

Program: "Awakening"

OLD DOMINION UNIVERSITY

Department of Music

Presents

**Old Dominion University
Wind Ensemble**

Brian Diller, Director



**OLD DOMINION
UNIVERSITY**

I D E A FUSION

Old Dominion University
University Theater

Second Suite for Military Band in F (1911)

Gustav Holst
(1874–1934)

- I. March
- II. Song without words : "I'll Love my Love"
- III Song of the Blacksmith
- IV. Fantasia on the 'Dargason'

American Guernica (1982)

Adolphus Hailstork
(b.1941)

Aurora Awakes (2009)

John Mackey
(b. 1973)

Gallito Pasodoble (1904)

Santiago Lope Gonzalo
(1871-1906)
Ed. Roy Weger

Sunday, September 23, 2018 3:00 PM

Old Dominion University Wind Ensemble

Players are listed in alphabetical order to emphasize each player's contribution

Flute Alicia Bryan Nicole Jenkins Hyorim Kim, <i>principal</i> Brook Matthews Shannon Schubert Mary Sensabaugh, piccolo	Trumpet John Beckner Tim Burleigh Elly Carlson Austin Kopp, <i>principal</i> Alonzo Tinsley Josh Williams	Percussion Ethan Cagle Jaihlen Cheatham Sam Conti Jashkal Germelus Chris Mitchell Danny Slader Michael Vazquez Sarah Williams, <i>principal</i>
Oboe Hailey Hargis, <i>Principal</i> Vladislav Voscanean, <i>Principal</i>	Horn Andrew Broom, <i>principal</i> Nico Craig Justin Durham Lizzy Tait	Piano Nichole Dorobanov
Clarinet Emalee Alexander Avante Allen Courtney Deberry Laura Johnson, <i>principal</i> Tim Martin, <i>principal</i> Marshall Rigby Randy Smith Brianna Yevak	Euphonium Alex Federico, <i>Principal</i> Foster Grubb, <i>Principal</i>	String Bass Pedro Camacho
Bass Clarinet Chris Coll Roderick Gaines	Trombone Noah Chapman Devonte Ezell, <i>principal</i> Mason Kennedy Phil Lane, bass Jose Rodriguez	Librarian Austin Kopp
Saxophone Branden Garner Lawrence O'Neal Noah Payton, <i>principal</i> Danny Santos	Tuba Seth Jones Eric Lavallais, <i>principal</i> Lea Sampsell Josh Sissel	

Program Notes

Holst: *Second Suite in F*

Gustav Holst (1874 - 1934), one of England's most prominent composers, was also a professional trombonist and a teacher of composition and organ. His music includes operas, ballets, symphonies, chamber music, and songs. During the first World War, he was placed in command of all English Army Bands, organizing music among the troops under the Y.M.C.A. Army and Education program. He continued his teaching as musical director at the St. Paul's Girls' School in the Hammersmith borough of London. His two suites for military band, along with *Hammersmith*, are hallmarks in the repertoire for wind ensemble.

The Second Suite in F, composed in 1911, uses English folk songs and folk dance tunes throughout, being written at a time when Holst needed to rest from the strain of original composition. The opening march movement uses three tunes, the first of which is a lively morris dance. Swansea Town is next, played broadly and lyrically by the euphonium. Claudy Banks is the third tune, brimming with vitality and the vibrant sound of unison clarinets. The second movement is a setting of English folk song I'll Love My Love. It is a sad story of a young maiden driven into bedlam by grief over her lover being sent to sea by his parents to prevent their marriage. The Song of the Blacksmith, is the basis of the third movement, which evokes visions of the sparks from red hot metal being beaten with a lively hammer's rhythm on the blacksmith's anvil. An English country dance, The Dargason dates from the sixteenth century and is the basis for the suite's Finale, intertwined with the Elizabethan love tune Greensleeves. The piece concludes with a witty duet between the piccolo and tuba.

Hailstork: *American Guernica*

Adolphus Hailstork received his doctorate in composition from Michigan State University, where he was a student of H. Owen Reed. He completed earlier studies at the Manhattan School of Music under Vittorio Giannini and David Diamond, the American Institute at Fontainebleau with Nadia Boulanger, and Howard University with Mark Fax. Hailstork's works have been performed by such prestigious ensembles as the Philadelphia Orchestra, the Chicago Symphony, and the New York Philharmonic, under the batons of leading conductors such as James DePreist, Daniel Barenboim, Kurt Masur, and Lorin Maazel. He resides in Virginia Beach, and serves as Professor of Music and Eminent Scholar at Old Dominion University in Norfolk.

