

FORBES CENTER FOR THE PERFORMING ARTS

JAMES MADISON UNIVERSITY®

School of Music

presents

“Urban Legends”

JMU Symphony Orchestra

Foster Beyers, *director*

Chris Carrillo, *trumpet*

Jeanette Zyko, *english horn*

Thursday, November 3, 2022

8 pm

Concert Hall



There is no intermission.

Program

First Essay for Orchestra, Op. 12

Samuel Barber
(1910-1981)

Kim Souther, *conductor*

City Beautiful

Ingrid Stölzel
(b. 1971)

Thomas O'Keefe, *conductor*

Quiet City

Aaron Copland
(1900-1990)

Chris Carrillo, *trumpet*
Jeanette Zyko, *english horn*

Chapultepec: Tres Bocetos Sinfónicos

Manuel M. Ponce
(1882-1948)

Foster Beyers, *conductor*

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Program Notes

First Essay for Orchestra

Samuel Barber (1910-1981)

Samuel Barber (1910-1981) was one of the most beloved and influential composers of his time. He studied both piano and composition at a young age and was one of the first people to be accepted into the Curtis Institute of Music at the age of fourteen. There, in addition to piano and composition, he studied singing and conducting. When he graduated from Curtis, Barber dove head-first into composition writing some of today's most beloved operas, concertos, and symphonic works.

Word of Barber's popularity eventually reached the renowned conductor of the NBC Symphony Orchestra Arturo Toscanini, who commissioned Barber to write a work for his orchestra. Barber sent Toscanini two works, which included Essay no. 1. For a long time, Barber received no response, and this coupled with the fact that Toscanini rarely programmed American composers, led Barber to believe that his Essay would never actually be performed live. When Toscanini heard of this, he responded: "He's just angry with me, but he has no reason to be – I'm going to do both of his pieces." Essay and his Adagio for Strings were both performed by the NBC Symphony Orchestra in November 1938.

Essay no. 1 begins by introducing a theme in the violas and cellos that permeates throughout the piece. This theme is passed from the violas and cellos to the violins, then to the horns, and all across the orchestra. This first half of the piece is slow and filled with a melancholic sense of yearning. Then suddenly, the music changes from slow and passionate to a brisk, machine-like dance. The cellos and horns try to break through with the original theme, but the machine continues. This section builds in intensity, becoming increasingly sinister until the theme finally comes back stronger than ever, and slowly dwindles to a breathtaking close.

- Program note by Isaiah Ortiz (Cello)

City Beautiful

Ingrid Stölzel (b. 1971)

"A city is not beautiful by accident" writes historian William H. Wilson. "City Beautiful" takes its title and inspiration from the architectural movement of the late nineteenth and early twentieth centuries that gave us the boulevard and parks system in Kansas City. The movement had an impact on many other US cities as well, including Chicago, Detroit, and Washington, D.C. to name a few. One of the principal philosophies underlying the movement and one that inspired me to write this composition, was the belief in the "shaping influence of beauty" on society. Advocates believed that beautification of our physical surroundings would promote a sense of community and increase the quality of life in cities around the country. In many ways, I feel music has a similar power to influence and shape a community. This composition was commissioned as a celebration of the 60th Anniversary of the Youth Symphony of Kansas City and I cannot help but ponder the wonderful shaping influence of this organization over sixty years of music making in our community. Commissioned by the Symphony Orchestra and conductor Steven D. Davis of the Youth Symphony of Kansas City, in celebration of its 60th Anniversary Season.

- Program note by the composer

Quiet City

Aaron Copland (1900-1990)

Quiet City began as incidental music which Copland wrote for the play of the same name by Irwin Shaw. He later re-arranged the music into a ten-minute piece for trumpet cor anglais and strings, and it was premièred on 28th January 1941 in New York City.

Copland described the piece as "an attempt to mirror the troubled main character of Irwin Shaw's play". It concerns a man who abandons his Jewish ancestry and his poetic aspirations in order to pursue material success. He changes his name, marries a rich socialite, and rises to become the president of a department store. However, he cannot succeed in making the break with his past which is continually recalled to his conscience by the haunting sound of his brother's trumpet playing. Copland added the cor anglais to the suite partly to give it more color and partly to provide rests for the trumpet soloist. He was never contented with his work for the stage, however he did say that "Quiet City seems to have become a musical entity, superseding the original reasons for its composition" and indeed it has survived as a popular piece long after the play has been forgotten.

