

FORBES CENTER FOR THE PERFORMING ARTS

JAMES MADISON UNIVERSITY®

School of Music

presents

Symphonic Band

Stephen P. Bolstad, *conductor*

Kinsey Holland, *MM graduate conductor*

Miranda Cook, *MM graduate conductor*

Monday, February 28, 2022

8 pm

Concert Hall



There is no intermission.

Program

Esprit de Corps

Robert Jager
(b.1939)

Kinsey Holland, *MM Graduate Conductor*

Some treasures are heavy with human tears

John Mackey
(b. 1973)

Danza de los Duendes

Nancy Galbraith
(b. 1951)

Lola Flores

Terig Tucci
(1897-1973)
arr. John Krance

Miranda Cook, *MM Graduate Conductor*

Gloriosa

Yasuhide Ito
(b. 1960)

- I. Oratorio
- II. Cantus
- III. Dies Festus

Symphonic Band Personnel

Stephen P. Bolstad, *conductor*
Kinsey Holland, *MM graduate assistant*

FLUTE/PICCOLO

*Mihir Borah - Woodbridge
Alia Brislen - Harrisonburg
Sara Drozdowski - Williamsburg
*Jakob Knick- Alleghany
Bria Wright - Fredericksburg

OBOE/ENGLISH HORN

*Tyler Gruca - Mechanicsville
Noah Johnson - North Chesterfield

BASSOON

*Ella Iovinelli - Ashburn
Tony Russo - Purcellville

CLARINET

Elizabeth Bird - Fairfax
*Blaine Edwards - Stuarts Draft
Paige Elmquist - Leesburg
Destiny McDaniel - Buena Vista
Ren Perry - Charlottesville

BASS CLARINET

Leah White - Leesburg

ALTO SAXOPHONE

*Thomas Allen - Stuarts Draft
Danny Jurta - Alexandria

TENOR SAXOPHONE

Sammy Nelson - Alexandria

BARITONE SAXOPHONE

Iris Leffler - Mechanicsville

PIANO

Madelyn Pemberton - Galax

*denotes principal/co-principal
#denotes graduate student

TRUMPET

Jacob Fujioka - Springfield
*Logan Hayungs - Stafford
Carter King - Mechanicsville
Max Parrish - Woodbridge
*Diego Soriano - Sterling
Theo Young - Virginia Beach

HORN

Ashlyn Craig - Stephens City
Evan Hendershot - Stanley
*Justin Ulmer - Mount Solon
Ben Wagner - Manassas

TROMBONE

Trevor Albright - Forest
*Nikhil Argade - Haymarket
Peyton Barrett - Midland
Brady Wortzel - Winchester

BASS TROMBONE

Teague Jenkins - Richmond

EUPHONIUM

*Jake Cuppernull - Herndon
Cory Shumaker - Staunton
Jackson Varga - Virginia Beach

TUBA

Luke Armstrong - Hamilton, NJ
*Logan Davis - Harrisonburg
Henry Taylor - Culpeper

STRING BASS

Adam Pellegreen - Spotsylvania

PERCUSSION

Blaze Benavides - Alice, TX
Kohl Corrigan - Springfield
June Cummings - Woodbridge
*Tyler Ende - Williamsburg
Brandon Lee - Herndon
Jonathan Ramirez - Manassas

The James Madison University Symphonic Band uses a rotational seating system to emphasize the importance of each performer. Therefore, each section is listed in alphabetical order.

Program Notes

Esprit de Corps

Esprit de Corps is the second Robert Jager work commissioned by the United States Marine Band. (The first being *Tableau*). Based on “The Marines’ Hymn”, *Esprit de Corps* is a kind of fantasy-march, as well as a tribute to the United States Marine Band. It is also the composer’s salute to the Marine Corps in general. Full of energy and drama, the composition has its solemn moments and its lighter moments (for example, the quasi-waltz feel in the middle of the piece).

A comment on the initial tempo marking “Tempo di Bourgeois” is in order at the beginning of the piece. The 25th director of “The President’s Own” United States Marine Band, Colonel John Bourgeois is a dramatic, spirited conductor, who reflects the excitement of the music being played.

—*Program Note from score*

Some treasures are heavy with human tears

At 1:05 a.m. on Sunday, August 4, 2019, in the Oregon Historic District of Dayton, Ohio, a man armed with a semiautomatic AM-15 approached a crowded neighborhood bar and opened fire. In under 30 seconds, he fired 41 rounds, killing nine people, and injuring another 17. That’s where the story of John Mackey’s *Some treasures are heavy with human tears* begins.