Written in 1983, American Guernica was composed in memory of the four young girls killed by a bomb explosion at the 16th Street Baptist Church, Birmingham, AL, during a Sunday School class on September 15, 1963. Hailstork writes:

“American Guernica began as a technical challenge to myself to combine gospel-flavored material with contemporary compositional techniques. That led to the idea of an interrupted church service, which called to mind a church bombing in Birmingham, Alabama, September 15, 1963. The surge of emotional momentum generated by that barbaric act served to ensure the passage of the 1964 Civil Rights Act. What would the moment (and music reflecting the moment) contain? Sunday School music, explosion sounds, chaos, anguish, screaming. Eventually there would be a funeral.”

The inscription on the score reads, “for Carol, Addie Mae, Cynthia, and Denise; the four girls ages 14, 14, 14, and 11, killed at the 16th Street Baptist Church.” The piece won First Prize in the 1983 Virginia College Band Directors National Contest.

Mackey: Aurora Awakes

*Aurora now had left her saffron bed,
And beams of early light the heav’ns o’erspread,
When, from a tow’r, the queen, with wakeful eyes,
Saw day point upward from the rosy skies.*
– Virgil, The Aeneid, Book IV, Lines 584-587

Aurora – the Roman goddess of the dawn – is a mythological figure frequently associated with beauty and light. Also known as Eos (her Greek analogue), Aurora would rise each morning and stream across the sky, heralding the coming of her brother Sol, the sun. Though she is herself among the lesser deities of Roman and Greek mythologies, her cultural influence has persevered, most notably in the naming of the vibrant flashes of light that occur in Arctic and Antarctic regions – the Aurora Borealis and Aurora Australis.

John Mackey’s *Aurora Awakes* is, thus, a piece about the heralding of the coming of light. Built in two substantial sections, the piece moves over the course of eleven minutes from a place of remarkable stillness to an unbridled explosion of energy – from darkness to light, placid grey to startling rainbows of color. The work is almost entirely in the key of E-flat major (a choice made to create a unique effect at the work’s conclusion, as mentioned below), although it journeys through G-flat and F as the work progresses. Despite the harmonic shifts, however, the piece always maintains a – pun intended – bright optimism.

Though Mackey is known to use stylistic imitation, it is less common for him to utilize outright quotation. As such, the presence of two more-or-less direct quotations of other musical compositions is particularly noteworthy in *Aurora Awakes*. The first, which appears at the beginning of the second section, is an ostinato based on the familiar guitar introduction to U2’s “Where The Streets Have No Name.” Though the strains of The Edge’s guitar have been metamorphosed into the insistent repetitions of keyboard percussion, the aesthetic is similar – a distant proclamation that grows steadily in fervor. The difference between U2’s presentation and Mackey’s, however, is that the guitar riff disappears for the majority of the song, while in *Aurora Awakes*, the motive persists for nearly the entirety of the remainder of the piece:

“When I heard that song on the radio last winter, I thought it was kind of a shame that he only uses that little motive almost as a throwaway bookend. That’s my favorite part of the song, so why not try to write an entire piece that uses that little hint of minimalism as its basis?”

The other quotation is a sly reference to Gustav Holst’s *First Suite in E-flat for Military Band*. The brilliant E-flat chord that closes the *Chaconne* of that work is orchestrated (nearly) identically as the final sonority of *Aurora Awakes* – producing an unmistakably vibrant timbre that won’t be missed by aficionados of the repertoire. This same effect was, somewhat ironically, suggested by Mackey for the ending of composer Jonathan Newman’s *My Hands Are a City*. Mackey adds an even brighter element, however, by including instruments not in Holst’s original:

“That has always been one of my favorite chords because it’s just so damn bright. In a piece that’s about the awaking of the goddess of dawn, you need a damn bright ending – and there was no topping Holst. Well... except to add crotales.”

Lope Gonzalo: Gallito

Santiago Lope Gonzalo (1871-1906) was born in Ezcaray, Spain. He studied piano and piccolo and became a member of the town band at the early age of six. He studied at the Royal Conservatory in Madrid and went on to become conductor of the Romeo Theater Orchestra and La Banda Municipal de Valencia. In his short life he composed 18 “zarzuelas,” 12 symphonic pieces, and 8 pasodobles.

A pasodoble (Spanish: double-step) is a lively style of dance in march-like duple meter. It is based on music typically played in bullfights during the bullfighter’s entrance to the ring or during the passes just before the kill. Gallito, “little rooster,” is dedicated to the memory of Joselito Gomez Ortega, a young and talented matador who died during a *corrida* (bullfight.)

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.