- Notes written for the Portobello Orchestra

Program Notes - *continued*

Chapultepec: Tres Bocetos Sinfónicos

Manuel Ponce (1882-1948)

Music tells stories, it serves as a looking glass into a composer's mind and soul, as well as their culture and sociopolitical environment. It has long been used as a medium intermingled with and serving the advancement of Nationalism. Few other composers can be lauded with that accomplishment in regard to Mexico other than Manuel Ponce. Ponce was an influential composer of the 20th century, his output of compositions served in bringing Mexico to the limelight of the classical tradition and burgeoning forth the Nationalist Movement in Mexico. His compositions exhibit a synthesis between experimental western compositional styles and the folk songs and musical cultural distinctions of Mexico.

Chapultepec has for centuries acted as a significant landmark for religion, war, agriculture and as a political center in the heart of Mexico City, it was until 1940 that Mexican Presidents would reside in Chapultepec Castle. This stretch of land filled with great beauty and rich history acted as a symbol for Mexican culture, history and landscapes. After the Mexican Civil War and Revolution from 1910-1917, as Mexico struggled to find its footing and proper image as well as use for the Chapultepec Park. Ponce became entranced in once again bringing forth the musical heart of Mexico in his canciones as an act of Nationalism, and when finally returning to Mexico in 1933, he composed Chapultepec.

Chapultepec: Tres bocetos sinfónicos is a symphonic poem or symphonic sketches that represents the park of Chapultepec, with three movements, each representing the atmosphere of the park at a different time of day. In contrast to the original setting of the piece, currently the second and third movements have been swapped, which serves as reasoning for the renaming of the movements. The first movement seeks to set the scene of "Hora matinal" or "Morning Hour," of the dawn rising and the birds chirping. Modernism and Impressionism is seen throughout this piece, most prevalent in the first movement as the violin tremolos paint a blurry representation of bird chirpings, accompanied by the virtuosity of the woodwinds. The short motif in the brass at the piece's climax can represent the sun as it peaks out and rises over the park.

Hours pass and the originally second, currently third movement captures the liveliness and numerous scenes of the park during "Paseo diurno" or "Daylight Stroll." The dissonance serves to represent the cluster chaos of multiple happenings as people talk over each other and bustle along in their activities. This movement features a clear example of the clave rhythm, inherent in Hispanic music, along with the setting of a folk melody in the flute and oboe in thirds, a staple of Mexican music, which shows the proliferation of folk melodies and cultural inspiration in this movement.

The sun sets as the moon rises which sets the scene for the originally third, currently second movement. It gives both a solemn, soulful reflection as well as seeking to emulate the continuous spirit of the park as the "Plenilunio fantástico" or "Fantastic full moon," shines in ecstasy with the song and dance of all the natural elements. The weight of the orchestra, the chromaticism and harmonic progression evoke a sense of the deep, dark night. Ponce employs the use of another folk song in this movement, Marchita el alma, which means "wITHERS the soul," and can represent the soul and ecstasy of the moon. The dance rhythm featured primarily in the strings represents the dance that the park's elements sway in. In speaking of this movement, Ponce said, "Invisible gusts engage in a fantastic dance. Shadows populate the millenary woods. And the ecstatic soul, intoxicated with light, flies in a dream towards the remote beaches of a golden orb."

- Program note by Louanna Colon (Violin)

Soloist Biographies

Dr. Chris Carrillo (trumpet) joined the faculty of the School of Music at James Madison University in 2009 as the studio trumpet professor and principal trumpet of the Madison Brass. He is an active performer in classical, commercial, and early music mediums and performs regularly with the New Orchestra of Washington and throughout the greater Washington, D.C. area. He is a former member of the Victoria and Corpus Christi Symphony Orchestras, the Pittsburgh New Music Ensemble, and the Austin City Brass. Additionally, he has performed as a guest or extra/substitute with the symphony orchestras of Austin, Amadeus, Charlotte, Charlottesville, Jackson, Jacksonville, Laredo, Memphis, and Roanoke, and the opera companies of Austin Lyric, Ash Lawn, Opera Memphis, Opera on the James, and Roanoke. As a chamber musician, he has performed as a guest with the “President’s Own” United States Marine Band Brass Quintet, Chatham Baroque in Pittsburgh, PA, and as a featured artist at the Victoria Bach and Staunton Music Festivals. Later this year, Dr. Carrillo will be performing with *Tempesta di Mare*-The Philadelphia Baroque Orchestra. He has performed in Carnegie Hall as principal trumpet on the world premiere of John Corigliano’s *Symphony No. 3 “Circus Maximus,”* and twice at the Kennedy Center for the Performing Arts as a featured soloist and as a chamber music collaborator.

