

OLD DOMINION UNIVERSITY

Department of Music

Presents

**Old Dominion University
Wind Ensemble**

Dennis J. Zeisler, Director

Dr. Douglas T. Owens—Guest Conductor

Dr. Alexander Treviño—Guest Conductor

Dr. Nathaniel Zeisler—Bassoon Soloist



**OLD DOMINION
UNIVERSITY**

IDEA FUSION

Hackney Theater, Meredith Center for the Arts
Norfolk Collegiate School

Sunday, April 8, 2018

3:00 PM

Program

Monarch Fanfare (premiere) Michael Oare

Fantasia in G Major Johann Sebastian Bach
Transcribed by Goldman/Leist
Dr. Douglas T. Owens—Guest Conductor

Mozart Variations James Sochinski

Tribute (premiere) Richard Moriarty

Attention March! William Bartolotta

Fantasy in French Julie Giroux

Intermission

Celebrations John Zdechlik
Dr. Alexander Treviño—Guest Conductor

Chugga Chugga James Sochinski
Dr. Nathaniel Zeisler—Bassoon Soloist

Air for Band Frank Erickson

Corcoran Cadets John Phillip Sousa
Edited by Frederick Fennell

Symphony #1, Finale Vasily Kalinnikov
Arranged by Glenn Cliff Bainum



DENNIS J. ZEISLER has been on the faculty of Old Dominion University in Norfolk, Virginia for 39 years, serving as Director of Bands, Professor of Clarinet and Saxophone, and Chairman of the Music Department. Under his direction, the Old Dominion University Wind Ensemble has developed into a premiere performing ensemble. They have recorded for TRN Music Publishers and Frank Erickson Publications and have been featured in concerts at Carnegie Hall and the Kennedy Center. While serving as former Chair for fifteen years, he led the steady growth of the Old Dominion University Music Department at the undergraduate

and graduate levels. Professor Zeisler has a B.M., B.M.E., and M.M. from 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 had his New York debut in Carnegie Recital Hall in May 1974 and has performed at three International Clarinet Society Conferences. For 31 years, he was on the faculty of Blue Lake Fine Arts Camp in Michigan where he was principal clarinet of the faculty orchestra and conductor of faculty and staff ensembles, and on the international conducting staff. In 1998, Professor Zeisler was awarded membership in the prestigious American Bandmasters Association. In 1999, he received the Orpheus Award from Phi Mu Alpha for, "significant and lasting contributions to the cause of Music in America," and the Virginia Music Educator of the Year Award from the Virginia Music Educators Association. In 2004 he received the National Band Association Mentor Award, and in 2009 was awarded a University Professorship at Old Dominion University for excellence in teaching. He is founder and conductor of the Virginia Wind Symphony, a professional wind group comprised of primarily music educators from throughout the area of southeastern Virginia. The Virginia Wind Symphony has recorded 8 commercial compact discs, has been featured in concert at conventions for the American Bandmasters Association (2004, 2011), and has appeared in concerts and sessions at The Midwest Clinic (2004, 2012, 2017). Zeisler is past President of the Southern Division of CBDNA, former Virginia State Chair of the National Band Association and the International Clarinet Society. He is Past-President of NASM Region VII and is currently chair of the NBA Merrill-Jones Composition Contest, and on the Board of Directors of the John Phillip Sousa Foundation and the Midwest Clinic. Zeisler was the 77th President (2014) of the American Bandmasters Association (ABA). Dennis has four children and two grandchildren and resides in Norfolk, Virginia with his wife Carol.



Dr. Douglas T. Owens is an Associate Professor of Music, the F. Ludwig Diehn Endowed Chair of Instrumental Music Education, Graduate Program Director, and a past Chairperson of the Old Dominion University Department of Music. Dr. Owens previously taught at the University of Massachusetts Dartmouth, and the University of Southern Maine. In addition, he has been a music educator at the elementary, middle and high school

levels in California and Wisconsin.

