

FORBES CENTER FOR THE PERFORMING ARTS  
**JAMES MADISON UNIVERSITY**

School of Music

*presents*

# Wind Symphony

**Stephen P. Bolstad, *conductor***

*featuring faculty soloists*

**Beth Chandler Cahill, *flute***  
**Jeanette Zyko, *oboe***  
**Šarūnas Jankauskas, *clarinet***

Saturday, February 24, 2024

1 pm

Concert Hall



There is no intermission.

## Program

Tam O'Shanter Overture (1955/1991) Malcolm Arnold  
(1921-2006)  
arr. John P. Paynter

Adagio para Orquesta de Instrumentos de Viento (1966) Joaquín Rodrigo  
(1901-1999)

Dr. Beth Chandler Cahill, *flute*  
Dr. Jeanette Zyko, *oboe*  
Dr. Šarūnas Jankauskas, *clarinet*

Escapades (2002/2012) John Williams  
from *Catch Me If You Can* (b. 1932)  
trans. Stephen Bulla

- I. Closing In
- II. Reflections
- III. Joy Ride

Haven Kahn, *alto saxophone*  
Tyler Ende, *vibraphone*  
Jacob Minks, *string bass*

Symphony No. 6 – “The Blue Marble” (2022) Julie Giroux  
(b. 1961)

- I. The Big Blue Marble
- II. Voices in Green
- III. Let There Be Life

Mvt. V from “Concerto for Wind Ensemble” (2010) Steven Bryant  
(b. 1972)

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personal computers, and any other electronic devices.

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of this production is strictly prohibited  
in adherence with Federal copyright laws.

# Wind Symphony Personnel

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

## FLUTE/PICCOLO

Mihir Borah – Woodbridge  
Megumi Kadarusman – Clifton  
Jakob Knick – Alleghany  
#Joshua Lockhart – Lincoln Park, MI  
\*#Rebecca Needham – Palm Bay, FL

## OBOE/ENGLISH HORN

Cady Litteral – Sterling  
\*Will Slopnick – Norfolk  
Andrew Welling (EH) – Fairfax

## BASSOON

\*David Kang – Chantilly  
\*Michael Ross – Farmville

## CLARINET

Kelsey Davis – Harrisonburg  
Jeanette Gilson – Chesapeake  
Ian Graff – Virginia Beach  
\*#Geneva Maldonado – Tobyhanna, PA  
#Gregorio Paone – Bernalda, Italy  
Grace Treml – York, PA  
Sophie Uy – Annandale  
Leah White – Leesburg

## BASS CLARINET / CONTRA

Cami Holmes – Alexandria  
Leah White (Contra) – Leesburg

## ALTO SAXOPHONE

\*Haven Kahn – Chesapeake  
Tyrique Payne – Colonial Heights

## TENOR SAXOPHONE

Thomas Allen – Stuarts Draft

## BARITONE SAXOPHONE

Dylan Royal - Martinsville

## PIANO

#Aleksandra Velgosha – Moscow, Russia  
#Sarah Mason – Grand Rapids, MN

## TRUMPET

\*Owen Brown – Charlottesville  
\*Olivia Ellsworth – Richmond  
Taylor Lowry – Forest  
Finn Marks – McLean  
Max Parrish – Woodbridge  
#Peyton Phaller – ZephyrHills, FL  
Micah Wingfield – Harrisonburg

## HORN

\*Caroline Fauber – Salem  
Ainsley Hanson – Stuarts Draft  
#Gray Smiley – Greenville, NC  
Jacob Taylor – South Riding

## TROMBONE

#William Commins – McLean  
\*Shiv Love – Fairfax  
Quin Robinson – Warrenton

## BASS TROMBONE

Teague Jenkins – Hanover

## EUPHONIUM

Jake Cuppernull – Herndon  
\*Ben Fuller – Ashburn

## TUBA

Logan Davis – Harrisonburg  
\*John Kelley – Falls Church

## STRING BASS

Jacob Minks – Centerville

## PERCUSSION

#Richard Collister III – Springfield, MO  
\*Tyler Ende – Williamsburg  
Adelaide Hofmann – Lorton  
Brian McDermott – Brookings, SD  
Olivia Miller – Proctor, WV  
Jonathan Ramirez – Manassas  
#Josh Sheppard – Powhatan  
Emily Stevens – Fluvanna

\* 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

### **Tam O'Shanter**

*Tam O'Shanter Overture* is based on the famous narrative poem by Scotland's Robbie Burns. While the hero, a hard-drinking farmer from Shanter is in town one market-day, wags clip the tail of his horse. To explain the missing tail to his superstitious wife he concocts a wild story.

