

James Madison University
Wind Symphony
and
Valley Wind Ensemble

Thursday, May 2, 2024 | 8:00pm
The Forbes Center for the Performing Arts





James Madison University Wind Symphony and The Valley Wind Ensemble

Stephen P. Bolstad, conductor
Chris Cicconi, guest conductor

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Festive Overture (1954/1965)
Transcribed by Donald Hunsberger

Dmitri Shostakovich
(1906-1975)

Paris Sketches (1994)

1. Saint-Germain-des-Près
2. Pigalle
3. Père Lachaise
4. Les Halles

Martin Ellerby
(b.1957)

Polka and Fugue (1928/1961)
from "Schwanda, the Bagpiper"
Arranged by Glenn Bainum

Jaromir Weinberger
(1896-1967)

- 15 minute intermission -

Friendly City Overture (2024)

Shawn W. Davern
(b. 1994)

Sacred Spaces (2019)

John Mackey
(b. 1973)

Irish Tune from County Derry (1918)

Percy Grainger
(1882-1961)

Dr. Christopher Cicconi, guest conductor

Symphony No. 4 (1993)

David Maslanka
(1943-2017)

Program Notes

Festive Overture | Dmitri Shostakovich (trans. Donald Hunsberger)

The Festive Overture was composed in 1954, in the period between Symphony No. 10 and the Violin Concerto. Its American premiere was given by Maurice Abravanel and the Utah Symphony Orchestra on November 16, 1955. In 1956, the New York Philharmonic under Dmitri Mitropoulos presented the overture in Carnegie Hall.

A Russian band version of the overture was released in 1958 and utilized the standard instrumentation of the Russian military band, i.e., a complete orchestral wind, brass and percussion section plus a full family of saxhorns, ranging from the Bb soprano down through the Bb contrabass saxhorn. This new edition has been scored for the instrumentation of the American symphonic band.

The Festive Overture is an excellent curtain raiser and contains one of Shostakovich's greatest attributes -- the ability write a long sustained melodic line combined with a pulsating rhythmic drive. In addition to the flowing melodic passages, there are also examples of staccato rhythmic sections which set off the flowing line and the variant fanfares. It is truly a "festive overture." - *Note from the score, by Donald Hunsberger*

Paris Sketches | Martin Ellerby

This is my personal tribute to a city I love, and each movement pays homage to some part of the French capital and to other composers who lived, worked or passed through it -- rather as did Maurice Ravel in his own tribute to the work of an earlier master in *Le Tombeau de Couperin*. Running like a unifying thread through the whole score is the idea of bells -- a prominent feature of Paris life.

Saint-Germain-des-Prés: The Latin Quarter famous for artistic associations and bohemian lifestyle. This is a dawn tableau haunted by the shade of Ravel: the city awakens with the ever-present sense of morning bells.

Pigalle: The Soho of Paris, this is a burlesque with scenes cast in the mold of a balletic scherzo -- humorous in a kind of "Stravinsky-meets-Prokofiev" way. It's episodic, but everything is based on the harmonic figuration of the opening. The bells here are car horns and police sirens!

Père Lachaise: This is the city's largest cemetery, the final resting place of many a celebrity who had once walked its streets. The spirit of Satie's *Gymnopédies* -- themselves a tribute to a still more distant past -- is affectionately evoked before what is in effect the work's slow movement concludes with a quotation of the *Dies Irae*. The mood is one of softness and delicacy, which I have attempted to match with more transparent orchestrations. The bells are gentle, nostalgic, wistful.