Dr. Owens teaches several music education courses at the undergraduate and graduate levels. He continues to serve as a guest conductor, clinician and adjudicator of wind ensembles, concert bands and jazz ensembles. He has presented research at the Midwest Clinic, the national meetings of the College Music Society, the National Association for Music Education, the Music Educators Association meetings of Virginia, Massachusetts, Maine, and Colorado, the National Hearing Conservation Association, the Health Promotion in Schools of Music, the Performing Arts Medicine Association, the Hawaii International Conference on Arts and Humanities, and the University of Northern Colorado Research Conference. Dr. Owens has published research in the *Medical Problems of Performing Artists*, the *National Band Association Journal* and *The Instrumentalist*. His chapter on music entrepreneurship appears in the book *Disciplining the Arts: Teaching Entrepreneurship in Context*.

As the lead trumpet in the Portland Jazz Orchestra, Dr. Owens performed with Bob Mintzer, the New York Voices, Conrad Herwig, Wayne Bergeron, Greg Hopkins, and Denis DiBlasio. He appears on the 2009 PJO recording *Nor'easter*. As the lead trumpet of the University of Northern Colorado Jazz Lab Band I, Dr. Owens performed with Bob Brookmeyer, Deborah Brown, Maria Schneider, Nicholas Payton, Conrad Herwig, and Brian Lynch. Dr. Owens is a member of the Virginia Wind Symphony.



Dr. 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 at ODU, now in its 10th season. With the move of Old Dominion's football program to Division I FBS football in 2014 as a member of Conference USA, the band has enjoyed performances for entirely new audiences on a national level. The

band can be seen regularly in exhibition and public performances throughout the Commonwealth and the United States.

Dr. Treviño comes to Old Dominion University from the University of Washington in Seattle, Washington. While at the University of Washington, Dr. Treviño served as assistant graduate director of the Husky Marching Band and Husky Basketball Bands from 2004 to 2007. Dr. Treviño also directed the Husky Volleyball Band in 2005 in support of the the University of Washington Volleyball Team during the NCAA Volleyball Championship in San Antonio, Texas, where the Huskies upset Nebraska for the national title. Prior to his time at The University of Washington, Dr. Treviño worked as a graduate assistant with the University of Tennessee "Pride of the Southland" Marching Band. Serving from 2002 through 2004, he assisted in the teaching of marching drill and music performance, and in 2004 introduced a maneuver called "The Zipper T" that has since become a highlight of the Tennessee Pregame show. In addition to his work with the marching band, Dr. Treviño also directed the Tennessee Lady Vol Basketball Band.

While at Tennessee, Dr. Treviño performed as a member of the University of Tennessee Wind Ensemble, which performed at Carnegie Hall in 2003. He studied conducting with Gary Sousa and guest conducted university ensembles including the Wind Ensemble. He graduated from the University of Tennessee in 2004 with a Master of Music in Instrumental Conducting.

A native of Texas, Dr. Treviño taught at the high school level for seven years for the Midway Independent School District in Hewitt, Texas where he directed the marching band, symphonic band, and jazz bands. Dr. Treviño holds a PhD. in Music Education from the University of Washington and a Master of Music in Instrumental Conducting from The University of Tennessee. He also holds the Bachelor of Music in Music Education degree from the University of Texas at Austin. Dr. Treviño is a member of Phi Mu Alpha Sinfonia and an honorary member of Kappa Kappa Psi and Tau Beta Sigma. His professional affiliations include the College Band Directors National Association (CBDNA), the National Association for Music Education (NAfME), Virginia Music Educators Association (VMEA), the National Band Association (NBA), The College Music Society (CMS), and the International Society for Music Education (ISME).



Dr. Nathaniel Zeisler envisions a world where students majoring in the arts have a clear path to a sustainable career, where creative minds are empowered and inspired to rule the workforce, and where access to the arts is not just for the privileged few, but for all.

As the Director of Community Engagement and Career Development at the Colburn School in Los Angeles, Nate is building a pipeline of sequential arts learning for hundreds of children in greater Los Angeles so that children of all backgrounds may experience a performing arts education. In addition, Nate supports the careers of world-class artists and passionate entrepreneurs, offering career advice and action-based learning opportunities that prime them for the 21st century workforce.

