

OLD DOMINION UNIVERSITY

Department of Music

Presents

***“The Heart Beat of the Department”***

featuring

The Old Dominion University Percussion  
Ensemble, Wind Ensemble and Symphonic Band

Conducted by:  
David L. Walker  
Dr. Alexander Treviño  
and  
Dennis Zeisler



**OLD DOMINION  
UNIVERSITY**

**I D E A F U S I O N**

TCC Roper Performing Arts Theater

Sunday, April 10, 2016 3:00 PM

**Old Dominion University Percussion Ensemble**

David L. Walker, director

<b>Kaida</b>	From Thoughts from Almost Near Somewhere	Michael Udow (b.1949)
<b>White Knuckle Stroll</b>	Dennis Northerner, marimba soloist	Casey Cangelosi (b. 1982)
<b>Quiet</b>	Dennis Northerner, graduate director	David McBride (b. 1951)
<b>Sleep</b>		Eric Whitacre (b. 1970)
<b>Dimensions of a Dream</b>		Jesus J. Martinez (b. 1987)

***\*Intermission\****

This concert is offered today in the memory of Professor Mark A. Schulz. Professor Schulz was a passionate professor in the Department of Music since 2014. His impact upon the students was dynamic and he excelled as a lecturer, mentor and advisor for the Music Industry Program for two years. Professor Schulz provided insight, creativity and vision for the audio engineering classes that he taught, and brought a lifetime of experience into the classroom. Although he was honored with two Emmy's and two Telly's for his work as a composer, he was most proud of his teaching awards. His career as a teacher ranged from private lessons, directing the Roosevelt High School String Orchestra (OH), serving as Choir Director for St Jacob's Lutheran Church (OH), and teaching classes at Aurora School of Music, Stark State College, Kent State University, Malone University and Old Dominion University. His expertise in music technology extended to Poland, where he set up and managed the music technology lab for The Kosluszko Foundation. It is with heavy hearts that the Department of Music expresses our deep condolences to all of those who loved Mark Schulz and were impacted by his life and many gifts. His memory remains with us still through his numerous compositions and recordings.

## Personnel

Kimberly Adams  
Chase Beasley  
Anthony Carlton  
Bohmad Davis  
Severin Di Croce  
Jacqueline Firmani  
Christian Maddsen  
Benton Maldonado  
Christian Mitchell  
Benjamin Naranjo  
Dennis Northerner +  
Paul Pandolf  
King Richardson  
Andrew Smith  
Joshua Smith  
Daniel Stazer  
Michael Vazquez  
Emma Wilkinson  
Jonathan Wudijono

+ denotes Graduate Student

## Old Dominion University Symphonic Band

Dr. Alexander Treviño-Director  
William Carr, guest conductor

### **“The Ludlows”**

From *Legends of the Fall*

James Horner  
(1953-2015)  
Arr. Sean O’Loughlin

John Toomey, piano

### **Symphonic Suite**

From *Star Trek*

Michael Giacchino (b.1967)  
Alexander Courage (1919-2008)  
Gene Roddenberry (1921-1991)  
Arr. Jay Bocook

Will Carr, graduate conductor-Movt. 1/3

### **“Gabriel’s Oboe”**

From *The Mission*

Ennio Morricone  
(b. 1928)  
Arr. Robert Longfield

Lauren Sommers, oboe

### **Soundtrack Highlights from *Star Wars: The Force Awakens***

John Williams  
(b. 1932)  
Arr. Michael Brown

## Personnel

### Flute

Jawhara Le Gendre  
Noelle Mueller  
Jolene Oman  
Carly Osborn

### Piccolo

Shannon Schubert

### Oboe

Lauren Sommers

### Clarinet

Josh Harrell  
Amanda Horan  
Lisa Rupe  
Steven Smith  
Marjorie Williams  
Mary Winchester

### Bass Clarinet

Emily Sharp  
Isaac Sheikh

### Alto Saxophone

Pamela Daigle  
Bobby Dewey  
Roderick Gaines  
Danny Santos

### French Horn

Ema Lee Alexander  
Christopher Benoit  
Dennis DiMaggio, Jr.  
Collier Godfrey  
Jelanie Hill

