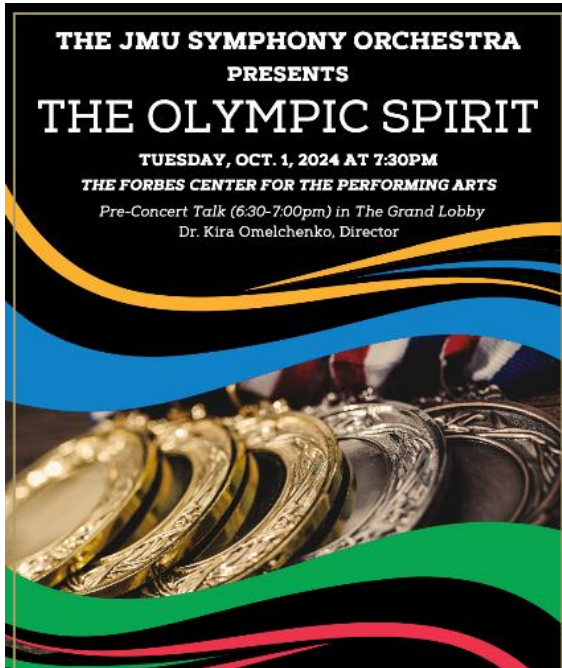


FORBES CENTER FOR THE PERFORMING ARTS

**JAMES MADISON UNIVERSITY®**

School of Music



**Kira Omelchenko, *conductor***  
**Chris Carrillo, *trumpet***

Tuesday, October 1, 2024  
7:30 pm  
Concert Hall

(Pre-concert talk 6:30-7:00pm in the Grand Lobby)



There will be one 10-minute intermission.

## Program

Olympic Fanfare and Theme

John Williams  
(b. 1932)

Concert Waltz No. 1, Op. 47

Alexander Glazunov  
(1865-1936)

Carnival of Venice

*Arranged by Sergei Nakariakov (b.1977)*

Jean-Baptiste Arban  
(1825-1889)

Dr. Chris Carrillo, *trumpet*

Soul Force (2015)

Jessie Montgomery  
(b. 1981)

## 10-Minute Intermission

“Sabre Dance” from *Gayane Suite No. 3*

Aram Khachaturian  
(1903-1978)

Symphony No. 5 in D minor, Op. 47

Dmitri Shostakovich  
(1906-1975)

II. Allegretto

IV. Allegro non troppo

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personal computers, and any other electronic devices.

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## Program Notes

### **Olympic Fanfare and Theme | John Williams**

By 1984, John Williams' film music was familiar to audiences all over the world and it was only natural that the Los Angeles Olympic Organizing Committee would turn to the city's most famous composer of popular instrumental music when they decided to commission a fanfare to be used during the 1984 Games. The opening fanfare was to be played by a herald of trumpets at all the medal ceremonies and official Olympic events.

The world premiere of "Olympic Fanfare and Theme" took place with the Boston Pops at Symphony Hall on June 12, 1984. Williams then conducted the work (leading the "New American Orchestra") at the opening ceremonies of the 23rd Olympiad at the Los Angeles Coliseum on July 28, 1984.

"I'm not an avid sports fan and I have never been to an Olympics," Williams shared with *The New York Times*. "But from watching Olympics competition on television, I gained a feeling that I aspired to make the theme of *Fanfare*. A wonderful thing about the Olympics is that young athletes strain their guts to find and produce their best efforts. The human spirit stretching to prove itself is also typical of what musicians attempt to achieve in a symphonic effort. It is difficult to describe how I feel about these athletes and their performances without sounding pretentious, but their struggle ennobles all of us. I hope I express that in this piece."

Williams told Jon Burlingame in 1992 that he intended the work to represent musically "the spirit of cooperation, of heroic achievement, all the striving and preparation that go before the events and all the applause that comes after them."

(Excerpts are from <https://www.johnwilliams.org/>)

### **Concert Waltz No. 1, Op. 47 | Alexander Glazunov**

Russian composer Alexander Glazunov showed exceptional musical talent at a young age, having started to compose at the age of 11. By the time he was 16 years old he completed his Symphony No. 1, the first of nine he would compose throughout his lifetime. His expansive output additionally includes several concertos, ballets, a second Concert Waltz, seven string quartets, choral music, music for solo piano, and many songs.

