

FORBES CENTER FOR THE PERFORMING ARTS

JAMES MADISON UNIVERSITY®

School of Music

presents

Wind Symphony

Stephen P. Bolstad, *conductor*

Amy Birdsong, *guest conductor*

Nieves Villaseñor III, *guest conductor*

featuring

The JMU Faculty Bluestone Winds

Beth Chandler Cahill, *flute*

Jeanette Zyko, *oboe*

Šarūnas Jankauskas, *clarinet*

Ian Zook, *horn*

Sue Barber, *bassoon*

Saturday, February 25, 2023

1 pm

Concert Hall



There is no intermission.

Program

Sound the Bells! (1995/2003)

John Williams
(b. 1932)
trans. Paul Lavender

Mars from “The Planets” (1916/1924)

Gustav Holst
(1874-1934)
trans. L. Pay and George Smith

Masks and Machines (2015)

- I.
- II.
- III.

Paul Dooley
(b. 1983)

Nieves Villaseñor III, *conductor*

Serenade in E-flat, Op. 7 (1881)

Richard Strauss
(1864-1949)

Amy Birdsong, *conductor*

The JMU Faculty Bluestone Winds

Angels in the Architecture (2009)

Frank Ticheli
(b. 1958)

Megan Zuhowski, *soprano*

Sasparilla (2005)

John Mackey
(b. 1973)

Wind Symphony Personnel

Stephen P. Bolstad, *conductor*
Miranda Cook, *MM graduate assistant*

FLUTE/PICCOLO

Mihir Borah – Woodbridge
Megumi Kadarusman – Clifton
Ethan Linklater – Mechanicsville
#Joshua Lockhart – Lincoln Park, MI
*#Rebecca Needham – Palm Bay, FL

OBOE/ENGLISH HORN

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

BASSOON/CONTRA

*David Kang – Chantilly
*Tony Russo – Purcellville

CLARINET

Blaine Edwards – Stuarts Draft
Hunter LaFreniere – Williamsburg
#Geneva Maldonado – Tobyhanna, PA
#Sarah Mason – Grand Rapids, MN
*#Gregorio Paone – Bernalda, Italy
Ged Pearson – Seaford, DE
Sophie Uy – Annandale

BASS CLARINET/CONTRA

Ian Graff – Virginia Beach
Blaine Edwards – Stuarts Draft

ALTO SAXOPHONE

*Haven Kahn – Chesapeake
Dylan Royal – Martinsville

TENOR SAXOPHONE

Adam Army – Millbury, MA

BARITONE SAXOPHONE

Darius Turner – Mechanicsville

PIANO

#Aleksandra Velgosha – Moscow, Russia
#Sarah Mason – Grand Rapids, MN

TRUMPET

Owen Brown – Charlottesville
Logan Hayungs – Stafford
Carter King – Mechanicsville
Finn Marks – McLean
Max Parrish – Woodbridge
*#Steffi Tetzloff – Rochester, MN

HORN

*Jacob Andersen – Richmond
Caroline Fauber – Salem
Ainsley Hanson – Stuarts Draft
Justin Ulmer – Mount Solon

TROMBONE

*Shiv Love – Fairfax
Quin Robinson – Warrenton
Isaiah Tomalesky – Winchester

BASS TROMBONE

Peyton Barrett – Midland

EUPHONIUM

Jake Cuppernull – Herndon
#Daisey Kludt – Watertown, TN

TUBA

Logan Davis – Harrisonburg
Jake Munn – Newport News

STRING BASS

Jacob Minks – Centreville

PERCUSSION

Blaze Benavides – Alice, TX
#Michael Dolese – Winchester
Tyler Ende – Williamsburg
Brian McDermott – Brookings, SD
Kobe Noel – Manassas
Jonathan Ramirez – Manassas
*#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.

Biographies

Flutist **Dr. Beth Chandler Cahill** enjoys an active career as a soloist, chamber musician, orchestral player, and teacher. A frequent guest artist and masterclass clinician, Dr. Chandler has performed and presented at major venues, festivals, and universities throughout the United States and abroad. She has won numerous awards and honors, including the top prizes of the *Flute Talk* Competition and Myrna Brown Artist Competition, as well as National Flute Association competitions. As a Fulbright Scholar, Dr. Chandler studied in Kent, England. A native Texan, Dr. Chandler holds degrees from Baylor University, New England Conservatory, and University of Cincinnati College-Conservatory of Music, and her principal teachers were Helen Ann Shanley, Trevor Wye, Paula Robison, and Bradley Garner. Dr. Chandler recently served as president of the National Flute Association. She is Professor of Flute at James Madison University and was the winner of the 2016-17 College of Visual and Performing Arts Distinguished Teacher Award. Please see bethchandler.com.