Prior to his current role at Colburn, Nate was the Assistant professor of Bassoon at Bowling Green State University and Principal Bassoonist of the Ann Arbor Symphony. Nate is a proud graduate of Old Dominion University, where he earned a Bachelor of Music Degree in Music Education. After graduation, Nate completed Masters and Doctor of Musical Arts degrees in Bassoon performance at the University of Michigan. Like the elusive blooming of the Corpse Flower, which only blooms once every seven to ten years, today's performance is the first time Nate is performing a solo work in public since 2011.

Monarch Fanfare

Monarch Fanfare is dedicated to the Old Dominion University Wind Ensemble and to their conductor, Dennis J. Zeisler, to commemorate his retirement after 39 years of service. The piece was written as a concert opener and premiered by the ODU Wind Ensemble on Professor Zeisler's final concert. Although the piece was intended for college level musicians, it is written at a difficulty level accessible to high school players. The piece was written as a concert opener for Dennis Zeisler's finale concert.

Fantasia in G Major

The great G Major Fantasia for organ was composed between 1703-1707 during Bach's residence in Arnstadt. It was here, at the beginning of his career, that his music was found by the Consistory to be too full of "wonderful variations and foreign tones." Certainly, the Fantasia is strikingly dissonant in its constant texture of suspensions, but the breadth of the five-part polyphonic writing and the richness of the harmonic sonority make the Fantasia one of the grandest of all Bach's compositions for organ. It is also one that lends itself most perfectly to the sound and sonorities of the modern wind band.

The transcription by Richard Franko Goldman and Robert L. Leist was undertaken as a memorial to Edwin Franko Goldman, who was the first bandmaster to include the works of Bach regularly in the band's concert repertoire, and who did so much to introduce the music of this great master to wide popular audiences. In the transcription, an attempt is made to recapture the sound of the Baroque organ through the medium of the modern band. The first performance of this transcription was given by the Goldman Band, Richard Franko Goldman conducting, on July 1, 1957.

Mozart Variations

Mozart Variations is a theme and seven variations on the Larghetto theme from the second movement of Mozart's Clarinet Quintet, K.581. Dennis Zeisler is a fine clarinetist, and this movement is a favorite of his. Mozart Variations employs a reverse variation technique where the playing of the theme in its original form is reserved until the finale of the work, as in d'Indy's Istar variations. Variation 1 features a clipped rhythmic reflection of the asymmetrical (4,5,4,3,4) structure of Mozart's theme. Variation 2 is a Saltarello right out of the Italian countryside. Variation 3 features an ostinato derived from the initial rhythmic gesture of the theme, over which pitches of the theme are given in (nearly literal) inversion.

Variation 4 is a Polonaise, no surprise from a Polish-American composer writing for a dear friend. Variation 5 is a chorale in the tradition of the "Nimrod" variation from Elgar's Enigma variations. Variation 6 is a vertiginous phantasmagoria employing retrograde. Variation 7 is a scherzo...all variation sets need a fleeting scherzo! Following a percussion crescendo, the Theme is finally presented, first tutti, then in a transparent texture reflecting Mozart's original orchestration featuring solo clarinet. The winds intone "Thank you, Denn-nis" before the final chord.

Tribute

Upon the retirement of Professor Dennis J. Zeisler, "Tribute" acknowledges and celebrates his distinguished career as teacher, mentor, performer, conductor, adjudicator, and administrator. The piece shows the arc of his career- his energy and accomplishments, his bittersweet wistfulness as retirement approaches, and his exuberance and joy at the prospect of this new stage of life.

Attention March

Bugle calls are a collection of short melodies played by a bugler used to signal scheduled and unscheduled events on a military installation, battleground, or ship. Familiar bugle calls are Reveille and Taps. The call for Attention is a four-note figure that was used to alert the troops that they were about to be called to attention. This march is based on that call. The four-note figure appears in all strains of the march except the connector between repetitions of the trio. The trio treats the four notes as a melody in the style of an Italian march.

Fantasy in French

Fantasy in French is a musical collage comprised of several well-known works by French composers. The first task in a project of this nature is to choose which pieces you are going to use. Sometimes you choose pieces for their contrast to each other and how, together, they will provide good variety, flow and drive. In this case, I chose pieces that technically and emotionally were similar. My ultimate goal was to take the five works listed below, mix them all together, and present a piece that sounds like it was co-written by Saint-Saëns, Satie and Debussy.

