

FORBES CENTER FOR THE PERFORMING ARTS
JAMES MADISON UNIVERSITY

School of Music

presents

Symphonic Band

Stephen P. Bolstad, *conductor*
Nieves Villaseñor III, *conductor*
Sarah Mason, *graduate conductor*

Tuesday, October 25, 2022

8 pm

Concert Hall



There is no intermission.

Program

Zoom (2021)

Scott Boerma
(b. 1964)

La Lira de Pozuelo (2010)

Luis Serrano Alarcón
(b. 1972)

Musica Ignota (2020)

Ingrid Stölzel
(b. 1971)

The Melody Shop (1910)

Karl King
(1891-1971)

English Folk Song Suite

Ralph Vaughan Williams
(1872-1958)

- I. March, Seventeen Come Sunday
- II. Intermezzo, My Bonny Boy
- III. March, Folk Songs from Somerset

Big Four On the River (2014)

James David
(b. 1978)

Give Us This Day (2007)

- I. Moderately slow
- II. Very fast

David Maslanka
(1943-2017)

Symphonic Band Personnel

Stephen P. Bolstad, *conductor*
Nieves Villaseñor, *conductor*
Sarah Mason, *MM graduate assistant*

FLUTE/PICCOLO

Mihir Borah – Woodbridge
Sara Drozdowski – Williamsburg
Simon Funk – Middlesex
*#Joshua Lockhart – Lincoln Park, MI
Blasi Pollard – Chesapeake

OBOE/ENGLISH HORN

*Tyler Gruca – Mechanicsville
Lily Peck – Powhatan

BASSOON

Ella Iovinelli – Ashburn
*Michael Ross – Farmville

CLARINET

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

BASS CLARINET

Cami Holmes – Alexandria

ALTO SAXOPHONE

Luke Lerner – Virginia Beach
*Tyrique Payne – Colonial Heights

TENOR SAXOPHONE

Sammy Nelson – Alexandria

BARITONE SAXOPHONE

Darius Turner – Mechanicsville

PIANO

Madelyn Pemberton – Galax

TRUMPET

Daniel Huggins – Mechanicsville
Ryan Johnson – Centreville
*Carter King – Mechanicsville
*Jocelyn Moyer – Front Royal
Theo Young – Virginia Beach

HORN

Anthony Burnett – Hudson, MA
Ashlyn Craig – Stephens City
*Evan Hendershot – Stanley
Jacob Taylor – South Riding

TROMBONE

Trevor Albright – Forest
Christopher Brown – Fredericksburg
*Nikhil Argade – Gainesville

BASS TROMBONE

Peyton Barrett – Midland

EUPHONIUM

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

TUBA

Luke Armstrong – Hamilton, NJ
*Logan Davis – Harrisonburg
Henry Taylor – Culpeper

STRING BASS

Bala Challa – Herndon
Brie Polk – Quicksburg

PERCUSSION

Blaze Benavides – Alice, TX
Olivia Miller – Proctor, WV
*Kobe Noel – Manassas
Brady Petrushak – Dry Fork
*Jonathan Ramirez – Manassas
Ryan Secrist – Harrisonburg
Brian Willey – Fairfax

* 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

Zoom

The word “zoom” took on a new meaning during the pandemic [that started in 2020]. Meetings, classes, social gatherings, and holiday celebrations took the form of online video conferences and were generically called “zooms.” Those of us in the musical profession often had to resort to makeshift, substitute forms of ensemble performances that often resembled these gatherings.

One upside for me was a weekly zoom hang that developed with four of my closest friends (all university band conductors) from across the country. One of those friends is Jamie Nix, for whom I was commissioned by his former graduate students to write this piece, in celebration of his tenth year as director of wind ensembles at Columbus State University. A common theme in our weekly chats was our unbridled enthusiasm (and impatience) to get back to what we love: making live music with our students. All of us have felt like we’ve been feverishly revving our engines behind the starting line, breathlessly waiting to see the green flag fly, knowing that the checkered flag awaits on the other side. Well, start your engines ... because here we go ... full speed ahead!

—*Program Note from composer*

La Lira de Pozuelo

La Lira de Pozuelo is a symphonic pasodoble commissioned by the Asociación Músico-Cultural, in Madrid, for celebrating the twentieth anniversary of the establishment of this society. Although the piece has a very common structure (a first theme in F minor and a trio in F major connect by a long transition), *La Lira de Pozuelo* is a very particular and personal pasodoble. The composer explores harmonic and tonal ways very unusual in the classical pasodobles but without distorting the genuine flavor that permeates through the work.

—*Program Note from the Fillmore Wind Band concert program, 22 December 2017*

Musica Ignota

The famous Rhineland mystic, nun, healer and composer Hildegard von Bingen (1098–1179) hardly needs an introduction. Recent popular and scholarly discoveries of her music as well as correspondences and writings on natural healing have made her famous to the public at large. Her extraordinary achievements, all the more astonishing considering the burden of being a woman in a medieval monastic world, have made her something of an international cult figure.

