

# JAMES MADISON UNIVERSITY®

College of Visual and Performing Arts  
and  
School of Music

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## James Madison University **Wind Symphony**

*Stephen P. Bolstad, conductor*  
*Omar Thomas, guest conductor*  
*Šarūnas Jankauskas, soloist*  
*Andrew Ribo, soloist*

**Friday, November 18, 2022 @ 4:00 p.m.**  
Virginia Music Educators Association Conference  
**Ballroom C, Convention Center | Richmond, VA**



**School of Music**

880 S. Main St MSC 7301  
Harrisonburg, VA 22807  
(540)568-6714  
[www.jmu.edu/music](http://www.jmu.edu/music)





# School of Music

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- Music Education • Music Theatre
- Music Industry • Jazz

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- Music Industry • Music Studies
- \*pending final approval

## Master of Music Degree Programs

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- Performance, Pedagogy, & Literature

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- Jazz Ensemble
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- Marching Royal Dukes
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- Opera Theater
- Opera Orchestra
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- Steel Drum Band
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- Tuba-Euphonium Ensemble
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- Wind Symphony

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## SPECTACULAR PERFORMANCES IN A FIVE-STAR SETTING

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The Forbes Center for the Performing Arts comprises the Dorothy Thomasson Estes Center for Theatre and Dance and the Shirley Hanson Roberts Center for Music Performance and houses five venues: the Mainstage Theatre (450 seats), the Concert Hall (600 seats), the Recital Hall (196 seats), the Studio Theatre (200 seats), and the Earlynn J. Miller Dance Theatre (200 seats). It also includes classrooms, rehearsal spaces, and office facilities.

# FORBES CENTER FOR THE PERFORMING ARTS

The Premier Performing Arts Center in the Shenandoah Valley



## James Madison University School of Music

The JMU School of Music is a highly engaged and active program with more than 380 undergraduate majors and 70 graduate students. The School of Music offers a Doctor of Musical Arts (conducting and performance), a Masters of Music (composition, conducting, music education, and performance), a Bachelor of Music (composition, jazz studies, music education, music industry, music theatre, and performance), and a Bachelor of Arts in Music (music industry and music studies, pending final approval). The school has 45 full-time faculty, 25 part-time faculty, and 10 professional staff and supportive positions, and produces more than 300 performances and presentations annually. Additionally, the School of Music offers students the benefits of an all-Steinway school and outstanding concert halls in the Forbes Center for the Performing Arts. More information on the School of Music can be found at [www.jmu.edu/music](http://www.jmu.edu/music).

## James Madison University

James Madison University is a public university located in Harrisonburg, Virginia. Founded 1908 as the State Normal Industrial School for Women at Harrisonburg, the institution was renamed Madison College in 1938 in honor of President James Madison, and named James Madison University in 1977. The university is situated in the heart of the beautiful Shenandoah Valley, and offers programs on the bachelor's, master's, and doctoral levels with its primary emphasis on the undergraduate student. JMU provides a total education to students—one that has a broad range of the liberal arts as its foundation—and encompasses an extensive variety of professional and pre-professional programs, augmented by a multitude of learning experiences outside the classroom. The quality of the JMU experience has been recognized repeatedly in many national publications. For more information, visit [www.jmu.edu](http://www.jmu.edu).

# JAMES MADISON UNIVERSITY®

College of Visual and Performing Arts  
and  
School of Music

*presents*

## James Madison University Wind Symphony

Stephen P. Bolstad, *conductor*

Omar Thomas, *guest conductor/composer*

Šarūnas Jankauskas, *faculty clarinet soloist*

Andrew Ribo, *student euphonium soloist*

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Friday, November 18, 2022 | 4:00pm

## Virginia Music Educators Association Conference

Ballroom C, Convention Center | Richmond, VA

**Masque** (2001)

Kenneth Hesketh  
(b. 1968)