This overture, written in 1955, depicts Tam imbibing to excess in Ayr. Eventually he climbs on his horse Maggie for a desultory ride home in the pre-dawn dark. He happens upon a lighted church and secretly watches a band of witches cavorting to their master's bagpipes. One, wearing a too-short shirt (cutty-sark), pleases Tam so well that he cries out "Weel done, cutty-sark!", voiced here on solo trombone. Instantly all is dark, and the hellish legion pursues him. If he reaches the bridge he is safe, for fiends cannot cross running water. He spurs Maggie toward home at top speed, but the vengeful hags are close on his heels approaching the middle of the bridge over the River Doon. In the furious climax, a witch springs to seize him, but too late -- all she gets is Maggie's tail. Tam arrives safely at home, but faces one last peril, heard in the four closing measures, when his shrewish wife reacts poorly to his account of the evening.

- *Program Note from The Desert Winds concert program, 17 December 2016*

### **Adagio Para Orquesta de Instrumentos de Viento**

*Adagio for Wind Orchestra*, a monumental work for winds by a master composer, was commissioned by Robert Boudreau and the American Wind Symphony. Far from confined to one affect or tempo, this work moves in and out of expressive, tranquil adagio lines, fanfare figures, and exciting ostinati. The plaintive solo and duo woodwind melodies are supported by piquant brass harmonies. Fanfare figurations finally give way to a somber return of the opening material—this time, with a soulful, final chord and the resting heartbeat of the timpani.

- *Program Note by Brian Casey*

### **Escapades**

Steven Spielberg's 2002 film *Catch Me if You Can* was set in the 1960s, and John Williams created a marvelous film score evoking the style of the progressive jazz movement popular during that time. Soloists on alto saxophone, vibraphone and string bass are featured in this suite of three contrasting movements.

- *Program Note from publisher*

## **Symphony No. 6 - “The Blue Marble”**

Movement I. The Big Blue Marble. It is often said that the first full image of Earth, “Blue Marble”, taken by Apollo 17 in 1972, was the first full picture of the planet Earth. The picture is actually upside down. It happened sometime between 4:59:05 and 5:08:14 hours after Apollo's launch as they traveled up to 25,000 miles an hour. It is the most reproduced picture in history. It became painstakingly clear to humanity just how small and vulnerable our one and only home actually is. This movement celebrates that home in a variety of ways; think of it as an abbreviated introduction to planet Earth through music.

Movement II. Voices in Green. I spent hours simply listening to the recordings of the Amazon jungle by the world-renowned sound engineer George Vlad. The recordings were made during the rainy season when humidity is at its highest and birds are the most vocal. The sounds transport you into the heart of the jungle which feels incredibly, alive. The exotic calls of the birds and the echoes from other birds of the same species, the insects, the frogs and the rain; you can practically feel and smell the rain. The rain forest has its own music. The density of growth with every shade of green, is the backdrop for this beautiful, strange opera.

I knew I wanted to write music to those sounds. I composed Voices in Green with the Amazon jungle sounds playing as my audio backdrop. It influenced every note and phrase. In my mind and heart, I was there, adding my voice to theirs. Voices in Green can be performed strictly on its own...Think of this movement as a concert taking place in the heart of the Amazon Rainforest.

Movement III. Let There Be Life. Violence, death, murder, birth, and life: I wanted to capture that commonality with music in the third and final movement. There is a recurring theme throughout the finale. It evolves, much like life on Earth. It moves through the music, transporting us from one musical setting to the next, ending in a majestic, grandiose way. The miracle of Earth is life. It is the fragile, silken thread that holds existence together. As with the famous Blue Marble photograph, I hope this symphony reminds people just how frail and beautiful Earth is. I hope The Blue Marble fills hearts and minds with a renewed love for our planet, our one and only home. Earth is the one thing we all have in common. It does not belong to us. We belong to it. It is our only home and we should always treat it as such with every generation leaving it healthier and happier than the way they found it.