### Trumpet

Francisco Alderete  
Sarah Davidson  
Daryl King  
Austin Kopp  
Trent Tucker

### Trombone

James Hartsell  
Erica Nickolaus  
Colette Tortora

### Euphonium

William Carr  
Nick Furr  
Jamie Payne

### Tuba

Phillip Lane  
Eric LaVallais  
Colin Pell  
Darius Smith

### Percussion

Jaqueline Firmani  
Christian Mitchell  
Benjamin Naranjo  
Paul Pandolf  
Michael Vazquez  
Wesley Vyverberg

## Old Dominion University Wind Ensemble

Dennis Zeisler – Director  
Danny Mesa – Guest Conductor  
David Walker – Guest Conductor  
Will Carr – Graduate Conductor  
Jamie Payne – Graduate Conductor

### Joyride

Michael Markowski

### Walking Tune

Percy Grainger

### Seventeen Come Sunday

Arr. Daehn

Jamie Payne, graduate conductor

### Dance Movements

Philip Sparke

#### 1. Ritmico

### Pineapple Poll

Arthur Sullivan

Arr. Mackaras

1. Opening Number
2. Jasper's Dance
3. Poll's Dance
4. Finale

Will Carr, graduate conductor-Movt. 1/3  
Danny Mesa, graduate conductor, Movt. 2/4

### The Thunderer March

John Phillip Sousa  
Arr. Brion/Schissel

### Methuselah II

Masaru Tanaka

David Walker, guest conductor

## Personnel

<b>Piccolo</b> Jenna Henkel	<b>Alto Saxophone</b> Ben Glosser Chris Stadler	<b>Trombone III</b> Phillip Lane
<b>Flute I</b> Tiffany Sitton Tristan Morris-Mann	<b>Tenor Saxophone</b> Danny Santos	<b>Euphonium</b> Will Carr Chris Miller Foster Grubbs
<b>Flute II</b> Jolene Oman Shannon Schubert Elizabeth Croucher	<b>Baritone Saxophone</b> Gabe Clemons	<b>Tuba</b> Amanda Nolan Eric LaVallais Stephan Mathis
<b>Oboe</b> Andrew Leiboldt Laura Fish	<b>Cornet I</b> James Whittemore Josh Bialowas	<b>String Bass</b> Jordan O'Byrne
<b>Bassoon</b> Ed Taylor Francisco Alderete	<b>Cornet II</b> Austin Kopp Christian Van Deven	<b>Percussion</b> Kimberly Adams Christian Mitchell Benjamin Naranjo Dennis Northerner Paul Pandolf Daniel Stazer Michael Vazquez
<b>Clarinet I</b> Tim Martin Kevin Clasen Sarah Bass	<b>Cornet III</b> Alex Watts	<b>Band Manager</b> Jack Himmelman Danny Santos
<b>Clarinet II</b> Marshall Rigby Emma Alexander Andre Jefferson Jr.	<b>Horn I</b> Dennis Dimaggio	
<b>Clarinet III</b> Steve Smith Roderick Gaines Maggie Williams	<b>Horn II</b> J. P Allgood	
<b>Bass Clarinet</b> Robert Rigby Emily Sharp	<b>Horn III</b> Kristin Lapins	
<b>Contra-Bass Clarinet</b> Isaac Sheikh	<b>Horn IV</b> Jelanie Hill Davis Main	
	<b>Trombone I</b> Jack Himmelman Shawno Ricks	
	<b>Trombone II</b> Justin Burgin	

**David Walker** has been teaching at ODU since 1999. He is Director of Percussion Studies, Drumline Instructor for the Marching Band, and teaches Undergraduate Instrumental Conducting. He regularly performs with the Virginia Symphony and is Percussion Instructor for the Governor's School for the Arts. In the past Mr. Walker co-taught the Old Dominion University New Music Ensemble, as well as founded and directed the percussion group *Stick People*. He received a Bachelor of Performance degree from Wheaton Conservatory of Music and a Master of Music Performance from The University of Michigan. He, his wife Christy, and their eight children—Matthew, Christopher, Emily, Michael, Bethany, Jeremiah, Mary, and Rebekah—reside in Windsor, VA.

**Dennis Zeisler** has been on the faculty of Old Dominion University in Norfolk, Virginia for 37 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.

**Alexander Treviño** is the Director of Athletic Bands and Associate Director of Bands at Old Dominion University. Dr. Treviño established the first-ever marching band program in the history of Old Dominion in 2009. The band began rehearsing in the fall of 2008 and has since performed in exhibition and in public performances throughout the Commonwealth. Dr. Treviño also teaches music education courses in the Department of Music and conducts the Symphonic Band. Dr. Treviño holds a PhD. in Music Education from the University of Washington and a Master of Music in Instrumental Conducting degree from The University of Tennessee. He also holds the Bachelor of Music in Music Education degree from the University of Texas at Austin.

