

Program: "Deep Blue"

OLD DOMINION UNIVERSITY

Department of Music

Presents

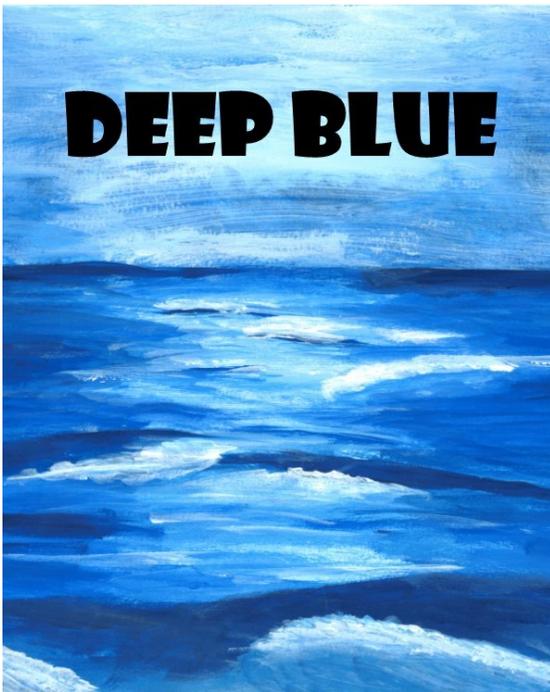
Old Dominion University Wind Ensemble

Brian Diller, Director

Mike Hall, Trombone

Dennis Zeisler, Guest Conductor

Laura Johnson, Graduate Conductor



Old Dominion University
University Theater

Sunday, November 4th, 2018 3:00 PM

Who's Who in the Navy Blue (1920)

Dennis Zeisler, Guest Conductor

John Philip Sousa
(1874–1934)

Sea Songs (1923)

Laura Johnson, Graduate Conductor

Ralph Vaughan Williams
(1872-1958)

George Washington Bridge (1950)

William Schuman
(1910-1992)

Blue Bells of Scotland (1899)

Mike Hall, Trombone

Arthur Pryor
(1869-1942)

Poseidon (2010)

Julie Giroux
(b.1961)

Old Dominion University Wind Ensemble

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

Flute	Trumpet	Percussion
Alicia Bryan	John Beckner	Ethan Cagle
Nicole Jenkins	Tim Burleigh	Jaihlen Cheatham
Hyorim Kim, <i>principal</i>	Elly Carlson	Sam Conti
Brook Matthews	Austin Kopp, <i>principal</i>	Jashkal Germelus
Shannon Schubert	Alonzo Tinsley	Chris Mitchell
Mary Sensabaugh, piccolo	Josh Williams	Danny Slader
		Michael Vazquez
	Horn	Sarah Williams, <i>principal</i>
	Andrew Broom, <i>principal</i>	
Oboe	Nico Craig	Piano
Hailey Hargis, <i>principal</i>	Justin Durham	Nichole Dorobanov
Vladislav Voscanean, <i>principal</i>	Lizzy Tait	
		String Bass
Clarinet	Trombone	Pedro Camacho
Emalee Alexander	Noah Chapman	
Avante Allen	Devonte Ezell, <i>principal</i>	Librarian
Courtney Deberry	Mason Kennedy	Austin Kopp
Laura Johnson, <i>principal</i>	Phil Lane, bass	
Tim Martin, <i>principal</i>	Jose Rodriguez	
Marshall Rigby		
Randy Smith	Euphonium	
Brianna Yevak	Alex Federico, <i>principal</i>	
	Foster Grubbs, <i>principal</i>	
Bass Clarinet		
Chris Coll	Tuba	
Roderick Gaines	Seth Jones	
	Eric Lavallais, <i>principal</i>	
Saxophone	Lea Sampsell	
Branden Garner	Josh Sissel	
Lawrence O'Neal		
Noah Payton, <i>principal</i>		
Danny Santos		

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*.

Schuman: *George Washington Bridge*

Born in New York City in 1910, William Schuman was one of America's leading composers. Schuman became president of the Juilliard School of Music and the Lincoln Center. He won the first Pulitzer Prize for music in 1943 for his cantata *A Free Song*. Of *George Washington Bridge*, the composer writes,

There are a few days in the year when I do not see George Washington Bridge. I pass it on my way to work as I drive along the Henry Hudson Parkway on the New York shore. Ever since my student days when I watched the progress of its construction, this bridge has had for me an almost human personality, and this personality is astonishingly varied, assuming different moods depending on the time of day or night, the weather, the traffic and, of course, my own mood as I pass by.

I have walked across it late at night when it was shrouded in fog, and during the brilliant sunshine hours of midday. I have driven over it countless times and passed under it on boats. Coming to New York City by air, sometimes I have been lucky enough to fly right over it. It is difficult to imagine a more gracious welcome or dramatic entry to the great metropolis.

Pryor: *Blue Bells of Scotland*

Arthur Willard Pryor was a trombone virtuoso, bandleader, and soloist with the Sousa Band and a prolific composer of band music. Pryor was born on the second floor of the Lyceum Theater in St Joseph, Missouri. He was considered a child prodigy on the trombone and played his first solo with the Sousa Band at age 22. Pryor played with the Sousa Band for 12 years and served as assistant conductor. He later formed his own band that toured for many years before selecting Asbury Park, New Jersey as home. He also served as staff conductor and arranger for the fledgling Victor Talking Machine Company. During his career Pryor wrote some of today's most famous trombone literature.

Giroux: *Poseidon*

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.

Dennis J. Zeisler, Director of Bands Emeritus, recently retired from Old Dominion University in Norfolk, Virginia where he served for 39 years 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 at 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 primarily of music educators from throughout the area of southeastern Virginia. The Virginia Wind Symphony has recorded six 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. He sits on the Boards 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 Zeisler is married to Carol Corcoran Zeisler and they have four children, Nate Jennifer, Sarah and Jeffrey

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 Millennium*, 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.