

Program

OLD DOMINION UNIVERSITY

Department of Music

Presents

Old Dominion University Wind Ensemble

Dennis J. Zeisler, Director

Yvonne Daye—Graduate Conductor

Catherine Francis—Graduate Conductor

Jamie Payne—Graduate Conductor

Granby High School Wind Ensemble

Stephen L. Clendenin, Director



**OLD DOMINION
UNIVERSITY**

IDEA FUSION

Old Dominion University
University Theater

Sunday, February 19, 2017 3:00 PM

Officer of the Day

R.B. Hall
Arr. Edmonson

Ammerland

Jacob de Haan

Freedom Rising

Granby High School Wind Ensemble
Stephen L. Clendenin—Director

David Shaffer

Zinphonia

David Holsinger

The Legend of Alcobaca

James Sochinski

1. Prelude
2. Ines at Santa Clara
3. Dom Pedro's Revenge
4. Coronation of the Dead Queen
5. Postlude

Jamie Payne—Graduate Conductor

Fantasy Variation on a Theme of Niccolo Paganini

James Barnes

Yvonne Daye—Graduate Conductor

Incidental Suite

Claude T. Smith

Cathy Francis—Graduate Conductor

Bombasto Concert March

O.R. Farrar
Arr. Claude T. Smith

Stephen L. Clendenin has been the Director of Bands at Granby High School since 2004, where he directs all aspects of the band program to include the Wind Ensemble, Concert Band, Jazz Band, Pep Band, and Marching Band. Under the direction of Mr. Clendenin, the Wind Ensemble has received numerous superior ratings at at the State Concert Band Assessment. Additionally, many students performing with the Wind Ensemble have earned top chairs at the All-District Honor Band and All-Virginia Band. Mr. Clendenin has degrees in Music Education from Virginia Wesleyan College and Old Dominion University where he studied clarinet with Dennis Zeisler and Patti Carlson. Mr. Clendenin is a regular performer in the Virginia Wind Symphony and the Tidewater Winds.

Dennis Zeisler has been on the faculty of Old Dominion University in Norfolk, Virginia for 38 years serving as Director of Bands, Professor of Clarinet and Saxophone and Chair of the Music Department. Mr. Zeisler is a graduate of the University of Michigan where he was solo clarinetist of the Symphony band under the direction of Dr. William D.Revelli. He was solo clarinetist of the Detroit Concert Band under the direction of Dr.Leonard Smith and clarinet soloist with the United States Military Academy Band at West Point. Mr. Zeisler is a past recipient the Virginia Music Educator of the Year Award and is a member of the American Bandmasters Association. He is the founder and conductor of the Virginia Wind Symphony. He is on the Board of Directors of the National Band Association, The John Philip Sousa Foundation, The Midwest Clinic and is the 77th President of the American Bandmasters Association.

Program Notes

Officer of the Day March

Published by Lyon and Healy in 1903. One of R.B. Hall's most popular and financially successful marches of its day. Originally written as a funeral march, he converted it to a 6/8, two-step style march. It was also published for orchestra and piano. 300,000 copies of this march for piano were sold in the initial shipment to Europe alone.

Ammerland

Jacob de Haan (b. 1959) was born in Heerenveen, Netherlands. He grew up in a musical environment, coupled with piano lessons, which developed his creativity as a future composer. Following his senior year in education, de Haan completed his studies at the State Conservatoire in Leeuwarden, majoring in music and organ and minoring in trumpet and wind band conducting. Ammerland depicts the lush, enchanting region surrounding the Zwischenaher Lake in Ammerland, Lower Saxony, Germany. The rural land of Ammerland boasts seemingly endless country roads and an exquisite lakeside. The sonorous sounds of Ammerland create the feeling of being carried away to this unique landscape of fields covered with sprawling meadows covered with yellow wildflower blossoms.

Freedom Rising

Written in commemoration of the 150th anniversary of Quantrill's raid on the unsuspecting town of Lawrence, Kansas, this work opens with dark and haunting sounds from the woodwinds, an ominous warning of the events to follow. The music quickly shifts to the raging battle that ensued as the residents of Lawrence bravely fought to defend their town. A dramatic and powerful piece that brings to life a brief but important period in American history.

Zinphonia

THE COMPOSER . . . DAVID R. HOLSINGER . . . presently serves Lee University, Cleveland, Tennessee, as conductor of the Wind Ensemble and Professor of Music. An elected member of the American Bandmasters Association, Holsinger is the recipient of numerous awards for his compositions. He earned a BME from Central Methodist University, a MA at the University of Central Missouri, a DMA at the University of Kansas, and has been awarded a LHD from Gustavus Adolphus College. Further information about the composer can be found at www.davidrholsinger.com, along with current errata and FAQ's concerning his works.