**Twitch** (2016)

Dr. Šarūnas Jankauskas, *clarinet soloist*

Nathan Daughtrey  
(b. 1975)

**Children's March** (1919/1995)

Percy Grainger/ed. R. Mark Rogers  
(1882-1961)

**Petals of Fire** (2017)

Zhou Tian  
(b. 1981)

**Brillante** (1987)

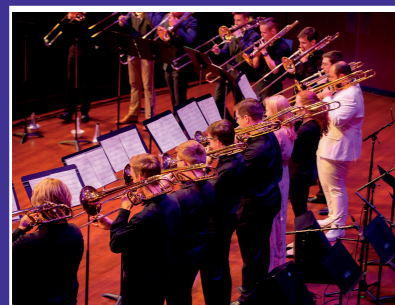
Andrew Ribo, *euphonium soloist*

Peter Graham  
(b. 1958)

**The Low-Down Brown Get-Down** (2020)

Omar Thomas, *guest conductor*

Omar Thomas  
(b. 1984)



Mr. Jefferson's Bones and the JMU Trombone Association proudly present the 13th annual

## Tromblow'in

Saturday, Jan 28, 2023 at JMU

A full day of workshops, recitals,  
and music clinics celebrating the  
trombone—with special guest  
artist, Marshall Gilkes! Registration  
is now open.



# Ensemble Personnel

## 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*

## 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*

## Graduate Assistants

Miranda Cook – *Music Education*  
Kinsey Holland – *Music Education*  
Sarah Mason – *Conducting*  
Shane Roderick – *Percussion Performance*

## 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*

## Piano

#Aleksandra Velgosha – *Moscow, Russia*

## Percussion

#Michael Dolese – *Winchester*  
Tyler Ende – *Williamsburg*  
Brian McDermott – *Brookings, SD*  
Kobe Noel – *Manassas*  
Jonathan Ramirez – *Manassas*  
\*#Shane Roderick – *Port Neches, TX*  
Brian Willey – *Fairfax*

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

# James Madison University School of Music Faculty

Dr. John Allemeier, *Director*

Dr. Mary Jean Speare, *Associate Director*

## Brass & Percussion

Casey Cangelosi, *percussion*  
Chris Carrillo, *trumpet*  
Emre Kartari, *percussion\**  
Andrew Lankford, *trombone*  
Kevin Stees, *euphonium/tuba/  
Brass Band*  
Aaron Trumbore, *percussion\**  
Ian Zook, *horn*

## Ensembles & Conducting

Foster Beyers, *Director of Orchestras*  
Amy Birdsong, *Concert Band*  
Stephen Bolstad, *Director of Bands*  
Yi-Ping Chen, *conducting\**  
Chuck Dotas, *Jazz Ensemble*  
W. Bryce Hayes, *Associate Director of  
Choral Activities*  
Scott Ridders, *Assistant Director of  
Bands/Director of Marching Royal  
Dukes*  
Greg Thomas, *Jazz Band\**  
Jo-Anne van der Vat-Chromy,  
*Director of Choral Activities*  
Nieves Villaseñor, *Assistant Director of  
Athletic Bands/Director of Pep Band*

## Jazz Studies

Andrew Connell, *jazz history, combos*  
Chuck Dotas, *Director of Jazz Studies*  
Emre Kartari, *drum set, combos\**  
Adam Larrabee, *improv, combos\**  
David Pope, *jazz saxophone*  
Oliver Scott, *jazz piano, combos\**  
Sam Suggs, *jazz bass*

## Music Education

Amy Birdsong  
William Dabback  
Benjamin Guerrero\*  
Alice Hammel  
W. Bryce Hayes  
Lisa Maynard  
Rhonda Stees\*  
Jo-Anne van der Vat-Chromy

## Music Industry

David Cottrell  
Mikael Glago\*  
Joseph Taylor

## Music Library

Brian Cockburn  
Karen Snively

## Musicology

Pedro Aponte  
Katherine Axtell\*  
Andrew Connell  
Jonathan Gibson  
Mary Jean Speare

