

OLD DOMINION UNIVERSITY

Department of Music

*Presents*

# Old Dominion University Wind Ensemble

Dennis J. Zeisler, Director

Lt. Alexandra Borza—Guest Conductor

MSG Wayne Tice (Ret) - Saxophone Soloist

Yvonne Daye—Graduate Conductor

Cathy Francis—Graduate Conductor

Jamie Payne—Graduate Conductor



**OLD DOMINION  
UNIVERSITY**

**IDEA FUSION**

Old Dominion University  
University Theater

## Program

Vanity Fair	Percy Fletcher Edited by Brant Karrick
Olympic Fanfare and Theme	John Williams Arr. James Curnow Yvonne Daye—Graduate Conductor
Elegy	John Barnes Chance Jamie Payne—Graduate Conductor
Eagle Squadron March	Kenneth Alford Cathy Francis—Graduate Conductor
Under the Willow	Julie Giroux Lt. Alexandra Borza (US Army Bands)—Guest Conductor
Catch Me if You Can	John Williams Arr. By Jay Bocook MSG Wayne Tice (West Point Band, Ret) - Saxophone Soloist
Four Dances from West Side Story	Leonard Bernstein Arr. Ian Polster
Stars and Stripes Forever	John Phillip Sousa Edited by John R. Bourgeois

Sunday, February 18, 2017      3:00 PM

**Dennis 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 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 and is on the Board of Directors of the National Band Association, The John Philip Sousa Foundation, and The Midwest Clinic. He is a clinician for the Conn Selmer company and is the 77th President of the American Bandmasters Association.

**First Lieutenant Alexandra M. Borza.** While serving as Associate Bandmaster of The United States Army Field Band, Fort George G. Meade, Maryland, from 2016 to 2017, First Lieutenant Alexandra M. Borza led over 170 performances in 30 states with the Concert Band and chorus. As Officer-In-Charge and Conductor of the Soldiers' Chorus, she prepared the premier ensemble in numerous high visibility events including Ford's Theatre Annual Gala for the President and Vice President of the United States; for PBS's National Memorial Day Concerts on Capitol Hill; and the Official Army Birthday Ball in Washington D.C. As primary announcer, she led the chorus in over 60 school and university performances and clinics, as well as marched in the 58th Presidential Inaugural Parade. 1LT Borza also conducted the chorus in several distinguished collaborations with four major orchestras at Carnegie Hall, Lincoln Center, in Boston, Cleveland, and Detroit. In June of 2018, she will be sworn in as Company Commander of the United States Army School of Music at Joint Expeditionary Base Little Creek-Fort Story, Virginia.

After graduating with a Bachelor of Music degree from Old Dominion University in 2011, she earned a Master of Music Education degree with an Emphasis in Conducting under the direction of former American Bandmasters Association President Dennis Zeisler. Her clarinet mentors include Dennis Zeisler and Patti Carlson. 1LT Borza then attended Basic Combat Training in Fort Jackson, South Carolina, Officer Candidate School in Fort Benning, Georgia, and the Basic Officer Leadership Course at the U.S. Army School of Music. From 2014 to 2016, she served as Executive Officer and Associate Conductor of The Army Ground Forces Band in Fort Bragg, North Carolina. Additional accomplishments include Old Dominion University's first marching band Drum Major in 2008 and induction into the prestigious music fraternity Phi Kappa Lambda in 2010. She is currently an active clinician and member of the College Band Directors National Association.

**Wayne Tice** currently performs woodwinds at the Westchester Broadway Theater, the longest running year-round professional theater in New York. He is thrilled to be playing six shows a week for A Chorus Line with a superb cast and pit orchestra. Prior to these new adventures in clarinet and flute performance, he was the principal saxophonist in the United States Military Academy Band, a.k.a. "The West Point Band" until his retirement from service in 2015. His most notable recording is Wayne Tice plays the music of Yusef Lateef found on YAL Records. Wayne credits Dennis Zeisler as being the most influential person in his life and graduated from Old Dominion University in 1990.

**Yvonne Daye** is a graduate of Virginia Commonwealth University with a degree in Music Education. She is currently in the MME program at Old Dominion University.

**Cathy Francis** is a graduate of East Carolina University with a degree in Music Education. She is currently in the MME program at Old Dominion University.

**Jamie Payne** is a graduate of Old Dominion University with a degree in Music Education. She is currently in the MME program at Old Dominion University.

## Program Notes

### Vanity Fair

Though his music is a rare treat in the modern concert hall, English composer Percy Fletcher enjoyed tremendous success during his lifetime. He specialized in writing for musical theater and was best known for his popular songs and light orchestral suites. He studied violin, piano, and organ, but made his living as a director of musicals in the London theater world, acting as director at the Savoy, Prince of Wales, Daly's, Drury Lane, and from 1915 until his death in 1932, His Majesty's Theatre. Fletcher was a pioneer in the repertoire for brass bands; his 1913 tone poem *Labour and Love* paved the way for accomplished composers such as Ralph Vaughan Williams and Gustav Holst to write for the same ensemble. Fletcher described his *Vanity Fair* as "a comedy overture in which several characters from William Makepeace Thackeray's novel are portrayed" and it is easy to imagine the piece as the introduction to a musical comedy. An opening fanfare gives way to a lyrical middle section after which the spirited fanfare returns with renewed energy, propelling the overture to the finish—or perhaps to the opening of curtains on-stage.