THE MUSIC . . . The English term, “sinfonia” or “sinphonia”, most commonly refers to a 17th or 18th century orchestral piece used as an introduction, interlude, or postlude to an opera, oratorio, cantata, or suite. In the Italian, the word simply translates as “symphony”, though nothing on the scale of, for instance, a Mahler symphony. Bach used the term for some of his keyboard compositions. Igor Stravinsky titled the first movement of his 1932 octet “Sinfonia”. The term has found resurgence in the Twentieth Century, especially since 1950. All this to say, that this composition has absolutely nothing in common with any of this musicology trivia!

Two years ago, when I was first approached concerning composing a special piece to celebrate Dennis Zeisler, I was thrilled and quickly accepted. Not only has he served Old Dominion University faithfully, but also the Virginia Wind Symphony for nearly a quarter century. He has been and is seen as one of the most outstanding and respected American bandmasters today, as proven by his election as the seventyseventh President of the prestigious American Bandmasters Association. Dennis has been a friend for a number of years and the first thing I did following my acceptance of this commission was to go out and immediately . . . suffer a stroke! Really.

Admittedly, it was slightly more difficult to write while dealing with the paralysis, but over time, and with the patient understanding of the Virginia Wind Symphony, at last, the piece was completed. Hopefully my tongue-in-cheek cognitive skills remained somewhat intact throughout the past year and half. One has to keep their wit during aggravating times. An “Overture for Dennis?” No, just not an overture, but a symphonic wind and percussion work with a bit of grandeur, a little poignancy, not so modern that it is unafraid to contain a melody or two, some rip-roaring “smash and crash” moments, some enjoyable technical passages, hopefully a little brilliance to show off his wonderful players, and gosh, something you don't get with a lot of with “new music aesthetics” - I thought I might attempt to compose a work that an audience might actually like to listen to.

How about a 21st Century “sinfonia?” But wait! It's for Dennis Zeisler!

What should I name it? ZINPHONIA! Seems right.

The Legend of Alcobaca

The Suite is a musical setting for a tragic love story from 14th century Portugal. Dom Pedro, son of Alfonso IV and heir to the throne, scorned his politically arranged betrothed for one of her ladies-in-waiting, Inês de Castro. They became lovers, parents, and adoring soul mates. However, the scandal at court was too much for the king, who banished her to Spain. Dom Pedro installed his Inês and their children in the convent of Santa Clara, and for ten years they maintained their extraordinary and blissful relationship. Political pressures drove the king to sanction the killing of Inês and their children, which was carried out in 1355. Swearing revenge, Dom Pedro led a bloody but unsuccessful rebellion against his father. When his father died, his first act as King Pedro was to order the cruel executions of his wife's assassins. He then staged the coronation that his queen had never had. Inês' body was exhumed, dressed in royal robes, and carried in procession 50 miles along a route lined with subjects bearing lighted candles.

At Alcobaça, the royal crown was placed upon her head, and a magnificent coronation staged for the "dead queen."

Dr. Sochinski is currently on the faculty of Virginia Tech, where he was Director of Bands for 13 years. He is a prolific composer, having written for nearly every instrumental medium, and is also in demand as a band adjudicator, clinician and guest conductor.

Fantasy Variations

Commissioned by Col. John Bourgeois for the United States Marine Band, "Fantasy Variations on a Theme by Niccolò Paganini" was premiered by the Marine Band at the 1988 Music Educators National Conference convention in Indianapolis, Indiana. During the years following its premiere, the band performed this work on several national tours, and on its first tour of Russia.

The set of twenty variations is based on the famous theme of Paganini's "24th Caprice in A Minor" for solo violin, which, of course, is the same theme used by Brahms and Rachmaninoff for their famous compositions, as well as by more contemporary composers (such as Lutoslawski and Blacher). For many years I had intended to write a set of variations on this clever theme for wind band, but I was waiting for the opportunity to write it for a really superb group of players, so that I could write whatever I wanted to say without having to allow for the limitations of amateur players. When Col. Bourgeois approached me about writing a piece for the Marine Band, I told him on the spot what my plan was. I had been thinking of the piece and improvising portions of it at the piano for so long that, when I finally had the chance to start work on it in late December 1987, I wrote the sketches for it in one week. After completing the piece, I realized why so many composers have used the theme. First, the harmonic progression is much more interesting than the tune itself, but when put together, the melody and the harmony are fantastic, and, secondly, it is impossible to get the tune out of your mind. When working on it, I couldn't stop whistling the tune. I would wake up in the middle of the night and hurry to write another variation. I rushed to finish sketching this work so I could get that silly little tune out of my head. When I began work on this piece, I realized that the various modern settings of this very 19th-century theme were neither complimentary nor effective. The interplay between the melody and the harmony is such a crucial factor on the impact of this tune that to go too far afield from the original version is detrimental to the overall effectiveness of the theme. I decided that, like Brahms and Rachmaninoff, I would stay with the basic harmonic progression that Paganini used. The reason I wrote the piece in A minor is because Paganini's "Caprice" (which is itself a set of nine virtuosic variations) is in A minor. I did this out of respect for the composer's original intentions. My overall concept was to use the variation technique to showcase every solo instrument and/or every instrumental section of the modern wind band. In doing so, it was my intent to give the Marine Band a work they could play almost anywhere for almost any kind of audience: a piece full of energy, drama, and even a little humor.