Oboist **Dr. Jeanette Zyko**, praised by *Fanfare Magazine* and *ArtsNash* for her “refined playing” and “achingly beautiful lines,” enjoys an active career as a chamber and orchestra musician. A versatile artist, Zyko has played music ranging from 20th-century composer Louis Andriessen to Baroque composer Jan Zelenka, and her solo and chamber music performances have taken her across the United States and abroad. Equally at home as an orchestra musician, Zyko has performed with the Nashville Symphony, Nashville Opera, Indianapolis Symphony, Orchestra of St. Luke’s, Gateway Chamber Orchestra and Paducah Symphony. Prior to joining the faculty of JMU in 2016, Zyko held positions at Austin Peay State University and the University of Costa Rica. She received her training at Hartt School of Music, Butler University, and Manhattan School of Music, where she studied with Humbert Lucarelli, Malcolm Smith and Stephen Taylor.

Clarinetist **Dr. Šarūnas Jankauskas** joined JMU in 2016 and is dedicated to exploring new ways of addressing playing techniques, expanding teaching literature and maintaining a highly positive learning environment. His performance engagements have taken him through Europe, Canada and across the US, while collaborating with Boulder Chamber Orchestra, St. Petersburg and Jasper String Quartets, pianists Domenico Codispoti and Johan Botes. Jankauskas participated at *International Conservatory Week Festival* (St. Petersburg, Russia), *Musicalis Daunia* (Italy), *SoundSpace at Blanton, Chamber Music at the Barn*, International Clarinet Association’s *ClarinetFests®*, College Music Society’s National Conference and various composer/new music events. His project *Duos* focused on premieres of newly commissioned works and culminated as a music album in 2020. He recently premiered a couple of his own compositions. Dr. Jankauskas studied at the Academy of Music in his native Lithuania, and, after moving to the U.S., received degrees from Grand Valley State University, Rice University and The University of Texas at Austin.

Ian Zook is an active orchestral and solo performer and has appeared in concerts throughout the United States, Europe, and Asia. He joined the faculty of James Madison University in 2009 and performs frequently with the Madison Brass and Bluestone Winds, both faculty ensembles in residence at James Madison University. As soloist he has performed with numerous ensembles including the JMU Symphony Orchestra, Brass Band, Wind Symphony, Percussion Ensemble, Madison Singers, the Charlottesville Symphony Orchestra, the Virginia Baroque Consort, the Chamber Orchestra of Charlottesville, and the Staunton Music Festival. He is also a frequent substitute musician with the Philadelphia Orchestra in addition to the National, Richmond, Virginia, Roanoke, and Harrisburg Symphony Orchestras. He holds degrees from the University of North Carolina – Chapel Hill and the University of Michigan, and has performed at the Verbier, Pacific, Sarasota, AIMS in Graz, Staunton, and Aspen Music Festivals, and the National Orchestral Institute.

Bassoonist, **Dr. Sue Barber**, is an active solo, chamber, and orchestral performer regionally, nationally, and internationally. Previous positions include the Hartford Symphony Orchestra, Connecticut Opera, Sarasota Opera, Baton Rouge Symphony, and Orquesta Sinfónica de Galicia (Spain). She is an artist faculty in residence at The Brevard Music Festival and has served as Visiting Professor at Indiana University Jacobs School of Music. She holds degrees from the Crane School of Music, Juilliard School, and Louisiana State University.

Program Notes

Sound the Bells!

Sound the Bells! Was a fanfare written for a series of concerts in a 1993 tour of Japan with the Boston Pops Orchestra. John Williams felt it was a good opportunity to celebrate the joy of the wedding of Crown Prince Naruhito and Masako Owada, which occurred close to the time of the tour. Williams commented that he had always been fascinated by the huge Japanese temple bells, and they “were kind of an inspiration for the prominent use of percussion” in this work. —*Program Note by Robert Strong and David Fullmer*

Mars from “The Planets”

“The Planets,” composed for orchestra in 1915, is a suite of seven tone poems, each describing symbolically a different planet. The work has insistent odd meters of five and seven beats, thick streams of parallel triads, and an opulent instrumentation. The entire suite was first performed for a private audience in 1918 and in public, without *Venus* and *Neptune*, in 1919.

