

FORBES CENTER FOR THE PERFORMING ARTS

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School of Music

*presents*

***Hopes and Dreams***

**JMU Wind Symphony**

**Dr. Christopher M. Cicconi, *director***

Saturday, February 22, 2025

1 pm

Concert Hall



There will be one 15-minute intermission.

## Program

Fanfare for Full Fathom Five (2015)	John Mackey (b. 1973)
Be Thou My Vision (1999)	David Gillingham (b. 1947)
Carnival of Venice (2015)	Jean-Baptiste Arban (1825-1889) arr. Hunsberger
Sabre and Spurs (1918)	John Philip Sousa (1854-1932)
Harrison's Dream (2000)	Peter Graham (1958)

## 15-Minute Intermission

Third Symphony "The Tragic" (1997)	James Barnes (b. 1949)
1. Lento	
2. Scherzo	
3. Mesto (For Natalie)	
4. Finale	

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## Program Notes

### Fanfare for Full Fathom Five

*Fanfare for Full Fathom Five* takes its title from Shakespeare's "The Tempest," where Shakespeare's text refers to a drowning during a storm and shipwreck in water about five fathoms (30 feet) deep:

Full fathom five thy father lies;  
Of his bones are coral made;  
Those are pearls that were his eyes;  
Nothing of him that doth fade,  
But doth suffer a sea-change  
Into something rich and strange.

– William Shakespeare, *The Tempest*: I.2.396-401.

In *The Tempest*, this rather foreboding and gloomy text is sung by the tormented spirit Ariel to the young prince of Naples, Ferdinand, who has just escaped a shipwreck caused by the eponymous storm and is unaware of whether his father — the King, Alonso — has survived. In reality, Ariel's dire taunt proves to be somewhat inaccurate, but his song has a place in the English lexicon partly due to two phrases which have entered common usage: "full fathom five," a nautical reference that indicates a placement under a depth of thirty feet of water but is used metaphorically to imply an impossible and unavoidable doom; and "sea-change," which describes an unexpected and profound transformation. Both of these images, along with the backdrop of a tumultuous squall, paint the musical language of John Mackey's *Fanfare for Full Fathom Five*.

– Program note by Jake Wallace

### Be Thou My Vision

It was an honor and privilege to compose this work for Ray and Molly Cramer in honor of their parents. The work is heartfelt, expressive and hopefully inspiring. The hymn tune *Slane* is one of my favorites and inspired me to compose a counter melody which is likened to an old Irish ballad. Since *Slane* is, in fact, an old Irish ballad, the two tunes share this unique camaraderie.

The work opens with a medieval-like flavor of reverence leading to the first presentation of *Slane* (*Be Thou My Vision*) in D-minor stated in chant-like somberness by the euphonium. Following, the newly composed Irish ballad is sung by the flute, which leads to a dramatic statement of *Be Thou My Vision* by the full ensemble in A-major. The work is interrupted by a prayerful interlude. Following is the marriage of the two Irish tunes in D-flat major which grows to a glorious climax and then subsides. A heavenly benediction closes the work.

– Program note by composer

## Program Notes - *continued*

### Carnival of Venice

Arban composed a number of virtuosic solos for cornet. Many are written in the theme-and-variation form, as is the case with the *Variations sur Le Carnaval de Venise*. This piece is based on a popular Italian folk tune whose most familiar lyrics begin with "My hat, it has three corners." Many composers, including the virtuoso violinist Niccolò Paganini and famed operatic composer Gioachino Rossini, have written sets of variations based on this tune. In Arban's piece, the cornet soloist first plays a lyrical introduction before introducing the melody. The variations which follow show off a wide range of cornet techniques from beautiful melodic playing to fast and furious double and triple tonguing.

- *Program note from the United States Marine Band concert program, 18 August 2022*

### Sabre and Spurs

According to the inscription on the sheet music and on both of Sousa's known manuscripts, this was to be the "March of the American Cavalry." It was dedicated to the officers and men of the 311th Cavalry, commanded by Colonel George W.K. Kirkpatrick. It was another of Sousa's World War I efforts which retained its popularity after the war.

