

FORBES CENTER FOR THE PERFORMING ARTS

JAMES MADISON UNIVERSITY®

School of Music

presents the

JMU Concert Band

and the

JMU Symphonic Band

Amy Birdsong, *conductor*

Chris DeVona, *conductor*

Christopher Cicconi, *conductor*

Josh Holsinger, *graduate conductor*

Thursday, December 5, 2024

7:30 pm

Concert Hall



There will be one 15-minute intermission.

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.

Program

JMU Concert Band

Szygy Flow (2024)	Katahj Copley (b. 1998)
Symphonic Dance No. 3 “Fiesta” (1964/1967)	Clifton Williams (1923-1976)
March from Jazz Suite No. 2 (1995)	D. Shostakovich (arr. de Meij) Dr. Christopher Cicconi, <i>conductor</i> (b. 1953)
Saturn Returns (2014)	Michael Markowski (b. 1986)

15-Minute Intermission

JMU Symphonic Band

Esprit de Corps (1984)	Robert Jager (b.1939)
Teal Fusion (2024)	Chris Evan Hass (b.1993)
Nocturne (2021)	Zhou Tian (b.1981) Josh Holsinger, <i>conductor</i>
Pequeña Suite para Banda (2008)	Luis Serrano Alarcón (b.1972)
I. Intrata	
II. Vals (Waltz)	
III. Nana (Lullaby)	
IV. Galop	
Ski Run (1977)	Caesar Giovannini (1925-2017)

Program Notes

Syzygy Flow (2024)

Syzygy is the nearly straight-line configuration of three celestial bodies -- the alignment of sun, moon, and Earth -- a flow of energy, a flow of color, a flow of everything. *Syzygy Flow* is a sonic illustration of the three bodies.

The piece opens with a lively melody representing the balance of the earth. From this melody, the music traverses into a rhythmic and epic 3/4 motif representing the flames and heat of the sun. Finally, from the heat of the sun the music is again taken to a different place with the final addition of a lyrical, moving section representing the moon. With all these motifs, themes, and colors, the reprise of the piece is a culmination of all three celestial bodies -- creating an epic fusion of space, matter, meter, and color.

Syzygy Flow was written for the University of Missouri University Band as well as the Zeta Omega chapter of Tau Beta Sigma and the Eta Upsilon chapter of Kappa Kappa Psi.

- *Program Note from score*

Symphonic Dance No. 3 “Fiesta” (1964/1967)

Symphonic Dance #3 “Fiesta” is one of five symphonic dances commissioned by the San Antonio Symphony Orchestra to celebrate its 25th anniversary in 1964. Each of the five dances represents the spirit of a different time and place in the history of San Antonio. This dance reflects the excitement and color of the city’s many Mexican celebrations, which Williams called “the pageantry of Latin American celebration -- street bands, bull fights, bright costumes, the colorful legacy of a proud people.”

The introductory brass fanfare creates an atmosphere of tense anticipation, while the bells, solo trumpet, and woodwinds herald the arrival of an approaching festival. The brass announces the matador’s arrival to the bullring, and the finale evokes a joyous climax to the festivities.

Williams rescored this work for band, and it was first performed in 1967 by the University of Miami Band, where he was chairman of theory and composition.

- *Program Note by California State University, Fresno,
Symphonic Band concert program, 5 May 2013*

March from Jazz Suite No. 2 (1995)

Jazz Suite No. 2 is the title given to the 1994 Johan de Meij arrangement of Shostakovich's post-1956 Suite for Variety Orchestra. Despite the title, this arrangement is not related to Shostakovich's 1938 Suite for Jazz Orchestra No. 2.

- *Program Note by the Wind Repertory Project*

This suite was originally scored for a complete symphony orchestra to which four saxophones, an accordion and a guitar had been added. The title Jazz Suite is rather misleading, as the composer uses the style of light music.

- *Program Note by publisher*

Saturn Returns (2014)

The planet Saturn takes approximately 29 years to orbit the Sun. When we grow up and enter our mid-to-late twenties, Saturn “returns” to the same position in the sky as it was when we were born. This is often a time of great reflection, filled with intense self-questioning about our careers, our relationships, and our very sanity. The significance here is that the completion of Saturn’s first orbit often symbolizes maturity as a person enters the next phase of his or her life—a “coming-of-age” from childhood to adulthood.

