

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

School of Music

*presents*

**Symphonic Band  
&  
Wind Symphony**

Stephen P. Bolstad, *conductor*

**Guest Composer/Conductor**  
Frank Ticheli

**Student Composer**  
Lanie Niide

Wednesday, April 5, 2023  
8 pm  
Concert Hall



There is no intermission.

# Program

## Symphonic Band

Radiant Joy (2006)

Steven Bryant  
(b. 1972)

An American Elegy (2000)

Frank Ticheli  
(b. 1958)

Vesuvius (1999)

Frank Ticheli

## Wind Symphony

City Above the Storm (2022)

Lanie Niide  
(b. 2002)

*World Premiere*

Lux Perpetua (2020)

Frank Ticheli

Blue Shades (1996)

Frank Ticheli

**Symphonic Band Personnel**  
Stephen P. Bolstad, *conductor*  
Sarah Mason, *MM graduate assistant*

**FLUTE/PICCOLO**

\*Mihir Borah – Woodbridge  
Sara Drozdowski – Williamsburg  
Simon Funk – Middlesex  
MaryKate Mandeville - Henrico  
Blasi Pollard – Chesapeake

**OBOE/ENGLISH HORN**

\*Tyler Gruca – Mechanicsville  
Lily Peck – Powhatan

**BASSOON**

David Kang – Chantilly  
\*Michael Ross – Farmville

**CLARINET**

\*Elizabeth Bird – Fairfax  
Paige Elmquist – Leesburg  
Shelby Gardner – Fairfax  
Ren Perry – Charlottesville  
\*Grace Trembl – York, PA  
Leah White – Leesburg

**BASS CLARINET**

Cami Holmes – Alexandria

**ALTO SAXOPHONE**

\*Thomas Allen – Stuarts Draft  
Elise Donley – Carrollton

**TENOR SAXOPHONE**

Alyssa Bonner – Westminster, MD

**BARITONE SAXOPHONE**

Iris Leffler – Mechanicsville

**PIANO**

#Sarah Mason – Grand Rapids, MN

**TRUMPET**

Daniel Huggins – Mechanicsville  
Ryan Johnson – Centreville  
Nessa Malone – Bristow  
\*Jocelyn Moyer – Front Royal  
Theo Young – Virginia Beach

**HORN**

Anthony Burnett – Hudson, MA  
Evan Hendershot – Stanley  
Adrienne Pinover – Herndon  
\*Benjamin Wagner – Dayton, OH

**TROMBONE**

Christopher Brown – Spotsylvania  
Gabriel Caballero – Winchester  
\*#Willie Commins – McLean

**BASS TROMBONE**

Dan Tubbs – Glen Allen

**EUPHONIUM**

Ben Fuller – Ashburn  
\*Cory Shumaker – Staunton  
Jackson Varga – Virginia Beach

**TUBA**

\*Luke Armstrong – Hamilton, NJ  
William Swatman – Winchester  
Henry Taylor – Culpeper

**PERCUSSION**

Grayson Creekmore – Conover, NC  
\*#Michael Dolese – Winchester  
Adam Miller – Timberville  
Olivia Miller – Proctor, WV  
Brady Petrushak – Dry Fork  
Brian Willey – Fairfax

\* 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*  
Miranda Cook, *MM graduate assistant*

## FLUTE/PICCOLO

Mihir Borah – Woodbridge  
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  
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  
Alyssa Bonner – Westminster, MD

## BARITONE SAXOPHONE

Darius Turner – Mechanicsville

## PIANO

#Aleksandra Velgosha – Moscow, Russia

\*denotes principal/co-principal

#denotes graduate student

## 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

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

**Lanie Niide** is a junior-year contemporary composer and pianist currently studying at James Madison University. She has been playing piano since 5 years old and composing since freshman year of high school. She has won the John Philip Sousa Award for Sherando High School in 2020 and received the James and Gladys Kemp Lisanby, as well as the Kathryn Outten, McDuffie, and Hilliard Scholarships to attend James Madison University.

**Frank Ticheli** (b. 1958) music has been described as being “optimistic and thoughtful” (Los Angeles Times), “lean and muscular” (The New York Times), “brilliantly effective” (Miami Herald) and “powerful, deeply felt, crafted with impressive flair and an ear for striking instrumental colors” (South Florida Sun-Sentinel). Ticheli (b. 1958) joined the faculty of the University of Southern California’s Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony.

Ticheli’s orchestral works have received considerable recognition in the U.S. and Europe. Orchestral performances have come from the Philadelphia Orchestra, Atlanta Symphony, Detroit Symphony, Dallas Symphony, American Composers Orchestra, the radio orchestras of Stuttgart, Frankfurt, Saarbruecken and Austria and the orchestras of Austin, Bridgeport, Charlotte, Colorado, Haddonfield, Harrisburg, Hong Kong, Jacksonville, Lansing, Long Island, Louisville, Lubbock, Memphis, Nashville, Omaha, Phoenix, Portland, Richmond, San Antonio, San Jose, Wichita Falls and others.