Glazunov studied composition with Rimsky-Korsakov for only two years, but their friendship would last a lifetime. Both became part of a society of Russian composers known as the 'Balyayev Circle,' named after the wealthy art patron Mitrofan Balyayev who hosted their weekly gatherings in his home. This group continued much of the legacy of The Five, a previous group of composers who had established a distinctly Russian style of music. They were, however, more open than their predecessors to the stylistic influences of Western Europe, as you might hear in this Concert Waltz.

The opening of the Waltz sets a lighthearted mood, and octaves in the harp and flutes decorate colorful introductory chords in the violins and violas. As the strings take up the familiar waltz rhythm, the primary theme, lyrical and elegant, is heard first in the unique combination of violas and clarinet, and again in the violins. After a brief contrasting melody, the theme returns, this time more elaborate and embellished by more instruments. Material from the introduction serves as a transition into a second theme showcasing the woodwinds. After this second melody is shared with the strings, the music's mood suddenly shifts as the clarinets play a graceful yet solemn duet in minor, played again by the flutes. The primary theme makes one last appearance, after which the sparkling woodwinds begin the virtuosic closing section that builds progressively to a grand and celebratory end.

— Program note by Daniel Esperante

## Program Notes - *continued*

### **Carnival of Venice | Jean-Baptiste Arban, arr. Sergei Nakariakov**

The “Carnival of Venice” is a popular theme and variations piece that displays the virtuoso skills of the soloist. Numerous versions and variations of the melody have been composed including versions for tuba, euphonium, classical guitar, piano, double bass, and violin. Tonight’s concert features the version for solo trumpet by Jean-Baptiste Arban (1825-1889) and is arranged by Sergei Nakariakov (b.1977) for solo and chamber orchestra. The theme and eight variations in this evening’s presentation features an array of skills from the soloist, including double and triple tonguing, wide leaps, trills, fast rhythms and tempos.

— *Program note by Kira Omelchenko*

### **Soul Force (2015) | Jessie Montgomery**

Jessie Montgomery, Musical America’s 2023 Composer of the Year, is a Grammy-winning, acclaimed composer, violinist, and educator whose music interweaves classical music with elements of vernacular music, improvisation, poetry, and social consciousness, making her an acute interpreter of twenty-first century American sound and experience. Her profoundly felt works have been described as “turbulent, wildly colorful and exploding with life” (*The Washington Post*) and are performed regularly by leading orchestras and ensembles around the world. In July 2021, she began a three-year appointment as the Chicago Symphony Orchestra’s Mead Composer-in-Residence.

In 2024-25 she begins a Juilliard School residency as the Arnhold Creative Associate for the performing arts. For more information, please visit [www.jessiemontgomery.com](http://www.jessiemontgomery.com).

*Soul Force* is a one-movement symphonic work which attempts to portray the notion of a voice that struggles to be heard beyond the shackles of oppression. The music takes on the form of a march which begins with a single voice and gains mass as it rises to a triumphant goal. Drawing on elements of popular African-American musical styles such as big-band jazz, funk, hip-hop and R+B, the piece pays homage to the cultural contributions, the many voices, which have risen against aggressive forces to create an indispensable cultural place.

I have drawn the work’s title from Dr. Martin Luther King’s “I Have a Dream” speech in which he states: “We must not allow our creative protest to degenerate into physical violence. Again and again, we must rise to the majestic heights of meeting physical force with soul force.”

— *Program note by Jessie Montgomery*

### **“Sabre Dance” from *Gayane Suite no. 3* | Aram Khachaturian**

Armenian-Soviet composer and conductor, Aram Khachaturian was born in Tbilisi, the county of Georgia and later moved to Moscow, where he studied at the Moscow Conservatory. Khachaturian’s musical contributions include three symphonies, ballet music to *Spartacus* and *Gayane* (later of which includes the famous “Sabre Dance”), film scores, and numerous concertos, including the widely performed 1940 violin concerto. The composer is perhaps best known for his use of folk music and rich melodies, the inspiration for which he drew from his childhood, life events, people, and Armenian and Georgian songs and dances. In early 1950s he taught at the Moscow Conservatory and the Gnessin Institute, and later, in 1957, became the Secretary of the Union of Soviet Composers.