“Saturn is an interesting figure in the Greco-Roman pantheon. He’s like the old curmudgeonly uncle who always tells the truth but is rarely nice about it.” “Oh. So, like, if he were here right now, he would probably tell us how boring this all is, right?” “Sure.” He was unfazed by my jab and continued the lecture.

“Saturn is closely associated with structure, form, and time: the stable, reliable parts of existence. He is also associated with simplicity, definition, realism, and truth. And like all of the gods and goddesses, Saturn was personified in the heavenly bodies. Until the late eighteenth century, it was thought to be the final planet of our solar system, the last one visible from Earth with the naked eye. Hence, Saturn was associated with endings, especially the yearly crisis of winter, and death.”

- *Program Note by composer*

Program Notes - *continued*

Esprit de Corps (1984)

Based on *The Marines' Hymn*, this work is a kind of fantasy-march, as well as a tribute to the United States Marine Band, which group had commissioned the work. Full of energy and drama, the composition has its solemn moments and its lighter moments (for example, the quasi-waltz in the middle of the piece). The composer intends that this work should display the fervor and virtuosity of the Marine Band and the musical spirit and integrity of its conductor, Colonel John R. Bourgeois, for whom the initial tempo marking, "Tempo di Bourgeois," is named. Colonel John Bourgeois is a dramatic, spirited conductor who reflects the excitement of the music being played. When a tempo is supposed to be "bright" he makes sure it is exactly that. Because the tempo of *Esprit de Corps* is to be very bright, the marking just had to be "Tempo di Bourgeois!"

- *Program Note from Windband.org*

Teal Fusion (2024)

Teal Fusion is a vibrant and groovy work for concert band. As the title alludes, the music takes heavy inspiration from the jazz fusion genre, melding spicy extended harmonies with bouncy rhythms and basslines. Fusion bands like Dirty Loops, Casiopea, Snarky Puppy, and T-Square inspire the exuberant and upbeat atmosphere of the piece.

Teal Fusion was written for the Manistee Community Band in 2024. Manistee is a gorgeous city in western Michigan, just off of Lake Michigan. The 'teal' component of the title comes from the blend of Manistee's lush green forests and clear blue waters, as well as fitting into the fusion theme in general.

- *Program Note by the composer*

Nocturne (2021)

Nocturne is a chorale for wind ensemble conceived on a cold, winter night. Lyrical and reflective, the music carries a strong sense of romanticism, and strives to convey a sense of spiritual bliss. The piece was originally written as the middle movement of my first string quartet. My sincere thanks to David Thornton, who initiated this version for wind ensemble with an excellent transcription. I made further arrangements and composed new materials for the current version.

- *Program Note by the composer*

Pequeña Suite para Banda (2008)

Pequeña Suite para Banda is a piece that Luis Serrano Alarcón composed in 2008 in a moment where, after the exhausting effort of composing his work for double symphonic band entitled *Las Hijas de Eris* (The Daughters of Eris), the author needed to write something light and less ambitious in a structural sense. The result was this 12-minute piece with reduced instrumentation set in four brief movements: Intrata, Vals (Waltz), Nana (Lullaby) and Galop. The relaxed — and even humorous — character that permeates the composition is influenced greatly by composers such as Jean Françaix, Nino Rota and Shostakovich, and other obvious influences come from the chamber music works of the 19th and early 20th centuries.

- *Program Note by the composer*

Ski Run (1977)

Ski Run is a composition in which the composer has attempted to capture the feeling and excitement of skiers on a winter holiday. The work begins with fanfare-like statements, in anticipation of the excitement ahead. There are descending and ascending woodwind passages portraying the skier's speedy voyages down and over the mountain slopes. Melodic passages depict the warm, satisfying sensations experienced at the end of a good run. The piece returns to the fanfare opening plus a brilliant coda to conclude an exciting "SKI RUN."