*- Program note by composer*

## Program Notes *continued*

### Concerto for Wind Ensemble

*My Concerto for Wind Ensemble* came into existence in two stages, separated by three years. The first movement came about in 2006, when Commander Donald Schofield (then director of the USAF Band of Mid-America) requested a new work that would showcase the band's considerable skill and viscerally demonstrate their commitment to excellence as representatives of the United States Air Force. From the outset, I decided against an outright depiction of flight, instead opting to create a work that requires, and celebrates, virtuosity. Initial discussions with Cdr. Schofield centered on a concerto grosso concept, and from this, the idea evolved into one of surrounding the audience with three groups of players, as if the concertino group had expanded to encompass the audience. These three antiphonal groups, along with the onstage ensemble, form the shape of a diamond, which, not coincidentally, is a core formation for the USAF Thunderbirds Air Demonstration Squadron. As a further analog, I've placed Trumpet 5 and Clarinet 5 in the back of the hall, serving as an 'inversion' of the ensemble onstage, which mirrors the role of the No. 5 pilot who spends the majority of the show flying inverted. The musical material consists of a five-note ascending scale-wise motive and a repeated chord progression (first introduced in the vibraphone about 2:30 into the work). The rhythm of this chord progression (inspired by a fairly popular band these days) informs the rhythmic makeup of the remainder of the movement.

As the piece took shape, I realized I wanted to write much more than the "five to seven minutes" specified in the original commission, so I intentionally left the end of the work "open," knowing I would someday expand it when the opportunity presented itself. That chance came in 2009, thanks to Jerry Junkin: shortly after his fantastic 2009 performance of *Ecstatic Waters* at the College Band Directors National Association conference in Austin, we discussed my desire to write more movements, and he graciously agreed to lead a consortium to commission the project.

Movement V returns to the opening motive of the entire work, this time with a simmering vitality that burns inexorably to a no-holds-barred climax. Where the first four movements of the work only occasionally coalesce into tutti ensemble passages, here, the entire band is finally unleashed.

I owe a debt of gratitude to Jerry Junkin and the consortium members for allowing me the opportunity to create this work – all 54,210 notes of it.

- *Program note by composer*

## Biographies

**Beth Chandler** enjoys an active career as a soloist, chamber musician, orchestral player, and teacher. She continues to be in demand as a guest artist at universities and festivals throughout the U.S. and abroad. Chandler has won numerous competitions and awards, including a Fulbright Grant to study in the United Kingdom. She holds degrees from the Cincinnati College-Conservatory of Music, New England Conservatory, and Baylor University. Currently she serves as President of the National Flute Association.

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, she has performed music ranging from Andriessen to Zelenka, and is interested in playing seldom-programmed works.

Prior to joining the faculty of JMU, Zyko taught at Austin Peay State University and the University of Costa Rica. She received her doctorate from Manhattan School of Music.

Clarinetist **Šarūnas Jankauskas** joined JMU faculty in 2016. His performance engagements have taken him through Europe, Canada and across the US, while participating at International Conservatory Week Festival, Musicalis Daunia, SoundSpace at Blanton, Chamber Music at the Barn, ICA ClarinetFests® and various new music events. His commissioning project Duos will culminate as a music album in 2020. Dr. Jankauskas holds degrees from Grand Valley State University, Rice University and The University of Texas at Austin.



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## Woodwind, Brass, & Percussion Faculty

Beth Chandler Cahill .....	Flute
Jeanette Zyko .....	Oboe
Sarunas Jankauskas .....	Clarinet
Sue Barber .....	Bassoon
David Pope .....	Saxophone
Chris Carrillo .....	Trumpet
John Abbracciamento (PT) .....	Trumpet
Ian Zook .....	Horn
Andrew Lankford .....	Trombone
Kevin J. Stees .....	Euphonium/Tuba
Casey Cangelosi .....	Percussion
Aaron Trumbore (PT) .....	Percussion

## JMU Band Program Personnel

Stephen P. Bolstad .....	Director of Bands
Scott D. Ridders .....	Director of Marching Royal Dukes/ Associate Director of Bands
Chris DeVona .....	Assistant Director of Bands/ Director of Pep Band
Kirk Weaver .....	Administrative Assistant
Sarah Mason .....	Graduate Assistant
Josh Sheppard .....	Graduate Assistant

## School of Music Staff

Dr. John Allemeier .....	Director, School of Music
Dr. John Peterson .....	Associate Director, School of Music
Dr. William Dabback .....	Director of Graduate Studies
Sarah Macomber .....	Operations Coordinator
Kimberly Velazquez .....	Executive Assistant
Donna Wampler .....	Program Support Specialist