

FORBES CENTER FOR THE PERFORMING ARTS

JAMES MADISON UNIVERSITY®

School of Music

presents

Wind Symphony

Stephen P. Bolstad, *conductor*

Omar Thomas, *guest composer/conductor*

Dr. Šarūnas Jankauskas, *faculty clarinet*

Andrew Ribo, *graduate euphonium*

Wednesday, November 16, 2022

8 pm

Concert Hall



There is no intermission.

Program

Masque (2001) Kenneth Hesketh
(b. 1968)

Twitch (2016) Nathan Daughtrey
(b. 1975)
Dr. Šarūnas Jankauskas, *clarinet soloist*

Children's March (1919/1995) Percy Grainger
(1882-1961)
ed. R. Mark Rogers

Petals of Fire (2017) Zhou Tian
(b. 1981)

Brillante (1987) Peter Graham
(b. 1958)
Andrew Ribo, *euphonium soloist*

The Low-Down Brown Get-Down (2020) Omar Thomas
(b. 1984)
Omar Thomas, *guest conductor*

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.

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

Biographies

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).

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.

Omar Thomas - 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. 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 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 Tuba Euphonium Workshop and Stars 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.

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*

Twitch

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 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*

Children's March

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 with 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

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 by composer*

Brillante

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*

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

Dr. John Allemeier	Director, School of Music
Dr. Mary Jean Speare	Associate Director, School of Music
Dr. William Dabback	Director of Graduate Studies
Sarah Macomber	Operations Coordinator
Kimberly Velazquez	Executive Assistant
Brian Junttila	Administrative Assistant
Donna Wampler	Program Support Specialist