

OLD DOMINION UNIVERSITY

Department of Music

*Presents*

# Made in America

Old Dominion University Wind Ensemble

Brian Diller, director

Rickey Badua, guest conductor

Shiree Williams, guest conductor

Christian Mitchell, student conductor



Old Dominion University  
University Theatre

Sunday, April 7, 2019      3:00 PM

## Program: Made in America

Choreography

Robert Sheldon

*Christian Mitchell, student conductor*

Hold This Boy and Listen

Carter Pann

*Shiree Williams, guest conductor*

Divertimento

Vincent Persichetti

*1. Prologue*

*2. Song*

*3. Dance*

*4. Burlesque*

*5. Soliloquy*

*6. March*

*Rickey Badua, guest conductor*

### Intermission

Cheetah

Karel Husa

Southern Harmony

Donald Grantham

*1. The Midnight Cry*

*2. Wondrous Love*

*3. Exhilaration*

Black Granite

James Hosay

America the Beautiful

Samuel Ward/Dragon

## Old Dominion University Wind Ensemble

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

### 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*

## Biographies

**Rickey H. Badua** is the Director of Bands and Instrumental Music at California State Polytechnic University, Pomona, CA, where he conducts the Wind Ensemble, Concert Band. He teaches beginning and instrumental conducting and oversees all aspects of the instrumental music program.

Prior to his appointment at California State Polytechnic University, Pomona, Dr. Badua received his Doctor of Musical Arts in Wind Conducting from the University of Georgia where he studied with Dr. John P. Lynch. His dissertation titled "The Maverick: An Analytical Study of Carter Pann's Symphony for Winds: My Brother's Brain (2014)" investigates the wind-band music of Pulitzer-finalist and Grammy-nominated composer Carter Pann through an extensive study of his most prodigious work for large ensemble. Dr. Badua was also the recipient of the Director's Excellence and Outstanding Graduate Teaching Assistant award.

Dr. Badua's scholarship includes wind band research in Saint Petersburg, Russia for which he received a presidential grant from the University of Georgia to study the unpublished manuscripts of 19th-century Italian composer, Gioachino Rossini at the Saint Petersburg Museum of Theatrical and Musical Art. His most current research efforts have been studying the wind-band developments in Australia and Asia.

Dr. Badua is active as a presenter and guest conductor throughout the U.S. and abroad, with appearances at the Midwest Band & Orchestra Clinic, the Georgia Music Educator's Association, and the National Association for Music Education-Northwest Division Conference; his most notable engagements include being one of the first American conductors to guest-conduct the Admiralty Navy Band of St. Petersburg, Russia and being selected as finalist for The American Prize in Wind Conducting Competition in 2015.

From 2007-2011 Dr. Badua was the Director of Bands and Arts Department Chair at Peninsula High School and District Music Coordinator of the Peninsula School District in Gig Harbor, WA. In these roles, he developed a comprehensive band program, which included a Wind Ensemble, Symphonic Band, Jazz Band, Percussion Ensemble, Marching Band, Color Guard and Winter Guard. During his tenure, he raised the standard of excellence and increased enrollment from 68 to 120 students over four years, with each ensemble consistently receiving "Superior" ratings at all festival and contests in the region, most notably the Wind Ensemble's performance at the 2011 National Association for Music Education Conference-Northwest in Bellevue, WA.

Dr. Badua is a native of Honolulu, Hawaii but upon high school graduation moved to Washington to earn his Bachelor of Music in Music Education degree from the University of Puget Sound, Tacoma, WA where he also received an honorary fellowship to complete his Master of Arts in Teaching and was a conducting student of Dr. Robert Taylor. He holds professional memberships with the California Music Educator's Association (CMEA), Southern California Schools Band & Orchestra Association (SCSBOA), College Music Society, National Association for Music Education (NAfME), World Association for Symphonic Bands & Ensembles (WASBE) and the College Band Directors National Association (CBDNA)

**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.

**Shiree Williams** is the Director of Bands at Faubion Middle School in McKinney, Texas. Formerly, he was an Associate Director of Bands at McKinney High School for two years, where he conducted the Concert Band and Jazz Band. Mr. Williams holds a Bachelor of Music in Music Education degree cum laude from Valdosta State University, and a Master of Music in Conducting (Wind Emphasis) degree from the University of Cincinnati College-Conservatory of Music where he was the conducting student of Glenn Price, with additional mentoring from Angela Holt. Mr. Williams receives the opportunity to teach and conduct in many settings, and is a frequent guest clinician of concert and marching bands, and has guest conducted various middle school, high school, collegiate, and professional ensembles. Some of Mr. Williams's professional organizations include: Alpha Phi Alpha Fraternity Incorporated, Kappa Kappa Psi National Honorary Band Fraternity, the National Band Association, College Band Directors National Association, World Association of Bands and Wind Ensembles, Texas Music Educators Association, and the National Association for Music Educators.

### Program Notes

Written in overture form, *Choreography* draws inspiration from dance movements found in contemporary stage, ballet and theatrical productions. The piece opens with fast-paced angular gestures accompanied by rapid rhythmical punctuations before yielding to a contrasting lyrical section with long, flowing lines and many opportunities for expressive playing. The infectious beat patterns and memorable melodic content combine to make this a thrilling concert opener.