In the commercial medium, Dr. Carrillo has performed as a local musician with several national Broadway touring productions including *A Chorus Line*, *Chicago*, *Carousel*, *Gypsy*, and *Sweet Charity*. He has performed with Chuck Mangione, Roger Williams, Marvin Hamlisch, Glen Campbell, *The Fifth Dimension*, *The Temptations*, *The Four Tops*, and John Pizzarelli to name a few, and he toured extensively throughout Texas with the Harry James Orchestra. He is an alumnus of the Disney All-American College Orchestra at Epcot where he performed hundreds of shows while in Orlando.

As an educator, Dr. Carrillo has presented master classes at numerous universities including the University of Alabama, the University of Utah, Michigan State University, Louisiana State University, Virginia Commonwealth University, the University of Denver, the University of Virginia, and The University of Texas at Austin. He has presented clinics and workshops at conferences for International Society for Assessment in Music Education, the National Association of College Wind and Percussion Instructors, the Society for Music Teacher Education, and the Texas Music Educators Association. Prior to his position at JMU, Dr. Carrillo served on the faculty of Texas A&M University-Kingsville and The University of Texas at San Antonio.

He earned doctoral and master’s degrees from The University of Texas at Austin, a bachelor of music education from the University of Memphis, and he did additional studies as an exchange student at the Royal Conservatoire of Scotland in Glasgow, UK. His primary teachers include Ray Sasaki of the Saint Louis Brass Quintet, and Ray Crisara formerly of the Metropolitan Opera and the NBC Symphony under Arturo Toscanini. Additional teachers include David Spencer, Albert Ligotti, Edward Sandor, Tom Booth, John DeWitt, and John Gracie.

Oboist **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, Dr. Zyko has played music ranging from twentieth-century composer Louis Andriessen to Baroque composer Jan Zelenka, and her performances have taken her across the United States and abroad. As a solo and chamber musician, she has played in New Mexico, Indiana, Tennessee, Kentucky, and New York’s Carnegie Hall, as well as in Canada, France, Costa Rica, and Argentina.

Equally at home as an orchestra musician, Dr. Zyko has performed with the Nashville Symphony, Nashville Opera, Indianapolis Symphony, Orchestra of St. Luke’s, Gateway Chamber Orchestra, and Paducah Symphony. She can be heard on Summit Records with Gateway Chamber Orchestra, and her performances of Mozart’s *Gran Partita* with this ensemble have earned her high praise from critics.

Soloist Biographies - *continued*

Prior to joining the faculty of James Madison University in 2016, Dr. Zyko held positions at Austin Peay State University and the University of Costa Rica. She received her training at the Hartt School of Music and Butler University, and she was the first oboist to receive the Doctor of Music Arts degree from Manhattan School of Music. Her teachers have included Humbert Lucarelli, Malcolm Smith, Georg Meerwein, and Stephen Taylor. Her students have won top positions in state and regional ensembles and have received performance scholarships for undergraduate and graduate programs as well as summer festivals.

List of Ensemble Members

Members are listed alphabetically by section

Violin I

Aidan Coleman
Aidan Hall
Audrey Jones
Adeline King
Thomas O'Keefe
Johnny Park
Patrick Shaughnessy*
Rachel Tan

Violin II

Briana Clark
Jonathan Colmenares
Louanna Colon
Isaac Cotnoir^
Nathaniel Gordy
Jonathan Petrini
Sierra Rickard
Khalil Turner

Viola

Kamryn Cajohn
Madeleine Gabalski
Chris King^
Ana Mooney
Hannah Rahrig
Franklin Villalta

Cello

Christopher Hall
Julia King
Alison Lilly
Vikram Lothe
Isaiah Ortiz^
Danny Postlethwait
Jessi Sfarnas
Kim Souther

Bass

James Adkison-
Picciello
Tina Battaglia
John Foley
Ruben Garcia
Jacob Minks
Frankie Sellars
Cole Sheffer^

Flutes

Anna Fenn
Jakob Knick

Piccolo

Megumi Kadarusman

Oboes

Laura Huggins
Will Slopnick

Clarinets

Blaine Edwards
Geneva Maldonado

Bass Clarinet

Ian Graff

Bassoons

Michael Ross
Tony Russo

Horns

Benjamin Coates
Caroline Fauber
Justin Ulmer
Ben Wagner

Trumpets

Olivia Ellsworth
Devin Esleck
Jocelyn Moyer

Trombones

Gabriel Caballero
Alex Mizroch

Bass Trombone

Teague Jenkins

Tuba

Joshua Smith

Keyboard

Sarah Mason

Percussion

Will Alderman^
Grayson Creekmore
John Donnell
Shelby Shelton

Key

***Concertmaster**

^**Principal**

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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