

Program

OLD DOMINION UNIVERSITY

Department of Music

Presents

Old Dominion University Wind Ensemble

“Hail Britannia”

Dennis J. Zeisler, Director

Kevin Clasen—Guest Conductor

Yvonne Daye—Graduate Conductor

Catherine Frances—Graduate Conductor

Jamie Payne—Guest Conductor



**OLD DOMINION
UNIVERSITY**

I D E A FUSION

Old Dominion University
University Theater

Sunday, November 6, 2016 3:00 PM

Eagle Squadron March

Kenneth Alford

An Original Suite

Gordon Jacob

1. March
2. Intermezzo
3. Finale

Catherine Francis—Graduate Conductor

The Courty Dances

Benjamin Britten

Arr. Jan Bach

1. March
2. Coranto
3. Pavane
4. Morris Dance
5. Galliard
6. Lavolta

Yvonne Daye—Graduate Conductor

Handel in the Stand

Percy Grainger

Arr. Richard Franko Goldman

First Suite in Eb for Military Band

Gustav Holst

1. Chaconne
2. Intermezzo
3. March

Kevin Clasen—Graduate Conductor

English Folk Song Suite

Ralph Vaughan Williams

1. March “Seventeen Come Sunday”
2. Intermezzo “My Bonnie Boy”
3. March “Folk Songs from Somerset”

Jamie Payne—Guest Conductor

Fiesta!

Philip Sparke

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.

Eagle Squadron March

Alford, who has been called the British March King, wrote this march in 1942 to honor the World War II Eagle Squadron, a group of American pilots who joined the British RAF in 1940, before the U.S. entered the war. He held a number of musical posts during his distinguished career in the British Army and the Royal Marines. His best-known march is Colonel Bogey, which was used in the film *Bridge on the River Kwai*.

Original Suite

An *Original Suite* is considered standard wind repertoire. Its very title shows its significance: when it was first published (by Boosey), the publisher added “Original” to the title, presumably to distinguish it from the many popular music and orchestral arrangements that dominated the wind band repertoire at the time. The suite does indeed use original material throughout, making it a close cousin to Holst’s *First Suite in E-flat*, though one that arrived nearly 20 years later.

The Courtly Dances

In 1952, a year away from the coronation of Queen Elizabeth II, Benjamin Britten was given royal approval to create a national opera to be called “Gloriana.” The opera was based on Lytton Strachey’s book *Elizabeth and Essex* and tells the story of Elizabeth I and her relationship with Lord Essex. The opera did not win favor with the audiences nor with Queen Elizabeth II, who did not appreciate the amorous nature of the story. *The Courtly Dances*, which appear in Act II in a ball given by the Queen, have remained popular reflections of Elizabethan times. The *March* introduces this composition, providing the basic repetitive rhythm for a parade of dancers around the great hall. Rapid embellishments to the military march add elegance to the simple beat. The *Coranto* is danced by traversing and running with rising and leaping. The tempo slows with the graceful and flowing *Galliard* set in 3/4 time. The pace quickens with the vigorous *Lavolta*, in which the ladies are tossed into the air by their partners. The energy is so intense that the Queen in “Gloriana” commands afterwards: ‘Ladies, go change thy linen!’ Britten’s music concludes with a reprise of the March theme.

Handel in the Strand

Handel in the Strand is one of Grainger’s early light orchestral pieces, written in 1911, before he enlisted in the US Army during World War I. Grainger had no trouble allowing other musicians to arrange his music to suit their needs, so *Handel in the Strand* has existed in several different versions. After its original massed piano and string orchestra setting came versions for full orchestra, piano (solo and 4 hands), organ, trombone choir, and two different settings for band (Goldman and Sousa). Grainger gives an amusing anecdote on its origin: My title was originally “Clog Dance”. But my dear friend William Gair Rathbone (to whom the piece is dedicated) suggested the title “Handel in the Strand,” because the music seemed to reflect both Handel and English musical comedy [the “Strand” – a street in London – is the home of London musical comedy] – as if jovial old Handel were careering down the Strand to the strains of modern English popular music.

First Suite in Eb

The First Suite is particularly important to the later development of artistic music for wind band. Holst wrote it in 1909 for an ensemble that came to define the instrumentation that bands would use for at least the next century and beyond. Oddly, it was not performed until 1920, and published a year later. Since then, the First Suite has left an indelible mark on band musicians and audiences around the world. Its appeal is in its simplicity and its artistry. While there are difficult passages and exposed solo work in many instruments, it places few extreme demands on the players, and it uses a straightforward and easily-identifiable theme throughout its 3 movements. Yet this theme is turned and pulled into many different forms, and put on an emotional roller-coaster of doubts, sweet reveries, ecstatic joy, and triumph. Truly, the impact that the First Suite still makes on those who hear it is impossible to put into words. It is a classic piece of art music that has helped to define the development of a century of wind band music.