Les Halles: A fast, bustling finale; the bells triumphant and celebratory. Les Halles is the old market area, a Parisian Covent Garden, and like Pigalle, this is a series of related but contrasting episodes. Its climax quotes from Hector Berlioz's *Te Deum*, which was first performed in 1855 at the church of St. Eustache -- actually in the district of Les Halles. A gradual crescendo, initiated by the percussion, prefaces the opening material proper, and the work ends with a backward glance at the first movement before closing with the final bars of the Berlioz *Te Deum*. - *Program Note from composer*

Program Notes *continued*

Polka and Fugue from “Schwanda, the Bagpiper” | Jaromir Weinberger

Weinberger began seriously working on the opera Schwanda the Bagpiper in 1924. Although excerpts from the opera (including the Polka from Act II, Scene 2, and the Fugue from the closing scene) had previously become successful concert pieces, the entire opera was first performed in Prague on April 27, 1927. The premiere was not noteworthy, but the revival in German (as Schwanda, der Dudelsackpfeifer) in Breslau, on December 16, 1928, was a sensation. Over 2,000 performances were given in Europe between 1927 and 1931. In the next few years it was performed in cities around the world, including the New York premiere at the Metropolitan Opera House on November 7, 1931. For a time, Weinberger found himself both rich and famous. Polka and Fugue was introduced to American orchestra audiences in 1928 by the eminent Austrian-German conductor Erich Kleiber (a student and conductor in Prague in 1911-1912). The score for band was transcribed by Glenn Cliffe Bainum in 1928.

The opera libretto, based on a Czech folk tale and adapted by Milos Kares from a play by Josef Tul, is a delightful mixture of humor, fantasy, satire, and realism. The story involves Schwanda, the master bagpiper, and Babinsky, a robber who leads Schwanda on a series of adventures. The polka is taken from a scene in which Schwanda plays for Queen Iceheart, who is waiting for someone who can melt her heart. His irresistible playing does the trick, and the queen and Schwanda decide to get married, sealing their vow with a kiss. However, Schwanda is already married to Dorota, so the marriage to the queen is canceled. In response to his wife's questions of his fidelity, he cries, "If I have given the queen a single kiss, may the devil take me" -- and the devil does. He is rescued from hell, however, by Babinsky, who plays cards with the devil and wins everything he owns. He returns it all in exchange for Schwanda, who plays the fugue on his bagpipe before he leaves, so that the servants of hell may hear the playing of a master bagpiper.

- *Program Notes from Program Notes for Band*

Friendly City Overture | Shawn Davern

I wrote this piece in 2020 as a gift to the James Madison University Wind Symphony and my mentor Dr. Stephen Bolstad. JMU is in Harrisonburg, Virginia, which is also known as "The Friendly City." The World Premiere was performed by the James Madison University Wind Symphony Brass and Percussion in the Spring of 2021 under the direction of Dr. Stephen P. Bolstad.

- *Program note from composer*

Program Notes *continued*

Sacred Spaces | John Mackey

A sacred space is a place that holds incredible immaterial value in an increasingly material society. It is the idea of an environment in which a person can exist authentically and embrace their most sincere beliefs without apprehension. We all cherish our sacred spaces. These can certainly be religious buildings – churches and temples, synagogues and mosques – but they extend beyond these based on the needs of those who inhabit them. A ballpark. A classroom. A home. Even the concert hall in which art comes to life through sound has a spiritual association for many audiences.

In his composition Sacred Spaces, John Mackey celebrates a broad category of such places: the natural expanse of the American landscape that so many of us hold dear. This concert overture for wind band evokes the grandeur of native scenery in an earnest way. Mackey achieves this with many of the same techniques used in his earlier works that similarly paint a likeness of breathtaking places (The Frozen Cathedral and The Night Garden): using an incredible palette of color that dazzles the listener throughout.

- Program note by Jake Wallace

Irish Tune from County Derry | Percy Grainger

Irish Tune from County Derry (published 1918) is based on earlier settings that date back as early as October 1902 with an essentially identical setting of this melody for wordless mixed chorus. Later versions for solo piano (1911) and string orchestra with two optional horns (1912) followed. The wind band setting is cataloged as British Folk Music Setting Nr. 20, and like all his settings of British folk music is “lovingly dedicated to the memory of Edvard Grieg.” The composer’s brief program note states, “This tune was collected by Miss J. Ross, of New Town, Limavady, Co Derry, Ireland and published in The Petrie Collection of the Ancient Music of Ireland, Dublin, 1855.”

