OLD DOMINION UNIVERSITY
Department of Music

Presents

Old Dominion University Wind Ensemble
Brian Diller, Director
Mike Hall, Trombone
Dennis Zeisler, Guest Conductor
Laura Johnson, Graduate Conductor

Program: “Deep Blue”

Who’s Who in the Navy Blue (1920)  John Philip Sousa (1874–1934)
   Dennis Zeisler, Guest Conductor

Sea Songs (1923)  Ralph Vaughan Williams (1872-1958)
   Laura Johnson, Graduate Conductor


Blue Bells of Scotland (1899)  Arthur Pryor (1869-1942)
   Mike Hall, Trombone


Old Dominion University
University Theater
Sunday, November 4th, 2018  3:00 PM
Old Dominion University Wind Ensemble

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

Flute
Alicia Bryan
Nicole Jenkins
Hyorim Kim, principal
Brook Matthews
Noah Payton, principal
Mary Sensabaugh, piccolo

Trumpet
John Beckner
Tim Burleigh
Elly Carlson
Austin Kopp, principal
Alonzo Tinsley
Josh Williams

Percussion
Ethan Cagle
Jaihlen Cheatham
Sam Conti
Jashkal Germelus
Chris Mitchell
Danny Slader
Michael Vazquez
Sarah Williams, principal

Oboe
Hailey Hargis, principal
Vladislav Voscanean, principal

Horn
Andrew Broom, principal
Nico Craig
Justin Durham
Lizzy Tait

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

Euphonium
Alex Federico, principal
Foster Grubbs, principal

Tuba
Seth Jones

Clarinet
Emalee Alexander
Avante Allen
Courtney Deberry
Laura Johnson, principal
Tim Martin, principal
Marshall Rigby
Randi Smith
Brianna Yevak

Saxophone
Branden Garner
Lawrence O’Neal

Piano
Nichole Dorobanov

String Bass
Pedro Camacho

Librarian
Austin Kopp

Program Notes

Sousa: Who’s Who in the Navy Blue

John Philip Sousa personified turn-of-the-century America, the comparative innocence and brash energy of a still new nation. His ever-touring band represented America across the globe and brought music to hundreds of American towns. John Philip Sousa, born 6 November 1854, reached this exalted position with startling quickness. In 1880, at the age of 26, he became conductor of the U.S. Marine Band. In twelve years the vastly improved ensemble won high renown and Sousa’s compositions earned him the title of “The March King”. Sousa went one better with the formation of his own band in 1892, bringing world acclaim.

In its first seven years the band and gave 3500 concerts; in an era of train and ship travel it logged over a million miles in nearly four decades. There were European tours in 1900, 1901, 1903, and 1905, and a world tour in 1910–11, the zenith of the band era. The unprecedented popularity of the Sousa Band came at a time when few American orchestras existed. From the Civil War to about 1920, band concerts were the most important aspect of U.S. musical life. No finer band than Sousa’s was ever heard. Sousa modified the brass band by decreasing the brass and percussion instruments, increasing its woodwinds, and adding a harp. His conducting genius attracted the finest musicians, enabling him to build an ensemble capable of executing programs almost as varied as those of a symphony orchestra. The Sousa Band became the standard by which American bands were measured, causing a dramatic upgrading in quality nationally. Sousa’s compositions also spread his fame. Such marches as The Stars and Stripes Forever, El Capitan, Washington Post, and Semper Fidelis are universally acknowledged as the best of the genre. Sousa said a march “should make a man with a wooden leg step out”, and his surely did. Although he standardized the march form as it is known today, he was no mere maker of marches, but an exceptionally inventive composer of over 200 works, including symphonic poems, suites, operas and operettas. His principles of instrumentation and tonal color influenced many classical composers. His robust, patriotic operettas of the 1890s helped introduce a truly native musical attitude in American theater.

