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**OLD DOMINION  
UNIVERSITY**

F. Ludwig Diehn School of Music  
*Presents*

**Old Dominion University Wind Ensemble**  
Brian Diller, director  
Maj Daniel Toven, guest conductor

*with the*

**Warhill High School Wind Ensemble**  
David Enloe, director



Old Dominion University  
University Theatre

**Sunday, March 1, 2020**

**3:00 pm**



**Major Daniel Toven** recently assumed duties at The U.S. Army Band, "Pershing's Own," the Army's premier musical organization. There he serves as Deputy Commander and Director of The U.S. Army Chorus. A native of Union City, Pennsylvania, he holds a Bachelor of Science in Music Education and a Bachelor of Fine Arts in Trombone Performance from Indiana University of Pennsylvania, a Master of Music in Conducting from the Eastman School of Music, and a Master of Military Art and Science from the Command and General Staff College. Prior to this new assignment, Major Toven served as the Deputy Commandant at the U.S. Army School of Music in Virginia Beach, VA. While assigned to the School of Music, he deployed to Kuwait, where he served as the Theater Music Liaison Officer for U.S. Army Central. In that role, he coordinated Army music support throughout the Middle East and leveraged those capabilities to support the U.S.'s strategic public diplomacy initiatives in the region. Other previous assignments include: Commander of The Army Ground Forces Band (Fort Bragg, NC), Army Forces Command Staff Bands Officer, Director of the U.S. Army Europe Soldiers' Chorus (Heidelberg, Germany), and Director of the U.S. Army Soldiers' Chorus (Washington D.C.).

Before joining the Army he held a variety of professional music positions throughout the northeastern United States including founder, music director, and conductor of the Plum Creek Chamber Orchestra, and assistant conductor of The Mendelssohn Choir of Pittsburgh, where he worked with Grammy Award-winning mentor, the late Robert Page. He has also prepared choruses for the Boston Pops Holiday Pops under the direction of Keith Lockhart, and for performances with the Pittsburgh Symphony Pops Orchestra under the direction of Marvin Hamlisch. In addition to teaching high school in the Pittsburgh, Pennsylvania and Washington D.C. areas, Major Toven spent the fall of 2001 as Director of Choruses for Colgate University. Major Toven continues to be in demand as a clinician and guest conductor. He has conducted numerous County, District, Region, and All-State band and chorus festivals in Pennsylvania, Virginia and North Carolina.

Major Toven has continued his professional development by attending the prestigious Pierre Montoux School for Orchestra Conductors as well as numerous choral and orchestral conducting workshops. As a trombonist, he has recorded with the Keystone Winds and performed with the Johnstown Symphony Orchestra and the St. Vincent Camerata Brass. As a vocalist, he has sung with numerous professional ensembles in the Pittsburgh, Pennsylvania and Washington, D.C. areas including the Washington National Cathedral Choir of Men and Boys, and can be heard on the Cantaloupe Music recording of Steve Reich's The Desert Music.

Major Toven is a graduate of the Command and General Staff College, the Army Band Captains Career Course, the Adjutant General's Basic Officer Course (President Benjamin Harrison Award), Officer Candidate School (Distinguished Military Graduate), and has earned the Basic Parachutist's Badge. His military awards include the Meritorious Service Medal, the Army Commendation Medal, the Army Achievement Medal, the National Defense Service Medal, the Global War on Terrorism Expeditionary Medal, and the Global War on Terrorism Service Medal. Major Toven is married to Dr. (Captain) Johnathan Taylor, DNP, of Rockingham, NC, an emergency nurse practitioner and commander of the Headquarters and Headquarters Detachment, 18th Field Hospital, U.S. Army Reserve.