Ticheli’s flute concerto received its world premiere at the National Flute Association Convention in Minneapolis, with the composer conducting and Thornton colleague Jim Walker as soloist. In February 2018, Ticheli’s third symphony, *The Shore*, received its East Coast premiere at New York’s Carnegie Hall by NYChoral Society and Orchestra.

Frank Ticheli is well-known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals and in cities throughout the world, including Schladming (Austria), Beijing and Shanghai, London and Manchester, Singapore, Rome, Sydney and numerous cities in Japan.

He is the recipient of a 2012 Arts and Letters Award from the American Academy of Arts and Letters, his third award from that prestigious organization. His Symphony No. 2 was named winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest. Other awards include the Walter Beeler Memorial Prize and first prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest and Virginia CBDNA Symposium for New Band Music.

Ticheli was awarded national honorary membership to Phi Mu Alpha Sinfonia, “bestowed to individuals who have significantly contributed to the cause of music in America,” and the A. Austin Harding Award by the American School Band Directors Association, “given to individuals who have made exceptional contributions to the school band movement in America.” At USC, he has received the Virginia Ramo Award for excellence in teaching, and the Dean’s Award for Professional Achievement.

Ticheli received his doctoral and master’s degrees in composition from The University of Michigan. His works are published by Manhattan Beach, Southern, Hinshaw and Encore Music and are recorded on the labels of Albany, Chandos, Clarion, Klavier, Koch International, Mark and Naxos.

# Program Notes

## Radiant Joy

*Radiant Joy* was my first new work for winds after two and a half years away, and one that I hope is equal to its title in character and purity of intent. It comes after a difficult period in my personal life, and thus its character was something of a surprise to me. This work began life as a strict, 12-tone, serialized creature modeled on Webern -- I wanted something sparse and tightly constructed (in harmonic and intervallic terms), while still retaining a vital rhythmic pulse. After several sketches that ended in anger and frustration, I realized I was metaphorically banging my head against the creative wall, and perhaps I should stop forcing this music into existence with a prescriptive process, and simply listen inwardly to what I actually wanted to hear. The result is simultaneously the opposite of what I was originally trying to create, and also its direct realization -- the vital rhythmic pulse is still prominent, but the harmonic materials veered toward the language of '70s/'80s funk/jazz/fusion (at least, that's what I've been told). Regardless, the piece is intended to emanate joy and 'good vibes' (literally -- the vibraphone is featured prominently), for the performers, the audience, and the composer! —*Program Note by Steven Bryant, composer*

## Vesuvius

Mt. Vesuvius, the volcano that destroyed Pompeii in A.D. 79, is an icon of power and energy in this work. Originally I had in mind a wild and passionate dance such as might have been performed at an ancient Roman bacchanalia. During the compositional process, I began to envision something more explosive and fiery. With its driving rhythms, exotic modes, and quotations from the *Dies Irae* from the medieval Requiem Mass, it became evident that the bacchanalia I was writing could represent a dance from the final days of the doomed city of Pompeii. —*Program Note by Frank Ticheli, composer*

## An American Elegy

*An American Elegy* is, above all, an expression of hope. It was composed in memory of those who lost their lives at Columbine High School on April 20, 1999, and to honor the survivors. It is offered as a tribute to their great strength and courage in the face of a terrible tragedy. I hope the work can also serve as one reminder of how fragile and precious life is and how intimately connected we all are as human beings.

I was moved and honored by this commission invitation, and deeply inspired by the circumstances surrounding it. Rarely has a work revealed itself to me with such powerful speed and clarity. The first eight bars of the main melody came to me fully formed in a dream. Virtually every element of the work was discovered within the span of about two weeks. The remainder of my time was spent refining, developing, and orchestrating.

The work begins at the bottom of the ensemble's register, and ascends gradually to a heartfelt cry of hope. The main theme that follows, stated by the horns, reveals a more lyrical, serene side of the piece. A second theme, based on a simple repeated harmonic pattern, suggests yet another, more poignant mood. These three moods -- hope, serenity, and sadness -- become intertwined throughout the work, defining its complex expressive character. A four-part canon builds to a climactic quotation of the Columbine Alma Mater. The music recedes, and an offstage trumpeter is heard, suggesting a celestial voice -- a heavenly message. The full ensemble returns with a final, exalted statement of the main theme.

