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———— Saturday, March 24, 2018 ————

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FORBES CENTER FOR THE PERFORMING ARTS  
 JAMES MADISON UNIVERSITY

School of Music

*presents*

## Wind Symphony

**Stephen P. Bolstad**  
*conductor*

**Dr. Sarunas Jankauskas**  
*faculty clarinet soloist*

**Dr. Carl Donakowski**  
*faculty cello soloist*



Saturday, February 24, 2018  
 1 pm  
 Concert Hall

## Program

*Tocatta and Fugue in D Minor* (1705/1998) J.S. Bach  
(1685-1750)  
orch. Donald Hunsberger

*Baron Cimetiere's Mambo* (2004) Donald Grantham  
(b. 1947)

*In My Father's Eyes* (2017) Julie Giroux  
(b. 1961)

Dr. Carl Donakowski, *faculty cello soloist*  
Emily Chapman, Abigail Cordova, Lucy Moss & Cece Polvere, *voice*

*Concertino for Clarinet* Ante Gregin  
(b. 1945)  
arr. John Glenesk Mortimer

Dr. Sarunas Jankauskas, *faculty clarinet soloist*

*Wine-Dark Sea: Symphony for Band* (2014) John Mackey  
(b. 1973)

- I. Hubris
- II. Immortal thread, so weak
- III. The attentions of souls

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

The unauthorized videotaping or any other recording  
of this production is strictly prohibited  
in adherence with Federal copyright laws.

## JMU Woodwind, Brass, & Percussion Faculty

Beth Chandler.....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.....Tuba  
Casey Cangelosi.....Percussion  
Laurel Black.....Percussion

## JMU Band Program Personnel

Stephen P. Bolstad.....Director of Bands  
Scott D. Ridders.....Director of Marching Royal Dukes/Associate Director of Bands  
Amy Birdsong.....Assistant Director of Marching Royal Dukes/Assistant Director of Bands  
Connie Driscoll.....Administrative Assistant  
Elizabeth Keene.....Administrative Assistant  
Shawn Davern.....Graduate Assistant  
Paige Durr.....Graduate Assistant  
Daniel Warren.....Graduate Assistant

## School of Music Staff

Dr. Jeffrey Bush.....Director of Music  
Dr. Mary Jean Speare.....Associate Director of Music/Graduate Director  
William Posey.....Director of Concert and Support Services  
Kimberley Velasquez.....Administrative Assistant  
Judy Sager.....Administrative Assistant  
Donna Wampler.....Program Support Specialist

## Guest Biographies

**Stephen P. Bolstad** is the Director of Bands and Professor of Wind Conducting at James Madison University. 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. Prior to JMU, Dr. Bolstad held similar positions at The University of Montana, The University of Montevallo, Livingston University, and he was the Director of Bands at St. Marys Area High School in St. Marys, Pennsylvania. Additionally, Dr. Bolstad is very active as a guest conductor having conducted district, regional and all-state festivals throughout the United States and Canada. He is a member of VMEA, MENC, CBDNA, and the World Association of Symphonic Bands and Ensembles.

**Sarunas Jankauskas** is a clarinetist and Assistant Professor of Music at James Madison University. A native of Lithuania, he enjoys a versatile performance and teaching career and has performed throughout the United States and Europe, appearing as a concerto soloist with Boulder Chamber Orchestra, Round Rock Symphony, and collaborating with accomplished artists, including St. Petersburg and Jasper String Quartets. Notable appearances include *International Conservatory Week Festival* (St. Petersburg, Russia), *SoundSpace at Blanton, Chamber Music at the Barn*, *KNOB Festival*, *Electroacoustic Barn Dance*, International Clarinet Association's *ClarinetFests®* and various composer/new music conferences. He recently commissioned and premiered works by Richard Lavenda, Zack Stanton, Ethan F. Greene, Paul Kerekes and Brett Kroening. He previously instructed at Wichita State University, while also serving as principal clarinetist of Wichita Symphony. He is proud to hold degrees from The University of Texas at Austin, Rice University and Grand Valley State University

**Carl Donakowski** is cellist and Professor of Music at the James Madison University School of Music in Harrisonburg, VA where he received the distinguished teaching award. For over a decade he was Artist-in-Residence at the Bay View Music Festival. He has served on the faculties of Central Michigan University School of Music and Alma College. He is a frequent presenter at the American String Teachers Association national conference and a contributor to American String Teacher. He served as president of the Michiana Cello Society and currently edits the Cello Forum for the Virginia String Teachers Association. Donakowski was a student of Janos Starker at Indiana University. He also studied with Timothy Eddy Gary Hoffman and William Pleeth.