Fantasy in French begins immediately with such a combination, presenting Debussy's "Syrinx" melody right on top of the chord progression from Erik Satie's "Gymnopédie No. 1," then slowly it melts into the original opening phrases of Debussy's "Clair de Lune." In measure 28 we get a strong presentation of the "Gymnopédie" chord progression and the melody which serves as a counter melody to Debussy's "Clair de Lune." Measure 37 finds the listener being tossed back and forth from "Clair de Lune" to Saint-Saëns' Organ Symphony and in measure 51, "Clair de Lune" gets replaced with Saint-Saëns' "Aquarium." The piece ends with "Clair de Lune" all by itself, because, as one of the most beautiful pieces ever written, I owed it at least that much.

Celebrations

In 1988, Minnesota native John Zdechlik was commissioned to compose a work to commemorate the 20th anniversary of the Medalist Concert Band of Bloomington, Minnesota, Dr. Earl C. Benson, conductor. Serving the Twin Cities, this 70-member community concert band was awarded the prestigious Sudler Silver Scroll in 1996. Celebrations is a dynamic work that alternates between two themes. The first theme employs rapid ascending phrases in the woodwinds against a punctuated background tempo provided by the brass and percussion. A second sustained and majestic theme is interwoven into the composition to provide an opportunity to reflect on past accomplishments. Both themes combine in a final, stately conclusion.

Chugga Chugga

Chugga-Chugga is a tour de force for bassoon, incorporating dance rhythms, fluctuating bassoon and wind sonorities, and notable bassoon solos from the orchestral repertoire. Following a blink-of-an-eye band intro, the bassoon comes to life in fits and starts, not unlike a balky small internal combustion engine reluctantly coughing up to speed, finally settling into ostinato-driven dance rhythms passed around the band and soloist. A cadenza recalls famous bassoon passages from the orchestra music of Tchaikovsky, Berlioz and Stravinsky, and the dance is reprised. Chugga-Chugga was commissioned by bassoonist John Husser "expressing lifelong gratitude" to his teacher Robert E. Davis, and received its premiere with the Dayton Philharmonic Winds in 2003.

Air for Band

Frank Erickson was a composer, conductor, arranger, and author of books on band methods. He also lectured at University of California, Los Angeles (1958) and was professor of music at San Jose State University. For a number of years he worked for a music publishing company, and later began his own company. He served with the United States Army Air Force from 1942 to 1946, and wrote arrangements for Army bands during that time. After the war ended he worked in Los Angeles as a trumpet player and jazz arranger. He was a life member of the National Band Association, elected to the Academy of Wind and Percussion Arts in 1986, and a member of ASCAP (American Society of Composers, Authors, and Publishers), Phi Mu Alpha Sinfonia, Pi Kappa Lambda, Phi Beta Mu, and the American Bandmasters Association.

The term "Air" was adapted from the term "Aria." It is used to describe a tuneful melody in a vocal or instrumental line. Traditionally such a vocal line would be strophic, syllabic, and homophonic. The French also had a more serious version of this term known as "Air de Cour," or court air. This was a poem-like melody that had extensive phrasing. This piece stays true to its name with its very tuneful melody carried primarily in the clarinets.

Corcoran Cadets

The Corcoran Cadets drill team was the pet of Washington, D.C., being the most notable of the drill teams which flourished there after the Civil War. Their average age was sixteen, and they presented a snappy picture with their colorful uniforms, wooden rifles, and youthful enthusiasm. They competed vigorously with units from Washington and other towns and were the first company of cadets to be mustered into the National Guard. Their esprit de corps was high, and the Corcoran Cadets Veterans' Association held annual reunions for many years.

The "Corcorans" had their own band. Although it is not recorded, they probably made a formal request for this march. Sousa's affirmative response, "to the officers and men of the Corcoran Cadets," was no doubt tendered by an earlier association with William W. Corcoran, for whom the Cadets were named. It was he who nearly changed American musical history by considering Sousa for a musical education in Europe. Sousa had declined this opportunity, and the march was probably a belated expression of appreciation.