In 1948, The Central Committee of the Communist Party accused Khachaturian, along with other Soviet composers including Prokofiev and Shostakovich, of writing “formalist music”—music that went against the Soviet ideal. Khachaturian responded to the charges, stating “I want to warn those comrades who, like myself, hoped that their music, which is not understood by the people today, will be understood by future generations tomorrow. . . What can be higher

## Program Notes - *continued*

and nobler than writing music understandable to our people and to give joy by creative art to millions?"

Khachaturian wrote the music and ballet for *Gayane* in 1942 in Molotov. "Sabre Dance" is one of the most recognizable dances in the ballet and celebrates the wedding of Gayane and Kasakov. The music is fast and energetic and includes a simple repeated melody to convey elation and jubilee. The music opens with heavy strikes in the timpani and hammering off-beats in the strings. An insistent staccato melody enters in the winds and xylophone only to be interrupted by rapid glissandos in the brass. While the rhythm continues pulsating throughout the entire orchestra, a lyrical melody in triple meter is heard in the cellos. The fast theme in the winds and percussion returns and is repeated higher each time until the ultimate chord. At moments the music is chaotic with layered dissonance, evoking frantic dancing or even a wild circus scene. What images come to your mind when hearing this music?

— *Program note by Kira Omelchenko*

### **Symphony No. 5 in D minor, Op. 47 | Dmitri Shostakovich**

In 1936, Soviet-era Russian composer, Dmitri Shostakovich's opera "Lady Macbeth of Mtsensk" received harsh criticism in a newspaper review entitled, "Muddle Instead of Music." The opera was called "coarse, primitive, and vulgar", and the music was too avant-garde and contained a "confused stream of sound". The message in the review was clear: The 29-year-old composer needed to change his composition style or "things could end very badly". Following the review, reportedly written by Joseph Stalin himself, people avoided being associated with Shostakovich for fear of their own safety.

This was at a time when the Soviet people were living in fear and terror under Stalin's rule and people were surrounded by extreme dread, lived in isolation, and were mistrustful of one another. The music created by Russian composers needed to be majestic, upbeat, and celebratory to appease the Soviet party. If artist went against this, they were arrested, separated from their families, put in prison, or worse, put to death. To avoid this, Shostakovich paused work on his darker Symphony no. 4 and instead worked on Symphony no. 5, often associated with the title, "A Soviet Artist's Response to Just Criticism." In his fifth Symphony, the composer moves away from Avant Garde style and approaches a classical form with clear themes and harmonies that are accessible to the listener. The symphony was premiered in 1937 in Leningrad by the Leningrad Philharmonic and received a thunderous standing ovation lasting more than thirty minutes.

Symphony no. 5 in D minor, Op. 47 consists of four movements and tonight's concert presents two of those movements: *Allegretto* and *Allegro non troppo*.

The second movement, *Allegretto*, is a scherzo waltz in a dark minor character. While a waltz is usually a graceful and lighter dance, nothing seems quite right with this dance. For instance, the opening begins in the low strings (cello and basses) and displays heavily accented notes. The scherzo seems mocking and sardonic, adding almost a grotesque angle to what would normally be a pleasant dance. In addition, this movement showcases extreme instrumental ranges, techniques, and exaggeration of characters that are often observed in Shostakovich's symphonic writing and orchestration. Shostakovich chooses to feature a solo E-flat soprano clarinet on the melody and a piercing piccolo interjects throughout the movement. Upper winds slice the air with fast bitter trills and low bassoons later present the theme in a comical manner. In the middle of this dark and menacing dance, a solo violin sweetly sings the theme, providing a moment of youthfulness and innocence.

The fourth and final movement, *Allegro non troppo*, begins with a restrained D minor chord which leads to a pounding march-like theme. The opening theme gathers speed until the

## Program Notes - *continued*

rhythm and melody become more upbeat. The movement showcases ominous moods with weighted rhythms and short articulations in the instruments. In the middle of this thick atmosphere, a solo horn presents an ascending melody that is serene, free, and even hopeful. An explosion of sound returns in the march tempo, and near the end the theme changes from minor to major tonality. Strings play their final note on repeat for over 250 times and a commanding D major chord victoriously concludes the symphony.

Shostakovich describes the symphony in 1938, “I want to convey optimism asserting itself as a world outlook through a series of tragic conflicts in a great inner, mental struggle. . .The finale resolves the tragedy and tension of the earlier movements on a joyous, optimistic, note.” Though the symphony may be interpreted as sounding majestic and

grand, there seems to be a darker tone of anger and angst, conflict and frustration, despair and loneliness. What do you hear and think? Is there an underlying message beneath the rejoicing or is the rejoicing forced?