*Kaida* is the opening movement of a three-movement work by Michael Udow, former Director of Percussion at The University of Michigan School of Music, entitled "Thoughts From Almost Near Somewhere". A *kaida* is a type of tabla composition, which can be both fixed (pre-composed) and improvised. The word *kaida* is an Arabic word meaning 'rule' or 'a system of rules'. The rules for playing a *kaida* are complex and its overall structure can be divided into three sections: an opening theme, a series of variations based on the opening theme and a concluding *tihai* (polyrhythmic technique). In this *Kaida*, the composer takes syllables often used in tabla drumming and applies them to a pipe and a low tom. First the *Kaida* is played in unison and then one group shifts their beat and provided there are no mistakes eventually comes back in unison at the end.

*White Knuckle Stroll* was composed in 2010 and truly lives up to its name. It is a high-speed work out for the soloist incorporating insanely fast 2 mallet rips in mixed meters as well as unconventional playing techniques. "Buckle up and keep your hands inside the ride at all times!"

*Quiet* is as theatrical as it is rhythmic. Intricate polyrhythms and numerous comical moments culminate into a game of tag around the bass drum in which each player seeks to knock out another by hitting a cowbell. The winner gets to conduct the end of the piece.

*Sleep* is a choral work based on a poem by Charles Anthony Silvestri

### SLEEP

©2001 by Charles Anthony Silvestri

The evening hangs beneath the moon,  
A silver thread on darkened dune.  
With closing eyes and resting head  
I know that sleep is coming soon.

Upon my pillow, safe in bed,  
A thousand pictures fill my head.  
I cannot sleep, my mind's a-flight;  
And yet my limbs seem made of lead.

If there are noises in the night,  
A frightening shadow, flickering light,  
Then I surrender unto sleep,  
Where clouds of dream give second sight,

What dreams may come, both dark and deep,  
Of flying wings and soaring leap  
As I surrender unto sleep,  
As I surrender unto sleep.

*Dimensions of a Dream* was commissioned for the University of Texas at Arlington percussion ensemble by Dr. Michael Varner, Associate Professor of Percussion. The form of the piece is ABAC. The piece begins with a "Solemn" tune achieved through the use of both wooden and metallic percussion instruments. These instruments can be bowed to allow for a series of long overtones to express the overall mood of the piece. During the "Chaos" section, the bass marimbas lead with an ostinato pattern along with the rest of the instruments to create tension and a fast driving melody. The melody in the B section is a variation of that in the A section, only modulated, and at a faster tempo. During the "Mourning" section, the bowing is repeated to instill the feeling of loss. The piece then accelerates to culminate in the finale, which is embodied by the "Acceptance" section. The C section, ["Acceptance"] is at a fast, driving pace relative to the B section and is also composed in a minimalistic fashion. Unlike minimalism, which grows organically, the piece simply fades away, ending the same way it began. *Dimensions of a Dream* is dedicated to my beautiful baby sister Hallie Jacqueline Martinez, and represents the struggles our family had to endure. But thanks to her, we can put away the old memories and happily make new ones.

James Roy Horner (August 14, 1953 - June 22, 2015) was an American composer, conductor and orchestrator of film scores. He was known for the integration of choral and electronic elements in many of his film scores, and for his frequent use of motifs associated with Celtic music.

In writing for the silver screen, the successful composer must in some way evoke the director's vision of the story, the plot twists and the internal motivations that drive its characters and situations. Thus we have Bernhard Hermann's edgy, postmodern responses to Hitchcock's complex psychological situations, Nina Rota's puckish, circuslike counterpoint to Fellini's ambiguous allegories, and John Williams' sweeping, larger-than-life fanfares for the Saturday afternoon escapades of George Lucas and Steven Spielberg's mythical heroes.

There is something of a sepia tint to all Horner's music in *Legends of the Fall*, as if one were leafing through the worn and crumbling pages of an ancient photo album, in search of roots and ancestors. But with the sweeping theme of "The Ludlows," Horner manages to suggest the family's origins in Cornwall, England through a folkish theme whose song-like contour must go back several centuries—thus setting the stage for a brooding tale of family conflict.

