

FORBES CENTER FOR THE PERFORMING ARTS

**JAMES MADISON UNIVERSITY®**

School of Music

*presents*

**41<sup>st</sup> Contemporary Music Festival**

**Concert III**

*featuring*

**JMU Symphony Orchestra**

**JMU Wind Symphony**

Wednesday, October 19, 2022

8 pm

Concert Hall



There will be one 15-minute intermission.

## Program

Pages from the Summer Book (2021)

Brian Junttila

Katie Rudnik, *flute* | Laura Huggins, *oboe*  
Geneva Maldonado, *clarinet* | Sophie Uy, *bass clarinet*  
Michael Ross, *bassoon* | Steffi Tetzloff, *trumpet*  
Allison Lyttle, *horn* | Isaiah Tomalesky, *trombone*  
Steven Brancaleone, *piano* | Shelby Shelton, *percussion*  
Isaac Cotnoir, *violin* | Thomas O'Keefe, *viola*  
Kim Souther, *cello* | Cole Sheffer, *bass*  
Brian Junttila, *conductor*

Sunbeam Blues (2009)

Dale Trumbore

Sofia Vazquez, *voice*  
Sicheng He, *piano*

Practical Love Songs (2009)

Dale Trumbore

I. The Philosopher

Josephine Suwanpoh, *voice*  
Aphrodite Mitsopoulou, *piano*

Click (2012)

Mary Ellen Childs

Casey Cangelosi, Will Alderman, Aaron Trumbore, *claves*

City Beautiful (2019)

Ingrid Stölzel

**JMU Symphony Orchestra**

Thomas O'Keefe, *conductor*

**Intermission**

## **Program – *continued***

Dancing Fire (2016)

Kevin Day

Panta Rhei (2010)

Ingrid Stölzel

As the scent of spring rain... (2003)

Jonathan Newman

The Low-Down Brown Get-Down (2020)

Omar Thomas

### **JMU Wind Symphony**

Stephen Bolstad, *director*

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personal computers, and any other electronic devices.

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of this production is strictly prohibited  
in adherence with Federal copyright laws.

## Program Notes

### Pages from the Summer Book - Brian Junttila

When deciding what to write for my master's thesis at Florida State University, I was inspired to compose a piece based on my Finnish heritage mainly because of a recent award I had received through the Finlandia Foundation. Originally, I wanted to work with Finnish folklore and create a piece filled with epic depictions of beings from mythology. However, as I continued to ponder the narrative behind the piece, I discovered that stories from the Kalevala, a compilation of epic poetry devoted to Finnish mythology that is nationally accepted as one of the most important pieces of Finnish literature, have been set to music time and time again, leaving little room to insert original ideas. This led to plenty of searching through Finnish literature, ranging from centuries ago to the present day. Ultimately, I came across Tove Jansson's stories and became immediately enthralled. Most of her work is intended for younger children, but in doing some more in-depth research, I found this collection of short stories, *The Summer Book*, which is not distinctly intended for any age group.

Published in 1972, the book revolves around a daughter, father, and grandmother who live on an island in the Gulf of Finland and their experiences. The stories being mostly unrelated, I found "Dead Calm" to be the most inspiring of them, and I immediately started my composing process. The beginning of the story centers around the observation of the sea and how unusually calm it is, leading our family to venture out to an island known as The Cairn. After some banter between the granddaughter and grandmother, they go exploring on the island and eventually discover a canyon in which they go swimming, much to the dismay of the father. Once relaxed, the granddaughter begins to climb a wooden plank wall and climbs so high that the grandmother immediately becomes worried and instructs her on how to descend. After this intense scene, they decide to relax once more, which is when our story finishes. In my piece, I represent the stillness through a single pitch that slowly grows into a massive sonority. This sonority then becomes an energetic section following the conversation between our characters, then is finished by returning to the original material.

*The Summer Book* was translated by Thomas Teal in 2008 and was published by New York Review Books. These scenes were created by artist/designer David Junttila in collaboration with Brian and this music.



*Grandmother with her violet parasol as the family approaches The Cairn*



*Grandmother storytelling as daughter rests, exhausted from exploring a crevice in the canyon*



*Daughter, afraid, climbing the channel marker as Grandmother consoles her and instructs her ascent*

## Sunbeam Blues - Dale Trumbore

Sunbeam Blues sets a text by poet Julie Kane and was premiered in recital at the University of Maryland, College Park in April 2009 by Alicia Waller, soprano; Jessica Zweig, clarinet, and Dale Trumbore, piano.

