

FORBES CENTER FOR THE PERFORMING ARTS

**JAMES MADISON UNIVERSITY®**

School of Music

*presents*

# Homage

*Music that Honors, Inspires, and Commemorates*

## JMU Wind Symphony

**Dr. Christopher M. Cicconi, *conductor***  
**Hannah Caraker, *graduate conductor***

Friday, October 10, 2025  
7:30 pm  
Concert Hall



There will be one 15-minute intermission

## Program

Toccata and Fugue in D Minor (arr. 1998)	Johann Sebastian Bach (1685-1750) arr. Donald Hunsberger
October (2000)	Eric Whitacre (b. 1970)
Of Our New Day Begun (2015)	Omar Thomas (b. 1982)

## 15-Minute Intermission

Bright Shadow Fanfare (2021)	Nicole Pjunno (b. 1985)
Home Away from Home (2019)	Catherine Likhuta (b. 1981)
Hannah Caraker, <i>graduate conductor</i>	
Dionysiaques (1913)	Florent Schmitt (1870-1958) ed. Felix Hauswirth

## Wind Symphony Personnel

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## **FLUTE/PICCOLO**

Vanessa Britton | Madison  
Michael Discenza | Arlington  
\*Emma Lisson | Bethlehem, PA  
MaryKate Mandeville | Henrico  
#Isabelle Pearson | Bozeman, MT

## **OBOE**

Mark Guillen-Maluquish |  
\*Lynette Salins | Fairfield  
^Azaleigh Smith | Spotsylvania

## **BASSOON**

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

## **CLARINET**

Valerie Alvarado | Culpepper  
^Jonah Benson | Stephens City  
Rob Christianson | Stafford  
Kelsey Davis | Harrisonburg  
Ian Graff | Virginia Beach  
Clara Jacob | Fredericksburg  
\*#Geneva Maldonado | Bushkill, PA  
Grace Treml | York, PA

## **BASS CLARINET/CONTRA**

Preston Davis | Henrico  
Emerson Garmendia-Arevalo | Winchester  
Ian Graff | Virginia Beach

## **ALTO SAXOPHONE**

Tyler Huffstetler | Weyers Cave  
\*Tyrique Payne | Colonial Heights

## **TENOR SAXOPHONE**

Adam Army | Millbury, MA

## **BARITONE SAXOPHONE**

Sean Wyatt | Stuarts Draft

\*Denotes principal/co-principal

#Denotes graduate student

^Denotes a reserve player

All performers are listed in alphabetical  
order

## **TRUMPET**

Connor Fink | Ashburn  
William Meadows | Henrico  
Noah Spinicci | Falls Church  
Ayden Suber | Chesapeake  
Micah Wingfield | Harrisonburg  
\*#Allie Woodbury | Alexandria

## **HORN**

#Katie Berlin | Erie, PA  
\*Alexander Childs | Springfield  
Joshua Short | Waynesboro  
Chloe Starling | Harrisonburg  
Will Rapp | Virginia Beach

## **TROMBONE**

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

## **BASS TROMBONE**

Gavin Torrence | Forest

## **EUPHONIUM**

\*#Hannah Caraker | Tarpon Springs, FL  
#Jennifer Carden | Buffalo, NY

## **TUBA**

Marluce Gardner | Ashburn  
Zikeria Gray | Richmond  
\*Anders Helvey | Alexandria

## **DOUBLE BASS**

Jack Choi | Nokesville

## **PIANO/CELESTE**

#Chyh Leng Low | Kuala Lumpur,  
Malaysia

## **PERCUSSION**

Radley Hofmann | Lorton  
^Zane Johnson | Lovettsville  
Aiden Koehler | Orange  
Olivia Miller | Proctor, WV  
\*#Josh Sheppard | Powhatan  
Lizbeth Stephan | Lititz, PA  
Emily Stevens | Fluvanna  
^Brian Willey | Fairfax

# **GSPProgram Notes**

## Toccata and Fugue in D Minor

The *Toccata and Fugue in D Minor* contains virtuosic writing combined with a recitative style. Within the *Toccata* itself there resides a freedom of tempo and technical display that is in great contrast to the formation of the various fugal statements and answers. The third part of the *Toccata* serves as a coda-like statement containing a recitative and various changes of texture and tempo, finally arriving at a *molto adagio* that closes the section to create a grand A-B-A form for the work.

- *Program Note from arranger Donald Hunsberger*

## October

**October** is my favorite month. Something about the crisp autumn air and the subtle change in light always make me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English romantics (Vaughan Williams and Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. I'm quite happy with the end result, especially because I feel there just isn't enough lush, beautiful music written for winds.

*October* was commissioned by the Nebraska Wind Consortium, Brian Anderson, Consortium Chairman. **October** was premiered on May 14th, 2000, and is dedicated to Brian Anderson, the man who brought it all together.

- *Program Note by composer*

## Of Our New Day Begun

*Of Our New Day Begun* was written to honor nine beautiful souls who lost their lives to a callous act of hatred and domestic terrorism on the evening of June 17, 2015, while worshipping in their beloved sanctuary, the historic Emanuel African Methodist Episcopal Church (affectionately referred to as "Mother Emanuel") in Charleston, South Carolina. My greatest challenge in creating this work was walking the line between reverence for the victims and their families, and honoring my strong, bitter feelings towards both the perpetrator and the segments of our society that continue to create people like him. I realized that the most powerful musical expression I could offer incorporated elements from both sides of that line - embracing my pain and anger while being moved by the displays of grace and forgiveness demonstrated by the victims' families.