## Piano

Jocelyn Chan, *piano technician*  
Gabriel Dobner  
Lori Piitz  
Eric Ruple  
Oliver Scott, *jazz piano\**  
Scott Zane Smith\*  
Paulo Steinberg  
John Veitch, *piano technician\**

## Strings

Carl Donakowski, *cello*  
Aiveen Gallagher, *violin\**  
Wanchi Huang, *violin*  
Adam Larrabee, *guitar\**  
Diane Phoenix-Neal, *viola*  
Anastasia Pike, *harp\**  
Sam Suggs, *double bass*

## Theory/Composition

Dominic Baldoni\*  
Eric Guinivan  
Jason Haney  
David Newman\*  
Judith Ofcark  
Jeremiah Padilla\*  
John Peterson  
Linlin Uta\*

## Voice

Sonya Baker  
Kevin McMillan  
David Newman\*  
Scott Zane Smith\*  
Carrie Stevens  
Melissa Sumner Swisher\*  
Jamison Walker  
Brenda Witmer\*

## Woodwinds

Sue Barber, *bassoon*  
Beth Chandler Cahill, *flute*  
David Pope, *saxophone*  
Šarūnas Jankauskas, *clarinet*  
Jeanette Zyko, *oboe*

## School of Music Administration

John Allemeier, *Director*  
Mary Jean Speare,  
*Associate Director*  
Jeanette Zyko, *Director  
of Undergraduate  
Admissions*  
Amy Birdsong, *Director  
of Recruitment*  
William Dabback, *Director  
of Graduate Studies  
and Admissions*  
Sarah Macomber, *Operations  
Coordinator*  
Brian Junttila, *Administrative  
Assistant\**  
Kimberley Velazquez,  
*Administrative Assistant*  
Donna Wampler,  
*Administrative Assistant*  
Kirk Weaver, *Band Office  
Administrative Assistant*

\*denotes adjunct/part-time  
faculty

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.





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

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## Bios

Hailed by Herbie Hancock as showing "great promise as a new voice in the further development of jazz in the future," educator, arranger, and award-winning composer **Omar Thomas** (b. 1984) has created music extensively in the contemporary jazz ensemble idiom. Omar previously served as an Associate Professor of Harmony at Berklee College of Music and a Visiting Professor in Music Theory at The Peabody Institute of The Johns Hopkins University. He has thrice been awarded the Certificate of Distinction in Teaching from Harvard University, where he served as a Teaching Fellow for four years. He was awarded the Boston Music Award's "Jazz Artist of the Year" in 2012. In 2017, he was selected to participate in the Cité Internationale des Arts residency in Paris, and in 2019 was the chosen recipient of the prestigious National Bandmasters Association/Revelli Award, honoring excellence in wind band composition.



Omar's music has been performed in concert halls and on stages across the country and internationally. His work is featured on Dianne Reeves's Grammy Award-winning album, "Beautiful Life." His big band, the 18-piece Omar Thomas Large Ensemble was formed in 2008. The group's first album, "I Am," debuted at #1 on the iTunes Jazz Charts and peaked at #13 on the Billboard Traditional Jazz Albums Chart. Their second release, "We Will Know: An LGBT Civil Rights Piece In Four Movements," has been hailed by Grammy Award-winning drummer, composer, and producer Terri Lyne Carrington as being a "thought provoking, multi-layered masterpiece" which has "put him in the esteemed category of great artists." Says Terri Lyne: "Omar Thomas will prove to be one of the more important composer/arrangers of his time."



Clarinetist **Šarūnas Jankauskas** enjoys a rewarding performance and teaching career. Most of his professional activities take place at James Madison University in Virginia, where he guides an enthusiastic group of aspiring young musicians, teachers and entrepreneurs. Jankauskas joined the faculty 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 various regions of the United States.



