

Symphonic Band Personnel

Piccolo
Jenna Henkel

Flute
Kelly Dunne
Raeven Pietzsch

Oboe
Katie Ross

Clarinet
Alexandra Borza
Ryan Collins
Robert Rigby
Steven Smith
Chris Stadler
Tim Tinker
Meghan Woolsey

Alto Saxophone
Michael Overton
Cyre Scurry

Tenor Saxophone
Sam Press

French Horn
Morgan Hatfield
Robert Moose
Taylor Royse
Kathryn Stoutenburgh

Trumpet
Ethan Boudreau
Ian Marshall
Delaney Stadler
Evan Turner
Chris Volhardt

Trombone
Jonah Hollis
Austin Priest
Darius Warren
Matt Woolsey

Euphonium
Michael Ashton
Mark Dandridge
Chris Haley
Lindsey Kysor

Tuba
Jack Himmelman
Daniel Raquel
Andrew Scott
Corey Waddell

Percussion
Anthony Carlton
Jeffrey Davis
Morgan Hatfield
Daniel Rhan
Andrew Smith
Amber Hentley

Wind Ensemble Personnel

Piccolo
Jenna Henkel

Flute I
Dylan Keefe
Tim Minter

Flute II
Tiffany Sitton
Monifa Williams

Oboe
Katie Ross

Bassoon
Ed Taylor
Katrin Maher

Clarinet I
Alexandra Borza
Andre Jefferson Jr.

Clarinet II
Sarah Bass
Jimin Kim
Chris Monteith

Clarinet III
Brendan Boone
Daniel Foster
Steven Smith

Bass Clarinet
Robert Rigby
Jabari Correia

Contra-Bass Clarinet
Ryan Collins

Alto Saxophone
Philip Rosi
Chris Byrd

Tenor Saxophone
Sam Venable

Baritone Saxophone
Wayne Ray

Cornet I
James Whittemore
Christian Van Deven

Cornet II
Chris Vollhardt
Delaney Stadler

Cornet III
Evan Turner
Sherley Chabur
Charles Winstead

Horn I
Katie Rinker

Horn II
J.P. Allgood
Jelanie Hill

Horn III
Taylor Royse

Horn IV
Morgan Hatfield

Trombone I
Jack Himmelman
Mark Dandridge

Trombone II
Zachary Freeman
Brian Horlor

Bass Trombone
Greg Hausmann

Euphonium
Pete Echols
Jared Raymer
Chris Miller

Tuba
Bruce Lord
Barron Maskew
Lance Schade

String Bass
Trianne Smith

Percussion
Sarah Williams
Dennis Northerner
Amber Hentley
Anthony Carlton
Andrew Smith
Maegan Rowley

Librarian/Manager
Barron Maskew

Old Dominion University *Department of Music*

Presents

Old Dominion University Symphonic Band & Wind Ensemble

Dr. Alexander Treviño, Symphonic Band Director
Dennis Zeisler, Wind Ensemble Director
Alexandra Borza, Graduate Assistant



OLD DOMINION UNIVERSITY

I D E A FUSION

Diehn Fine and Performing Arts Atrium

April 7, 2013

3:00 PM

Symphonic Band

Pathways **Michael Oare**
(b. 1960)

Grace Praeludium **W. Francis McBeth**
(1933-2012)

Honey Boys on Parade **Edward Victor Cupero**
(1878-1939)
Edited by John R. Bourgeois

Alleluia **Samuel Hazo**
(b. 1966)

Wind Ensemble

Fanfare 2013 **Thomas Joseph**

Passion in Paint **Henri René**
Arr. Floyd Werle

1. At the Moulin Rouge (Painting by Henri Toulouse-Lautrec)
2. Persistence of Memory (Painting by Salvador Dali)
3. L'Absinthe (Painting by Edgar Degas)

Magnolia Star **Steve Danyew**

His Honor **Henry Filmore**
Arr. Frederick Fennell
Alexandra Borza – Graduate Assistant

Folk Dances **Dmitri Shostakovich**
Arr. Robert Reynolds

“Country Band” March **Charles Ives**
Arr. James Sinclair

Honey Boys on Parade

Edward Victor Cupero was known for his excellence as a cornettist, as well as a music director, arranger and composer. He conducted city and school bands, theater, orchestras, minstrel shows and symphony orchestras. He was the music director for the George “Honey Boy” Evans Minstrels from 1912 to 1915.

Honey Boys on Parade is a circus march type called a “screamer,” dedicated to George “Honey Boy” Evans, so named because of the popularity of his song, *I’ll Be True to My Honey Boy*. The march features the dazzling technique of the circus bands of that era.

Alleluia

“This composition is a convergence of hauntingly emotive themes that culminate in breath-taking builds and resolutions. I have always wanted to compose a piece that expresses my gratitude for the musical gifts and sharing opportunities God has bestowed on me, and I am so very appreciative to Thomas Evans, conductor of the Kalamazoo Concert band, for this chance to speak my heart. I must add that the warmth of the people in the band exists in abundance, and their personalities were a perfect match for the world premiere of this piece. (On a technical note, measures 50-58 are a quote, and used with permission, from my oboe/cello concerto “Blessings,” a composition I wrote for the three children with which my wife and I have been blessed.”

Samuel R. Hazo resides in Pittsburgh, Pennsylvania with his wife and three children. In 2003, Mr. Hazo became the first composer in history to be awarded the winner of both composition in 2003 and Merrill Jones competition in 2001). His original symphonic compositions include performances with actors Brooke Shields, James Earl Jones, David Conrad and Richard Kiley. Mr. Hazo’s titles have consistently appeared in the GIA series “Teaching Music Through Performance in the Band.”

Program Notes

Pathways

“Go confidently in the direction of your dreams. Live the life you have imagined,” Henry David Thoreau

Pathways was commissioned by the Grassfield High School Bands, in Chesapeake, Virginia, Zach Rooksby, director, and dedicated to the graduating class of 2011. The title and nature of the work reference the various pathways chosen, and those yet to be taken, in all of our lives. Graduating from high school is a milestone in one’s life where young people should certainly be encouraged to “Live the life you have imagined.”

Grace Praeludium

William Francis McBeth (March 9, 1933, Ropesville, Texas – January 6, 2012, Arkadelphia, Arkansas) was a prolific American composer and educator who wrote for piano, choir, symphony orchestra, chamber ensembles, and over thirty works for wind band. He was Professor of Music and Resident Composer at Ouachita Baptist University in Arkadelphia, Arkansas, from 1957 until his retirement in 1996. In 1962, McBeth conducted the Arkansas All-State Band, with future president Bill Clinton playing in the tenor saxophone section. He served as the third conductor of the Arkansas Symphony Orchestra from 1970 until 1973 and was appointed Composer Laureate of the state of Arkansas by Governor Bob C. Riley in 1975, the first such honor in the United States.

Grace Praeludium was commissioned by the Arkansas band- masters association in celebration of Ruth and Raymond Brandon, to commemorate what they meant and still mean to Arkansas bandmasters. The Arkansas all-state band first performed it in February 1982 with the composer conducting. The piece is based on *Amazing Grace*, appearing throughout the composition in fragments and jarring or explosive statements. The piece grows in agitation and volume until the final section, when *Amazing Grace* appears in whole and in a more traditional setting, building towards the final measures.