## JMU Wind Symphony Personnel

### FLUTE/PICCOLO

\*#Lydia Carroll – Jonesboro, GA  
#Jordan Frazier – Brentwood, TN  
Chase Ketron – Troutville  
Geneva Knight – Charlottesville  
Emily Martinez – Stafford

### OBOE/ENGLISH HORN

David Pelikan – Fairfax  
\*Laura Ruple – Harrisonburg  
@Jeanette Zyko – Harrisonburg

### BASSOON/CONTRA

Josh Ballinger – Leesburg  
Christina French – Falls Church  
\*Seth Walker – Chesapeake

### CLARINET

Hannah Conn – Woodbridge  
\*Noah Karkenny – Fredericksburg  
Patrick O'Brien – Montclair  
Chris Pennington – Mechanicsville  
\*#Kaci Seager – Reading, MI  
Jessica Tang - McLean

### BASS CLARINET/CONTRA

Hannah Crider – Staunton  
Jade Deatherage – McLean  
\*Tony Moran – Fredericksburg

### ALTO SAXOPHONE

Jocelyn Abrahamzon – Eldersburg, MD  
\*Adam Gough – Staunton

### TENOR SAXOPHONE

Jay Fenner – Eldersburg, MD

### BARITONE SAXOPHONE

Emma Guy – Fredericksburg

### HARP

Sophia Shedd – Chesapeake

\* denotes principal/co-principal

# denotes graduate student

@ JMU faculty

### TRUMPET

Megan George – Stafford  
Kyra Hulligan – Leesburg  
Ana Jermstad – Mt. Jackson  
Tristan Keaton – Stuarts Draft  
\*#John Nye – Stuarts Draft  
Allie Woodbury - Alexandria

### HORN

Joshua Almond – Leesburg  
\*Hunter Payne – Poquoson  
Stephen Poehailos - Charlottesville  
Josh Souders – Midlothian  
Emily Williams – McLean

### TROMBONE

\*#Shawn Davern – Syracuse, NY  
\*Brian Junttila – Chantilly  
Nathan Michaels – Forest

### BASS TROMBONE

Evan Amoroso – Herndon

### EUPHONIUM

\*#Phillip Marion – Philadelphia, PA  
Cassie Coss – Spotsylvania

### TUBA

Thomas Crowson – Ashburn  
\*#Osvaldo Juarez – Central Islip, NY  
Mason Moy – Reston

### STRING BASS

Will Landon – Roanoke

### PIANO

Bobby Carlson – Rustburg

### PERCUSSION

Christian Davis – Colonel Hights  
\*#Adam DiPersio – Merrimack, NH  
Sophia Kadi – Virginia Beach  
Jacob Reeves – Herndon  
Elijah Steele – Newport News  
#Paige Durr – Ellicott, MD  
#KaiPo Lan – Taipei, Taiwan

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

### Tocatta and Fugue in D Minor

*Tocatta and Fugue in D Minor*, BWV 565 (c. 1708) is a two-part musical composition for organ, written before 1708. It is known for its majestic sound, dramatic authority, and driving rhythm. This piece is perhaps most widely known by its appearance in the opening minutes of the 1940 Disney classic, *Fantasia*, in which it was adapted for orchestra by the conductor, Leopold Stokowski. It also has a strong association in Western culture with horror films.

The *Tocatta and Fugue in D Minor* has since been arranged for virtually every musical performance medium from symphony orchestra to jazz band. In this particular transcription, Donald Hunsberger's unique scoring takes advantage of the many timbral possibilities inherent in the full wind band of today.

### Baron Cimetere's Mambo

*Baron Cimetière's Mambo* was commissioned by Neil Jenkins and Nikk Pilato for the J.P. Taravella High School Wind Orchestra, Coral Springs, Florida. In Voodoo lore, *Baron Cimetière* is the loa (spirit) who is the keeper and guardian of cemeteries, hence one of the spirits in charge of the intersection between life and death. Depictions of him are, needless to say, quite chilling. He is usually pictured in dark tailcoat and tall dark hat – like an undertaker – wearing dark glasses with one lens missing. He carries a cane, smokes cigars, and is a notorious mocker and trickster. (The Haitian dictator 'Papa Doc' Duvalier is said to have imitated the Baron's sartorial style in order to intimidate any opponents who were practitioners of Voodoo.)