My composition *Musica Ignota* draws inspiration from Hildegard’s music as well as her lesser-known invented language system entitled “Lingua Ignota” (Latin for “unknown language”). To write in this imaginary language, she used an alphabet of 23 letters and created a glossary of over 1000 beautiful, unknown words, presumably intended as a universal language for mystical purposes. The opening to the glossary in the *Wiesbaden Riesencodex* disarmingly states that Lingua Ignota is “an unknown language brought forward by the simple human being Hildegard (*Ignota lingua per simplicem hominem Hildegardem prolata*). Having grown up in the Rhineland myself, I have long been fascinated by Hildegard von Bingen, and it is my hope that the “unknown music” brought forth in *Musica Ignota*, serves to honor her life and work.

—*Program Note by composer*

The Melody Shop

Karl L. King began his career playing the baritone in a circus band before becoming bandmaster for Barnum and Bailey’s The Greatest Show on Earth. In addition to directing, he composed innovative music to match the exciting emotions and rhythms of circus acts, including his best known march, “Barnum and Bailey’s Favorite.” He left the traveling circus lifestyle to settle in Fort Dodge, Iowa, where he spent the remaining fifty-one years of his life directing the Fort Dodge Municipal Band, an organization which eventually became known as the Karl L. King Municipal Band of Fort Dodge to reflect his influence. During his time in Iowa, King continued to contribute to bands around the country by helping to found the American Bandmasters Association and by composing music for educational programs, both graded music for developing school band programs and fight songs for American universities. During the 1910s King wrote mostly circus marches, many known as “screamers” because of their virtuosic tempi. Faster than a normal military march, “The Melody Shop” is one of his most famous marches from this early time period

Program Notes, *continued*

in his career, dating from 1910. It is rousing and spirited throughout, and features fast-moving, embellished lines alongside more lyrical melodies. Towards the end of the march, the score features a virtuosic solo passage for the euphonium, which drives the march to its exuberant finish.

—*Program Note by The United States Marine Band*

English Folk Song Suite

Folk Song Suite was commissioned by the band of the Royal Military School of Music. It was premiered on 4 July 1923, at Kneller Hall, H.E. Adkins conducting. In three movements, the suite contains many different folk songs from the Norfolk and Somerset regions of England, including *Seventeen Come Sunday*, *Pretty Caroline*, *Dives and Lazarus*, *My Bonny Boy*, *Green Bushes*, *Blow Away the Morning Dew*, *High Germany*, and *The Tree So High*. Historically, the suite is considered (along with Gustav Holst's two suites for military band) to be a cornerstone work in the literature, and one of the earliest "serious" works for the wind band.

—*Program Note by Nikk Pilato*

Big Four On the River

Big Four on the River is a short work for wind ensemble inspired by the historic riverfront cities of my native Southeastern United States. Cities like Savannah, Charleston, and New Orleans share a rich cultural heritage that reflects the diversity and conflict found within the region. Of course, jazz played a strong role in these towns and is on full display in this piece.

The "big four" refers to the emphasis on the fourth beat of each bar in traditional jazz (particularly in second line drumming). The work moves through time beginning with a strong Dixieland flavor, moving to the swing era, followed by 70s fusion, and finally a touch of indie grunge.

This work is dedicated to my colleague and fellow southerner and trombonist, Dr. Rebecca Phillips.

—*Program Note by composer*

Give Us This Day

Give us This Day was commissioned by Eric Weirather, Director of Bands at Rancho Buena Vista High School in Oceanside, Calif., which is in the greater San Diego area. Eric put together a consortium to support the commission. The score was finished in October of 2005, and the premiere performance was done at Eric's school in the spring of 2006. Since then, with publication of the piece, and a lot of word of mouth, *Give Us This Day* has literally taken off. It continues to be performed all over the U.S., and many places around the world.

The words "give us this day" are, of course, from the Lord's Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hanh (pronounced "Tick Not Hahn") entitled *For a Future to be Possible*. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is *the* issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness. Music allows us to be immediately present, awake, and aware. "Give Us This Day"...Give us this very moment of aware aliveness so that we can build a future in the face of a most dangerous and difficult time.

I chose the subtitle "Short Symphony for Wind Ensemble" because the music really isn't programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the chorale melody *Vater Unser in Himmelreich* ("Our Father in Heaven"), #110 from the 371 Four-Part Chorales by J.S. Bach.

—*Program Note by 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. 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

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Sarah Macomber	Operations Coordinator
Kimberly Velazquez	Executive Assistant
Brian Junttila	Administrative Assistant
Donna Wampler	Program Support Specialist

JMU School of Music Diversity Statement

Difference in identity enriches our community, fosters artistic and intellectual growth, and is vital to creating thriving venues for expression in a global world. In addition to welcoming all individuals and perspectives regardless of their race, ethnicity, gender identity, sexual orientation, religion, disability, socio-economic status, or citizenship status, we wish to make the following acknowledgements and affirmations, adapted from Americans for the Arts:

- In the United States, there are systems of power that grant privilege and access unequally such that inequity and injustice result. We resolve to educate ourselves, keep vigilant watch, and act to bring an end to systemic oppression.
- Cultural equity—which embodies values, practices, and policies that ensure all people have access to, and are represented in, the arts—is critical to the sustained engagement of music in society.
- Acknowledging and challenging our inequities and working in partnership is how we will make change happen.
- Everyone deserves equal access to a full, vibrant creative life, which is essential to a healthy and democratic society.
- The prominent presence of musicians in society can challenge inequities and encourage alternatives.



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