*Sunbeam pourin' in the window  
when my baby wakes and shaves  
Sunbeam streamin' in the window  
when my baby wakes and shaves  
and it waits by my baby's chair  
like a dog at a grave*

*Sunbeam fallin' on his shoulder  
as he reads the want ads through  
He sits in that stick of sunbeam  
and he reads the want ads through*

*He's been lookin' for work six weeks  
in the same blue suit*

*My baby feels as restless  
as the dust in that patch of sun  
He's dancin' his way to nowhere  
just like the dust in that patch of sun*

*He's tired of takin' my money  
and he wants to give me some  
I said, if them bosses was women  
well, I know just what they'd do*

*If all them bosses was women, baby,  
I'm sure of what they'd do  
Any woman with two good eyes  
would sure pick you*

*Sunbeam pourin' in the window  
It shines on the rug all day  
My baby's all out of dreams now  
he just sits in the sun all day*

*And the smoke from his cigarettes  
stains that sunbeam gray*

—Julie Kane, from *Body and Soul*

## The Philosopher - Dale Trumbore

*Practical Love Songs* is a set of three art-songs based on poetry by Edna St. Vincent Millay. Each one captures a different part of a romantic relationship—yearning for someone who may or may not be right for you, knowing that a relationship may be a brief one, and imagining the death of an ex-lover—in language that doesn't fall into the familiar tropes of love. This cycle for soprano & piano was premiered by soprano Gillian Hollis in April 2009 and has since been widely performed across the U.S. by Hollis & Trumbore as part of their Snow White Turns Sixty tour.

*And what are you that, missing you,  
I should be kept awake  
As many nights as there are days  
With weeping for your sake?*

*And what are you that, missing you,  
As many days as crawl  
I should be listening to the wind  
And looking to the wall?*

*I know a man that's a braver man  
And twenty men as kind,  
And what are you, that you should be  
The one man in my mind?*

*Yet women's ways are witless ways  
As any sage will tell—  
And what am I, that I should love  
So wisely and so well?*

—Edna St. Vincent Millay

## City Beautiful - Ingrid Stölzel

“A city is not beautiful by accident” writes historian William H. Wilson. “City Beautiful” takes its title and inspiration from the architectural movement of the late nineteenth and early twentieth centuries that gave us the boulevard and parks system in Kansas City. The movement had an impact on many other US cities as well, including Chicago, Detroit, and Washington, D.C. to name a few. One of the principal philosophies

underlying the movement and one that inspired me to write this composition, was the belief in the “shaping influence of beauty” on society. Advocates believed that beautification of our physical surroundings would promote a sense of community and increase the quality of life in cities around the country. In many ways, I feel music has a similar power to influence and shape a community. This composition was commissioned as a celebration of the 60th Anniversary of the Youth Symphony of Kansas City and I

cannot help but ponder the wonderful shaping influence of this organization over sixty years of music making in our community. Commissioned by the Symphony Orchestra and conductor Steven D. Davis of the Youth Symphony of Kansas City, in celebration of its 60th Anniversary Season. (note by the composer)

## Program Notes – *continued*

### Dancing Fire - Kevin Day

When I was writing *Dancing Fire*, I wanted to write a piece for my high school band program and its directors for the great pieces we played, the fun times we had, and the excitement our bands created at our concerts. The picture I had in my head before I began writing was a group of people surrounding a large bonfire during the night. These people began dancing around the fire, having fun, singing songs, and ultimately, celebrating life. Once I had that picture in my head, along with the constant repeating motif that eventually became the melody for the entire piece, the rest of the work fit together nicely, and in two weeks it was done. The composition brings this mental picture I had to life in a fun and energetic way with dance-like percussion and a constant groove, as well as its contagious melody, a mysterious soprano sax solo, and a climactic ending. (note by the composer)

### Panta Rhei - Ingrid Stölzel

*Panta Rhei*, from the Greek “everything flows,” is a term that is attributed to the Greek philosopher Heraclitus (c.535-c.475 B.C.). He believed that permanence was an illusion of the senses, that the world is permanently becoming and that all things are in constant flux. For me, music encapsulates this concept. For one, music only exists in time and therefore is in constant flux. There is also no permanence; one can never experience a piece the same way twice, nor is it possible to perform a piece exactly the same. Heraclitus beautifully sums up this concept by saying that one can never step into the same river twice. I find this comforting and exciting as a listener and as a composer. *Panta Rhei* was commissioned and premiered by Steven D. Davis and the UMKC Wind Symphony. (note by the composer)

### As the scent of spring rain... - Jonathan Newman

*As the scent of spring rain...* comes from a translation of the evocative first line of a love poem by Israeli poet Leah Goldberg. The poem itself was introduced to me by a good friend of mine a number of years ago, and I have a strong memory of how much the beauty of the original Hebrew and the imagery in her translation touched me. Because of that I deliberately did not work from the poem itself but only from my memory of it, which was so special to me that I didn't want to disturb it with a re-reading which would create a new and different experience. As a result, the harmonic language, structure, and orchestration all aim to conjure the intense juxtaposition of sweetness and sadness which I most remember from the poem. (note by the composer)

