

FORBES CENTER FOR THE PERFORMING ARTS

**JAMES MADISON UNIVERSITY®**

School of Music

*presents*

***Inspirations***

**JMU Wind Symphony**

**Dr. Christopher Cicconi, *conductor***

Tuesday, September 24, 2024  
7:30 pm  
Concert Hall



There will be one 15-minute intermission.

## Program

Liberty Fanfare (1986/2010)

John Williams  
(b. 1932)  
arr. Bocook

Symphony No. 7 (2007)

David Maslanka  
(1943-2017)

1. Moderate
2. Slow
3. Very Fast
4. Moderately Slow

## 15-Minute Intermission

Paprikash (2014)

Julie Giroux  
(b. 1961)

Amazing Grace (1994)

Frank Ticheli  
(b. 1958)

Come Sunday (2018)

Omar Thomas  
(b. 1984)

1. Testimony
2. Shout!

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# Program Notes

## Liberty Fanfare

One hundred years after the dedication of the Statue of Liberty in 1886, John Williams was commissioned to compose a fanfare for the re-dedication ceremony. At this event, Mr. Williams led the Boston Pops Orchestra in the first performance of this work, which the composer described as a group of American airs and tunes of his own invention.

*- Program note from publisher*

## Symphony No. 7

I am strongly affected by American folk songs and hymn tunes, and I think of this Symphony and “old songs remembered”. With one exception all the tunes are original, but they all feel very familiar. The borrowed melody is from the 371 Four-Part Chorales by J.S. Bach. Each song has a bright side and a dark side, a surface and the dream underneath. Each is a signal or call which evokes an inner world of associations.

1. Sunday night church services from my youth. Mrs. Smith played the piano. The opening piano solo is marked “enthusiastically” in the score. A dream travels to a far place.
2. In the manner of an American folk song, with a setting that might have come out of the 19th or early 20th centuries.
3. A ferocious fast music, unrelenting, determined to get a grip on chaos. Toward the end a fractious quote of the Bach Chorale melody “Du Friedensfürst Herr Jesu Christ” (Prince of Peace Lord Jesus Christ).
4. A simple song of peace and healing

*- Program note by David Maslanka*

## Paprikash

The altered Phrygian Dominant Scale (altered by raising the 3rd scale degree in the Phrygian mode) is one of my favorite scale/modes to compose in. Also known as the Freygish or Fraigish scale, this fifth mode of the harmonic minor scale is used in many forms and nationalities of music. We hear this most often with Jewish, Greek, Turkish, Arabic, Persian, Flamenco and some forms of Russian music. When using this scale it is almost impossible to sound like anything other than the aforementioned types of music. I like all of those types of music, so composing in this mode is nothing but fun. With this particular piece, I decided to go with a Jewish, Greek, Hungarian and overall Slavic flavor.

Growing up, I played all of the Hungarian rhapsodies on the piano. I found them energetic, fascinating and most of all passionate. I did not want to put this piece into a specific ethnic category, so I went with the title *Paprikash* referring to the chicken dish which uses lots and lots of paprika. It is a dish that is prepared and enjoyed by most if not all of the countries whose musical styles I was going to compose in. I like to think of this piece as my own personal recipe combined with lots and lots of Freygish paprika.

*- Program Note by Julie Giroux*

## Program Notes - *continued*

### Amazing Grace

I wanted my setting of *Amazing Grace* to reflect the powerful simplicity of the words and melody — to be sincere, to be direct, to be honest — and not through the use of novel harmonies and clever tricks, but by traveling traditional paths in search of truth and authenticity.

I believe that music has the power to take us to a place that words alone cannot. And so my own feelings about *Amazing Grace* reside in this setting itself. The harmony, texture, orchestration, and form are inseparable, intertwined so as to be perceived as a single expressive entity.

The spiritual, *Amazing Grace*, was written by John Newton (1725-1807), a slave ship captain who, after years of transporting slaves across the Atlantic Ocean to the New World, suddenly saw through divine grace the evilness of his acts. First published in 1835 by William Walker in *The Southern Harmony*, *Amazing Grace* has since grown to become one of the most beloved of all American spirituals.

*Amazing Grace* was commissioned by John Whitwell in loving memory of his father, John Harvey Whitwell. It was first performed on February 10, 1994, by the Michigan State University Wind Symphony, John Whitwell conductor.

