*

Last Concert (Graduating or Student Teaching in the Fall)

Symphonic Band

Noah Johnson – Oboe
Diego Soriano – Trumpet
Kohl Corrigan – Percussion
June Cummings – Percussion
Brandon Lee – Percussion

Wind Symphony

Bo Boisen – Flute
Katie Rudnik – Flute
Hanna Maranzatto – Bassoon
Thomas Heal – Clarinet

Wind Symphony (continued)

Ian Cox – Alto Saxophone
Eva Bayliss – Trumpet
Jordyn Breast – Horn
Sean Breast – Euphonium
Andrew Ribo – Euphonium
Jake Nurney – Tuba
Nick Burzumato – Percussion
Ryan Carlisle – Percussion
Leo Prothero – Percussion
Elizabeth Ritchie – Piano

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

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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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