### The Low-Down Brown Get-Down - Omar Thomas

The end of the 60s into and through the 70s saw the era of the “blaxploitation” film – a genre of filmmaking aimed at African-American audiences which put us in leading roles of stories that often followed antiestablishment plots. These films were often controversial due to their exaggerated bravado, hypersexuality, and violence. Noticing the lucrative potential of blaxploitation films, Hollywood began to market these films to a wider audience. Though low budget, they possessed an exciting, raw, soulful quality unlike any other genre up until that time, and from these films were born some of the most iconic characters (Shaft, Dolemite, Foxy Brown, and Cleopatra Jones, to name a few) and soundtracks ever created, written by some of the biggest names in African-American popular folk music of the day and since, including Issac Hayes, Curtis Mayfield, James Brown, and Marvin Gaye.

*The Low-Down Brown Get-Down* is the soundtrack for a nonexistent blaxploitation film. It pulls from various sounds and styles of African-American folk music, such as funk, R&B, soul, early hip hop, the blues, and even film noir to stitch together its “scenes.” The title pulls from and is inspired by “post-jive” African-American Vernacular English (AAVE). The word “Brown” in the title, in addition to its reference to none other than the Godfather of Soul, James Brown, whose most-famous licks and bass lines pepper the intro and recur throughout the piece, also refers to the melanin of the people who created these sounds.

This piece unapologetically struts, bops, grooves, slides, shimmies, head bangs, and soul claps its way straight through its thrilling “chase scene” finale. It was my intention with the creation of this piece to go full steam ahead on bringing African-American folk music to the concert stage to take its place amongst all other types of folk music that have found a comfortable home in this arena. May this work push back against notions of “sophistication,” “appropriateness,” and “respectability” that have been codified in the concert music setting for a century and more. (note by the composer)

## Guest Biographies

Composer **Ingrid Stölzel** has been described as having “a gift for melody” (*San Francisco Classical Voice*) and “evoking a sense of longing” that creates “a reflective and serene soundscape that makes you want to curl up on your windowsill to re-listen on a rainy day.” (*I Care If You Listen*)

Stölzel’s compositions have been commissioned by leading soloists and ensembles, and performed in concert halls and festivals worldwide, including Carnegie Hall, Merkin Concert Hall, Kennedy Center, Seoul Arts Center, Thailand International Composition Festival, Festival Osmose (Belgium), Vox Feminae Festival (Israel), Dot the Line Festival (South Korea), Ritornello Chamber Music Festival (Canada), Festival of New Music at Florida State (USA), Beijing Modern Music Festival (China), Festival of New American Music (USA), and SoundOn Festival of Modern Music (USA). Her music has been recognized in numerous competitions, among them recently the Suzanne and Lee Ettelson Composer’s Award, Red Note Composition Competition, the Robert Avalon International Competition for Composers, and the Kaleidoscope Chamber Orchestra Competition. Recordings can be found on various commercial releases including her portrait album “The Gorgeous Nothings” which features her chamber and vocal chamber music. Stölzel teaches composition at the University of Kansas School of Music.

**Dale Trumbore** is a Los Angeles-based composer and writer whose music has been called "devastatingly beautiful" (*The Washington Post*) and praised for its "soaring melodies and beguiling harmonies deployed with finesse" (*The New York Times*). Trumbore's compositions have been performed widely in the U.S. and internationally by the Chicago Symphony's MusicNOW ensemble, Los Angeles Children's Chorus, Los Angeles Master Chorale, Modesto Symphony, Pasadena Symphony, Phoenix Chorale, Tonality, and VocalEssence.

The recipient of ACDA’s inaugural Raymond W. Brock Competition for Professional Composers, an ASCAP Morton Gould Award, and a Chamber Music America Classical Commissioning Grant, Trumbore has also served as Composer in Residence for Choral Chameleon. She has been awarded artist residencies at Copland House, the Helene Wurlitzer Foundation, the Tusen Takk Foundation, and Ucross. Her choral works have been commissioned for premieres at national conferences of the American Choral Directors Association, American Guild of Organists, Chorus America, and National Collegiate Choral Organization, and her music is available through Boosey & Hawkes, G. Schirmer, and Graphite Marketplace.