- Program Note by R. Mark Rogers

Symphony No. 4 | David Maslanka

The sources that give rise to a piece of music are many and deep. It is possible to describe the technical aspects of a work – its construction principles, its orchestration – but nearly impossible to write of its soul nature except through hints and suggestions.

The roots of Symphony No. 4 are many. The central driving force is the spontaneous rise of the impulse to shout for the joy of life. I feel it is the powerful voice of the Earth that comes to me from my adopted western Montana, and the high plains and mountains of central Idaho. My personal experience of the voice is one of being helpless and torn open by the power of the thing that wants to be expressed – the welling-up shout that cannot be denied. I am set a quiver and am forced to shout and sing. The response in the voice of the Earth is the answering shout of thanksgiving, and the shout of praise.

Out of this, the hymn tune Old Hundred, several other hymn tunes (the Bach chorales Only Trust in God to Guide You and Christ Who Makes Us Holy), and original melodies which are hymn-like in nature, form the backbone of Symphony No. 4.

Program Notes *continued*

Symphony No. 4 - David Maslanka

To explain the presence of these hymns, at least in part, and to hint at the life of the Symphony, I must say something about my long-time fascination with Abraham Lincoln. From Carl Sandburg's monumental Abraham Lincoln, I offer two quotes. The first is a description of Lincoln in death by his close friend David R. Locke:

"I saw him, or what was mortal of him, in his coffin. The face had an expression of absolute content, or relief, at throwing off a burden such as few men have been called on to bear – a burden which few men could have borne. I have seen the same expression on his living face only a few times, when after a great calamity he had come to great victory. It was the look of a worn man suddenly relieved. Wilkes Booth did Abraham Lincoln the greatest service man could possibly do for him – he gave him peace.

The second, referring to the passage through the country from Washington D.C. to Springfield, Illinois of the coffin bearing Lincoln's body:

To the rotunda of Ohio's capitol, on a mound of green moss dotted with white flowers, rested the coffin on April 28, while 8,000 persons passed by each hour from 9:30 in the morning till four in the afternoon. In the changing red-gold of a rolling prairie sunset, to the slow exultation of brasses rendering Old Hundred, and the muffled boom of minute guns, the coffin was carried out of the rotunda and taken to the funeral train.

For me, Lincoln's life and death are as critical today as they were more than a century ago. He remains a model for this age. Lincoln maintained in his person the tremendous struggle of opposites raging in the country in his time. He was inwardly open to the boiling chaos, out of which he forged the framework of a new unifying idea. It wore him down and killed him, as it wore and killed the hundreds of thousands of soldiers in the civil war, as it has continued to wear and kill by the millions up to the present day. Confirmed in the world by Lincoln was the unshakable idea of the unity of the human race, and by extension the unity of all life, and by further extension, the unity of all life with all matter, with all energy, and with the silent and seemingly empty and unfathomable mystery of our origins.

Out of chaos and the fierce joining of opposite comes new life and hope. From this impulse I used Old Hundred, known as the Doxology – a hymn of praise to God; Praise God from Whom all Blessings Flow; Gloria in excelsis Deo – the mid-sixteenth century setting of Psalm 100. Psalm 100 reads in part:

Make a joyful noise unto the Lord, all ye lands.

Serve the Lord with gladness: come before his presence with singing.

Enter into his gates with thanksgiving and into his courts with praise: be thankful unto him, and bless his name.

I have used Christian Symbols because they are my cultural heritage, but I have tried to move through them to a depth of universal humanness, to an awareness that is not defined by religious label. My impulse through this music is to speak to the fundamental human issues of transformation and re-birth in this chaotic time.