### Olympic Fanfare and Theme

When the 1984 Los Angeles Olympic Committee commissioned John Williams to compose their theme, it was a stroke of genius, as it became an instant classic. This James Curnow arrangement masterfully captures the sound of this powerful work with an exhilarating excursion for the brass sections and a rewarding musical challenge for the rest of the band.

### Elegy

When a member of the West Genesee Senior High School Band died, *Elegy* was commissioned in his memory. It is a single-movement, solemn work based on a five-note motif stated initially in the low woodwinds. The piece builds to a bold statement in the horns which grows to a dramatic climax. A brass fanfare played with the theme in the woodwinds again ends abruptly, after which the piece closes in a fragmented echo of the beginning. The music symbolizes the tragedy of a life cut short, seemingly unfinished, as a portion of the original motif is left hanging while each instrument dies away. Sadly, Chance wrote *Elegy* only months before his own sudden and tragic death. The piece stands as an emotional monument to this composer's unfinished career.

### Eagle Squadron

This decidedly British march was written during World War II to celebrate the volunteer American airmen who served with great distinction during the Battle of Britain. A number of well-known tunes were carefully woven into the fabric of this stirring march, including Royal Air Force March, The Star-Spangled Banner, and a reference to "Ring of the Nibelung."

### **Under the Willow**

The Civil War began when the Confederates bombarded Union soldiers at Fort Sumter, South Carolina on April 12, 1861. The war ended in Spring, 1865. Robert E. Lee surrendered the last major Confederate army to Ulysses S. Grant at Appomattox Courthouse on April 9, 1865. It was to date, the deadliest war Americans have ever fought in. The war divided America and battles were fought state against state, neighbor against neighbor and brother against brother. Losses are estimated between 650,000 and 850,000. In most cases soldiers were buried where they fell on the battlefield. Others were buried near the hospitals where they died. At most battlefields the dead were exhumed and moved to National or Confederate cemeteries, but because there were so many bodies, and because of the time and effort it took to disinter them, there are undoubtedly thousands if not tens of thousands of Civil War soldiers in unknown battlefield graves. There were 51,000 casualties at Gettysburg alone. Skirmishes scattered all over the U.S. also left graves here and there, some marked, others not, Americans buried alike, blue next to gray. To this day, graves and markers are still being discovered and the destruction the war left behind is also, still evident.

When given the opportunity to compose a work commemorating the Civil War I won't lie, I was excited. I have worked on many Civil War television events including "North & South" the mini-series, its sequel "Love & War" and "The Blue and the Gray." Among the many finds during my research for those projects was the poem "The Blue and the Gray" written by Francis Miles Finch. His inspiration for the poem came from an article he had read published in the New York Tribune during the Civil War which spoke of women praying and placing flowers on graves with no prejudice as to which side the deceased may have fought upon. That poem has stuck with me and has come to symbolize for me the tragedy of all war. That poem is also the inspiration for the title of this work. I didn't want the piece to sound period but I did want to harness the flavors of both the north and the south, a simpler time with particular attention given to African American nuances which later went on to become the blues. Military aspects were considered as well. All of that combined with a contemporary feel and of course, my own musical language went into this piece. This music was written to commemorate all souls lost to the Civil War; Young and Old, Black and White, Blue and the Gray.

### **Catch Me if You Can**

Catch Me If You Can samples John Williams' score for Stephen Spielberg's movie of the same title - their 20th film collaboration. Set in the 1960's, the film provides a partially fictionalized chronicle of Frank W. Abagnale, Jr., a 15 year old high school student who was distressed by his parents' troubles with the IRS and separation. He becomes a runaway with only \$25 in his checking account, determined to get funds for his parents. His first attempts passing checks fail, but his skills at forgery and impersonation quickly blossom as he masquerades as a PanAm assistant pilot, supervising resident of a hospital, lawyer, and college sociology professor. All the while, the FBI is one step behind. When finally caught after a 5-year chase, Abagnale had forged checks worth \$2.5 million and was wanted in 50 states and 26 countries.

John Williams had moonlighted as a jazz pianist in clubs around New York City when he was studying at Juilliard. He's used this experience to allow jazz melodies to reflect on the era. and inject some drama and intrigue into the situations. The solo alto saxophone sets mood, first conveying the drama and intrigue of the FBI's cat and mouse chase. A reflective and melancholic interlude reminds us of this teenager's concern for and absence of his parents. The pace picks up, even celebratory, as the chase takes many turns until, finally, the FBI catches up.