Symphony #1 Finale

Kalinnikov's first symphony was a staple of Russian repertoire from its composition in the late 1800s, and remains so. At its premiere, both the second and third movements were encored. Kalinnikov was a great admirer of the writer Turgenev (also born in Oryol) and of the evocation of Russian life in his novels. He wanted to accomplish much the same sort of thing in his own works, though in a purely abstract music. His themes, while original, are designed to evoke elements of Russian folksong and his work shows the influence of his contemporaries, Borodin and Tchaikovsky. The Finale recalls the elements that have appeared in the first two movements of the Symphony and combines them with new material to build to a triumphant finale featuring antiphonal brass. This arrangement is by Glenn Cliffe Bainum, one of America's most prolific and skillful transcribers for band music.

Old Dominion University Wind Ensemble

Flutes Alicia Bryan Cathy Frances Sharon Garcia *84 Stephanie Fischer *03, 06 Jolene Oman Nicole Jenkins Shannon Schubert Josh Stone *10 Lisa Sinibaldi *09	Susie Ballard* 84 David Kreiselman *	Trombone Justin Burgin Jack Himmelman *17 Devonte Ezell Sergio Ramos Phillip Lane
Oboes Carol Zeisler *83 Lauren Sommers Laura Fish Todd Worsham *15	Bass Clarinet Roderick Gaines Emily Sharp Jonathan Lichtenstein *02	Euphoniums Alex Federico Foster Grubbs Chris Miller *17
Bassoons Yvonne Date Francisco Alderete	Alto Saxophone Tyler Harney Charlee Eaves *10, 14 Randy Ballard *83 John Hargis *83	Tubas Eric Lavallis Hunter Williams Nick Hathaway Andrew Bonhert *
Eb Clarinet Jonathan Carr	Tenor Saxophone Danny Santos Frank Garcia *86	Harp Vince Zentner
Clarinet I Jonathan Carr Tim Martin Sarah Eubanks *15, 17 JoMarie Larkin *91, 97 Mike Oare *87, 91 Steve Clendenin *01	Baritone Saxophone Noah Payton Ben Glosser *16	Piano Jashkal Cheatham
Clarinet II Mandee Fleenor Marshall Rigby Emalee Alexander Roger Garcia *88 Christina Hans *91	Horns Andrew Broome Dennis Dimaggio Andrew Parker Justin Durham Annie Cantorie Davis Main	Percussion Jonathan Wodijono Michael Vazquez Daniel Stazer Christian Mitchell Kimberly Adams Jashkal Germelus Jaihlen Cheatham Ben Naranjo Christian Madsen
Clarinet III Courtney Deberry Randi Smith Lauren Butts Brianna Yevik	Trumpets Austin Kopp Robert Clark Tim Burleigh Josh Williams Elly Carlson Xavier Hendon Charles Winstead	* Alumni

Antiphonal Brass

Symphony #1, Finale by Vasily Kalinnikov

Trumpet 1

Dr. Douglas T. Owens
James Reid *00, 05

Trumpet 2

Dr. Steve Carlson
Cameron Baker *12

Trumpet 3

Dr. William Bartolotta
Tom Emory *78

Horn 1

John Twitero *01
Rob Carroll

Horn 2

Jonathan Duggan *12
John Allgood *16

Horn 3

Keith Smith *09
Barry Flowe *91

Trombone 1

Nathan Simpson *85
Jack Himmelman *17

Trombone 2

Steve Pezzulich *11, 17
Jay Allsbrook *93

Trombone 3

Mark Dandridge *15
Jay Larkin

Euphonium

Chris Miller *17
Pete Echols *14

Tuba

Eric Jernigan
Michael Evans *08

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ODU Alumni, Friends and Family
ODU Monarch Marching Band
Norfolk Collegiate School, Cathy Francis,
Director of Bands and Department Chair
ODU Graduate Assistants, Yvonne Daye,
Cathy Francis & Jamie Payne

Finale Concert Committee:

Lee Cooper
Yvonne Daye
Frank Garcia
Sharon Garcia
Jo Marie Leland
Carol Zeisler