— *Program note by David Maslanka*

Valley Wind Ensemble Personnel

Flute/Piccolo

Don Aittama | Freelance Musician, Photographer
Dominic Baldoni | Church Music Director
Cathy Brown | Band Director, J Frank Hillyard MS
Beth Chandler Cahill | Professor of Flute, JMU
Bridget Fulton | Music Educator
Rachel Peters | Music Teacher, Harrisonburg City Public Schools
Kathryn Rudnik | Elementary Music Teacher
Laura Stuart | Geologist, Freelance Musician
Carol Warner | Freelance Musician

Oboe/English Horn

Emily Deamond | Assistant Principal, Luray MS
Doug Lane | Music Educator, Retired
Nick Gardner | Band Director, Eastern Mennonite School

Bassoon/Contra

Sue Barber | Professor of Bassoon, JMU
Joey Figliola | Freelance Musician

Clarinet

Kathy Boyer | Freelance Musician
Todd Catlett | Freelance Musician
Blaine Edwards | Freelance Musician
Josie Garner | Orchestra & Choir Director, Peter Muhlenberg MS
Austin Gilbert | Choir Director, Wilson Memorial HS
Gabriel Gravini | Music Teacher, Bath County Public Schools
Noah Karkenny | Freelance Musician
Shannon Madia | Band Director, Fort Defiance HS
Gregorio Paone | Freelance Musician
Laura Ridders | Band Director, Staunton HS
Allison Satterwhite | Band Director, Orange County HS
Leeanne Shepherd | Assistant Director, Second Home LC

Bass Clarinet/Contra

Brandon Gray | Colorguard Inst., Bridgewater College Fort Defiance HS
Justus Butler | Band/Choir Director, Riverheads HS

Alto Saxophone

Amy Birdsong | Music Education Professor, JMU
Jadelyn Talley | Student Teacher, JMU
Timothy DeSimone | Band Director, Wilson MS
Melissa Harper | Band Director, Wilbur S. Pence MS

Tenor Saxophone

Lauren Carr | Band/Choir Director, William Wetsel MS

Baritone Saxophone

Iris Leffler | Student, JMU

Trumpet

Matt Baraclough | Band Director, Wilson Memorial HS
Greg Corder | Classroom Teacher, Harrisonburg City Schools
William Dabback | Professor of Music Education, JMU
Brittany Deacon | Systems Analyst, Merck
Tristan Keaton | Freelance Musician
Wyatt Smith | Logistician, Dynamic Aviation
Marshelle Moore | Band Director, Beverley Manor MS
Alec Moser | IT Professional
Christopher Walton | HRA, JMU Army ROTC

Horn

Chris DeVona | Assistant Director of Bands, JMU
Jean Flaherty | Music Teacher/Band Director, Albemarle County
Allison Lyttle | Music Librarian, JMU
Andrew Parker | Office Manager, JMU Donor Relations
Justin Ulmer | Student, JMU
Sarah Zotian | Music Teacher, Hugh K. Cassell ES

Trombone

Shiv Love | Student, JMU
Alex Mizroch | Student Teacher, JMU
Kyle Remnant | Director of Bands, Eastern Mennonite University
Jon Wilson | Band/Choir Director, Shelburne MS

Bass Trombone

Robert Mott | Freelance Musician
Doug Sensabaugh | Freelance Musician

Euphonium

Jeff Carriker | Freelance Musician
Martha Redstone | Music Educator, Retired
Cory Shumaker | Student Teacher, JMU

Tuba

Mitchell Evans | Music Teacher, Luray MS
Josh Holsinger | Band Director, Elkton MS
Scott Ridders | Associate Director of Bands, JMU
Alan Shull | Administrator, Fort Defiance HS
Mark Swartzel | Graduate Student, Shenandoah University

Percussion

Molly Coffey | Student Teacher, JMU
Tyler Ende | Student, JMU
Sarah Moulden | Student Teacher, JMU
Leo Prothero | Band Director, Daniel Morgan Intermediate School
Blasi Pollard | Student Teacher, JMU
Lauren Schupner | Band Director, Central HS
Charlie Nesmith | Band Director, Shelburne MS

Harp

Taylor Fleshman | Alexandria

Piano & Organ

Sarah Mason | Grand Rapids, MN

JMU Wind Symphony Personnel

Flute/Piccolo

Mihir Borah | Woodbridge
*#Daniel Esperante | Redlands, CA
Megumi Kadarusman | Clifton
Jakob Knick | Allegheny
#Joshua Lockhart | Lincoln Park, MI

