



OLD DOMINION UNIVERSITY

F. Ludwig Diehn School of Music

Presents

Angels

Old Dominion University Wind Ensemble

Brian Diller, director

Raquel Rodriguez Samayoa, trumpet

Laura Johnson, graduate conductor

Victoria Magnusson, soprano

with the

Grafton High School Wind Ensemble

Darren Kirsch, director



Old Dominion University
University Theatre

Program

Esprit De Corps Robert Jager

Yosemite Autumn Mark Camphouse

March from "1941" John Williams

Minimalist Dances Matt Conaway

Grafton High School Wind Ensemble

Armenian Dances, Part I Alfred Reed

Trumpet Concerto Alexander Arutunian

Raquel Rodriguez Samayoa, trumpet

Intermission

Riften Wed Julie Giroux

Laura Johnson, conductor

Angels in the Architecture Frank Ticheli

Victoria Magnusson, soprano

The Pathfinder of Panama John Philip Sousa

Wednesday, November 20, 2019

7:30 pm

Grafton High School Wind Ensemble Personnel

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| Flute Katherine Akers Chelsea Choi Yaeni Kim Caroline Kondek Kayla Lim Hannah McAllister Triston Seaford Emily Speight | Tenor Saxophone Bharath Kashyap Eri Ogusu | Percussion Kevin Buchwald John Golden AJ Guarino Zach Johnson Daniel Lee Sujay Venuganti |
| Oboe Clare Mackrella Ada Reed Samantha Stafford | Baritone Saxophone Omar Alomar | |
| Clarinet Leo Chan Drew DeBerry Abigail Emerson Olivia Hall Maya Hasegawa Xuan Hoang Natilyn Mann Meghan Manaloto | Trumpet Ben Beaver Jackson Kirsch Tristan McCoy Serena Olson Lawren Speight Zac Vaillancourt | |
| Bass Clarinet Brandon Fry Asia Patterson | Horn Meadow Dawes Ethan Hopkins Matthew Jones Ava Scott Alex Steele | |
| Bassoon Mikey Kreuzer | Trombone Hunter Dolan Trey Kalil Lauren Vaillancourt | |
| Alto Saxophone Ritchie Bui Julia Darden Scott Kassel Kiersten Lovett Megan Phan | Bass Trombone Brandon Fitzgibbons | |
| | Euphonium Noah Falk Jade Oh | |
| | Tuba Kara Berstrom Jake Munn | |

Old Dominion University Wind Ensemble

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| Flute Alicia Bryan Rachel Feit Nicole Jenkins, piccolo Hyorim Kim, <i>principal</i> Esther Yi | Trumpet Erica Allen Jack Beckner Tim Burleigh Elly Carlson Kymani Senegal Alonzo Tinsley Josh Williams, <i>principal</i> | Percussion Ethan Cagle, <i>principal</i> Jaihlen Cheatham Christian Mitchell Forrest Nodland Danny Slader Matthew Trumble Michael Vazquez Paul Zymbak |
| Oboe Hailey Hargis, <i>principal</i> Alex Payne, <i>principal</i> Vladislav Voscanean, <i>principal</i> | Horn Andrew Broom, <i>principal</i> Nico Craig Justin Durham Lizzy Tait Eric Quick | String Bass Xavier Eubanks |
| Clarinet Emalee Alexander Courtney Deberry Laura Johnson, <i>principal</i> Tim Martin, <i>principal</i> Grant Minor Marshall Rigby Conner Robinson Randy Smith Brianna Yevak | Trombone Noah Chapman Devonte Ezell, <i>principal</i> Katie McCaffrey Jose Rodriguez Phil Lane, bass | Librarian Elly Carlson |
| Bass Clarinet Roderick Gaines | Euphonium Alex Federico, <i>principal</i> Foster Grubbs, <i>principal</i> Jamie Williams, <i>principal</i> | |
| Bassoon Jonathan Carr, <i>principal</i> Timothy Bright | Tuba Brandon Berridge Eric Lavallais, <i>principal</i> Lea Sampsell | |
| Saxophone Patrick Bays Branden Garner, <i>principal</i> David Limos Lawrence O'Neal | | |

Program Notes

Esprit de Corps is a kind of fantasy-march, as well as a tribute to the United States Marine Band and the Marine Corps in general. 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). It displays the fervor and virtuosity of the Marine Band and the musical spirit and integrity of their past conductor, Col. John R. Bourgeois.