Trumbore is passionate about setting to music poems, prose, and found text by living writers. Her first book, *Staying Composed: Overcoming Anxiety and Self-Doubt Within a Creative Life*, was hailed as a "treasure trove of practical strategies for moving your artistic career forward... not only for composers, but for performers, writers, and any other creatives" (*Angela Myles Beeching, Beyond Talent*). Trumbore's short fiction is published or forthcoming from *Southern Indiana Review*, *New Delta Review*, and *F(r)iction*. She is currently working on a collection of short stories. Trumbore holds a dual degree in Music Composition (B.M.) and English (B.A.) from the University of Maryland, as well as a Master of Music degree in Composition from the University of Southern California. A New Jersey native, Trumbore currently lives in Azusa, CA with her spouse and their three cats.

## JMU Wind Symphony

### FLUTE/PICCOLO

Ariel Collins – Chesapeake  
Megumi Kadarusman – Clifton  
Ethan Linklater – Mechanicsville  
#Joshua Lockhart – Lincoln Park, MI  
\*\*Rebecca Needham – Palm Bay, FL

### OBOE/ENGLISH HORN

Laura Huggins – Richmond  
Mekhi Tyree – Lynchburg  
\*Andrew Welling – Fairfax

### BASSOON/CONTRA

\*David Kang – Chantilly  
\*Tony Russo – Purcellville  
Devon Petrecca – Fairfax

### CLARINET

Blaine Edwards – Stuarts Draft  
Ian Graff – Virginia Beach  
Hunter LaFreniere – Williamsburg  
#Geneva Maldonado – Tobyhanna, PA  
#Sarah Mason – Grand Rapids, MN  
\*\*Gregorio Paone – Bernalda, Italy

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

### BASS CLARINET/CONTRA

Sophie Uy – Annandale

### ALTO SAXOPHONE

\*Haven Kahn – Chesapeake  
Thomas Allen – Stuarts Draft

### TENOR SAXOPHONE

Adam Army – Millbury, MA

### BARITONE SAXOPHONE

Dylan Royal – Martinsville

### PIANO

#Aleksandra Velgoshina – Moscow,  
Russia

### TRUMPET

Olivia Ellsworth – Richmond  
Logan Hayungs – Stafford  
Finn Marks – McLean  
Max Parrish – Woodbridge  
\*\*Steffi Tetzloff – Rochester, MN

### HORN

Ainsley Hanson – Stuarts Draft  
\*\*Allison Lyttle – Williamsville, NY  
Michael Parlier – Forest  
Justin Ulmer – Mount Solon

### TROMBONE

#William Commins – McLean  
\*Shiv Love – Fairfax  
Quin Robinson – Warrenton

### BASS TROMBONE

Dan Tubbs – Glen Allen

### EUPHONIUM

Jake Cuppernull – Herndon  
\*\*Andrew Ribo – Lancaster, OH

### TUBA

\*John Kelley – Falls Church  
Jake Munn – Newport News

### STRING BASS

Alex Haldane – Falls Church

### PERCUSSION

#Michael Dolese – Winchester  
Tyler Ende – Williamsburg  
Brian McDermott – Brookings, SD  
Kobe Noel – Manassas  
Jonathan Ramirez – Manassas  
\*\*Shane Roderick – Port Neches, TX  
Brian Wiley – Fairfax  
Miranda Cook, MM graduate assistant

## JMU Symphony Orchestra

Members are listed alphabetically by section

### Violin I

Aidan Coleman  
Aidan Hall  
Audrey Jones  
Adeline King  
Johnny Park  
Patrick Shaughnessy\*  
Rachel Tan

### Violin II

Briana Clark  
Jonathan Colmenares  
Louanna Colon  
Isaac Cotnoir^  
Nathaniel Gordy  
Jonathan Petrini  
Sierra Rickard  
Khalil Turner

### Viola

Kamryn Cajohn  
Madeleine Gabalski  
Chris King^  
Ana Mooney  
Hannah Rahrig  
Franklin Villalta

### Cello

Christopher Hall  
Julia King  
Alison Lilly  
Vikram Lothe  
Isaiah Ortiz^  
Danny Postlethwait  
Jessi Sfarnas  
Kim Souther

### Bass

James Adkison-  
Piccirello  
Tina Battaglia^  
John Foley  
Ruben Garcia  
Jacob Minks  
Frankie Sellars  
Cole Sheffer

### Flutes

Anna Fenn  
Jakob Knick

### Oboes

Laura Huggins  
Will Slopnick

### Clarinets

Blaine Edwards  
Geneva Maldonado

### Bassoons

Michael Ross  
Tony Russo

### Horns

Benjamin Coates  
Caroline Fauber  
Justin Ulmer  
Ben Wagner

### Trumpets

Olivia Ellsworth  
Devin Esleck  
Jocelyn Moyer

### Trombones

Gabriel Caballero  
Alex Mizroch

### Bass Trombone

Teague Jenkins

### Tuba

Joshua Smith

### Timpani

Grayson Creekmore

### Percussion

Will Alderman^

### Key

\*Concertmaster

^Principal