

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

School of Music  
*presents*

**Symphonic Band**

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

Tuesday, March 7, 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

Commando March (1943)

Samuel Barber  
(1910-1981)

À la Machaut (2015)

Andrew Boss  
(b. 1988)

One Life Beautiful (2010)

Julie Giroux  
(b. 1961)

Sarah Mason, *graduate conductor*

Yiddish Dances (1997)

Adam Gorb  
(b. 1958)

- I. Khosidl
- II. Terkische
- III. Doina
- IV. Hora
- V. Freylachs

Amy Birdsong, *conductor*

Aurora Borealis (2012)

Joel Love  
(b. 1982)

Vesuvius (1999)

Frank Ticheli  
(b. 1958)

# Symphonic Band Personnel

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

## FLUTE/PICCOLO

\*Mihir Borah – Woodbridge  
Sara Drozdowski – Williamsburg  
Simon Funk – Middlesex  
MaryKate Mandeville - Henrico  
Blasi Pollard – Chesapeake

## OBOE/ENGLISH HORN

\*Tyler Gruca – Mechanicsville  
Lily Peck – Powhatan

## BASSOON

\*Michael Ross – Farmville

## CLARINET

\*Elizabeth Bird – Fairfax  
Paige Elmquist – Leesburg  
Shelby Gardner – Fairfax  
Ren Perry – Charlottesville  
\*Grace Trembl – York, PA  
Leah White – Leesburg

## BASS CLARINET

Cami Holmes – Alexandria

## ALTO SAXOPHONE

\*Thomas Allen – Stuarts Draft  
Elise Donley - Carrollton

## TENOR SAXOPHONE

Alyssa Bonner - Westminster, MD

## BARITONE SAXOPHONE

Iris Leffler - Mechanicsville

## PIANO

#Sarah Mason – Grand Rapids, MN

## TRUMPET

Daniel Huggins – Mechanicsville  
Ryan Johnson – Centreville  
Nessa Malone - Bristow  
\*Jocelyn Moyer – Front Royal  
Theo Young – Virginia Beach

## HORN

Anthony Burnett – Hudson, MA  
Evan Hendershot – Stanley  
Adrienne Pinover - Herndon  
\*Benjamin Wagner – Dayton, OH

## TROMBONE

Christopher Brown - Spotsylvania  
Gabriel Caballero - Winchester  
\*#Willie Commins - McLean

## BASS TROMBONE

Dan Tubbs – Glen Allen

## EUPHONIUM

Ben Fuller – Ashburn  
\*Cory Shumaker – Staunton  
Jackson Varga – Virginia Beach

## TUBA

Luke Armstrong – Hamilton, NJ  
William Swatman - Winchester  
Henry Taylor – Culpeper

## PERCUSSION

Grayson Creekmore - Conover, NC  
\*#Michael Dolese - Winchester  
Adam Miller - Timberville  
Olivia Miller – Proctor, WV  
Brady Petrushak – Dry Fork  
Brian Willey – Fairfax

\* denotes principal/co-principal

# denotes graduate student

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

### Commando March

*Commando March* holds the distinction of being Samuel Barber's only work for winds, and it was premiered in Atlantic City, New Jersey, in 1943. Barber spent a short time in a branch of the armed forces that became an Air Force unit and was commissioned to write this music. Barber's *Second Symphony*, written for the U.S. Army Air Corps in 1942, made use of an electronic instrument that imitated radio signals. Despite his commander's directive to compose a march in quarter-tones to symbolize what the commander saw as the progressive nature of the air unit, Barber's ingenuity took a different tack in this impressive concert march.

- *Program Note by Brian Casey and David Holsinger*

### A la Machaut

*À La Machaut* integrates thematic material from three works of the great Medieval composer Guillaume de Machaut and adds a colorfully modern touch. This piece contains strong pedagogical undertones; aside from introducing high-quality music from lesser-known composers to younger players, it allows numerous opportunities for brief discussions about aspects of Medieval music.

-*Program Note from publisher*

### One Life Beautiful

*One Life Beautiful* was written in memory of Heather Cramer Reu for her "one life beautiful" that brought so much love and joy to our lives. The piece was commissioned by Ray and Molly Cramer, husband Phillip Reu and children, and brother Jeremy, his wife, Michelle, and children.

- *Program Note by composer*

## Program Notes *continued*

### Yiddish Dances

*Yiddish Dances* was commissioned by Timothy Reynish for his 60th birthday. It is very much a party piece and brings together two of my abiding musical passions: the symphonic wind ensemble and klezmer -- the folk music of the Yiddish speaking people. The piece is about fourteen minutes long and is in five movements, all based on set klezmer dances:

I. *Khosidl* - a medium tempo 2/4 in which the music moves between satire, sentimentality, and pathos.

II. *Terkishe* - an up-tempo Jewish tango.

III. *Doina* - a free recitative in which various instruments in the band get a chance to show off.

IV. *Hora* - slow 3/8 time with a characteristic rocking rhythm.

V. *Freylachs* - very fast 2/4 time in which themes from the previous movements are recalled, ending in a riotous "booze-up" for all concerned.

Le Chaim! - to Life!

—*Program Note by composer*

### Aurora Borealis

About *Aurora Borealis*, Joel Love writes:

*Aurora Borealis* was inspired by the natural phenomenon that occurs in the northern latitudes. In short, auroral events are caused by the collision of charged particles with atoms in the high altitude atmosphere. Last year I spent most of my summer playing piano in a rock band aboard a cruise ship that traveled from Seattle, Wash. to Anchorage, Alaska, and back several times. During a geomagnetic event late one night, I was fortunate enough to see the aurora in the distance while sailing from Juneau to Hoonah, Alaska.

—*Program Note from University of Texas Symphony Band concert program, 27 February 2019*

### Vesuvius

Mt. Vesuvius, the volcano that destroyed Pompeii in A.D. 79, is an icon of power and energy in this work. Originally I had in mind a wild and passionate dance such as might have been performed at an ancient Roman bacchanalia. During the compositional process, I began to envision something more explosive and fiery. With its driving rhythms, exotic modes, and quotations from the *Dies Irae* from the medieval Requiem Mass, it became evident that the bacchanalia I was writing could represent a dance from the final days of the doomed city of Pompeii.

—*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
Nieves Villaseñor .....	Assistant Director of Marching Royal Dukes/ Assistant Director of Bands
Kirk Weaver .....	Administrative Assistant
Miranda Cook .....	Graduate Assistant
Kinsey Holland .....	Graduate Assistant
Sarah Mason .....	Graduate Assistant
Shane Roderick .....	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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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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