Historically, black Americans have, in great number, turned to the church to find refuge and grounding in the most trying of times. Thus, the musical themes and ideas for *Of Our New Day Begun* are rooted in the Black American church tradition. The piece is anchored by James and John Johnson's time-honored song, *Lift Every Voice and Sing* (known endearingly as the "Negro National Anthem"), and peppered with blues harmonies and melodies. Singing, stomping, and clapping are also prominent features of this work, as they have always been a mainstay of black music traditions, and the inclusion of the tambourine in these sections is a direct nod to black worship services.

**Program Notes - continued**

This work received its premiere on February 20, 2016, at the College Band Directors National Association (CBDNA) Conference, held at The Gaillard Center in Charleston, South Carolina. Members of the Mother Emanuel AME congregation were in attendance.

This work was commissioned by a consortium led by Dr. Gary Schallert and Dr. Jeff Bright of Western Kentucky University to honor the nine victims and families of the June 17, 2015, terrorist attack on Mother Emanuel A.M.E. Church in Charleston, SC.

*- Program Note by composer*

## **Bright Shadow Fanfare**

The intense contrast in ***Bright Shadow Fanfare*** refers to two possible meanings. It could mean bringing our darkness into the light in order to integrate it with our true self. It could also mean revealing our positive traits and gifts that we may not allow ourselves to show or give to others.

*- Program Note by composer*

## **Home Away from Home**

***Home Away from Home*** was commissioned by Jason Noble for the Columbia University Wind Ensemble.

I was born and raised in Kyiv, Ukraine, and then lived in the United States for eight years before moving permanently to Australia in 2012. As a result, all three countries became home to me, and I always miss them and my friends in each of them when I am away. I feel equally at home in all three. It so happened that Jason's commission came just before my family and I went on sabbatical to Ithaca, N.Y. (our home in 2005-2009) from Australia for six months, also stopping by the Ukraine on our way there. It was a very special time, filled with somewhat forgotten youthful thrill, wonderful reunions and nostalgic experiences. It made me realize that, in a way, each of these three places is my home away from home. I reflected on that thought and also started thinking about the university freshmen students for whom I was writing the piece, who just left their parents' nest and were finding their home away from home and their new life and community on campus. It is an exciting yet emotional time for them, and I wanted to reflect that in the piece.

The opening section of the work represents the initial excitement associated with the new beginning, somewhat similar to a plane take-off: you are strapped in and have no control over what's going to happen next, yet somehow you know you are in for an exciting experience. You hear the engine starting, which makes your heart rate go up (mine, anyway!).

The melancholic section that follows is a moment of reflection, inspired by the experience of visiting a house where your loved ones used to live, for the first time after they are gone. The experience cannot be put into words — it can only be lived through. I have lived through it and felt like sharing it by means of music. After the initial sadness and sorrow, which are inevitable parts of this experience, your mind brings forward wonderful memories associated with these loved ones, making you sad and happy at the same time.

## **Program Notes - *continued***

The next section is desperate and determined, building the tension and bringing the listener to the gutsy climax inspired by Ukrainian folk music, before returning to the

original youthful, optimistic and funky opening material. The piece ends on a positive note, with a little quirky waltz surprise thrown in just before the end.

- *Program Note by composer*

## **Dionysiaques**

***Dionysiaques*** was composed for the 100-member Garde Républicaine Band in Paris in 1913, mere months after Schmitt attended the premiere performance of Stravinsky's *Rite of Spring*. Its own premiere had to wait until 1925 because of World War I but it has been performed frequently since the mid-20th century, and it now stands as one of the cornerstone pieces of the early wind band repertoire.

The title comes from the “Dyonisia” – ancient Greek celebrations honoring Dionysus, the god of wine. He was thought to have provided man with the vineyard, and subsequently the harvest, winemaking, drunkenness and the means for mystical trances.

The piece itself begins ominously as the low brass and woodwinds set the stage for an exotic and almost hypnotic journey. Schmitt's impressionistic tendencies are immediately evident: wandering melodies emerge in the woodwinds and gradually gain momentum. Their fluidity is slowly abandoned in favor of festivity, perhaps encouraged by the ‘fluid’ of Dionysus, be it red or white. The bacchanal eventually bursts forth, brimming with rhythmic vitality and a relentless insistence on partying all the way to the verge of control, and perhaps a bit beyond.

- *Program Note by Cynthia Johnston Turner*

## Woodwind, Brass, & Percussion Faculty

Beth Chandler Cahill .....	Flute
Jeanette Zyko .....	Oboe
Sarunas Jankauskas .....	Clarinet
Sue Barber .....	Bas soon
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

Christopher 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
Katie Berlin.....	Graduate Assistant
Hannah Caraker.....	Graduate Assistant
Josh Holsinger.....	Graduate Assistant
Josh Sheppard .....	Graduate Assistant

## School of Music Staff

Dr. John Allemeier .....	Director, School of Music
Dr. John Peterson .....	Associate Director, School of Music
Dr. William Dabback .....	Director of Graduate Studies
Daisey Kludt .....	Administrative Assistant
Sarah Macomber .....	Operations Coordinator
Kimberley Velazquez .....	Executive Assistant
Donna Wampler .....	Program Support Specialist

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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.

