

FORBES CENTER FOR THE PERFORMING ARTS

**JAMES MADISON UNIVERSITY®**

School of Music

**JMU Concert Band**

*presents*

***Songs and Dances***

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

**Dr. Amy Birdsong, *conductor***

*with*

**Josh Holsinger, *graduate conductor***

Monday, March 30, 2026

7:30 pm

Concert Hall



There is no intermission.



## Program

Go Time! (2025)

Brian Balmages  
(b. 1975)

Alleluia! Laudamus Te (1973)

Alfred Reed  
(1921-2005)

Fandango (1954)

Frank S. Perkins  
(1908-1988)  
arr. Floyd Werle

On a Hymnsong of Philip Bliss (1989)

David Holsinger  
(b. 1945)

Minimalist Dances (2014)

Matt Conaway  
(b. 1979)

The Washington Post (1889)

John Philip Sousa  
(1854-1932)

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## Program Notes

### Go Time!

*Go Time!* is an exploration of high-energy propulsion within the context of popular music. The up-tempo and exciting character of the music draws inspiration from the driving rhythms of rock and funk, while also embracing the sophisticated harmonic and melodic language of jazz. Essentially, it was written to encapsulate the elements of the ultimate feel-good opener, both for the performers and the audience.

*Go Time!* was commissioned by the Cooper Middle School Band (Fairfax, VA) under the direction of Matthew Baker. Among the many ideas we explored, he commented that it would be really fun to have a bop that would provide a jaw-dropping ending to his concert at the Virginia Music Educators Association annual conference. This is my attempt to do so. Enjoy!

- Program notes by composer

### Alleluia! Laudamus Te

*Alleluia! Laudamus Te* is a hymn of praise without words, with the band serving as a single massive choir and, at times, broken down into individual sections, each performing as a separate choir. The music is based on three main themes, the first being a massive chorale in the brass, the second a long flowing line in the horns and woodwinds, and the third a quasi-fanfare figure first heard in the trumpets and then spreading throughout the other sections of the orchestra as it is developed.

- Program notes by William Johnson

### Fandango

Perkins' *Fandango* is rooted in the early 18<sup>th</sup> century Spanish and Portuguese dance, with its iconic castanets and descending harmonic progressions. While big fandangos often start slowly pick up speed, Perkins' *Fandango* opens at breakneck speed, giving the listener only a moment to breathe before it careens to its thrilling (and trilling) conclusion.

- Program notes from University of Texas Wind Symphony concert program

### On a Hymnsong of Philip Bliss

*On A Hymnsong Of Philip Bliss* is a radical departure of style of this composer. The frantic tempos, the ebullient rhythms we associate with Holsinger are replaced with a restful, gentle, and reflective composition based on the 1876 Philip Bliss-Horatio Spafford hymn, *It Is Well with My Soul*. Written to honor the retiring principal of Shady Grove Christian Academy, *On A Hymnsong Of Philip Bliss* was presented as a gift from the SGCA Concert Band to Rev. Steve Edel in May of 1989.

## Program Notes - *continued*

### Minimalist Dances

*Minimalist Dances* was written as kind of a challenge; I wanted to see how much musical interest could be generated from only a very small amount of source material. The first section relies almost exclusively on syncopated rhythmic layers to create the texture (a bit of a nod to John Adams' *Short Ride in a Fast Machine* and Terry Riley's *In C*). The middle dance utilizes a single accompanying rhythm with insistent melodies above very limited harmonies. The final dance is a bit of tongue-and-cheek reference to how "minimalist" pop music can be; the standard "50s Progression" in minor key provides the entire harmonic basis for the finale of the work. More than anything else, *Minimalist Dances* was written to provide an engaging playing and listening experience through musical texture more than melodies.

- Program notes by composer

### The Washington Post

During the 1880s, several Washington D.C. newspapers competed vigorously for public favor. One of these, *The Washington Post*, organized what was known as the Washington Post Amateur Authors' Association and sponsored an essay contest for school children. Frank Hatton and Beriah Wilkins, owners of the newspaper, asked Sousa, then leader of the Marine Band, to compose a march for the award ceremony.

The ceremony was held on the Smithsonian grounds on June 15, 1889. President Harrison and other dignitaries were among the huge crowd. When the new march was played by Sousa and the Marine Band, it was enthusiastically received, and within days it became exceptionally popular in Washington.

Next to *The Stars and Stripes Forever*, *The Washington Post* has been Sousa's most widely known march. He delighted in telling how he had heard it in so many different countries, played in so many ways—and often accredited to native composers. It was a standard at Sousa Band performances and was often openly demanded when not scheduled for a program. It was painful for Sousa to relate that, like *Semper Fidelis* and other marches of that period, he received only \$35 for it, while the publisher made a fortune. Of that sum, \$25 was for a piano arrangement, \$5 for a band arrangement, and \$5 for an orchestra arrangement.

Today, at a community room in Washington, a spotlight illuminates a life-sized color portrait of the black-bearded Sousa, resplendent in his scarlet Marine Band uniform. This is the John Philip Sousa Community Room in the Washington Post Building. It is the newspapers' tribute to the man who first gave it worldwide fame.

