

FORBES CENTER FOR THE PERFORMING ARTS
JAMES MADISON UNIVERSITY

School of Music
presents

Wind Symphony

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

Tuesday, September 26, 2023
8 pm
Concert Hall



There is no intermission.

Patrons are reminded to turn off all pagers, cell phones, personal computers, and any other electronic devices.

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Program

An Outdoor Overture (1938)

Aaron Copland
(1900-1990)

When Jesus Wept (1956)

William Schuman
(1910-1992)

Sarah Mason, *graduate conductor*

Dope (2022)

Katahj Copley
(b. 1998)

Cartoon (1991)

Paul Hart
(b. 1945)

Adventures on Earth from *E.T.* (1982)

John Williams
(b. 1932)

Transcribed by Paul Lavender

Wind Symphony Personnel

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

FLUTE/PICCOLO

Mihir Borah – Woodbridge
Megumi Kadarusman – Clifton
Ethan Linklater – Mechanicsville
#Joshua Lockhart – Lincoln Park, MI
**Rebecca Needham – Palm Bay, FL

OBOE/ENGLISH HORN

Laura Huggins – Richmond
Cady Litteral – Sterling
*Will Slopnick – Norfolk

BASSOON

*David Kang – Chantilly
Michael Ross – Farmville

CLARINET

Jeanette Gilson – Chesapeake
Hunter LaFreniere – Williamsburg
#Sarah Mason – Grand Rapids, MN
**Gregorio Paone – Bernalda, Italy
Grace Trembl – York, PA
Sophie Uy – Annandale
Leah White – Leesburg

BASS CLARINET

Ian Graff – Virginia Beach

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

* denotes principal/co-principal

denotes graduate student

TRUMPET

*Owen Brown – Charlottesville
*Olivia Ellsworth – Richmond
Finn Marks – McLean
Jocelyn Moyer – Front Royal
#Peyton Phaller – Zephyr Hills, FL
Micah Wingfield – Harrisonburg

HORN

*Ainsley Hanson – Stuarts Draft
*Michael Parlier – Forest
Jacob Taylor – South Riding
Justin Ulmer – Mount Solon

TROMBONE

CJ Brown – Spotsylvania
** William Commins – McLean
Quin Robinson – Warrenton

BASS TROMBONE

Teague Jenkins – Hanover

EUPHONIUM

Jake Cuppernull – Herndon
*Cory Shumaker – Staunton

TUBA

*John Kelley – Falls Church
Jake Munn – Newport News

STRING BASS

Jacob Minks – Centerville

PERCUSSION

*Blaze Benavides – Alice, TX
Adelaide Hofmann – Lorton
*Brian McDermott – Brookings, SD
Olivia Miller – Proctor, WV
Kobe Noel – Manassas
Jonathan Ramirez – Manassas
Grayson Creekmore – Conover, NC
#Josh Sheppard – Powhatan

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

Outdoor Overture

Aaron Copland composed *An Outdoor Overture* for an entirely indoor occasion: a concert by the orchestra of the High School of Music and Art in New York City on December 16, 1938. The school's conductor, Alexander Richter, was in the process of launching a campaign to foster the writing of "American music for American youth," and the composer found the invitation to write such a work "irresistible". This band arrangement was made by Copland himself -- at his publisher's suggestion -- several years after its composition. The "outdoor" in the title stems from the style of spacious chordal writing, implying that very high and very low sonorities are present throughout.

- *Program Note from Program Notes for Band*

When Jesus Wept

This composition is a transcription by the composer from his *New England Triptych: Three Pieces for Orchestra after William Billings*, of which *When Jesus Wept* is the second movement. The composer wrote the following program note: "William Billings (1746-1800) is a major figure in the history of American music. The works of this dynamic composer capture the spirit of sinewy ruggedness, deep religiosity, and patriotic fervor that we associate with the Revolutionary period. Despite the undeniable crudities and technical shortcomings of his music, its appeal even today is forceful and moving. I am not alone among American composers who feel an identity with Billings, and it is this sense of identity that accounts for my use of his music as a point of departure. *New England Triptych* does not constitute a fantasy on themes of Billings, nor variations on his themes, but rather a fusion of styles and musical language."

Dope

DOPE is a gumbo of all the music that inspires and influences me. From Thundercat to Kendrick Lamar to Miles Davis to Hiatus Kaiyote and more, this piece is in essence a deep look into my musical world. The piece can be broken up into three parts. Since this work is dedicated to the trail black music has created, inspired and the new horizons it's reaching, each part is named after a part of the black identity.

UNDENIABLY is the opening of the piece. It's gritty, intense with moments of color and undeniable energy. It is carried by a bass line heavily influenced by Thundercat's playing on Kendrick Lamar's *Untitled 05* along with Miles Davis's *Nardis*. *UNAPOLOGETICALLY* (the middle section) is a world-building vibe and examines just how beautiful the music can be. I explore the

Program Notes *continued*

colors and stretch them to their limits, but in doing so found new hues within myself and my writings. With this act, I gained heavy inspiration from John Coltrane, Robert Glasper, Kamasi Washington and Hiatus Kaiyote (to name a few). *UNDISPUTEDLY* (the finale) is an intense, groove-filled statement. Every color explored is here and is in its full potential. It's bold and -- like *Undeniably* and *Unapologetically* -- is undisputedly black. It is guided by my love for Tyler, the Creator's *Hot Wind Blows*, Marvin Gaye's *I Want You* (due to Kendrick's *The Heart* series), and Kamasi Washington's *Street Fighter Mas* along with Askem. I hope you enjoy *DOPE*.

- *Program Note from composer*

Cartoon

It's all here! The big opening credits, the cat and mouse tease and chase, the strutting swagger, and of course the BIG FINALE! Best of all, it can all happen in the imagination of the audience, not on the film screen.

Paul Hart has been acclaimed as one of Europe's foremost contemporary musicians/composers/arrangers, probably best known as a regular featured musician with Cleo Laine and John Dankworth, John Williams and Sky.

Whilst being one of the country's most prolific jingle writers with partner Joe Campbell, he has also scored the theme music for numerous television themes including *Tomorrow's World* and *Rockliffe's Babies*. He also wrote the music for the feature film "*May We Borrow Your Husband*," starring Dirk Bodarde. In 1991 he conducted his "*Concerto for Guitar and Jazz Orchestra at the Proms*" with John Williams (John Williams the guitarist).

Adventures on Earth from ET

Adventures On Earth is part of the score that I composed for Steven Spielberg's classic film, *E.T. (The Extra-Terrestrial)*. The music was designed to accompany the bicycle chase near the end of the film and as the young cyclists reach escape velocity, *E.T.*'s theme is heard as the fly "over the moon." The more sentimental music that follows, accompanies the dialogue as *E.T.* bids farewell to his earling friends. This is followed by timpani and brass fanfares as the orchestra brings the film to a close.

-*Program note by 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

Music Education Faculty

Dr. William Dabback	Professor
Dr. Lisa Maynard	Associate Professor
Amy Birdsong	Lecturer
Dr. Alice Hammel	Visiting Professor

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 Marching Royal Dukes/ Assistant Director of Bands
Kirk Weaver	Administrative Assistant
Sarah Mason	Graduate Assistant
Josh Sheppard	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

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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