Oboe/English Horn

Cady Litteral | Sterling
*Will Slopnick | Norfolk
Andrew Welling | Fairfax

Bassoon/Contra

*David Kang | Chantilly
*Michael Ross | Farmville
Tony Russo | Purcellville

Clarinet

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

Bass Clarinet/Contra

Cami Holmes | Alexandria
Leah White | 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

Harp

+Taylor Fleshman | Alexandria

Organ

#Sarah Mason | Grand Rapids, MN

*denotes principal/co-principal

#denotes graduate student

+denotes guest performer

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
Justin Ulmer | Mount Solon

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

Graduate Assistants

Sarah Mason | Conducting
Josh Sheppard | Percussion Performance

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.

Dr. Stephen P. Bolstad

Dr. 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 David Maslanka, John Mackey, Don Freund, Michael Daugherty, Joel Puckett, Daniel McCarthy and Brian Balmages. Dr. Bolstad has lead consortium premieres of Maslanka's Symphony No. 8, Puckett's The Shadows of Sirius, and Plog's Concerto 2010.



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 was named the University of Montana School of Fine Arts Distinguished Faculty Awardee. 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. He has studied conducting with Jerry Junkin (Texas), Rodney Winther (Ithaca), and Stanley 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. In addition, he has conducted bands at summer events such as MusiCamp Alberta and Red Lodge Music Festival. He also maintains a very active schedule as an adjudicator and clinician. Dr. Bolstad is a Past-President of the Montana Bandmasters Association and is currently the state president of the Virginia Chapter of the College Band Directors National Association. Dr. Bolstad is a member of VMEA, MENC, CBDNA and the World Association of Symphonic Bands and Ensembles.

***"Sometimes you are so busy looking for something,
you fail to notice what is." - Dr. Stephen Bolstad***

Dr. Christopher Cicconi

Christopher M. Cicconi is Director of Bands and Orchestras and Associate Professor of Music Education at Towson University. Conductor of the Towson University Wind Ensemble and Symphony Orchestra, he also teaches courses in graduate and undergraduate conducting, methods of teaching instrumental music in secondary education, and is an instrumental music education student teacher advisor. Under his direction, the Wind Ensemble and Symphony Orchestra have been invited on numerous occasions to perform at the College Band Directors National Association Regional Conference and the Maryland Music Educators Association Annual State In-Service Conferences. Prior to his arrival in Maryland, Cicconi earned a Doctoral of Musical Arts Degree in Instrumental Conducting from the University of Miami.



As a strong advocate for music education and community outreach, Cicconi is in demand throughout the Mid-Atlantic region and is a sought-after guest conductor, clinician, and guest speaker. Currently, Cicconi serves as the Principal Conductor of the Baltimore Symphony Youth Orchestra, the Music Director of the Towson Wind Symphony, and serves on the conducting staff for the United States Naval Academy. He is also a frequent guest conductor for the Sewanee Music Festival and the New England Music Camp.

As an active scholar, Cicconi's agenda includes wind repertoire and other current music education topics such as score study, conducting, and arranging. His most recent publication, 'The Band Music Handbook, A Catalog of Emerging Band Repertoire,' has proved to be a valuable resource and essential tool for wind band directors worldwide. As an arranger, Cicconi premiered his transcription of Jonathan Leshnoff's 'Rush' in the Fall of 2018 with the Towson University Symphonic Band, which was subsequently published by Theodore Presser Company. Furthermore, he has presented professional development workshops for schools as well as state and regional conferences, including the Midwest Clinic.

Previously, Cicconi served as Director of Bands at Pine Crest School (Fort Lauderdale, FL), Power Ranch Elementary and Middle School (Higley, AZ), and Payne Junior High School (Chandler, AZ). As an orchestra and opera conductor, Cicconi served as the Music Director of the Young Victorian Theatre Company as well as the Chesapeake Youth Symphony Orchestra (Concert Orchestra), and has held positions and guest conducting appointments with orchestras in the United States, Argentina, and China. Most recently he served as associate conductor with the Broward Symphony Orchestra, the Ars Flores Symphony Orchestra, the New River Symphony Orchestra, and the Walenstein Youth Symphony.