*An American Elegy* was commissioned by the Columbine Commissioning Fund, a special project sponsored by the Alpha Iota Chapter of Kappa Kappa Psi at the University of Colorado on behalf of the Columbine High School Band. Contributors to the Fund included members, chapters, alumni, and friends of Kappa Kappa Psi and Tau Beta Sigma National Honorary Band Fraternity and Sorority.

The work received its premiere performance by the Columbine High School Band, William Biskup, Director, Frank Ticheli, guest conductor, on April 23, 2000. Its premiere served as the centerpiece of a special commemorative concert given by the Columbine High School Band in conjunction with the University of Colorado Wind Symphony, held at Mackey Hall in Boulder, Colorado.

—*Program Note by Frank Ticheli, composer*

## City Above the Storm

*City Above the Storm* is a captivating experience that takes us on an elevator ride up a skyscraper during a thunderstorm. As we ascend, we gaze down upon the bustling cityscape below. Reaching greater heights, the distant sound of a trumpet can be heard from a faraway window. Eventually, we find ourselves immersed in the heart of the storm, with flashes of neon lights and lightning striking all around overstimulates our senses. We finally arrive at a glorious observation deck at the top of the skyscraper, overlooking the city above the storm. —*Program Note by Lanté Niide, composer*

## Lux Perpetua

*Lux Perpetua* was composed for the Baylor University Wind Ensemble in memory of two young clarinetist members of that ensemble, Laura Onwudinanti and Jack Stewart, whose lives were tragically cut short in an automobile accident in 2014. The work's title is drawn from the last line of the Latin text, *Lux aeterna: "et lux perpetua luceat eis"* (and let perpetual light shine upon them). The idea of light as both protector and illuminator was constantly in my mind as I composed the piece. Two kinds of light comprise the work: one soft and meditative, the other more sparkling and effervescent. Also in mind were the respective personality traits of the two dedicatees, Jack being more thoughtful and introspective, Laura being more spontaneous and gregarious.

A simple call motive begins the piece, introduced by the clarinets. Its two main notes form a descending minor 3<sup>rd</sup>, a sound that is universally associated with a call or greeting (think "yoo-hoo") but also widely associated with playground games and nursery rhymes. This idea is laced into the entire fabric of the piece, sometimes serving as transition material, other times appearing unexpectedly for purposes of contrast, still other times flowering into main melody.

The main melody is at once longing and noble in quality, and is constructed in a way that suggests the notion of infinity. Its accompanying harmony depicts a kind of bellows or the act of breathing, in and out perpetually. It never settles on a final chord, but instead moves to a built-in modulation, compelling the melody to repeat itself in a chain of new keys.

A faster, more energetic middle section serves as a dramatic contrast, but rather than give it a new theme, I chose to continue with a variant of the main melody. The accompanying harmony is still breathing, the lyrical line still permeating the entire section, but this time building to a tremendous climax. The final coda is a brief meditation. The main melody echoes itself tenderly as the harmony begins its slow and fragile ascent to the heavens.

*Lux Perpetua* received its world premiere by the Baylor University Wind Ensemble, Eric Wilson, conductor, at the centennial meeting of the Texas Music Educators Association on February 13, 2020. —*Program Note by Frank Ticheli, composer*

## Blue Shades

In 1992 I composed a concerto for traditional jazz band and orchestra, *Playing with Fire*, for the Jim Cullum Jazz Band and the San Antonio Symphony. I experienced tremendous joy during the creation of *Playing with Fire*, and my love for early jazz is expressed in every bar of the concerto. However, after completing it, I knew that the traditional jazz influences dominated the work, leaving little room for my own musical voice to come through. I felt a strong need to compose another work, one that would combine my love of early jazz with my own musical style.

Four years, and several compositions later, I finally took the opportunity to realize that need by composing *Blue Shades*. As its title suggests, the work alludes to the blues, and a jazz feeling is prevalent – however, it is not literally a blues piece. There is not a single 12-bar blues progression to be found, and except for a few isolated sections, the eighth-note is not swung.

The work, however, is heavily influenced by the blues: "Blue notes" (flatted 3rds, 5ths, and 7ths) are used constantly; blues harmonies, rhythms, and melodic idioms pervade the work; and many "shades of blue" are depicted, from bright blue, to dark, to dirty, to hot blue.

At times, *Blue Shades* burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman's hot playing style, and ushers in a series of "wailing" brass chords recalling the train whistle effects commonly used during that era. *Blue Shades* was commissioned by a consortium of thirty university, community, and high school concert bands under the auspices of the Worldwide Concurrent Premieres and Commissioning Fund. —*Program Note by Frank Ticheli, 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
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

The logo for James Madison University (JMU) is displayed in a bold, italicized, sans-serif font. The letters are black with a white outline, and a registered trademark symbol (®) is located to the right of the 'U'.

## 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)