Today it may seem amusing that a scroll of appreciation designated Sousa "honorary life member of the Officers' Mess of the 311th Cavalry." But in Army terminology of the day, this meant that he was made an honorary life member of the regiment, the highest honor they could bestow.

- *Program note from John Philip Sousa: A Descriptive Catalog of His Works*

### Harrison's Dream

At 8:00 p.m. on October 22, 1707, HMS *Association*, the flagship of the Royal Navy, struck rocks off the Isles of Scilly with the loss of the entire crew. Throughout the rest of the evening, the remaining three ships in the fleet suffered the same fate. Only 26 of the original 1,647 crew members survived. This disaster was a direct result of an inability to calculate longitude, the most pressing scientific problem of the time. Parliament funded a prize of £20,000 to anyone whose method or device would solve the dilemma. For carpenter and self-taught clockmaker John Harrison, this was the beginning of a 40-year obsession to develop a chronometer capable of providing exact time on the high seas.

To calculate longitude, it is necessary to know the time aboard ship and at the home port or place of known longitude, at precisely the same moment. Harrison's dream was to build a clock so accurate that this calculation could be made, an audacious feat of engineering.

This work reflects on aspects of this epic tale, brilliantly brought to life in Dava Sobel's book *Longitude*. Much of the music is mechanistic in tone and is constructed along precise mathematical and metrical lines. The heart of the work, however, is human -- the realization that countless lives depended on a solution was one that haunted Harrison.

- *Program notes by Jennifer Daffinee for the 2016 Texas All-State Symphonic Band concert program, 13 February 2016*

## Program Notes - *continued*

### Third Symphony “The Tragic”

The *Third Symphony* was commissioned by the United States Air Force Band in Washington, D.C. The conductor of the band at the time, Col. Alan Bonner, told me that he wanted a major work for wind band. He said that he didn't care about style, length, difficulty, or anything else; I was given complete freedom to write whatever I wanted to. I began to work on it in earnest at a very difficult time in my life, right after our baby daughter, Natalie, died. This symphony is the most emotionally draining work that I have ever composed. If it were to be given a nickname, I believe that "Tragic" would be appropriate. The work progresses from the deepest darkness of despair all the way to the brightness of fulfillment and joy.

The first movement is a work of much frustration, bitterness, despair, and dependency - all my own personal feelings after losing my daughter. The scherzo (second movement) has a sarcasm and bitter sweetness about it, because it has to do with the pomposity and conceit of certain people in the world. The third movement is a fantasia about what my world would have been like if Natalie had lived. It is a farewell to her. The finale (fourth movement) represents a rebirth of spirit, a reconciliation for us all. The second theme of the last movement is based on an old Lutheran children's hymn called *I am Jesus' Little Lamb*. This hymn was sung at Natalie's funeral. The last stanza of the song reads:

*Who so happy as I am*

*Even now the Shepherd's lamb?  
And when my short life is ended,  
By His angel host attended,  
He shall fold me to His breast,  
There within His arms to rest.*

Three days after I completed this symphony, on June 25, 1994, our son Billy Barnes was born. If the third movement is for Natalie, then the finale is really for Billy, and our joy in being blessed with him after the tragic death of his sister.

*- Program note by composer*

## Biography

**Dr. Christopher M. Cicconi** is Director of Bands and Professor of Wind Conducting at James Madison University. Conductor of James Madison University School of Music's premiere concert band, the Wind Symphony, he also teaches courses in undergraduate as well as graduate conducting, wind ensemble literature, advises Masters and Doctoral Conducting students, and provides visionary leadership for as well as oversees the School of Music's comprehensive band program. Coupled with his duties at James Madison, Dr. Cicconi serves as the Principal Conductor of the Baltimore Symphony Youth Orchestra, the Music Director of the Warren Philharmonic Orchestra, and a Conductor of the New England Music Camp Symphony Orchestra and Symphonic Band.