Yosemite Autumn, inspired by Yosemite National Park, opens with a horn motif of a rising fifth, which recurs throughout the work. The opening sections are by turns solemn, majestic, and plaintive, until a brass fanfare segues to an energetic allegro. This is followed by a return of the majestic mood, and woodwind solos lead to a coda in which the horn motif returns to signal a hushed and peaceful ending. In Steven Spielberg's 1979 comedic film *1941*, residents of Los Angeles mistakenly believe they are under attack from the Japanese in the aftermath of the assault on Pearl Harbor. The late John Belushi plays "Wild" Bill Kelso, a somewhat unstable yet affable Air Force pilot at the center of the action. According to John Williams, Kelso's antics "seemed to require a musical accompaniment that had humor and rhythmic vitality. As a result, I set myself the task of writing a zany patriotic march, that upon hearing, we might be moved to tap our feet to an imaginary parade going by, and have fun doing it." The March from *1941* is indeed a fun-filled romp from beginning to end and is most certainly among Williams' best efforts in the genre of martial music.

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.

Armenian Dances is based on authentic Armenian folk songs from the collected works of Gomidas Vartabed (1869-1935) [commonly known as Komitas], the founder of Armenian classical music. Part I is an extended symphonic rhapsody built upon five different songs, freely treated and developed in terms of the modern integrated concert band or wind ensemble. While the composer has kept his treatment of the melodies within the general limits imposed on the music by its very nature, he has not hesitated to expand the melodic, harmonic, and rhythmic possibilities in keeping with the demands of a symphonic-instrumental, as opposed to an individual vocal or choral approach to its performance. Nevertheless, it is hoped that the overall effect of the music will be found to remain true in spirit to the work of this brilliant composer-musicologist, who almost single-handedly preserved and gave to the world a treasure trove of beautiful folk music that to this day has not yet become as widely known in the Western world as it so richly deserves. It is hoped that this new instrumental setting will prove to be at least a small step in this direction.

The melodic and rhythmic characteristics of Armenian folk music are a strong influence in Arutunian's Trumpet concerto. As a composer, he expresses his nationality by incorporating the flavor of *ashughner* (folk minstrel) improvisations. The concerto was his sixth major composition. It was written in 1950 for the renowned trumpet player Timofei Dokschitzer. The concerto's introduction to the United States is solely due to Dokschitzer, who immigrated to the United States and brought the concerto with him. It is an energetic powerhouse of Eastern European lyricism and harmonic textures.

Emmy Award-winning composer **Julie Giroux** has been writing music since the age of 8. Following studies in piano performance at Louisiana State University, Giroux moved to Hollywood after being hired by famed composer and conductor Bill Conti to score music for the TV mini-series *North and South*. In addition to dozens of film and television scores, as well as scoring for pop artists such as Madonna, Celine Dion, and Michael Jackson, her diverse compositional talents have led her to create works for symphony orchestras, chamber ensembles, concert bands, and solo instruments. Premiered in the fall of 2013, **Riften Wed** takes listeners on a journey into the immersive world of the popular role-playing video game saga *Skyrim*. Riften, a lawless town located on a waterfront in the fantasy world, is the place where *Skyrim*'s inhabitants go to get married, as much for survival in the dangerous and violent online world as for love and companionship. Giroux's composition uses expansive melodic and harmonic language, echoing with sentiment, to create images of a geographically massive virtual

world. The piece reflects “the music for loves and unions, past and present. Where ‘till death do us part’ is not only a reality, it’s a given. One life, one love, one ending. This music is for those that are truly Riffen Wed.”

Angels in the Architecture received its premiere performance at the Sydney Opera House. The work unfolds as a dramatic conflict between the two extremes of human existence—one divine, the other evil. The work's title is inspired by the Sydney Opera House itself, with its halo-shaped acoustical ornaments hanging directly above the performance stage. The piece begins with a single voice singing a 19th-century Shaker song:

I am an angel of Light
I have soared from above
I am cloth'd with Mother's love.
I have come, I have come.
To protect my chosen band
And lead them to the promised land.

This "angel" — represented by the singer — frames the work, surrounding it with a protective wall of light and establishing the divine. Other representations of light, played by instruments rather than sung, include a traditional Hebrew song of peace ("Hevenu Shalom Aleichem") and the well-known 16th-century Genevan Psalter, Old Hundredth. These three borrowed songs, despite their varied religious origins, are meant to transcend any one religion, representing the more universal human ideals of peace, hope, and love. An original chorale, appearing twice in the work, represents my own personal expression of these aspirations. Just as Charles Ives did more than a century ago, *Angels in the Architecture* poses the unanswered question of existence. It ends as it began: the angel reappears sings the same comforting words. But deep below, a final shadow reappears — distantly, ominously.

Shortly after the completion of the Panama Canal in 1914, the Sousa Band was invited to perform at the 1915 Panama-Pacific Exposition, held in San Francisco. At the request of Walter Anthony, a reporter for the San Francisco Call, Sousa composed The **Pathfinder of Panama** march to commemorate the opening of the Panama Canal and dedicated it to the exposition as well. The “Pathfinder” in the title of the march refers not to an individual, but to the Panama Canal itself, an engineering marvel that shortened the ocean voyage between San Francisco and New York by approximately 8,000 miles and continues to have an incalculable impact on the shipping of goods and passengers worldwide.