## Warhill High School Wind Ensemble Personnel

|                                |                        |                   |
|--------------------------------|------------------------|-------------------|
| <b>Flute</b>                   | <b>Alto Saxophone</b>  | <b>Trombone</b>   |
| Kaitlyn Brewster               | Adam Chai              | Cary Campbell     |
| Rachel Coblentz                | Alexa Herndon          | Andrew Frohmiller |
| Jocelyn Curry                  | Patryk Los             | Jalen Neck        |
| Emma Kreis                     | Jake Scott             | Nico Rincon       |
| Ashleigh Route                 |                        | Trent Wroten      |
| Melody Saldana                 | <b>Tenor Saxophone</b> |                   |
| Elizabeth Spalthoff            | Ethan Hoff             | <b>Euphonium</b>  |
|                                | Matthew Spalthoff      | Joey Picataggi    |
| <b>Oboe</b>                    |                        | Logan Tooley      |
| Meher Narielvala               | <b>Bari Saxophone</b>  | Collins Tucker    |
| Morgan Renninger               | Evan Massey            |                   |
|                                | Joseph Saunders        | <b>Tuba</b>       |
| <b>Clarinet</b>                |                        | Jordan Eriksen    |
| Conner Crank                   | <b>Horn</b>            | Andrew Riddick    |
| Matthew Cruz                   | Jake Davis             |                   |
| Isabella Dougherty             | Keri McCourt           | <b>Percussion</b> |
| Lindsey Hood                   | Matthew Monger         | Nolan Forsythe    |
| Hunter LaFreniere              |                        | Elmer Hernandez   |
| Caitlin Leek                   | <b>Trumpet</b>         | Aidan Law         |
| Grace Neil                     | Lindsay Becke          | Ryan Lindley      |
| Gabika Watson                  | Cole Blanchard         | Rebecca Mylum     |
|                                | Ian Chai               | Hayden Page       |
| <b>Bass Clarinet</b>           | Josh Cosby             | Kristine Park     |
| Kailey Massey                  | Cameron Gunther        | Caleb Spencer     |
|                                | Nolan Herndon          | Charlie Wood      |
| <b>E♭ Contra alto clarinet</b> | Colton Potash          |                   |
| Liberty Rojas                  | Aaron Thompson         |                   |
| <b>B♭ Contrabass clarinet</b>  |                        |                   |
| Skylar Hackett                 |                        |                   |

## Old Dominion University Wind Ensemble

### **Flute**

Alicia Bryan, *principal*  
Rachel Feit  
Nicole Jenkins, *piccolo*  
Emily Wolcott  
Esther Yi

### **Oboe**

Hailey Hargis, *principal*  
Alex Payne, *principal*  
Vladislav Voscanean, *principal*

### **Clarinet**

Richard Chen  
Laura Johnson, *principal*  
Grant Minor  
Phoebe Neel  
Conner Robinson  
Randy Smith

### **Bass Clarinet**

Brianna Yevak

### **Bassoon**

Timothy Bright, *principal*

### **Saxophone**

Patrick Bays, *tenor*  
Branden Garner, *principal*  
David Limos, *baritone*  
Lawrence O'Neal, *alto*

### **Trumpet**

Erica Allen  
Jack Beckner  
Tim Burleigh  
Elly Carlson  
Kymani Senegal  
Tim Singer

Josh Williams, *principal*

### **Horn**

Andrew Broom, *principal*  
Nico Craig  
Justin Durham  
Eric Quick  
John Craddock

### **Trombone**

Noah Chapman  
Devonte Ezell, *principal*  
Katie McCaffrey

### **Euphonium**

Alex Federico, *principal*  
Jamie Williams, *principal*

### **Tuba**

Michael Glasby  
Nick Hathaway  
Eric Lavallais, *principal*  
Lea Sampsell

### **Percussion**

Ethan Cagle, *principal*  
Jaihlen Cheatham  
Benton Maldonado  
Christian Mitchell  
Danny Slader  
Matthew Trumble  
Paul Zymbak

### **Piano**

Lawrence Halsey

### **Librarian**

Elly Carlson

**David Enloe** is a highly regarded arranger, clinician, and adjudicator. He has been involved with many well-respected programs on the secondary and collegiate levels. David attended Jacksonville State University in Jacksonville, Alabama where he received a Bachelor's degree in Music Education. While at Jacksonville State, Mr. Enloe studied French Horn and Conducting with Bayne Dobbins. He has also received his Master's in Conducting with Professor Anthony Maiello at George Mason University in Fairfax, Virginia.

Mr. Enloe, a native of Atlanta, Georgia, believes in maintaining a well balanced program at the high school level. His bands have achieved many accomplishments ranging from the Macy's Thanksgiving Day Parade to being named a Virginia Honors Band. While teaching at Hickory HS in Chesapeake, his bands performed at the VMEA conference and the Bands of America National Concert Band Festival. Mr. Enloe has served as a clinician and adjudicator throughout the southeast, as well as adjudicating for Bands of America. At his current position at Warhill High School in Williamsburg, Virginia, his responsibilities include directing the Wind Ensemble and Symphonic bands, Percussion Ensemble, overseeing the Marching Lions, and the WJCC Jazz Ensemble.