- *Program Note by Frank Ticheli*

### Come Sunday

*Come Sunday* is a two-movement tribute to the Hammond organ's central role in black worship services. The first movement, *Testimony*, follows the Hammond organ as it readies the congregation's hearts, minds, and spirits to receive The Word via a magical union of Bach, blues, jazz, and R&B. The second movement, *Shout!*, is a virtuosic celebration — the frenzied and joyous climactic moment(s) when The Spirit has taken over the service. The title is a direct nod to Duke Ellington, who held an inspired love for classical music and allowed it to influence his own work in a multitude of ways. To all the black musicians in wind ensemble who were given opportunity after opportunity to celebrate everyone else's music but our own — I see you and I am you. This one's for the culture!

- *Program Note by Omar Thomas*

## 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.

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.

As an active scholar, Cicconi's agenda includes wind and orchestral repertoire and other current music education topics such as score study, conducting, and arranging. His most recent publications, 'The Band Music Handbook, A Catalog of Emerging Band Repertoire,' and contributions to "Teaching Music Through Performance in Orchestra" have proved to be valuable resources for instrumental ensemble directors worldwide. As an arranger, Cicconi premiered his transcriptions of Jonathan Leshnoff's 'Rush' and David Maslanka's 'Symphony No. 8' with the Towson University Symphonic Band and Symphony Orchestra respectively, which have been subsequently published by Theodore Presser and Carl Fischer. Since then, they have both received numerous performances nationwide in university and conference settings, including a performance at the college Band Directors National Association Southwest Regional Conference.

# JMU Wind Symphony Personnel

## Flute/Piccolo

Vanessa Britton | Madison  
Michael Discenza | Arlington  
Megumi Kadarusman | Clifton  
Jakob Knick | Alleghany  
\*#Rebecca Needham | Palm Bay, FL

## Oboe

Cady Litteral | Sterling  
\*Will Slopnick | Norfolk  
Lynette Salins | Fairfield

## Bassoon

Charlie Andress | Ashburn  
\*David Kang | Chantilly

## Clarinet

Robert Christianson | Stafford  
Kelsey Davis | Harrisonburg  
Jeanette Gilson | Chesapeake  
Ian Graff | Virginia Beach  
\*#Geneva Maldonado | Bushkill, PA  
Grace Trembl | York, PA  
Leah White | Leesburg

## Bass Clarinet/Contra

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

## Alto Saxophone

Tyrique Payne | Colonial Heights  
\*Dylan Royal | Martinsville

## Tenor Saxophone

David Barredo | Charlottesville

## Baritone Saxophone

Tyler Huffstetler | Weyers Cave

## Trumpet

\*Owen Brown | Charlottesville  
Carter King | Richmond  
Max Parrish | Woodbridge  
#Peyton Phaller | Zephyrhills, FL  
Micah Wingfield | Harrisonburg

\*denotes principal/co-principal

#denotes graduate student

# JMU Wind Symphony Personnel - *continued*

## Horn

Alex Childs | Springfield  
Will Rapp | Virginia Beach  
\*#Gray Smiley | Greenville, NC  
\*Jacob Taylor | South Riding

## Trombone

CJ Brown | Fredericksburg  
Quin Robinson | Warrenton  
\*Jack Waters | Forest

## Bass Trombone

Peyton Barrett | Midland

## Euphonium

Jake Cuppernull | Herndon  
\*Ben Fuller | Ashburn

## Tuba

Andy Helvey | Alexandria  
Jackson Lee | Waynesboro  
\*Henry Taylor | Culpeper

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Jackson Lee | Waynesboro  
\*Henry Taylor | Culpeper

## String Bass

Jack Choi | Nokesville

## Percussion

Richard Collister |  
Adelaide Hofmann | Lorton  
Zane Johnson |  
Brian McDermott | Brookings, SD  
Olivia Miller |  
Kobe Noel |  
Jonathan Ramirez | Manassas  
Levi Rosenberry |  
Ryan Secrist |  
\*#Josh Sheppard | Powhatan  
Emily Stevens |  
Kayden Taliaferro | Midlothian  
Brian Willey | Fairfax

## Piano

#Aleksandra Velgosha | Moscow, Russia

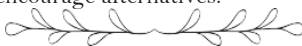
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## JMU School of Music Statement of Community and Belonging

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.



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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.

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