

FORBES CENTER FOR THE PERFORMING ARTS

**JAMES MADISON UNIVERSITY®**

School of Music

*presents*

**Colgan High School Wind Symphony  
&  
JMU Wind Symphony**

**Don Magee, *Conductor***  
**Stephen P. Bolstad, *Conductor***  
**Amy Birdsong, *Conductor***

Wednesday, May 3, 2023

8 pm

Concert Hall



There is a 15-minute intermission.

# Program

## Colgan High School Wind Symphony

Mercury	Jan Van der Roost (b. 1956)
Shenandoah	Frank Ticheli (b. 1958)
Gershwin!	George Gershwin (1898-1937) arr. Warren Barker
Variants on a Moravian Hymn	James Barnes (b. 1949)

Don Magee, *conductor*

## Intermission

### JMU Wind Symphony

The Wild Goose (2014)	Ryan George (b. 1978)
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Amy Birdsong, *conductor*

Symphonic Dances from "West Side Story" (1967/2008)	Leonard Bernstein (1918-1990) trans. Paul Lavender
Wedding Dance	Jacques Press (1903-1985) trans. Herbert Johnston ed. Frederick Fennell

Stephen Bolstad, *conductor*

# Colgan High School Wind Symphony Personnel

Don Magee, *conductor*

## FLUTE/PICCOLO

Loyal Abdelsattar  
Angela Amoako  
Jenet Jeruel Bagang  
Deborah Carranza  
Lindsay Drum  
Alex Fuhrman  
Maddy Smith  
Kaitlyn Sorto  
Katie Tegtmeier

## OBOE/ENGLISH HORN

Claire Brown  
Rebecca Kent  
Daniel Sturch  
Cole Trenkelbach

## CLARINET

Zarifa Dobson  
Alex Lauer  
Anika Senan  
Gabrielle Younger

## BASS CLARINET

Isaac Manigault

## ALTO SAXOPHONE

Aidan Johnson  
Ethan MacDonald

## TENOR SAXOPHONE

Everett Woodward

## BARITONE SAXOPHONE

David Teodor

## SYNTHESIZER

Emily Yeh

## TRUMPET

Macadger Byrne  
Giro Estrada  
Derek Fischer  
Paul Racey  
Ethan Wildgen  
Andrea Young

## HORN

Malika Dobson  
Lexy Lohfeld  
Michael Stachour  
Nichole Stills

## TROMBONE

Rebecca Acolatse  
Jalyin Gonzalez  
Oliver Mose  
Adam Saunders  
Jaylinn Vanegas

## BASS TROMBONE

Matthew Hanshaw  
Charles Reardon

## EUPHONIUM

Alex Almeida  
Vaz Freeman

## TUBA

Ceci D'Amico  
Emalyn Kehoe

## PERCUSSION

Michael DiNorma  
Thomas Fowler  
Grace Lynam  
Nathaniel Owusu-Appiah  
Jackson Ramirez  
Ella Van Echo  
Mason Weintz  
Alec Windmiller  
Donovan Woodard

# Wind Symphony Personnel

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

## FLUTE/PICCOLO

Ariel Collins – Chesapeake  
Anna Fenn – Manassas  
Megumi Kadarusman – Clifton  
Ethan Linklater – Mechanicsville  
#Joshua Lockhart – Lincoln Park, MI

## 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  
\*#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  
Alyssa Bonner – Westminster, MD

## 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  
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.

# Program Notes

## Mercury

*Mercury* is a concert march composed in a typically British idiom. In 1990, Jan Van der Roost wrote this piece on the occasion of the 15-year anniversary of his own band: Brass Band Midden Brabant. Like many British marches, the main theme is written in a minor key. Powerful and virtuosic themes characterize the first part of this march, while the trio melody is much more melodic, offering the tenor register a chance to display its lyrical skills. Follows a dynamic passage for trombones and trumpets/cornets, leading to a “grandioso” version of the main trio melody and thus concluding this march in a magnificent way. —*Program Note by publisher*

## Shenandoah

The Shenandoah Valley and the Shenandoah River are located in Virginia. The origin of the name for this river and valley is obscure. The origins of the folk song are equally obscure, but all date to the 19<sup>th</sup> century. Many variants on the melody and text have been handed down through the years with the most popular telling the story of an early settler’s love for a Native American woman. The composer writes

In my setting of *Shenandoah* I was inspired by the freedom and beauty of the folk melody and by the natural images evoked by the words, especially the image of a river. I was less concerned with the sound of a rolling river than with its life-affirming energy – its timelessness. Sometimes the accompaniment flows quietly under the melody; other times it breathes alongside it. The work’s mood ranges from quiet reflection, through growing optimism, to profound exaltation.