One of the victims of the shooting was Megan Betts, a 22-year-old woman who had played trumpet in her high school band in nearby Bellbrook. The Bellbrook program reached out to Mackey to commission a work that would commemorate the tragedy, a task he approached with some reluctance:

"I've been asked on several occasions to write pieces in response to tragedies, but I've rarely felt like it was appropriate. Something about this, though -- happening in Dayton, where I've been many times, and so close to Columbus, where I grew up -- that I felt like I wanted to try to say something musically, even though I was at a loss for what I could say verbally. Fortunately, Abby (my spouse) found this incredible title, which says so much before the music even starts. The last thing the community needed was a piece of music that relived the event. The piece isn't trying to sound like WHAT happened; it's trying to convey what it feels like to KNOW that it happened."

The piece is not programmatic. Rather, it exists in abstraction: a meditation on grief. In framing the work in this way, Mackey’s music transcends elegizing a singular horrific event and instead provides an artistic representation of how we cope with all tragedies, both those that are intensely personal and the ones that are communal. It explores a wide range of emotions, from denial through shock, fury, and anguish before finally finding an incomplete peace.

—*Program Note from score*

Danza de los Duendes

Danza de los Duendes was composed for Argentina’s Orquesta Sinfónica de Tucumán, whose music director, Eduardo Alonso-Crespo, led the world premiere in 1992, a month apart from the Pittsburgh Symphony Orchestra’s North American premiere with conductor Kirk Muspratt. The work’s title—an afterthought suggested by the composer’s student—refers to the malicious goblin-like creatures (los duendes) of South American folklore.

In 1996, the composer Nancy Galbraith revised the work and re-scored it as a wind symphony. The new “Danza” became her most popular piece and is performed frequently by concert bands in North America, South America, Europe, and Asia. In 1998 *Danza de los Duendes* appeared as the opening track on Klavier Records’ celebrated CD, “Dream Catchers”, in a performance by the world-renowned North Texas Wind Symphony led by Eugene Corporon.

In 2004 Galbraith revised “Danza” for orchestra to reflect the re-scored wind symphony version, and it was premiered by the Indiana University of Pennsylvania Symphony Orchestra, conducted by Jason Worzbyt, at the 7th Festival of Women Composers International in Carnegie Music Hall, Pittsburgh, Pennsylvania.

—*Program Note from publisher*

Lola Flores

Lola Flores, a dark-haired Spanish Flamenco dancer with a throaty voice and glittering dark eyes, was born in a small town in Andalucía, Spain. She began singing and dancing for the customers in her father's bar as a child, and by 1952, at the age of 25, she was making a tour of the Americas. By 1965, she had made 33 films and 24 albums. Among her many admirers was Argentinian composer Terig Tucci.

In Spanish-speaking countries, the popularity of the pasodoble ("double-step") as a dance is inherent and perennial. The spirit and melodic appeal of the Argentine composer Terig Tucci have captured the imagination of international audiences. One of Tucci's most famous pasodobles is *Lola Flores*. Here can be found all the color and excitement in the traditional bull ring. One can instantly visualize the eager anticipation of the crowd and the prideful pageantry of the matadors as they majestically enter the ring.

—Program Note from liner notes of Mark Masters CD Wind Band Masterworks

Gloriosa

In the beginning of the Edo era (1603~1867) of Japan, the original melodies of many chants that Kirishitan (Christians) had sung were getting distorted, and their texts were also corrupted as the Tokugawa Shogunate Government banned Christianity. For example, the Latin word "gloriosa" changed to "gururiyoza."

Nagasaki district in Kyushu region continued to accept foreign culture even during the seclusion period, as Japan's only window to the outer world. After the proscription of Christianity, the faith was preserved and handed down in secret in the Nagasaki and Shimabara areas of Kyushu region. My interest was piqued by the way in which the Latin words of Gregorian chants were gradually 'Japanized' during the 200 years of hidden practice of the Christian faith. That music forms the basis of Gloriosa.

I. Oratio

The Gregorian chant "Gloriosa" begins with the words, "O gloriosa Domina excelsa super sidera que te creavit provide lactasti sacro ubere." The first movement Oratio opens with bells sounding the hymn's initial phrases. The movement as a whole evokes the fervent prayers and suffering of the Crypto-Christians.

II. Cantus

The second movement, Cantus showcases a brilliant blend of Gregorian chant and Japanese elements by opening with a solo passage for the ryuteki, a type of flute. The theme is based on San Juan-sama no Uta (The Song of Saint John), a 17th-century song commemorating the "Great Martyrdom of Nagasaki" where a number of Kyushu Christians were killed in 1622.

III. Dies Festus

The third and final movement, Dies Festus, takes as its theme the Nagasaki folk song, Nagasaki Bura Bura Bushi, where many Crypto-Christians lived.

—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
Amy Birdsong.....	Assistant Director of Marching Royal Dukes/ Assistant Director of Bands
Kirk Weaver	Administrative Assistant
Miranda Cook	Graduate Assistant
Kinsey Holland	Graduate Assistant
Shane Roderick	Graduate Assistant

School of Music Staff

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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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Thank you for attending today's performance. The JMU School of Music educates the most talented students from around the world to shape the fabric of society. We are ecstatic to return to our stages to showcase the talent and hard work of our students and faculty.

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