- Program notes by Paul E. Bierley

# Concert Band Personnel

## Flute

Kasey Blakley | Warrenton  
Haley Breazzeal | Smithfield  
Aidan Cahill | Harrisonburg  
Elijah Cannon | Fairfax  
Marisa Futscher | Williamsburg  
Kennedy Gilbert | Ashburn  
Jessele Marquez Diaz | Woodbridge  
Brooke Schuster | Charlottesville  
Emily Sierra | Newport News  
Lauren Waters | Fredericksburg

## Oboe

Brittany Ernest | Yorktown  
Sami Lashua | Milford, NH

## Bassoon

Fisher Coons | Chesterfield  
Olivia Plimpton | Arlington

## Clarinet

Ella Bruinooge | Alexandria  
Alex Chang | Fairfax  
Via Chapin | Herndon  
Maxwell Cooper | Charlottesville  
Emily Courtney | King George  
Jake Dinh | Sterling  
Demetrius Gallagher | Christiansburg  
Brian Getty | King George  
Caitlin Leek | Williamsburg  
Liliana Merino | Woodbridge  
Jada Metz | Stephens City  
Billy Moncure | Chantilly  
Adam Pichtel | Chantilly  
Alex Rakowski | Virginia Beach  
Jacob Schenkein | Glen Allen  
Jack Steisslinger | Culpeper  
Noah Stultz | Leesburg  
Emilee Trowbridge | King George

## Bass Clarinet

Michael Corej | South Riding  
Sophia Lo Bue | Hazlet, NJ

## Alto Saxophone

Zahra Abdallah | Sykesville, MD  
Aidan Appicello | Roanoke  
Aidan Bain | Alexandria  
Conner Byers | Stuarts Draft  
Tatum Jepson | Roanoke  
Matthew Mandeville | Henrico  
Rachael Meador | Roanoke  
Caleb Meadows | Elkton  
Gabe Mellinger | Fredericksburg  
Andrea Miller | Lynchburg  
Brad Mitchel | Newport News  
Luke Renninger | Suffolk  
Pedro Vidal Vasquez | Herndon

## Tenor Saxophone

Robin Ernest | Yorktown  
Devon Hurley | Chester  
William McGillivray | Timberville  
Bella Seminario | Virginia Beach  
Hunter Stokes | Fredericksburg

## **Trumpet**

Abigail Bates | Fredericksburg  
Victoria Buhl | Timberville  
Emerson Camat | Ashburn  
Matt Chandler | Newport News  
Nate Domine | Round Hill  
Ryan Felkner | Hampton  
Katelyn Higgins | King George  
Alex Lee | Herndon  
Nessa Malone | Bristow  
Destiny Morón | Fredericksburg  
Will Peters | Virginia Beach  
Leanne Rogers | Sterling  
Constantine Soukas | Fair Lawn, NJ  
Aleena Wierzbic | Virginia Beach  
Jacob Wildermann | Charlottesville

## **Horn**

Eunice Bosire | Woodbridge  
Tyler Carr | Bridgewater  
Autumn Hall | Walkersville, MD  
Sophia Murray | West Chester, PA  
Olen Staggs | Glen Allen  
Luke Williams | Ellicott City, MD

## **Trombone**

Noah Brown | Churchville  
Mick Carter | Woodbridge  
Joshua Evans | Pittstown, NJ  
Matthew Gehley | Ashburn  
Caleb Kovack | Richmond  
Joseph Neely | Henrico  
Christian Wilson | Fredericksburg

## **Bass Trombone**

Ivy Lawrence | Spotsylvania  
Kieran Tennyson | Catharpin  
Justin Williamson | Damascus, MD

## **Euphonium**

Aiden Bohannon | Fredericksburg  
Benji Creasy | Waynesboro  
Alex Khem | Bristow  
Nicholas Lloreda | Ashburn  
Brandon Stees | Harrisonburg  
Izy Thompson | Floyd County

## **Tuba**

Jack Camp | Forest  
Zach Dye | Eldersburg, MD  
Zach Faneuf | Round Hill  
Corrin Pisarcik | Mechanicsville, MD  
Meghan Weaver | Stuarts Draft

## **Percussion**

Jocelyn Arias | Virginia Beach  
Noah Brewer | Virginia Beach  
Thomas Fowler | Woodbridge  
Max Goldring | Bristow  
James Higgins | Virginia Beach  
Eva Johnson | Henrico  
Alice Joss | Henrico  
Hope Lewis | Stafford  
Skylar Mason | Vinton  
Rhys Milam | Rappahannock  
Connor Sample | Palmyra  
Aidan Steinke | Charlottesville  
Brendan Swiderski | Woodcliff Lake, NJ

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Thank you for attending this School of Music performance, we appreciate your support! The QR code below will take you to a page where you can donate to the Marlon Foster Scholarship. Marlon Foster ('82, '95) served in the United States Air Force, taught in Harrisonburg City Public Schools for 26 years, and taught percussion in the JMU School of Music. Marlon was awarded Teacher of the Year from Harrisonburg City Public Schools, and he was inducted into the Virginia Band and Orchestra Directors Association's Hall of Fame.