Michael Giacchino (Born October 10, 1967) is an American composer who has composed scores for films, television series and video games. Some of his most notable works include the scores to television series such as *Lost*, *Alias* and *Fringe*, games such as the *Medal of Honor* and *Call of Duty* series, and films such as *Mission: Impossible III*, *The Incredibles*, *Star Trek*, *Star Trek Into Darkness*, *Ratatouille*, *Up*, *Super 8*, *Cars 2*, *50/50*, *John Carter*, *Dawn of the Planet of the Apes*, *Jurassic World*, *Inside Out*, *Zootopia* and *The Muppets' Wizard of Oz*. Giacchino has received numerous awards for his work, including an Emmy, multiple Grammys, a Golden Globe Award, and an Academy Award.

*Star Trek* began as a 1960s television series that imagined a future of interstellar travel and exploration of progressive values. While the original series lasted only 3 seasons, its impact continues to be felt today, and its stories and characters have spawned some of the most devoted, passionate fans that have ever existed. Alexander Courage's theme music from the original show is almost universally recognized. Composer Michael Giacchino used this theme when composing new music for the 2009 reboot of the movie franchise. The *Star Trek Symphonic Suite* uses chunks of Giacchino's original film score, including the closing credits which include highlights of Courage's original theme.

Ennio Morricone (Born November 10, 1928) is an Italian composer, orchestrator, conductor, and former trumpet player, born in Rome. He composes a wide range of music styles, making him one of the most versatile, experimental and influential composers of all time, working in any medium. Over the past seven decades, Morricone has composed over 500 scores for cinema and television, as well as over 100 classical works. His filmography includes over 70 award-winning films, including all Sergio Leone films since the *Dollars Trilogy* (such as *Once Upon a Time in the West* and *Once Upon a Time in America*), all Giuseppe Tornatore films (since *Cinema Paradiso*), *The Battle of Algiers*, *1900*, *Exorcist II*, *Days of Heaven*, several major films in French cinema, in particular the comedy trilogy *La Cage aux Folles I, II, III* and *Le Professionnel*, *The Thing*, *The Mission*, *The Untouchables*, *Bugsy*, *In the Line of Fire*, *Disclosure*, *Mission to Mars*, *Ripley's Game*, and *The Best Offer*. In 2016, Morricone received an Academy Award for his score for Quentin

Tarantino's film *The Hateful Eight* (2015).

"Gabriel's Oboe" is the main theme for the 1986 film *The Mission* directed by Roland Joffé, and has since been arranged and performed several times by artists such as Yo-Yo Ma, Holly Gornik, and Brynjar Hoff, among others. The theme has been called "unforgettable" and a "celebrated oboe melody".

The *International Film Music Critics Association* award for Score of the Year was awarded to composer John Williams (Born February 8th, 1932) for his work on the massively popular and successful epic science fiction fantasy *Star Wars: The Force Awakens* from director J. J. Abrams. *Star Wars: The Force Awakens* was also named Best Score for a Fantasy/Science Fiction/Horror Film, and won the Film Music Composition of the Year award for the film's conclusive end credits suite, "The Jedi Steps and Finale".

In "The Force Awakens," John Williams branches out in interesting ways, epitomized in his theme for the new character Rey. Williams introduces the young, resourceful scavenger with delicate and vulnerable instruments (flute, piano and the pixieish chimes of a celeste), which are juxtaposed against the enormity of her galactic backdrop. The chords in Rey's theme are purposefully related to Williams' well-known Force theme. (He interweaves the two during the end credits.)

The old scores drew rousing melodies from Wagner and Korngold; the new one takes after Shostakovich and Dvorak, by turns anxious and frenzied, by turns plaintive, repetitive. When we do hear an echo of the original scores—the rising fourth of the main theme, stacked upon itself in an alien quartal configuration—it really stands out. All the old *Star Wars* neurons fire.

*Joyride* was commissioned by Jon Gomez and Dobson High School in Mesa,

Arizona to commemorate the school's 25th Silver Anniversary. The piece made its formal premiere at Carnegie Hall in New York June of 2005 performed by the Dobson High School Wind Symphony under the direction of Jon Gomez.