### **Four Dances from West Side Story**

Leonard Bernstein's music to "West Side Story" brought a new dimension to Shakespeare's classic love story of Romeo and Juliet and the underlying dynamics of social and racial strife.. Arranger Ian Polster has captured Bernstein's wonderful dance rhythms that are integral to the production. The Scherzo is the first of four movements; it displays a characteristic lively and animated rhythm in triple time interspersed with soft, almost tentative, rhythms of changing meter. The transition into the Mambo is abrupt and dominated by the percussion and brass. The third movement, Cha-cha, is soft and graceful, in contrast to what has preceded it. The Fugue is built upon a swing-style "bop" rhythm that underscores the conflict between the Sharks and the Jets. The fast figures are answered by long, tense chords.

### **Stars and Stripes Forever**

Stars and Stripes Forever (march) is considered the finest march ever written, and the same time one of the most patriotic ever conceived. As reported in the Philadelphia Public Ledger (May 15, 1897) "... It is stirring enough to rouse the American eagle from his crag, and set him to shriek exultantly while he hurls his arrows at the aurora borealis." (referring to the concert the Sousa Band gave the previous day at the Academy of Music). (Research done by Elizabeth Hartman, head of the music department, Free Library of Philadelphia. [Quote] taken from John Philip Sousa, Descriptive Catalog of his Works (Paul E. Bierley, University of Illinois Press, 1973, page 71)). The march was not quite so well received though and actually got an over average rating for a new Sousa march. Yet, its popularity grew as Mr. Sousa used it during the Spanish-American War as a concert closer. Coupled with his Trooping of the Colors, the march quickly gained a vigorous response from audiences and critics alike. In fact, audiences rose from their chairs when the march was played. Mr. Sousa added to the entertainment value of the march by having the piccolo(s) line up in front of the band for the final trio, and then added the trumpets and trombones [to] join them on the final repeat of the strain. The march was performed on almost all of Mr. Sousa's concerts and always drew tears to the eyes of the audience. The author has noted the same emotional response of audiences to the march today. The march has been named as the national march of the United States. There are two commentaries of how the march was inspired. The first came as the result of an interview on Mr. Sousa's patriotism. According to Mr. Sousa, the march was written with the inspiration of God.

"I was in Europe and I got a cablegram that my manager was dead. I was in Italy and I wished to get home as soon as possible. I rushed to Genoa, then to Paris and to England and sailed for America. On board the steamer as I walked miles up and down the deck, back and forth, a mental band was playing 'Stars and Stripes Forever.' Day after day as I walked it persisted in crashing into my very soul. I wrote in on Christmas Day, 1896."

## Old Dominion University Wind Ensemble

## Upcoming Events:

**Piccolo**  
Mary Sensabough

**Flute 1**  
Alicia Bryan  
Cathy Francis\*

**Flute 2**  
Jolene Oman  
Nicole Jenkins  
Shannon Schubert

**Oboe 1**  
Lauren Sommers  
Carol Zeisler\*\*

**Oboe 2**  
Laura Fish

**Bassoon 1**  
Yvonne Daye \*

**Bassoon 2**  
Francisco Alderete

**Clarinet 1**  
Jonathan Carr \*  
Tim Martin  
Sarah Eubanks\*\*

**Clarinet 2**  
Amanda Fleenor \*  
Marshall Rigby  
Emalee Alexander

**Clarinet 3**  
Courtney Deberry  
Randy Smith  
Loren Butts  
Brianna Yevak

**Bass Clarinet**  
Roderick Gaines  
Emily Sharp

**Conto-Alto Clarinet**  
Robert Rigby\*\*

**Alto Saxophone 1**  
Tyler Harney

**Alto Saxophone 2**  
Ben Glosser\*\*

**Tenor Saxophone**  
Danny Santos

**Baritone Saxophone**  
Noah Payton

**Trumpets**  
Austin Kopp  
Robert Clark \*  
Tim Burleigh  
Josh Williams  
Elly Carlson  
Xavier Hendon  
Charles Winstead

**Horns**  
Andrew Broome  
Dennis DiMaggio  
Andrew Parker  
Justin Durham  
Annie Cantorie  
Davis Main

**Euphoniums**  
Alex Federico  
Foster Grubb

**Trombones**  
Justin Burgin  
Devonte Ezell  
Sergio Ramos  
Phillip Lane

**Tuba**  
Eric Levallais  
Hunter Williams  
Nick Hathaway

**String Bass**  
Xavier Eubanks

**Percussion**  
Chris Mitchell  
—co-section leader  
Michael Vazquez  
—co-section leader  
Daniel Stazer  
Kimberly Adams  
Jaihlen Cheatham  
Jashkal Germelus  
Ben Naranjo  
Jacob Wolfe

**Band Manager and  
Librarian**  
Austin Kopp

\* Graduate Student  
\*\* Guest

2/20/2018 – ODU Jazz Orchestra and Combo Concert– 7:30 PM

Diehn Center for the Performing Arts, Chandler Recital Hall

3/18/2018 – Diehn Chorale Concert– 3:00 PM

Diehn Center for the Performing Arts, Chandler Recital Hall

3/20/2018 – ODU Symphony Orchestra– 7:00 PM

Sandler Center for the Performing Arts, Virginia Beach VA

\$10 for Adult General Admission/12 and under free/

ODU Students free with promo code

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