Incidental Suite

This extraordinary work has been a staple of the concert band repertoire for many years, and is found on many state music festival lists. The three movements (Tarantella, Nocturne and Rondo) each exploit shifts in meter and pulse and provides excellent teaching moments for students of all ages and experience. Throughout his life, Smith created a large body of works that include 110 pieces for band. He won numerous awards for composition including the National Band Association Award from the Academy of Wind and Percussion Arts, the Distinguished Service to Music Award from Kappa Kappa Psi, and multiple ASCAP Composer's Awards.

Bombasto March

Orin R. Farrar was a marching band director and composer, more than 100 years ago. Farrar was born in Indianapolis in 1866. At age 19, Farrar enrolled in an Ohio music school, studying theory, composition, and cornet playing. Following graduation, he taught brass instruments and conducted the Dana Musical Institute band in Warren, OH for 7 years. He resigned from Dana in 1896 to organize the Indiana State University Band, which he led for two years. He then returned to Ohio to form the Ohio State Band (unrelated to Ohio State University). He moved to Youngstown, Ohio in 1901, where he led the Youngstown Military Band. In 1915, he conducted the Lima, Ohio Municipal Band. The final years of Farrar's life remain a mystery. He is thought to have died in California in 1929, but this is undocumented.

As a march composer, Orin R. Farrar is most remembered for several tunes, one of which you are about to hear. Bombasto found an enduring place in the circus band repertoire, as well as in the libraries of municipal bands throughout America.

Old Dominion University Wind Ensemble

Piccolo Jena Henkle	Bass Clarinet Robert Rigby Emily Sharp	Trombone I Jacob Himmelman Shawno Ricks
Flute I Tristan Morris-Mann Alicia Bryan Hyorim Kim	Alto Saxophones Robert Paul Tyler Harney	Trombone II Christian Carr Phillip Lane
Flute II Elizabeth Croucher Mary Sensabough Jolene Oman	Tenor Saxophone Danny Santos	Trombone III Max Fryer
Oboes Andrew Leoboldt Laura Fish	Baritone Saxophone Lauren Sommers	Euphonium Chris Miller Foster Grubb Alexander Federico
Bassoons Yvonne Daye Seth Foster Francisco Alderete	Trumpet I Jimmy Whittemore Austin Kopp	Tuba Eric Levallis Hunter Williams Ryann Davis Barron Maskew
Clarinet I Tim Martin Kevin Clasen Sarah Bass	Trumpet II Christian VanDeven Joshua Williams	Piano Marie Bliss
Clarinet II Amanda Howell Marshall Rigby Emalee Alexander	Trumpet III Evan Turner Charles Winstead	Percussion Jonathan Wudijono Michael Vazquez Daniel Stazer Christian Mitchell Kimberly Adams Jashkal Germelus
Clarinet III Jack Matthews Randy Smith Courtney Deberry Roderick Gaines	Horn I Dennis Dimaggio	
	Horn II Justin Durham	
	Horn III Kristin Lapins	
	Horn IV Davis Main Jelani Hill	

Granby High School Wind Ensemble

Flute Elise Kingry Caley Jobes Jazmine Fowlkes Helen Wang	Trumpet Keyontaye Washington Nolan Baxendell Victor Craig Ian Grathwohl Kyle Allen Sam Evans Samara Hailey Kesavion Laws
Clarinet Lindsay Grose Heather Meador Nicolas Rios-Suarez Caralyn Bell Alexis Nixon Faith Skaggs Ayanah Lassiter Jai Hatch	Trombone James Jacobs Spencer Chupik Isaiah Keene
Bass Clarinet Aaron Wactor	Euphonium Callum Farmer Damien Harrison
Alto Sax Mason Berry Dan Piedra	Tuba Jason Jones
Tenor Sax Simon Davenport	Percussion Terell Dawson Noah Josey Jordan Green Devin White Wazaviano Woolford Jacob Bateman Isaiah Brooks
Bari Sax Tre'voine Broughton	
Horn Kerrie Thompson Brooklyn Jacobs	