Donald Grantham first came across *Baron Cimetière* in Russell Bank's fascinating novel *Continental Drift*, which deals with the collision between American and Haitian culture during the "boat people" episodes of the late 1970s and early '80s. Voodoo is a strong element of that novel, and when Grantham's mambo began to take on a dark, mordant, sinister quality, he decided to link it to the Baron.

### In My Father's Eyes

*In My Father's Eyes* by Julie Giroux was composed for the Alabama Winds and dedicated to the four young women who were the unfortunate victims of the 1963 16th Street Baptist Church bombing in Birmingham, Alabama. Giroux writes "the bombing was an act of racial terrorism. The church was a gathering place for Rev. Dr. Martin Luther King, Jr., Rev. Ralph David Abernathy and Rev. Fred Shuttlesworth, leaders of the Civil Rights Movement. We remember and honor all of you. We have made strides but not enough. We will praise your lives with instrument and voice. We shall cry again - tears for you, for your family and for the senseless violence that silenced your voices. You were perfect. You were loved. You are missed. Hallelujah. Four young girls lost their lives in unimaginable violence. We can only pray that our efforts are found worthy by the surviving family members, that we are found enlightened by their sacrifice, that we can come together as brothers and sisters in a mutual gift of healing through music."

## Program Notes (continued)

### Concertino for Clarinet

Serbian composer Ante Grgin has distinguished himself in works for piano, violin, viola, flute, clarinet, oboe, bassoon, trumpet and horn. The dominant features of his works are a tendency to free form, a certain jazz influence, tonal harmony, Balkan folk rhythms and striking melodies which exploit the character of the instruments used. He attended the Music School in Split and in 1965 began his clarinet studies at the Music Academy in Belgrade, in the class of Brun Bruno. He graduated in 1969 and completed his postgraduate studies in 1972. Grgin's *Concertino for Clarinet and Wind Band* is a perfect hallmark of Grgin's writing, featuring jocular melodies and virtuosic lines that are sure to impress any concert goer.

### Wine-Dark Sea: Symphony for Band

The conception of *Wine-Dark Sea: Symphony for Band* was the result of a commission project from Jerry Junkin, in honor of the 100th Anniversary of the Sarah and Ernest Butler School of Music. In the words of John Mackey himself, he writes "the commission was for a piece lasting approximately 30 minutes. How could I put together a piece that large? Why not write something programmatic, and let the story determine the structure? Why not return to the Greek myths for this symphony? And since this story needed to be big (epic, even), I'd use the original, truly epic tale of Odysseus, as told thousands of years ago by Homer in *The Odyssey*. The full *Odyssey* was too large, so my wife Abby picked some of the "greatest hits" from the epic poem. She wrote a truncated version of the story, and I attempted to set her telling to music."

The first movement, entitled *Hubris*, depicts Odysseus's overwhelming pride as he basks in the spoils of his victory during the Trojan War. This movement opens with his triumphal march, and continues as he and his crew maraud through every port of call on their way home. But the arrogance of a conquering mortal has one sure consequence in this world: a demonstration of that mortal's insignificance, courtesy of the gods. Odysseus greatly offends the King of the Gods, Zeus, to which the God of Thunder strikes down the mortal's ships and all are lost to the Sea.

The second movement, entitled *Immortal thread, so weak* is the song of the beautiful and immortal nymph Kalypso, who finds Odysseus near death, washed up on the shore of the island where she lives all alone. Odysseus shares her bed; seven years pass and the tapestry she began when she nursed him becomes a record of their love. But one day Odysseus remembers his home. He tells Kalypso he wants to leave her, to return to his wife and son. He scoffs at all she has given him. Kalypso is heartbroken. In the morning, she shows Odysseus a raft, equipped with the sail she has made and stocked with bread and wine, and calls up a gentle and steady wind to carry him home. Shattered, she watches him go; he does not look back.

The last movement, entitled the *attentions of souls* takes place at the gates of the underworld, where Odysseus must make a sacrifice to the dead in order to return to his homeland. After a great deal of taunting from the dead, the prophet Teiresias tells Odysseus what he must do to get home. And so Odysseus passes through a gauntlet beyond the edge of the world, beset by the surging, shrieking souls of the dead. But in the darkness he can at last see the light of home ahead.