## Bios *continued*

Jankauskas appeared as a concerto soloist with Boulder Chamber Orchestra, Round Rock Symphony, numerous university-level ensembles and collaborated with accomplished artists, including St. Petersburg and Jasper String Quartets, pianists Domenico Codispoti and Johan Botes. He participated at International Conservatory Week Festival (St. Petersburg, Russia), Musicalis Daunia (Italy), SoundSpace at Blanton, Chamber Music at the Barn, KNOB Festival of New Music, Electroacoustic Barn Dance, International Clarinet Association's ClarinetFests®, College Music Society's National Conference and various composer/new music symposiums. He also has been a fellow in prestigious summer programs: Sarasota Music Festival, New Music Workshop of Norfolk Chamber Music Festival, Round Top Festival-Institute and Texas Music Festival. His recent commissioning project focused on works for clarinet in various duo-partnership roles. After numerous premieres, it culminated in a digital and CD album *Duos*, released by Soundset Recordings in 2020. As a developing composer, Jankauskas has premiered a couple of his own works.

Dr. Jankauskas previously taught at Texas Lutheran and Wichita State Universities, in addition to serving as principal clarinetist of the Wichita Symphony Orchestra. He studied at the Academy of Music and Theatre 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.

Please visit [www.sarunasjankauskas.com](http://www.sarunasjankauskas.com) for more info.

**Andrew Ribo**, a Lancaster, Ohio, native, is a master's student in Euphonium Performance at James Madison University. First introduced to the euphonium as a toddler by his grandfather, Andrew has become an active performer across the United States and Europe.

As the 2022 Gold Medal winner of the prestigious Leonard Falcone International Tuba and Euphonium Festival Artist Division, Andrew performed Sebastian Quesada's *Euphonium Concerto* with the Blue Lake Fine Arts Camp Festival Band. In July, he performed Peter Meechan's *Devil's Duel* with the JMU Brass Band at the 2022 World Music Contest (WMC) in Kerkrade, Netherlands.

Andrew has been a prize winner or finalist in many regional, national, and international competitions including 1st place at the 2022 Midwest Regional Tuba Euphonium Conference Euphonium Artist Competition, as well as 1st place in both the 2021 US Army



## James Madison University Wind Symphony

The Wind Symphony is the premier woodwind, brass, and percussion ensemble at James Madison University. With an active performance schedule, the Wind Symphony is committed to performing the great works of the wind band's core repertoire while also exploring the best of contemporary composition. Since 2007, the ensemble has hosted on-campus residencies with composers Frank Ticheli (coming April 2023), David Maslanka, John Mackey, Michael Daugherty, Joel Puckett, Steven Bryant, Donald Grantham, James Stephenson, Libby Larsen, Paul Dooley, Michael Markowski, and JMU alumni Omar Thomas and Brian Balmages. The ensemble has also presented premieres of faculty composers Jason Haney (*Jetpack*) and Eric Guinivan (*Vicious Cycle*), and consortium premieres of Maslanka's *Symphony No. 8*, Puckett's *The Shadow of Sirius*, Grantham's *Tuba Concerto*, Turrin's *The Sounding of the Call*, Stamp's *Divertimento*, Plog's *Concerto 2010*, and Balmages' *Portraits in Bluestone*. As part of JMU's Annual Contemporary Music Festival, students have had the opportunity to work with composers such as Bright Sheng, Ingrid Stölzel, Karel Husa, Joseph Schwantner, Don Freund, Donald Erb, John Harbison, Franics McBeth, Mark Camphouse, and Samuel Adler.