—*Program Note by Frank Ticheli*

## Gershwin!

To celebrate the centennial of the great American composing team George and Ira Gershwin, here is a resplendent Warren Barker treatment of some of the Gershwin’s fabulous hits, including *Fascinating Rhythm*, *Embraceable You*, *Somebody Loves Me*, *Someone To Watch Over Me*, and *I Got Rhythm*. —*Program Note by publisher*

## Variants on a Moravian Hymn

This work was commissioned by the Freedom High School Band to celebrate the 250<sup>th</sup> anniversary of that school’s hometown: Bethlehem, Pennsylvania. Realizing that Bethlehem was in the very center of the many settlements of Moravian Baptists who founded this city, the composer searched for some sort of musical identity that would be appropriate, and found an obscure, but very beautiful, Moravian Christmas hymn entitled *Morning Star, O Cheering Sight*. Instead of composing a normal “theme and variations” based on this hymn, Barnes opted to save the tune in its entirety until the very end when introduced by a trombone choir, so it is essentially a “variations and theme”. The instrumentation was chosen because the Moravians are most famous for their wonderful trombone choirs accompanying the singing in their church services. —*Program Note adapted from publisher*

## Program Notes - Continued

### The Wild Goose

The ancient Celtic people who occupied the British Isles around 1,600 years ago were a people who shared a deep connection with nature and the world they found themselves in. Around this time Christianity found its way to this land and these ancients would often draw on their surroundings for symbolism. In the Celtic tradition the Holy Spirit is represented as a bird, but not as the delicate and peaceful dove found in other cultures but as an An G  Fhi in. The Wild Goose.

Like a wild goose, they perceived the Spirit of God as wild and untamed. Geese are loud, raucous, and strong. Their honk is challenging, piercing, unnerving. They are uncontrollable, difficult if not impossible to catch, and their actions cannot be anticipated (thus the phrase “wild goose chase”). These ancient people absorbed spirituality then not as something that you captured or something that you bent to your will. It was a pursuit, an adventure that you chased after. Their faith was one that was free and unpredictable.

Juxtaposed against the chaos of the goose chase, these ancients also had a phrase for those places where the distance between earth and the spiritual realm collapses, locales where we are able to catch hints and glimpses of the transcendent and where the divine seems to speak the clearest. They called these destinations “thin places”.

In writing this piece I was intrigued by these two impressions: the wild and rambunctious Goose that calls us on an adventurous chase, and the tranquil, reverent thin places that the goose leads us to. These two thoughts intertwine, sometimes gracefully and other times forcefully.

The piece is written in the free-form of a fantasy overture and is built around a five-note motif that varies throughout the allegro sections. A simple chordal hymn first stated by the horns provides the basis for the adagio segments. The goose, represented by an antiphonally staged solo English horn, shows up at various points in the work as both the boisterous motivator and the soothing counselor. Music influences coming from the Celtic traditions are faint early on in the piece but transition to the forefront towards the end as the emulated sounds of bagpipes, penny whistles, and Irish drumming transform the five-note figure into a reel and jig.

*An G  Fhi in (The Wild Goose)* was commissioned by Robert W. Clark as a gift to Dr. Barry K. Knezek in honor of his passion for and devotion to the Lone Star Wind Orchestra. The work was premiered by the same group January of 2014. —*Program Note by composer*

### Symphonic Dances from “West Side Story”

*Symphonic Dances from “West Side Story”* was first performed by the New York Philharmonic on an all-Bernstein concert in 1961, four years after the opening of *West Side Story* on Broadway. The songs of the musical had immediately become popular standards, while at the same time the dance music had been sophisticated enough to find its way into concert hall, similar to music of a ballet. Most composers for Broadway were songwriters who did not write their own dance music, but Bernstein, a fully trained composer who had already written two formal ballets, crafted these remarkable dances himself.

The suite encompasses *Mambo*, a competitive dance between the gangs; *Cha-Cha*, when Tony and Maria see one another for the first time; and the *Finale*, love music and a procession that recalls the ever-popular aria *Somewhere*, but now with a more tragic sentiment. —*Program Note by California Polytechnic State University, San Luis Obispo, Wind Ensemble concert program, 28 February 2015*

### Wedding Dance

Jacques Press’s *Wedding Dance* is a spirited horah or traditional Jewish circle dance, from his symphonic suite entitled *Hassenah (The Wedding)*. Composed in 1955 and arranged for band in 1967 by Herbert Johnston, this lively piece displays an infectious energy and quick tempo. With whirling woodwind lines and memorable melodies, the work exudes fiery energy and relentless pulse. —*Program Note from Fresno State University Wind Orchestra concert program, 2 October 2014*

## Acknowledgements

The JMU Wind Symphony would like to congratulate the students listed below who are either student teaching next fall or graduating this May. Thank you for the wonderful musical contributions you have made to the JMU Band Program!

Ariel Collins, *flute*

Anna Fenn, *flute*

Mekhi Tyree, *oboe*

Blaine Edwards, *clarinet*

Ged Pearson, *clarinet*

Jacob Andersen, *horn*

Isaiah Tomalesky, *trombone*

Shane Roderick, *percussion*

Patrons are reminded to turn off all pagers, cell phones, personal computers, and any other electronic devices.

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# JMU<sup>®</sup>

## Summer Band Camps

### July 5-9, 2023

- Work with nationally-recognized clinicians, JMU School of Music faculty, and the JMU Marching Royal Dukes band staff
- Training in peer-teaching and leadership for all levels
- Use of state-of-the-art Music and Athletic Facilities on the JMU campus

[www.jmusbc.com](http://www.jmusbc.com)



## 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. Rikkers .....	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