Later in his lifetime, Shostakovich explained that “the majority of my symphonies are tombstones. Too many of our people died and were buried in places unknown to anyone, not even their relatives...only music can do that for them. I’m willing to write a composition for each of the victims, but that’s impossible, and that’s why I dedicate my music to them all.”

— *Program note by Kira Omelchenko*

## Biography

**Dr. Chris Carrillo (*trumpet*)** is an active performer on both modern and period instrument mediums having appeared throughout the United States, Australia, Germany, and the United Kingdom. He is currently principal trumpet with the New Orchestra of Washington, a member of Philharmonie Austin, and he is the studio trumpet professor at James Madison University where he has served on faculty since 2009. Recent highlights include a guest appearance with the “President’s Own” United States Marine Band Brass Quintet, a Grammy-nominated recording with the Dallas Winds, and performances with the Austin, Charlotte, Charlottesville, Harrisburg, Jacksonville, and Roanoke Symphony Orchestras. Chris has also performed with the Austin Lyric Opera, Charlottesville Opera, Opera Memphis, and Opera on the James. Additionally, he is a regular performer on baroque trumpet at the Victoria Bach Festival, the Staunton Music Festival, the Redeemer Artes Early Music Festival, and as a guest artist with Chatham Baroque in Pittsburgh, Tempesta di Mare-The Philadelphia Baroque Orchestra, the Atlanta Baroque Orchestra, North Carolina Baroque, and Spire Baroque in Kansas City.

For more information, please visit [www.chriscarrillotrumpet.com](http://www.chriscarrillotrumpet.com).

# JMU Symphony Orchestra Personnel

Dr. Kira Omelchenko, *conductor*

Daniel Esperante, *orchestra manager, DMA graduate assistant*

Danny Postlethwait, *orchestra librarian*

Johnny Park, *orchestra librarian*

Joshua Brancalone, *poster design and logo creative*

Gussie Nafziger, *projections operator*

## **Violin I**

Madeleine Gabalski\*

Sierra Rickard

Zike Qi

Johnny Park

Erin Choi

Aidan Coleman

Rachel Tan

Valerie Stevens

## **Violin II**

Khalil Turner\*

Luke Barnes

Zoe Lovelance

Nathaniel Gordy

Alexandra Goodell

Anniah Craun

Anthony Parone

Ana Mooney

## **Viola**

Micah Lee\*

Elliot Drew

Julia Johnson

Sunny Robertello

Charlotte Hebert

Sawyer Degregori

Thien Phan

Emma Thomas

Franklin Villalta

Shana Al Sindi

## **Cello**

John Meshreky\*

Danny Postlethwait

Christopher Hall

Augusta McNulty

Hailey Hotek

Marlie Dela Cruz

## **Bass**

Gabriella Bieberich\*

Kiki Protopsaltis

Jolie Prasad

Grey Sheridan

Michael Dean

Jack Choi

## **Flute**

Daniel Esperante\*

Joshua Brancalone

Mihir Borah

## **Piccolo**

Joshua Brancalone

Mihir Borah

## **Oboe**

Will Slopnick\*

Cady Litteral

Lily Peck

## **English Horn**

Lily Peck

## **Clarinet**

Geneva Maldonado\*

Ian Graff

Cami Holmes

## **E-flat Clarinet**

Ian Graff

## **Bass Clarinet**

Cami Holmes

## **Bassoon**

David Kang\*

Charlie Address\*

## **Contrabassoon**

Charlie Address

## **Horn**

Jacob Taylor\*

Gray Smiley

Kendall Hicks

Will Rapp

## **Trumpet**

Steffi Tetzloff-Judson\*

Micah Wingfield

Taylor Lowry

Max Parrish

## **Trombone**

Henry Taylor\*

William Shanahan

## **Bass Trombone**

Teague Jenkins

## **Tuba**

Logan Davis\*

## **Timpani and**

## **Percussion**

Emily Stevens\*

Grayson Creekmore

Kobe Noel

Olivia Miller

Jonathan Ramirez

## **Piano**

Ryan Walker

## **Harp**

Laura Hoffman

\*denotes principal/co-principal player

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