## Biography - *continued*

As a strong advocate for music education and community outreach, Dr. Cicconi is in demand throughout the Mid-Atlantic region and is a sought-after guest conductor, clinician, and professional developer. He has appeared as a band and orchestra clinician in well over 200 public and private institutions and has been awarded, by the Maryland Music Educators Association, both the Outstanding Music Educator and the Corwin Taylor Music Education Leadership Awards and is a past president of the Maryland Band Directors Association. As a guest conductor, Cicconi has appeared with All-State, All-Region, and All-County Bands and Orchestras in numerous states around the country including California, Colorado, Delaware, Georgia, Maryland, New Jersey, Pennsylvania, Virginia, Wyoming, as well as the countries of Argentina and China. Finally, Dr. Cicconi frequently serves as a guest conductor for the internationally acclaimed Sewanee Music Festival as well as the United States Naval Academy and has presented clinic sessions at the field's most prestigious conferences, including the Midwest Band and Orchestra Clinic and the National Association for Music Education Conference.

## JMU Wind Symphony Personnel

### Flute/Piccolo

Mihir Borah | Woodbridge  
Michael Discenza | Arlington  
MaryKate Mandeville | Henrico  
\*#Rebecca Needham | Palm Bay, FL  
#Isabelle Pearson | Bozeman, MT

### Oboe/English Horn

\*Will Slopnick | Norfolk  
Azaleigh Smith | Spotsylvania

### Bassoon

Charlie Andress | Ashburn  
Hannah Gerick | Virginia Beach  
\*David Kang | Chantilly

### Clarinet

Valerie Alvarado | Culpepper  
Robert Christianson | Stafford  
Kelsey Davis | Harrisonburg  
Jeanette Gilson | Chesapeake  
Ian Graff | Virginia Beach  
Clara Jacob | Fredericksburg  
\*#Geneva Maldonado | Bushkill, PA

### Trumpet

+Chris Atkinson | Charlottesville  
\*Owen Brown | Charlottesville  
Olivia Ellsworth | Richmond  
+Daniel Huggins | Mechanicsville  
Ryan Johnson | Centreville  
Finn Marks | McLean  
Jocelyn Moyer | Front Royal  
#Peyton Phaller | Zephyrhills, FL

### Horn

+Ethan Boswell | Herndon  
Alex Childs | Springfield  
+Kendall Hicks | New Kent  
Will Rapp | Virginia Beach  
\*#Gray Smiley | Greenville, NC  
\*Jacob Taylor | South Riding

### Trombone

CJ Brown | Fredericksburg  
Bradley Fuller | Gate City  
Quin Robinson | Warrenton  
\*Jack Waters | Forest

### Bass Trombone/Contrabass

Teague Jenkins | Hanover  
+James Colmie Wilson | Arlington

**Bass Clarinet/Contra**

Preston Davis | Henrico  
Cami Holmes | Alexandria  
Ian Graff | Virginia Beach

**Alto Saxophone**

Tyrique Payne | Colonial Heights  
\*Dylan Royal | Martinsville

**Tenor Saxophone**

Adam Army | Millbury, MA

**Baritone Saxophone**

Sean Wyatt | Stuarts Draft

**Percussion**

Richard Collister III | Springfield, MO  
Zane Johnson | Lovettsville  
Brian McDermott | Brookings, SD  
\*Olivia Miller | Proctor, WV  
Jonathan Ramirez | Manassas  
Emily Stevens | Fluvanna

**Euphonium**

#Jennifer Carden | Buffalo, NY  
\*Ben Fuller | Ashburn

**Tuba**

Kit Gardner | Ashburn  
Andy Helvey | Alexandria  
Bill Swatman | Winchester

**Cello**

\*Christopher Hall | Chantilly

**String Bass**

Jack Choi | Nokesville

**Piano**

Aleksandra Velgosha | Moscow, Russia

**Harp**

+Sabrina Vaughan

*\*denotes principal/co-principal*

*#denotes graduate student*

*+denotes guest player/reserve*

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