In addition to an active on-campus concert schedule, the Wind Symphony was selected to perform at the 2015 National Conference of the College Band Directors National Association (CBDNA) in Nashville, Tennessee, and the 2011, 2015, and 2022 Virginia Music Educators Association Conference. Prior to 2007, the Wind Symphony performed at the CBDNA/NBA regional conventions in New Orleans, Charlotte, Williamsburg, and Greensboro, plus numerous performances for the VMEA Conference. They also performed at the Kennedy Center in 2007 and 1987. Graduates of the Wind Symphony hold positions in several of the Washington-based military bands, military post bands, and symphony orchestras throughout the world, and numerous graduates are serving as noted educators and conductors throughout the country.

Additional information and recordings are available at:  
<https://www.jmu.edu/music/areas/ensembles/band.shtml>





## Program Notes *continued*

### 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 anti-establishment 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 Isaac 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 the 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-five" 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.

- Program Note from composer

## Bios *continued*

Tuba Euphonium Workshop and Stars and Shipes mock audition competitions. He was a semi-finalist in the 2020 BrassPass TV (UK) Young Brass Awards and winner of the 2019 Akron Tuesday Musical Association Scholarship Competition Brass Division.

A 2022 Summa Cum Laude graduate of James Madison University, Andrew earned a bachelor's degree in Music Education. His current duties include co-directing the JMU Tuba-Euphonium Ensemble, coaching undergraduate quartets, and teaching supplemental undergraduate lessons. Andrew's primary teachers include Kevin Stees and Michael Ribo.



**Stephen P. Bolstad** has served as the Director of Bands and Professor of Wind Conducting at James Madison University since Fall 2007. In addition to overseeing the University's comprehensive band program, his specific duties include conducting the JMU Wind Symphony and Symphonic Band, teaching courses in wind literature/conducting, and leading the Masters and Doctoral program in Wind Conducting. Under Dr. Bolstad's direction the JMU band program has hosted a number of guest composer residencies and received accolades from composers such as David Maslanka, John Mackey, Don Freund, Michael Daugherty, Joel Puckett, Steven Bryant, Donald Grantham, Paul Dooley, Bright

Sheng, Michael Markowski, and Brian Balmages. The JMU Wind Symphony was a featured ensemble at the 2011, 2015, and 2022 Virginia Music Educators Association Conference and the 2015 National Conference of the College Band Directors National Association in Nashville, TN.

From 1994-2007, Dr. Bolstad was the Director of Bands at The University of Montana. Under his direction the Symphonic Wind Ensemble was selected to perform at the College Band Directors National Association's Northwest/Western Divisional Conference in 1996 and 2006, and the MENC Northwest Conference in 2001 (Spokane, WA) and 2005 (Bellevue, WA). In 2004 Dr. Bolstad received the University of Montana School of Fine Arts Distinguished Faculty Award. Prior to Montana, Dr. Bolstad held similar positions in Alabama at both The University of Montevallo and Livingston University, and he was the Director of Bands at St. Marys Area High School in St. Marys, Pennsylvania.

Steve Bolstad holds the Doctor of Music Arts degree in Conducting from The University of Texas at Austin, the Master of Music degree from Ithaca College in Ithaca, New York, and a Bachelor of Science in Music Education from Clarion University of Pennsylvania. His conducting teachers include Jerry F. Junkin (Texas), Rodney Winther (Ithaca), and Stanley F. Michalski (Clarion).



## Bios *continued*

Dr. Bolstad is very active as a guest conductor having conducted district, regional, and all-state festivals throughout the United States and Canada. He also maintains a very active schedule as an adjudicator and clinician. He has served as President of the Montana Bandmasters Association, President-Elect of the Northwest Division of CBDNA, and in 2013, Dr. Bolstad was elected into the American Bandmasters Association.

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## Program Notes

### Masque — Kenneth Hesketh

The *Masque* has had a varied history, certainly a varied spelling (masque, maske, even maskeling). However, the historian E.K. Chambers in his book *The Medieval Stage* defines the word in the following way: "A form of revel in which mummers or masked folk come, with torches blazing, into the festival hall uninvited and call upon the company to dance and dice."