Carter Pann is currently is on the faculty of the University of Colorado. *Hold This Boy and Listen* (2008) is Carter Pann's first work for concert band, the impetus for which can be traced to the commission he received to write this piece. The work was part of a commissioning project designed to having artistic composers contribute literature of high quality and depth to young band repertoire.

Of the piece, Pann writes: *Hold This Boy and Listen* (2008) is an unusually soft and subdued song for band, written for my third nephew, David Paulus, Jr. I sat down at the piano and wrote a lyrical work where the melodies and harmonies return, creating a structure not unlike standard song structure. The sentiment is at times innocent or wistful. The players should really be allowed to sing through their instruments in this piece.

**Persichetti's Divertimento** was premiered by The Goldman Band on June 16, 1950 with the composer conducting. The composition was started during the summer of 1949 in El Dorado, Kansas. In stories related to various sources, Persichetti began writing the work with a clash between choirs of woodwinds and brass, with a timpani "arguing" with them. After looking at this, he realized that the strings were not going to become a part of this piece.

In an article from 1981 Persichetti stated: "I soon realized the strings weren't going to enter, and my Divertimento began to take shape. Many people call this ensemble Band. I know that composers are often frightened away by the sound of the word "band", because of certain qualities long associated with this medium - rusty trumpets, consumptive flutes, wheezy oboes, disintegrating clarinets, fumbling yet amiable baton wavers, and gum-coated park benches! If you couple these conditions with transfigurations and disfigurations of works originally conceived for orchestra, you create a sound experience that's as nearly excruciating as a sick string quartet playing a dilettante's arrangement of a nineteenth-century piano sonata. When composers think of the band as a huge, supple ensemble of winds and percussion, the obnoxious fat with drain off, and creative ideas will flourish."

It is because of the scoring of this work and the attitude the composer showed in the creation of the work which Fennell felt was new for the "band" medium. The resulting piece has been described as "alternating between a sense of mischief and a poignant vein of nostalgia" and has become one of the most widely performed works in the entire wind band repertoire.

Rich instrumental hues, motivic intrigue, and intense lyricism join forces in Karel Husa's powerful and poetic **Cheetah** for wind ensemble. The musical metaphor suggested by the composer is evoked from the portrait of this "magnificent wild animal, now an endangered species—its colors, movements, power, speed."

The energy unfolds from small, quiet flickers of rhythm and interval gestures in the horns and percussion, along with gentle cascades of woodwind lines that act as musical premonitions cast against a distant fanfare motive in the trombones. These statements expand bit by bit through an additive process to create a brooding sense of dramatic possibility. Emerging to shape the second section of the piece is an extended section feature from the saxophones. It is lyrical and strong, with a passionate vocal quality that grows in strength through widening intervals and ranges. Throughout, this lyrical statement is provoked by a motoric pattern in the woodwinds that pulsates as a reminder of the undercurrent of rhythmic energy that is at the music's core. Together, these elements unfold as the staging of a third section, identified by energetic fanfares from the trumpets and horns combined with rhythmic counterpoint from the percussion. Here, the music again gathers its rhythmic impulse to create rich, invigorated textures throughout the ensemble. At the same time, the fanfares, first heard in the trombones near the beginning, return to be reshaped, extended, and amplified through the entire brass section, culminating with the arrival at the climactic fortissimo of the work. Echoing out of this visceral release, Husa orchestrates a beautiful dénouement, dissolving the musical energy with subtle reminiscence, and suggesting a sort of sublime quality even, as the composer writes, in the "exhaustion after an unsuccessful chase."

In 1835, William "Singin' Billy" Walker's songbook **Southern Harmony** was first published. This remarkable collection contains, according to its title page, "a choice collection of tunes, hymns, psalms, odes and anthems; selected from the most eminent authors in the United States." In fact, few of the numbers in the book are identified as the work of a particular composer. Many are folksongs (provided with religious texts), others are traditional sacred tunes, while some are revival songs that were widely known and sung throughout the south. The book was immensely popular, selling an amazing 600,000 copies before the Civil War, and was commonly stocked "along with groceries and tobacco" in general stores across the American frontier. From 1884 until World War II, an annual all-day mass performance of selections from Southern Harmony, called the 'Benton Big Singing' was held on the Benton, Kentucky courthouse lawn. The event drew participants from Kentucky, Tennessee, Missouri and Illinois. The music of Southern Harmony has a somewhat exotic sound to modern audiences. The tunes often use modal or pentatonic rather than major or minor scales. The harmony is even more out of the ordinary, employing chord positions, voice leading and progressions that are far removed from the European music that dominated concert halls at the time. These harmonizations were dismissed as crude and primitive when they first appeared. Now they are regarded as inventive, unique, and powerfully representative of the American character. In his use of several tunes from Southern Harmony, Donald Grantham has attempted to preserve the flavor of the original vocal works in a setting that fully realizes the potential of the wind ensemble and the individual characteristics of each song.

**Black Granite** is a heroic symphonic march composed in 1996 by James Hosay, Arranger/Composer for the United States Army Band (Pershing's Own) in Washington, D.C. Dedicating this march to the men and women who died in the Vietnam War, Hosay wrote, "The Vietnam War is an event that is controversial to this day. But let there be no controversy regarding the high level of valor, courage, and honor displayed by the men and women of the U. S. Armed Forces during that conflict. Without regard to the politics behind their involvement, they served diligently and to the highest standards of military tradition. Many of them gave the ultimate sacrifice."