Who’s Who in Navy Blue was composed at the request of the US Naval Academy’s graduating class of 1920. Sousa, who was then a retired Lieutenant Commander in the US Navy, was subsequently made an honorary member of the Annapolis Academy’s graduating class in 1921 in honor of his contributions to the US Navy in WW I.

Vaughan Williams: Sea Songs

Ralph Vaughan Williams was born on 12 October 1872 in Gloucestershire, England. Among his teachers were Hubert Parry, Max Bruch, and Maurice Ravel. An avid collector of folk music, Vaughan Williams (like Percy Grainger, Bartok, and Kodaly) traveled the countryside collecting folksongs and carols, notating down the melodies that had typically been passed down orally over the generations. While he was primarily an orchestral composer (composing nine symphonies, various works for string orchestra, chamber orchestra, many works for voice, and even film scores), Vaughan Williams wrote a handful of compositions for winds, including Toccata Marziale, Flourish for Wind Band, and his Variations for Wind Band.

Written in 1923 for the following year’s Wembley Exhibition, Sea Songs is a march medley of three well-known sea shanties: Princess Royal, Admiral Benbow, and Portsmouth. It was published simultaneously for brass band and wind band, and was later transcribed by the composer for symphony orchestra. Sea Songs was originally intended to be the final movement of Vaughan Williams’ Folk Song Suite.
The Greek god of the Sea, Poseidon is usually pictured as an older, bearded man surrounded by sea life. Son of Kronos, the god of time and Rhea, the goddess of the earth, brother of both Zeus and Hades, married to Amphitrite, goddess of the sea, and father to many children including Triton, Arion and Pegasus, Poseidon was a creative and temperamental god. He is attributed with the creation of all horses and sea creatures, the powers of the ocean and even the force behind earthquakes. Poseidon is often compared or combined with the Roman god of the sea, Neptune. The inspiration for this work came from an 1892 Victorian painting by Walter Crane titled “Neptune’s Steeds”. Poseidon is a programmatic portrait of the Greek god. The piano and vibraphone often represent the rippling of water as sunshine dances through it. The lower brass often represent Poseidon himself. The work is divided musically into the following sections:

- **The Ocean** - Its beauty, grace and often hidden powers of destruction.
- **Giant Sea Horses from the Depths** - the journey of the giant sea horses from the bottom of the deepest ocean to the surface.
- **Poseidon’s Seahorse Chariot** - The great waves of Poseidon and his Chariots.
- **Medusa & Pegasus** - Poseidon’s love for both Medusa (who was not always a hideous monster) and Pegasus, who flew out of the neck of Medusa when she was slain.
- **The Maelstrom** - the strength and wrath of Poseidon.
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.

Mike Hall teaches trombone/euphonium and brass chamber music at Old Dominion University in Norfolk, VA, USA, serves as Literature Reviews Editor for the International Trombone Association Journal and also teaches jazz and orchestral trombone in the Virginia Governor's School for the Arts. He previously served on the faculties of the University of Kansas and Eastern Michigan University. Dr. Hall has performed extensively throughout North and South America, Europe and China performing a range of styles and literature with symphony orchestras, wind and chamber ensembles and as featured soloist. He also has an extensive background in commercial music backing entertainers, playing in large and small group jazz settings, and performing in theater and studio recording ensembles. His study of Baroque performance practice as applied to trombone has led to five solo recordings: Arcangelo Corelli Solo Chamber Sonatas, Opus 5; J.S. Bach: The Gamba Sonatas; Benedetto Marcello Solo Sonatas, Opus 1, J.S. Bach: Art of Fugue and Johann Ernst Galliard: Six Sonatas. Music for a New Millinium, new sonatas for trombone and piano, was released in 2015. Holding the rope at the top of his well are wife, Michelle, and children, Rebekah, James and Wyatt. They rarely kick stones over the edge and always share the water! Mike Hall is a C.G. Conn and Selmer Bach performing artist.