

Program: "Global Rhythms"

OLD DOMINION UNIVERSITY

Department of Music

Presents

Old Dominion University Wind Ensemble

Brian Diller, director

Laura Johnson, graduate conductor

with

Ocean Lakes High School Wind Ensemble

Michael Parker, director

Suite of Old American Dances (1949)

Robert Russell Bennett
(1894-1981)

1. *Cakewalk*

4. *Wallflower Waltz*

5. *Rag*

Baron Cimetiere's Mambo (2004)

Donald Grantham
(b. 1947)

Ocean Lakes High School Wind Ensemble

Puszta: Four Gipsy Dances (1987)

Jan van der Roost (b. 1956)

1. *Andante moderato*

2. *Tranquillo*

3. *Allegro molto*

4. *Marcato*

Laura Johnson, graduate conductor

Archangel Raphael Who Leaves a
House of Tobias (2008)

Masanori Taruya
(b. 1978)

Intermission

Danzón No. 2 (1994)

Arturo Márquez
(b. 1950)

Dragon Rhyme (2010)

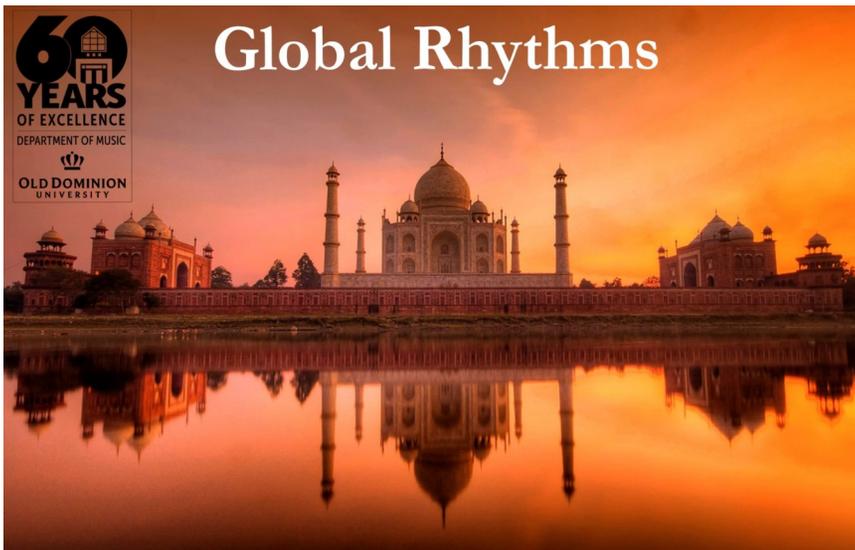
Chen Yi
(b. 1953)

1. *Mysteriously-Harmoniously*

2. *Energetically*

Chale Chalo from "Lagaan" (2001)

AR Rahman (b. 1967)
arr. Brian Diller
Dale Lazar, tabla
Dennis Northerner, dumbuck



Old Dominion University
University Theatre

Sunday, February 17, 2019 3:00 PM

Old Dominion University Wind Ensemble

Players are listed in alphabetical order to emphasize each player's contribution

Ocean Lakes High School Wind Ensemble

Michael Parker, Director

Piccolo

Waverly Van Gundy

Flute

Justine Arenas
Kylee Caldwell
Hailey Dauphin
Analise Gonzalez
Hayley Hemmings
Allison O'Dell
Kate Watson
Esther Yi

Bassoon

Shelbie Gray
Nascia Phillips

Clarinet

Lyric Bruner
William Harrison
Rachel Owen
Garrett Price
Eric Rhoades
Zach Six

Bass Clarinet

Zoey Hatfield
Ben Majors

Alto Saxophone

Josh Makela
Matthew Pohl
Alex Privette
Grace Richardson
Justin Santangelo
Lars Wirstrom

Tenor Saxophone

Kaden Bock
Alex Elkins
Israel Olukanni

Baritone Saxophone

James Phillips
Ethan Velivlis

Trumpet

Ethan Boardman
Lauren Chuderewicz
Gabriel Gonzalez
Ryan Marrero
Evan Meares
Xander Stebritz
Carter Velivlis
Theo Young