- *Program Note from score*

Concert Band Personnel

Amy Birdsong, *conductor*

FLUTE

Gaby Bryson – Salem
Payton Cillo –
Rappahannock County*
Meara Patterson – Gainesville
Brooke Schuster – Charlottesville
Lauren Waters – Fredericksburg

OBOE

Jasper Dirks – Fredericksburg*
Kayn Goetz – Great Falls

CLARINET

Ember Batrla – Burke
Isabel Costa – Stafford
Emily Courtney – King George
Drew DeBerry – Newport News
Jake Dinh – Sterling*
Shelby Gardner – Fairfax*
Akira Hicks – New Kent
Samantha Koenemann –
Newark, DE
Destiny McDaniel – Buena Vista*
Jada Metz – Middletown
William Moncure – Chantilly
Kat Owen – Mechanicsville
Alex Rakowski – Virginia Beach
Josette Satterfield – Fairfax
Miranda Trojak – Williamsburg

BASS CLARINET

Ryan Castro – Woodbridge
Sophia Lo Bue – Hazlet, NJ

ALTO SAXOPHONE

Aidan Bain – Alexandria
Evan Connelly – Glen Mills, PA
Sami Lashua – Milford, NH
Matthew Mandeville – Henrico*
Caleb Meadows – Elkton
Gabe Mellinger – Fredericksburg
Luke Renninger – Suffolk
Andres Santiago – Aldie

TENOR SAXOPHONE

Eric Cheatham – Fairfax
Matthew Ware – Waynesboro
Faris Wasique – Ashburn

BARITONE SAXOPHONE

Scott Kassel – Yorktown

BASSOON

Riley Koch –
Olivia Plimpton – Arlington

TRUMPET

Dalton Bowling – Shenandoah
Emerson Camat – Ashburn
Kenneth Collins, Jr. – Stafford County
John Eckl – Broadlands
Felix Llera-Jones – Norfolk
Nessa Malone – Bristow*
Liam Meadows – Henrico*
Destiny Morón – Fredericksburg
Natasha Myers – Chesterfield*
Jeremy Rodgers – Stafford
Leanne Rogers – Sterling
John Settlemyer – Arlington
Ethan Skidmore – Chantilly
Ashton Wiley – Buena Vista

HORN

James Carsner – Burke*
Marissa Clouse – Winchester
Jack Kutz – Henrico
Olen Staggs – Glen Allen
Maximilian Verdugo –
Long Beach, CA

TROMBONE

Cesar Delgado-Salinas –
Franklin County
Matthew Gehley – Ashburn*
Benjamin Kargol – Alexandria
Kara Mauser – Ellicott City, MD
Aiden Williams – Selma
Christian Wilson – Fredericksburg

Concert Band Personnel - *continued*

EUPHONIUM

Aiden Bohannon – Fredericksburg
Benjamin Creasy – Waynesboro
Devin Hubbard – Woodbridge
Zachary Kovats – Stafford
Camden Lovings – Henrico
Brandon Stees – Harrisonburg
Ryan Stiles – Virginia Beach

TUBA

Marluce Gardner – Ashburn
Lucas Holsinger – Staunton
Haden Walker – Winchester

STRING BASS

Katy Hoagland – Chester

PERCUSSION

Jocelyn Arias - Virginia Beach
Joshua Arnold – Burke
Noah Brewer – Virginia Beach
Jake Cardillo – Leesburg
Thomas Creighton VI – Chesapeake
Andrew Curtis – Virginia Beach
Benjamin Domanski –
 Stroudsburg, PA
Emma Flynn – Fredericksburg
Thomas Fowler – Woodbridge
Maxwell Goldring – Bristow
Andrew Harper – Aldie
Elizabeth Herrick – Palmyra
Eva Johnson – Henrico
Alice Joss – Henrico
Aiden Koehler – Orange County*
Caitlyn Laird – Dover, PA
Lee Morgan – Spotsylvania
Sophia Newman – Long Island, NY
Michael Servidio – Arlington
Brendan Swiderski –
 Woodcliff Lake, NJ

***Denotes principal**

Symphonic Band Personnel

Chris DeVona, *conductor*
Hannah Caraker, *graduate assistant*

FLUTE/PICCOLO

Emily Hughes – Honolulu, HI
*Emma Lisson – Bethlehem, PA
*MaryKate Mandeville – Henrico
Caitlyn Newlin – Ashburn
#Isabelle Pearson – Bozeman, MT