Mars – The Bringer of War was complete in the composer’s mind in the summer of 1914, when the First World War was but an emerging threat. The work is dominated by a relentless hammering out of a 5/4 rhythm which suggests the relentless destruction of war. The opposition of harmony and rhythm is skillfully used to produce a startling aural and emotional effect. The movement was transcribed for band by the composer in 1924. —*Program Note from Program Notes for Band*

Masks and Machines

Masks and Machines was commissioned by a consortium of wind bands organized by Timothy Shade in honor of Gary Green’s retirement from the Frost School of Music at the University of Miami. *Masks and Machines* is inspired by the early twentieth century works of Bauhaus artist Oskar Schlemmer, and the Neoclassical music of Igor Stravinsky. I admire the simplicity of shapes and color in Schlemmer’s works such as the “Bauhaus Stairway” and “Triadic Ballet” as well as the renaissance and baroque musical influences in Stravinsky’s “Pulcinella.” *Masks and Machines* contains three contrasting character pieces featuring renaissance brass music, Baroque fortspinnung in virtuosic mallet percussion, lush oboe, clarinet and bassoon solos, and machine-like flute rips. —*Program Note by composer*

Serenade in E-flat, Op. 7

Strauss’s *Serenade in E-flat, Op. 7* echoes the style of a conventional Classical-era chamber piece. As such, players must be prepared to interpret styles and articulations that may not be notated. Audiences will find this work quite accessible, as the orchestration and melodic structures exhibit regularity and Classical predictability. Harmonic progressions faintly suggest the dissonant, chromatic style of Strauss’ later works (he wrote the *Serenade* when he was 17). While less experienced players may acquire a general understanding of chamber performance techniques from this piece, advanced musicians have multiple opportunities to embrace the nuances and intimate musical relationships of this fine work. —*Program Note from Great Music for Wind Band*

Program Notes – *continued*

Angels in the Architecture

Angels in the Architecture was commissioned by Kingsway International and received its premiere performance at the Sydney Opera House on July 6, 2008, by a massed band of young musicians from Australia and the United States, conducted by Mathew George. The work unfolds as a dramatic conflict between the two extremes of human existence – one divine, the other evil. The work's title is inspired by the Sydney Opera House itself, with its halo-shaped acoustical ornaments hanging directly above the stage.

Angels in the Architecture begins with a single voice singing a 19th-century Shaker song:

I am an angel of Light
I have soared from above
I am cloth'd with Mother's love.
I have come, I have come.
To protect my chosen band
And lead them to the promised land.

This “angel” – represented by the singer – frames the work, surrounding it with a protective wall of light and establishing the divine. Other representations of light, played by instruments rather than sung, include a traditional Hebrew song of peace (“Hevenu Shalom Aleichem”) and the well-known 16th-century Genevan Psalter, *Old Hundredth*. These three borrowed songs, despite their varied religious origins, are meant to transcend any one religion, representing the more universal human ideals of peace, hope, and love. An original chorale, appearing twice in the work, represents my own personal expression of these aspirations.

Just as Charles Ives did more than a century ago, *Angels in the Architecture* poses the unanswered question of existence. It ends as it began: the angel reappears singing the same comforting words. But deep below, a final shadow reappears – distantly, ominously. —*Program Note by composer*

Sasparilla

Sasparilla is my first “fully original” work for wind ensemble. I'd written one other wind piece prior to this (*Redline Tango*), but that was a transcription of an orchestra work. With *Sasparilla*, the primary request from the commissioning consortium was to write something “new for band,” so I approached the piece with the goal of writing something that took advantage of the wonderful sounds than only a concert band can make.

“Sasparilla” was a type of liquor served in saloons in the Old West. It has since become a non-alcoholic root beer-like beverage, and if the listener happens to be under the age of 21, I suggest you choose the latter description. Whether it be from bad liquor or terribly funky soda, *Sasparilla* tells the tale of an Old West saloon, and the specific tale seems to vary, depending on the listener. Some hear a pony who drinks from a fermented trough and goes on a joyride to Tijuana. Some hear a cowboy who can't hold his drink. Some suggest the Old West as viewed through the eyes of the old Warner Brothers cartoons.

Regarding the spelling...although I would never be one to win a spelling bee, I realize that the “correct” spelling is “sarsaparilla,” but there are two other slangified spellings – “sarsparilla” and the one I've chosen, “sasparilla.” Although only one would win you a spelling bee, “sasparilla” looked best in print! —*Program Note by composer*

JAMES MADISON UNIVERSITY.

Wind Symphony & Symphonic Band

COMPOSER CONCERT FEATURING FRANK TICHELI

WEDNESDAY
APRIL 5, 2023
8:00 PM

FORBES CENTER FOR
THE PERFORMING ARTS



Summer Band Camps

July 5-9, 2023

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- Training in peer-teaching and leadership for all levels
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Woodwind, Brass, & Percussion Faculty

Beth Chandler Cahill	Flute
Jeanette Zyko	Oboe
Šarūnas 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
Nieves Villaseñor.....	Assistant Director of Marching Royal Dukes/ Assistant Director of Bands
Kirk Weaver	Administrative Assistant
Miranda Cook.....	Graduate Assistant
Kinsey Holland.....	Graduate Assistant
Sarah Mason	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