Biographies



Dr. Brian Diller teaches conducting and directs the Wind Ensemble at Old Dominion University. He was recently awarded the Doctor of Musical Arts degree from the University of Cincinnati College-Conservatory of Music (CCM) where he served as Music Director of the University of Cincinnati Symphony Orchestra. He has previously served on the faculties of Ithaca College and Tennessee Tech University.

Diller's scholarly research centers on integrating chamber music in the school music program. He was invited to present a paper on this topic at the 2014 College Band Directors National Association Conference on Music Education. Other research on band pedagogy has appeared as an article in *Teaching Music Through Performance in Band*, volume 10 and two articles in *Teaching Music Through Performance in Middle School Band*, both published by GIA.

Diller received a Masters degree in wind conducting from Ithaca College where he studied conducting with Stephen Peterson and Jeffrey Meyer. From 2007-2010 he served as Associate Director of Bands at Brentwood High School in suburban Nashville, Tennessee. Mr. Diller holds undergraduate degrees summa cum laude in Music Education and Piano Performance from Miami University (OH). While at Miami, he was honored as winner of the Undergraduate Artist Performance Competition and received the 2007 Presser Scholar prize for excellence in music scholarship and performance.

An active pianist, Diller performs regularly as soloist, chamber recitalist, and studio musician; he has completed additional study in piano, chamber music, and conducting at France's Fontainebleau Conservatory. Having prepared arrangements in the recording studios of A. R. Rahman, India's most celebrated film composer, Diller is also an avid arranger and his works have been performed by orchestras, wind ensembles, and choirs across the country. Experienced in the marching milieu, he has also arranged and instructed brass with Nashville's Music City Drum Corps and various high school bands.



Dr. Raquel Samayoa is Assistant Professor of Trumpet at the University of North Texas. Prior to that, she was the Assistant Professor of Trumpet at Tennessee Tech University. Dr. Samayoa maintains a versatile career as a performing artist, clinician, educator, and scholar. She has performed throughout China, Europe, the United Kingdom, Australia, and the United States. Raquel is a member of Seraph Brass, a quintet comprised of top female brass players in North America. The group performs frequently around the country and abroad. The

group was recently featured at the 2018 Lieksa Brass Week in Lieksa, Finland and will be featured artists at the 2019 International Trumpet Guild Conference in Miami (FL).

An active clinician, Raquel has given recitals and masterclasses at numerous institutions worldwide and has performed or presented clinics at conferences of the College Music Society (Southern Regional Conference), Midwest Clinic, Historic Brass Society Symposium, TMEA (TX), OMEA (OH), KMEA (KY), GMEA, and the International Trumpet Guild. Raquel's scholarly activities have resulted in articles published in *The Instrumentalist* magazine and *ITG Journal*. In 2013, Raquel recorded *Cincinnati Virtuosity – The Cornet Solos of Frank Simon and Herman Bellstedt* which is available on Amazon and iTunes. Dr. Rodriguez is a clinician for the Conn-Selmer and Denis Wick companies.

Dr. Samayoa holds the DMA in trumpet performance from The University of North Texas where she studied with renowned trumpet pedagogue, Keith Johnson. She earned the MA and bachelor's degree in music education from West Texas A&M University where she studied with David Ritter.



Mr. Darren Kirsch is in his 24th year as the Director of Bands at Grafton High School. He previously taught for one year at Glenvar High School and Middle School located in Roanoke County. Mr. Kirsch graduated from Virginia Tech in 1995 where he received a Bachelor's of Arts Degree with an emphasis in Music Education and Music Performance. He is an active adjudicator and clinician in the state and has worked for several spring festival companies that have festivals in the Williamsburg-Virginia Beach area.

Mr. Kirsch's responsibilities as the director at Grafton High School include directing the Wind Ensemble, Symphonic, and Concert Bands, as well as the Jazz Ensemble and the 190-member award winning Grafton Clipper Marching Band. He has also served as the Fine Arts Department chair for the past fourteen years. The Grafton High School Wind Ensemble was selected to perform at the Virginia Music Educators Association Conference in 2007 and again in 2014. The Grafton High School Band has been named a Virginia Honor Band for the past fifteen consecutive years.

Mr. Kirsch is a member of VMEA and VBODA and is a past instrumental chairman of District VIII. He has been inducted into Phi Beta Mu and ASBDA. Mr. Kirsch was named Teacher of the Year in 2006-2007 at Grafton High School and was awarded the MIT Inspirational Teacher in 2014. He currently lives in York County, Virginia with his wife Cena, his son Jackson and daughter Molly.