OBOE/ENGLISH HORN

*Lynette Salins – Fairfield
Azaleigh Smith – Spotsylvania

CLARINET

*Valerie Alvarado – Culpeper
Jona Benson – Stephens City
Clara Jacob – Fredericksburg
Delaney Starkey – Fredericksburg
Jack Steisslinger – Culpeper
Samuel Sheehan – Round Hill

BASS CLARINET

Grey Simpson – Fredericksburg

BASSOON

*Hannah Gerick – Virginia Beach
Miguel Resendiz-Perez – Elkton

ALTO SAXOPHONE

*Elise Donley – Carrollton
Luke Lerner – Virginia Beach

TENOR SAXOPHONE

Sean Wyatt – Stuart's Draft

BARITONE SAXOPHONE

Jaylen Swafford – Virginia Beach

PERCUSSION

Benjamin Domanski – Stroudsburg
Logan Douglas – Tucson, AZ
Zane Johnson – Lovettsville
Rowan Lane – Williamsburg
Levi Rosenberry – Front Royal
*Ryan Secrist – Harrisonburg

TRUMPET

Chris Atkinson – Charlottesville
Charlotte Connolly – Sykesville
Nathan Domine – Roundhill
Connor Fink – Ashburn
Daniel Huggins – Mechanicsville
*Ryan Johnson – Centreville
*Jocelyn Moyer – Front Royal

HORN

Ethan Boswell – Herndon
*Ken Hicks – New Kent
Jake Hix – Fredericksburg
Halli Prescott – Louisa

TROMBONE

Adriana Dryden – Kent Island
Jackson Frease – Weyers Cave
*Bradley Fuller – Gate City
Thomas Murphy – Hanover

EUPHONIUM

*#Hannah Caraker – Tampa, FL
#Jennifer Carden – Buffalo, NY
Andrew Donaldson – South Riding

BASS TROMBONE

James Colmie Wilson – Alrlington
Gavin Torrence – Forest

TUBA

Zikeria Gray – Richmond
Ryan Payne – Gainesville
*Bill Swatman – Winchester

BASS

Bala Challa – Herdon

PIANO

Shaun McGovern – Virginia Beach

*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.

Woodwind, Brass, & Percussion Faculty

Beth Chandler Cahill	Flute
Jeanette Zyko	Oboe
Sarunas Jankauskas	Clarinet
Sue Barber	Bassoon
David Pope	Saxophone
Chris Carrillo	Trumpet
John Abbracciamento	Trumpet
Ian Zook	Horn
Andrew Lankford	Trombone
Kevin J. Stees	Euphonium/Tuba
Casey Cangelosi	Percussion
Aaron Trumbore	Percussion

JMU Band Program Personnel

Chris Cicconi	Director of Bands
Scott D. Ridders	Director of Marching Royal Dukes/ Associate Director of Bands
Chris DeVona	Assistant Director of Bands/ Director of Pep Band
Amy Birdsong	Lecturer
Kirk Weaver	Administrative Assistant
Hannah Caraker	Graduate Assistant
Josh Holsinger	Graduate Assistant
Josh Sheppard	Graduate Assistant

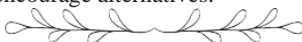
School of Music Staff

John Allemeier	Director, School of Music
John Peterson	Associate Director, School of Music
William Dabback	Director of Graduate Studies
Jeremiah Padilla	Administrative Assistant
Sarah Macomber	Operations Coordinator
Kimberely Velazquez	Executive Assistant
Donna Wampler	Program Support Specialist

JMU School of Music Statement of Community and Belonging

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.



Music and You How you can make a difference!

Dear Patron,

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.

Scholarship contributions help young musicians blossom into mature artists. With your support, we will be able to offer our talented students more financial help in pursuing their goals. If you are interested in supporting our students' passion and dedication, please consider contributing to the Music Scholarship Fund at James Madison University.

Name: _____
Address: _____ City: _____ State: ____ Zip: _____
Amount: \$ _____

I would like to support the following foundation account:

Music General Scholarship Fund #15600

Make checks payable to JMU Foundation and send to:
Advancement Gifts and Records, James Madison University
220 University Boulevard, MSC 3603
Harrisonburg, VA 22807



www.jmu.edu/give