The above description, I think, can also serve as a description to the piece. The main theme is certainly bravura and is often present, disguised, in the background. The form of the piece is a simple scherzo-trio-scherzo. Colorful scoring (upper wind solos, trumpet and horn solos alternating with full-bodied tutti) with a dash of wildness is the character of this piece—I hope it may tease both players and listener to let their hair down a little! - *Program Note from composer*

### Twitch — Nathan Daughtrey

Tasked with writing a piece for virtuosic solo clarinet, an occasional featured clarinet quartet, and band with active, grooving percussion parts presented a fun challenge. I approached the piece much like a Baroque solo concerto with elements of the concerto grosso, alternating between the tutti ensemble and solo sections that don't always have much to do with one another thematically. Sometimes the solo clarinet is accompanied by the full ensemble, but mostly it is joined by a clarinet quartet made of three B-flat soprano clarinets and one B-flat bass clarinet, resulting in a nice homogenous ensemble (like a string quartet). The connecting thread for the piece ends up being the percussion section, who behave much like a percussion quintet, echoing rhythmic motives heard in both the full ensemble and the solo parts. The excitement from beginning to end is palpable. Even in the calmer sections, fast, syncopated motives are thrown around the percussion section to keep the drive alive.

*Twitch* was commissioned by the Spring High School Wind Ensemble (Spring, Texas), directed by Gabe Musella, for a performance at the 70th Annual Midwest Band & Orchestra Clinic (Chicago, Illinois) with guest clarinet soloist Sasha Potiomkin of the Houston Symphony. - *Program Note from composer*

## Program Notes *continued*

### Children's March — Percy Grainger/ed. R. Mark Rogers

*Children's March "Over the Hills and Far Away"* is one of the earliest works written for piano and wind band, and the first of many such works by Percy Grainger. Written while Grainger was serving in the American Army as a bandsman, it was intended to make full use of all the instrumental resources available at Fort Hamilton where he was stationed. The First World War ended in November 1918 before Grainger had the chance to perform the work as originally planned. Its first performance did not take place until June 1919 at Columbia University, featuring the Goldman Band conducted by the composer Ralph Leopold playing the piano part. It was subsequently published in an edition which allowed it to be used by the wind section of the symphony orchestra with the piano part being cued into the wind parts. Another innovation in this score calls for certain members of the band to sing or "vocalize" in two passages where they are not employed with their own instruments.

With the dedication, "for my playmate beyond the hills," she is believed to be a Scandinavian beauty with whom the composer corresponded for eight years but did not marry because of his mother's jealousy. - *Program Note by Barry Peter Ould*

### Petals of Fire — Zhou Tian

*Petals of Fire* is a fierce and colorful rhapsody inspired by American artist Cy Twombly's 1989 painting of the same title. Part of the work was adapted from a movement of my Concerto for Orchestra. I've always been interested in learning how artists mix different styles and techniques to create a unique, new look. Inspired by Twombly's attempt to combine text and color to express himself visually (literally, words are part of his painting, much like what Chinese painters did during the Song dynasty), I, as a composer, wanted to create a fusion of musical styles, harmony, and timbre, using a large wind ensemble. In a way, everyone in the ensemble is a "petal": together, the fire glows, disappears, and dances.

*Petals of Fire* was commissioned by Michigan State University Wind Symphony and Director of Bands Kevin Sedatole on the occasion of the ensemble's performance at the 2017 CBDNA National Convention. - *Program Note from composer*

### Brillante — Peter Graham

Cast as a pastiche 19th century display piece, *Brillante* is a set of increasingly difficult variations on the melody *Rule Britannia*, with a central section reference to the Welsh folk-tune *Men of Harlech* (a tribute to the Childs brothers' Welsh origins). This recent transcription for winds and euphonium provides present-day virtuoso Adam Frey with a vehicle for his considerable technique. - *Program Note from Atlanta Youth Wind Symphony concert program, 15 December 2005*