Cicconi completed a Master of Music Education Degree, with an emphasis in Instrumental Conducting, from Arizona State University and earned a Bachelor of Music Education Degree (summa cum laude) from Youngstown State University. He is a member of College Band Directors National Association, Florida Music Educators Association, National Association for Music Education, Pi Kappa Lambda, and an honorary member of Kappa Kappa Psi and Tau Beta Sigma.

James Madison University Wind Symphony

The Wind Symphony is the premier woodwind, brass, and percussion ensemble at James Madison University. With an active performance schedule, the Wind Symphony is committed to performing the great works of the wind band's core repertoire while also exploring the best of contemporary composition. Since 2007, the ensemble has hosted on-campus residencies with composers Frank Ticheli (coming April 2023), David Maslanka, John Mackey, Michael Daugherty, Joel Puckett, Steven Bryant, Donald Grantham, James Stephenson, Libby Larsen, Paul Dooley, Michael Markowski, and JMU alumni Omar Thomas and Brian Balmages. The ensemble has also presented premieres of faculty composers Jason Haney (Jetpack) and Eric Guinivan (Vicious Cycle), and consortium premieres of Maslanka's Symphony No. 8, Puckett's "The Shadow of Sirius" , Grantham's Tuba Concerto, Turrin's "The Sounding of the Call", Stamp's "Divertimento" Plog's "Concerto 2010", and Balmages' "Portraits in Bluestone". As part of JMU's Annual Contemporary Music Festival, students have had the opportunity to work with composers such as Bright Sheng, Ingrid Stölzel, Karel Husa, Joseph Schwantner, Don Freund, Donald Erb, John Harbison, Francis McBeth, Mark Camphouse, and Samuel Adler.

In addition to an active on-campus concert schedule, the Wind Symphony was selected to perform at the 2015 National Conference of the College Band Directors National Association (CBDNA) in Nashville, Tennessee, and the 2011, 2015, and 2022 Virginia Music Educators Association Conference. Prior to 2007, the Wind Symphony performed at the CBDNA/NBA regional conventions in New Orleans, Charlotte, Williamsburg, and Greensboro, plus numerous performances for the VMEA Conference. They also performed at the Kennedy Center in 2007 and 1987. Graduates of the Wind Symphony hold positions in several of the Washington-based military bands, military post bands, and symphony orchestras throughout the world, and numerous graduates are serving as noted educators and conductors throughout the country.

The Valley Wind Ensemble

The Valley Wind Ensemble was formed in 2015 as a result of an interest in a semi-professional wind ensemble that provides a high-quality experience to professional musicians and music educators in the Shenandoah Valley. We rehearse on Monday nights in the spring semester and perform in various venues across the Shenandoah Valley.

Board Members

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Steve Bolstad - Artistic Director

Claire Leeper - Secretary

Becky Ford - Treasurer

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Doug Lane - Personnel Manager

Shelly Moore - Publicity

Sarah Macomber - Web Designer

Daniel Upton - Percussion Coordinator

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
Chris DeVona.....	Asst. Director of Marching Royal Dukes/Asst. Director of Bands
Kirk Weaver.....	Administrative Assistant
Sarah Mason.....	Graduate Assistant
Josh Sheppard.....	Percussion Graduate Assistant

School of Music Administration

John Allemeier.....	Director
John Peterson.....	Associate Director
Jeanette Zyko.....	Director of Undergraduate Admissions
William Dabback.....	Director of Graduate Studies and Admissions
Sarah Macomber.....	Operations Coordinator
Kimberley Velazquez.....	Administrative Assistant
Donna Wampler.....	Administrative Assistant
Kirk Weaver.....	Administrative Assistant Band Office
Carson Polk.....	Administrative Assistant
Amy Birdsong.....	Director of Recruitment



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Summer Band Camps

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- Receive training in peer teaching and leadership
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