French Horn

Trent Adams
Kay Brennan
Anthony Crispin
Aaron O'Dell

Trombone

Corey Coerse
Maddie Pollock
Ryder Robins

Euphonium

Adam Caputi
Gabi Hickman
Jackson Varga

Tuba

Thomas Beasley
Gil Dolan
Ashton Trexler

Percussion

Sean Campbell
Cadin Harn
Rex Fenner
Erik Lohse
Kameron Martin
Josh Sambo

Flute

Alicia Bryan
Nicole Jenkins
Hyorim Kim*
Brook Matthews
Shannon Schubert
Mary Sensabaugh, piccolo

Oboe

Hailey Hargis*
Rebecca James*
Vladislav Voscanean*

Bassoon

Jonathan Carr*
Hunter Lemkpa

Clarinet

Emalee Alexander
Avante Allen
Courtney Deberry
Laura Johnson*
Tim Martin*
Marshall Rigby
Randy Smith
Brianna Yevak

Bass Clarinet

Roderick Gaines

Saxophone

Patrick Bays
Branden Garner
Lawrence O'Neal
Noah Payton*

Trumpet

John Beckner
Tim Burleigh
Elly Carlson
Austin Kopp*
Alonzo Tinsley
Josh Williams

Horn

Andrew Broom*
Nico Craig
Justin Durham
Eric Quick
Lizzy Tait

Trombone

Noah Chapman
Devonte Ezell*
Mason Kennedy
Phil Lane, bass
Jose Rodriguez

Euphonium

Alex Federico*
Foster Grubbs*

Tuba

Brandon Berridge
Eric Lavallais*
Lea Sampsell
Josh Sissel

Percussion

Ethan Cagle
Jaihlen Cheatham
Benton Maldonado
Chris Mitchell
Danny Slader
Daniel Stazer
Michael Vazquez
Sarah Williams*

Piano

Nichole Dorobanov

Librarian

Austin Kopp

** Principal*

*Special Thanks to
Professors Marlene
Ford, Patti Watters, and
David Walker for
extensive sectional
coaching.*

Dr. Brian Diller teaches conducting and directs the Wind Ensemble at Old Dominion University. He was recently awarded the Doctor of Musical Arts degree from the University of Cincinnati College-Conservatory of Music (CCM) where he served as Music Director of the University of Cincinnati Symphony Orchestra. He has previously served on the faculties of Ithaca College and Tennessee Tech University.

Diller's scholarly research centers on integrating chamber music in the school music program. He was invited to present a paper on this topic at the 2014 College Band Directors National Association Conference on Music Education. Other research on band pedagogy has appeared as an article in *Teaching Music Through Performance in Band*, volume 10 and two articles in *Teaching Music Through Performance in Middle School Band*, both published by GIA.

Diller received a Masters degree in wind conducting from Ithaca College where he studied conducting with Stephen Peterson and Jeffrey Meyer. From 2007-2010 he served as Associate Director of Bands at Brentwood High School in suburban Nashville, Tennessee. Mr. Diller holds undergraduate degrees summa cum laude in Music Education and Piano Performance from Miami University (OH). While at Miami, he was honored as winner of the Undergraduate Artist Performance Competition and received the 2007 Presser Scholar prize for excellence in music scholarship and performance.

An active pianist, Diller performs regularly as soloist, chamber recitalist, and studio musician; he has completed additional study in piano, chamber music, and conducting at France's Fontainebleau Conservatory. Having prepared arrangements in the recording studios of A. R. Rahman, India's most celebrated film composer, Diller is also an avid arranger and his works have been performed by orchestras, wind ensembles, and choirs across the country. Experienced in the marching milieu, he has also arranged and instructed brass with Nashville's Music City Drum Corps and various high school bands.

Michael Parker is a native of Colonial Heights, VA. He recently graduated Cum Laude from James Madison University with a Bachelor of Music in Music Education degree. Mr. Parker performed with a number of ensemble at JMU including the wind symphony, symphonic band, jazz ensembles, and the JMU brass band, which placed 2nd at the 2016 NABBA Championships. He studied trumpet with Drs. Carrillo and Alhorn as well as conducting with Steven Bolstad.