When I was originally approached by Jon, he suggested making the work a more "doable" *Short Ride in a Fast Machine*. Several weeks later, he asked me to think about using a familiar melody such as *Ode to Joy* that would be both recognizable for the audience and symbolize the music program at Dobson. His suggestions lead to the integration of the two; Beethoven's *Ode to Joy* melody set in a more contemporary style that pays homage to composer, John Adams. The structure is, for the most part, through-composed. In writing, I took certain lines from an English translation of Friedrich Schiller's "To Joy" (the original poetry from Beethoven's Ninth) to help with style and musical imagery. "Intoxicated with Fire," "Heaven's Splendid Field," and "Joy, Beautiful Divine Spark" are the three main images that stylistically structure the piece.

**Walking Tune** In the summer of 1900, an eighteen year old Grainger vacationed in the Scottish Highlands. Hikes through the breath-taking mountains and lochs of the countryside of West Argyllshire, combined with the rich accents and swirling tartans of the Scots and the strident sounds of the bagpipes, contributed to the conception of the melody of the *Walking Tune*. Originally scored in 1905 for a wind quintet, Grainger eventually scored it for it for the Wind-Choir of the Cincinnati Symphony in 1940.

This composition has many of the lyric fragments that would be developed more fully in Grainger's later masterpieces.

"**Seventeen Come Sunday**" is an English folk song (Roud 27, Laws O17) which was used in the first movement of Ralph Vaughan Williams' English Folk Song Suite and a choral version by Percy Grainger (1912). The words were first published between 1838 and 1845.[1]

"This was a widely known song in England, and was also popular in Ireland and Scotland. It is one of those which earlier editors, such as Sabine Baring-Gould and Cecil Sharp, felt obliged to soften or rewrite for publication. It was also common on broadsides throughout the nineteenth century"

An earlier version was first printed on a broadside of around 1810 with the title *Maid and the Soldier*. Early broadside versions were sad songs focused on the abandonment of the girl by the young man.[3] Later broadside and traditional folk versions celebrate a sexual encounter. A censored version published by Baring-Gould and Sharp substitutes a proposal of marriage for the encounter.

**Dance Movements** was commissioned by the United States Air Force Band. It premiered in 1996 and won the prestigious Sudler Prize for composition. Its four movements, played without a break, are all dance-inspired, although no specific dance rhythms are used. The first movement has a Latin American feel. The second, for woodwinds, uses a tune in the style of an English country dance. The third (brass) movement can be seen as a love duet in classical ballet. The fourth movement was inspired by West Side Story.

Philip Sparke (b. 1951) studied composition, trumpet and piano at the Royal College of Music in London. He has composed extensively for wind ensembles. He has conducted and adjudicated at venues around the world. He founded his own publishing company and is a full-time composer.

Sir Arthur Sullivan (1842 - 1900) was the son of a military band clarinetist who was the first professor of clarinet when the Royal Military School of Music opened in England at Sandhurst in 1957. Sullivan's light operas, written to William Gilbert's libretti over about twenty-five years from 1871, delighted the public and made a fortune for both men and their impresario D'Oyly Carte.

Sir Charles Mackerras was born in the United States of Australian parents in 1925. He studied in Sydney and Prague and made his debut in opera at Sadler's Wells. From 1966 to 1969, he was First Conductor with the Hamburg State Opera. From 1970 to 1977, he was the Musical Director of Sadler's Wells in London. Mackerras is a specialist in the Czech repertoire, notably Janáček, and has recorded a cycle of his operas with the Vienna Philharmonic.

### Suite from the Ballet “Pineapple Poll”

The ballet “Pineapple Poll” is a spoof of the Gilbert and Sullivan operas. In 1950, the copyright on Sullivan’s music expired. One of the first to exploit this opportunity was Sadler’s Wells, who staged the ballet set exclusively to music by Sullivan, arranged by a young Charles Mackerras. During the war, Mackerras had played oboe in the pit of a Sydney theater, where they produced all of the Gilbert and Sullivan operas except for *Utopia* and *Grand Duke*, the only two not represented in the ballet. Every bar of music, even the short bridge passages, is taken from some opera. The plot is based upon “The Bumboat Woman’s Story” of Gilbert’s “Bab Ballads”, which was later developed by Gilbert into “H.M.S. Pinafore”. The story evolves around Pineapple Poll and her colleagues, who are all madly in love with the captain of the good ship H.M.S. Hot Cross Bun. In order to gain admittance to the ship, they disguise themselves in sailors’ clothes, a fact which is kept secret from the audience until near the end of the ballet.

