

FORBES CENTER FOR THE PERFORMING ARTS

JAMES MADISON UNIVERSITY®

School of Music

presents

Wind Symphony

Stephen P. Bolstad, *Conductor*

Thursday, September 29, 2022

8 pm

Concert Hall



There is no intermission.

Program

Masque (2001)

Kenneth Hesketh
(b. 1968)

Symphony No. 6 for Band (1956)

- I. Adagio – Allegro
- II. Adagio Sostenuto
- III. Allegretto
- IV. Vivace

Vincent Persichetti
(1915-1987)

Panta Rhei (2010)

Ingrid Stölzel
(b. 1971)

The Cowboys (1972/1986)

John Williams
(b. 1952)
Arr. James Curnow

The Low-Down Brown Get-Down (2020)

Omar Thomas
(b. 1984)

Wind Symphony Personnel

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

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

PIANO

#Aleksandra Velgosha – Moscow, Russia

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

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

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

Masque

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 festive 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. Colourful 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*

Symphony No. 6 for Band

The *Symphony for Band* was commissioned and premiered by Clark Mitze and the Washington University Band at the MENC Convention in St. Louis on April 16, 1956. According to the composer, it could have been titled *Symphony for Winds*, following, as it did, his *Symphony for No. 5 for Strings*. Persichetti, however, did not wish to avoid the word “band,” which he felt no longer had the connotation of a poor quality of music. In the autumn of 1964 within the *Journal of Band Research*, he wrote, “Band music is virtually the only kind of music in America today (outside of the ‘pop’ field) which can be introduced, accepted, put to immediate and wide use, and become a staple of the literature in a short time.” According to Jeffrey Renshaw, “The *Symphony for Band* ... was in many ways such a departure from the established concepts of band works that it influenced the attitudes of generations of composers.”

The four movements, (*Adagio - Allegro, Adagio Sostenuto, Allegretto, and Vivace*) have forms with traditional implications. The opening horn call and a following scale-wise passage in the slow introduction become the two principal themes (in reverse order) in the subsequent Allegro. The standard exposition, development, and recapitulation of sonata form are within the Allegro, although the traditional key relationships are not completely retained. The slow second movement is based on *Round Me Falls the Night*, from the composer’s *Hymns and Responses for the Church Year*. The third movement, in trio form, serves as the traditional dance movement and is followed by a finale in free rondo form, which draws the thematic material from the preceding movements and concludes with a chord containing all 12 tones of the scale. —*Program Note from San Luis Obispo Wind Orchestra concert program, March 2, 2010*

Panta Rhei

Panta Rhei, from the Greek “everything flows,” is a term that is attributed to the Greek philosopher Heraclitus (c.535-c.475 B.C.). He believed that permanence was an illusion of the senses, that the world is permanently becoming and that all things are in constant flux. For me, music encapsulates this concept. For one, music only exists in time and therefore is in constant flux. There is also no permanence; one can never experience a piece the same way twice, nor is it possible to perform a piece exactly the same. Heraclitus beautifully sums up this concept by saying that one can never step into the same river twice. I find this comforting and exciting as a listener and as a composer.

Panta Rhei, was commissioned and premiered by Steven D. Davis and the University of Missouri, Kansas City Wind Symphony. —*Program Note from composer*

Program Notes - Continued

The Cowboys

This suite, arranged by James Curnow, is a typical example of John Williams' capacity to enrich a film story with an almost narrative musical score. Through music, we are transported to the Old West and experience the joys and hardships of cowboy life.

Taken from the 1972 motion picture *The Cowboys* starring John Wayne and Roscoe Lee Browne, the music complements the story of a 60-year-old Montana cattleman who enlists (and ultimately mentors) ten schoolboys as cowboys after the regular ranch hands have left with Gold Rush fever. The 400-mile cattle drive provides the boys with a different and harsher schooling as they learn the rigors of the job and have to deal with rustlers. The music conveys the high spirit of wild horses and their taming. Jollity around the campfire is contrasted against the loneliness of the open range. The plains have a beauty, though, which is reflected in the song of a lark. The hard work of the cattle drive, including the fording of the wide, muddy river and dealing with many fears and threats, succeeds in maturing the boys into men. —*Program Note by Norman E. Smith*

The Low-Down Brown Get-Down

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 Issac 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 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*

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

School of Music Staff

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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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