Mr. Parker was also heavily active in JMU's member marching band, the MRDs. He served on the MRD leadership team for 3 years, including one season as drum major in 2016. During his time with the MRDs, Parker had the opportunity to perform at a number of notable venues including the Macy's (2013) Parade, Rome New year's parade performing for Pope Francis in Vatican Square (2015), the VMEA conference (2016), and the FCS national championship game (2017).

Mr. Parker was active in the music ed community at JMU, as well. In 2015, he was awarded the Joy Hollar Costello endowed scholarship for music ed. He served as outreach committee head for the JMU chapter of NAFME and was a student presenter at the 2016 VMEA conference.

Program Notes

Pusztá is a suite of four gypsy-style dances composed in 1987. The work is an homage to The Pusztá, a vast Hungarian prairie in which Romani people (gypsies) roamed among wild horses. Though the piece is reminiscent of authentic Hungarian and Slavic folk dances, the themes and melodies of Pusztá are entirely original. Pusztá is characterized by its temperamental nature, as each of the dances has a unique mood, character, and disposition. The dances alternate between various feelings typical of Romani music, including elation, tranquility, melancholy, and an ecstatic frenzy. Contrasting tempos, striking mood shifts, and a distinct stylistic flair make Pusztá a vivacious, colorful, and captivating representation of Romani music.

Archangel Raphael Who Leaves a House of Tobias is based on the story of the Archangel Raphael in the Book of Tobit. The composer provides the following narrative in the score:

While traveling with Raphael disguised as a human, Tobias met Sara who was possessed by a demon. Following the instructions of Raphael, Tobias smoked the heart and the liver of a huge fish he had caught, and Sara was exorcised. Later, Tobias married Sara after heeding Raphael's advice, and they live happily after. When Tobias returned home, he poured the liver juice over the blind eyes of his father, and he regained his eyesight. Then, Raphael revealed his true self, instructed them to write down the story, and returned to Heaven.

The piece begins mysteriously with the woodwinds, which transforms into a melody that provides an image of the vast lands and seas. The middle of the piece portrays the obstacles that the two faced, and the end of the piece expresses how they overcame those obstacles and the ending of the story, where all is resolved.

Danzon No. 2. Arturo Márquez is one of the leading composers of contemporary Mexican art music. The son of a mariachi musician and the grandson of a Mexican folk singer, Mexico's musical culture enveloped Márquez from his earliest days. Following in the family tradition, he became a musician as well, studying piano, violin, and trumpet. At age sixteen he discovered his ultimate outlet of musical expression, composition, which he studied at the National Conservatory of Music of México in Mexico City.

The distinct sounds of the Mexican dance salons, which Márquez knew so well from childhood, became an important influence on his mature work. In fact, he is best known for a series of compositions based on the danzón. One of these, Danzón No. 2, is so well loved it has been referred to as a second national anthem for Mexico. Márquez provides this account of Danzón No. 2:

The idea of writing the Danzón No. 2 originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the danzón, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City. From these experiences onward, I started to learn the danzón's rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina and his Danzonera Orchestra. I was fascinated and I started to understand that the apparent lightness of the danzón is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the State of Veracruz and in the dance parlors of Mexico City.

Dragon Rhyme

As a Distinguished Professor at the University of Missouri-Kansas City Conservatory of Music and Dance, Chen Yi blends Chinese and Western traditions, transcending cultural and musical boundaries. Through doing so, she serves as an ambassador to the arts, creating music that reaches a wide range of audiences, inspiring people with different cultural backgrounds throughout the world.

The first movement of *Dragon Rhyme* is more lyrical and the second powerful. The thematic material in both movements is matched, which is used economically for development throughout the work. The instrumental texture is rich in colors, from transparent and delicate to angular and strong. Taking the image of the dragon, which is auspicious, fresh and vivid, the music is layered and multidimensional. It symbolizes the Eastern culture. When it meets the world, it becomes part of the global family.

Chale Chalo was composed by AR Rahman, India's most celebrated film composer. He composed the song for the film "Lagaan," which tells the story of a rural Indian village which is deeply in debt; in order to restore the village to financial success, the villagers challenge the British colonial authorities to a game of cricket. In the film's emotional heart, Chale Chalo tells the villagers that "No one can defeat us. Keep on moving."