English Folk Song Suite

The English Folk Song Suite is one of those foundational works. It was written in 1923 and premiered at Kneller Hall, home of Britain’s finest military music academy. It uses as its source material several English folks songs. It is cast in 3 movements: a “March” subtitled “Seventeen Come Sunday”; an “Intermezzo” on “My Bonny Boy”; and another “March” subtitled “Folk Songs from Somerset”, which incorporates several different tunes. A good summary of the movements and the folk songs involved in each is available at Wikipedia. The original composition also included a fourth movement, Sea Songs, which Vaughan Williams later decided to publish separately. While the English Folk Song Suite is a cornerstone of the wind band repertoire, it is not fully demonstrative of Vaughan Williams’s compositional powers. Only the “Intermezzo” approaches the harmonic daring and lyricism that mark the rest of his work. The remainder of the piece is a fairly straightforward, faithful setting of the folk songs.

Fiesta!

Fiesta was commissioned by the United States Army Field Band to celebrate their 50th anniversary. It was first performed by them in October 1996, conducted by their Commander/Conductor Colonel Jack Grogan. As the title suggests, it is a celebratory piece which opens with a broad, confident theme played by the horns and saxes. The rest of the brass join in, adding themes of their own until the woodwinds take center stage with a delicate second subject. A short bridge passage leads to a legato theme, again played by the woodwinds. A second bridge passage leads to an expressive Andante section but it's not long before the opening material reappears. The legato theme is this time taken up by the whole band until a short coda brings the piece to a close.

Personnel

Piccolo
Jena Henkle

Flute I
Tristan Morris-Mann
Alicia Bryan
Hyorim Kim

Flute II
Elizabeth Croucher
Mary Sensabough
Jolene Oman

Oboes
Andrew Leiboldt
Laura Fish

Bassoons
Yvonne Daye
Seth Foster
Francisco Alderete

Clarinet I
Tim Martin
Kevin Clasen
Sarah Bass

Clarinet II
Amanda Howell
Marshall Rigby
Emalee Alexander

Clarinet III
Jack Matthews
Randy Smith
Courtney Deberry
Roderick Gaines

Bass Clarinet
Robert Rigby
Emily Sharp

Contrabass Clarinet
Vikram Sharma

Alto Saxophones
Robert Paul
Tyler Harney

Tenor Saxophone
Danny Santos

Baritone Saxophone
Lauren Sommers

Trumpet I
Jimmy Whittemore
Austin Kopp

Trumpet II
Christian VanDeven
Joshua Williams

Trumpet III
Evan Turner
Charles Winstead

Horn I
Dennis Dimaggio
Justin Durham

Horn II
Jelanie Hill

Horn III
Kristin Lapins

Horn IV
Davis Main

Trombone I
Jacob Himmelman
Justin Burgin

Trombone II
Jonathan Mezzenga
Christian Carr

Trombone III
Phillip Lane

Euphonium
Chris Miller
Foster Grubbs
Alexander Federico

Tuba
Barron Maskew
Eric Levallis
Hunter Williams
Ryann Davis

Percussion
Jonathan Wudijono
Michael Vazquez
Daniel Stazer
Christian Mitchell
Kimberly Adams
Benjamin Naranjo
Jashkal Germelus

Upcoming Events:

11/6/2016 – Dr. James Kosnik & Dr. Mike Hall Recital – 7:30 PM

Larchmont Methodist Church, Norfolk VA

11/7/2016 – Diehn Concert Series:

Brasil Guitar Duo – 8:00 PM

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

Diehn Center for the Performing Arts, Chandler Recital Hall

11/8/2016 – Master Class: Brasil Guitar Duo– 12:30 PM

Diehn Center for the Performing Arts, Chandler Recital Hall

11/13/2016 – Concert Choir and Diehn Chorale Concert– 4:00 PM

Blessed Sacrament Catholic Church

11/15/2016 – Percussion Ensemble Concert– 7:30 PM

Diehn Center for the Performing Arts, Chandler Recital Hall

12/2/2016 & 12/3/2016 – Madrigal Banquet (\$)– 6:30 PM

Diehn Center for the Performing Arts, Atrium

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