### The Thunderer March

Other than the fact the Sousa’s “thunderer” was undoubtedly a Mason, his identity may never be revealed. *The Thunderer* march was dedicated to Columbia Commandery No. 2, Knight Templar, of Washington D.C., and it was composed on the occasion of the Twenty-Fourth Triennial Conclave of the Grand Encampment. The conclave was held in October 1889, and was sponsored by Columbia Commandery No. 2. Sousa had been *knighted* in that organization three years earlier.

*The Thunderer* was Mrs. John Philip Sousa’s favorite march – revealed by their daughter Helen, who also surmised that the “thunderer” might have been her father’s salute to the *London Times*, which was known as “the thunderer.” It has since been determined that Sousa probably had no association with the newspaper at that time, however. The “thunderer” might have been one of the men in charge of making arrangements for the 1889 conclave – in particular, Mr. Myron M. Parker, who worked tirelessly to make the event the spectacular success that it was.

In the second strain of the march, Sousa included an adaptation of an earlier trumpet and drum piece, *Here’s Your Health, Sir!* Which he had written for *The Trumpet and Drum* (1886).

***Methuselah II - Masaru Tanaka (1962-)*** A 7-minute piece for percussion and wind instruments is actually a rearrangement of *Methuselah I*, first performed in 1988. Methuselah was the name of a Jewish sheik of the Old Testament who allegedly lived to be 969 years old. When I was composing this music, I was interested in speed as it applies to the theory of relativity, specifically the “twin paradox,” where one twin who has traveled through space might return to Earth to find that the other twin has aged more rapidly than he has. The piece is in a concerto format, with a modern first half, a second half modeled on an old Gregorian chant, and a percussion solo in between—a “bridge” between the present and the past. There are actually 2 opposing percussion groups, meant to conjure up the mental image of the ancient Greek concepts of Pathos (emotion) and Ethos (reason) Additionally, the sounds they produce are designed to represent Japan, particularly the “taiko” drumming at various festivals, while the wind instruments represent the world outside Japan.

### Upcoming Events:

**4/11/2016 – Norfolk Chamber Consort Concert – 7:30 PM**

Diehn Fine Arts Building, Chandler Recital Hall

**4/15/2016 – ODU Madrigal Singers – 3:00 PM**

ODU Brock Commons

**4/14/16–4/18/16 Kenny Washington Jazz Residency**

Various events and details can be found at

<https://www.odu.edu/musicdept/calender>

Diehn Fine Arts Building

**4/18/2016 – Diehn Concert Series:**

**Kenny Washington with The John Toomey Trio – 8:00 PM**

\$10 for student, \$15 for general admission

Diehn Fine Arts Building, Chandler Recital Hall

Ticket Box Office: (757) 683-5305

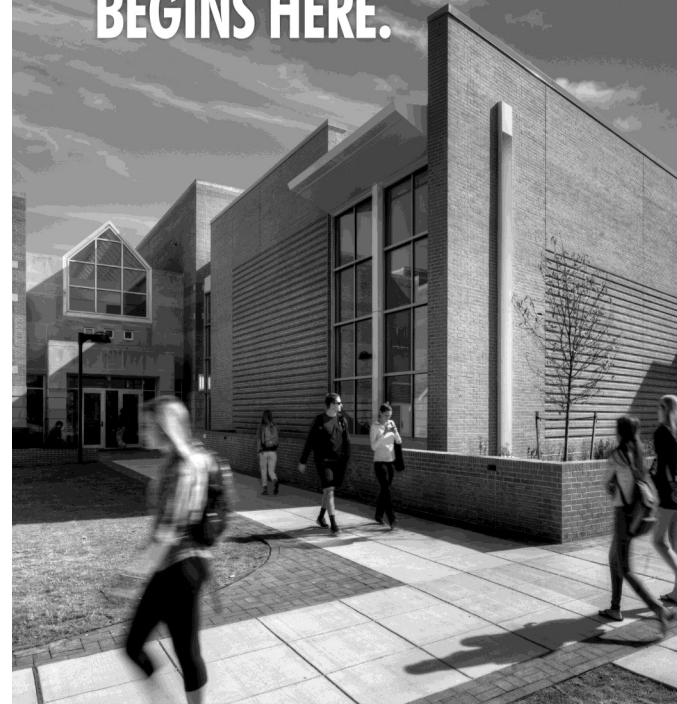
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*A very special thank you to President John Broderick and Dean Charles Wilson. Events such as today's program are made possible by their constant and generous support of the Department of Music. Both the faculty and students are most grateful for their continuing encouragement and dedication to our program.*

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