Mr. Enloe is still an active performer, playing horn in the Virginia Wind Symphony and the Williamsburg Brass Quintet. He has also performed with the Lynchburg, Rome, and Frederick Symphonies, as well as the McLean Orchestra in Washington DC.

## Biographies

**Brian Diller** is Director of Bands at Old Dominion University where teaches conducting, music education, and directs the Wind Ensemble. 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 the wind music of Adolphus Hailstork and Joaquin Rodrigo. He was invited to present a peer-reviewed lecture on Hailstork's *American Guernica* at the 2020 College Band Directors National Association Southern Division Conference. Other research on band literature has appeared in the peer-reviewed *Journal of Band Research* as well as *Teaching Music Through Performance in Band* series 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 served as Head Arranger and Brass Instructor for Nashville's Music City Drum Corps.

## Program Notes

**Scossa Elettrica.** In 1899, the Italian city of Como hosted a celebration of scientist Alessandro Volta, for whom the electrical term "volt" is attributed. Renowned opera composer Giacomo Puccini was commissioned to write a celebratory march for the occasion and this work is the result, nicely scored for band by Charles Yates.

**Danzon No. 2.** Arturo Márquez is one of the leading composers of contemporary Mexican 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. 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.

**Blue Shades.** The title alludes to the blues and a jazz feeling is prevalent, but this is not literally a blues piece - there are no 12-bar blues progressions and hardly any swung eighth-notes. Yet this piece is heavily influenced by the blues: blues harmonies, rhythms and melodic idioms pervade the work; and many "shades of blue" are depicted, from bright blue, to dark, to dirty, to hot blue."

"At times, Blue Shades burlesques some of the cliches from the Big Band era, not as mockery, but as tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky Blues haunt with fascinating solos by bass clarinet and oboe. An extended, gutsy, clarinet solo ... recalls Benny Goodman's hot style and ushers in a series of wailing brass chords recalling train whistle effects commonly used during that era. High energy and jazzy sounds build to a critical mass, a pressure cooker of excitement. The final stroke on the splash cymbal reminds the listener that this piece is a friendly tribute to an earlier style."

Barber wrote his **Commando March** shortly after being enlisted in the United States Army during the Second World War. The work was completed in February 1943 and was premiered on May 23 of that year by the Army Air Force Tactical Training Command Band in Convention Hall, Atlantic City, New Jersey, most likely with the composer conducting. The critic Fredric V. Grunfeld writing in High Fidelity magazine described the march as "an old-fashioned quickstep sporting a crew cut," and the work received many performances in the final years of the war.

**With Heart and Voice** is based on an old Spanish hymn which has made its way into most church hymnals under the name of Come, Christians, Join to Sing. It is perhaps fate that this hymn, a particular favorite of mine, happens to be the tune used for the Alma Mater. Christian Henry Bateman wrote the words for the hymn in 1843, and the first verse contains the line, "Let all, with heart and voice, before the throne rejoice". Hence, the title, With Heart and Voice. What better way to celebrate 25 years of the commissioning high school than with our "hearts" and "voices"? The "voice" in this case is the music, and the "heart" is the emotion that the music renders in celebration.

Clifton Williams' **Symphonic Suite** is in five movements and was commissioned by the San Antonio Symphony for its 25th anniversary in 1957. The composer had personal connections with the Symphony, having played French horn for 12 years. Later scored for concert band, the composition was awarded the Ostwald Award by the American Bandmasters Association. The solemn fanfare of the Intrada flows directly into the Chorale, which is introduced by the brass section. The tempo picks up with the March that is based on the work's introductory fanfare. The Ancient Dance offers a change of pace with a flute with percussion accompaniment. Jubilee concludes the suite in an energetic manner including samples from the preceding movements.

In **Magnolia Star**, the composer explores various ways to use the blues scale in harmonies, melodies, and timbres, creating a diverse set of ideas that will go beyond sounds that we typically associate with the blues scale. He didn't want to create a "blues" piece, but rather a piece in my own musical voice that uses and pays homage to the blues scale. Nearly all of the pitches used in Magnolia Star fit into the C blues scale.

Another influence was trains and the American railroad. The railroad not only provides some intriguing sonic ideas, with driving rhythms and train-like sonorities, but it was also an integral part of the growth of jazz and blues in America. In the late 19th century, the Illinois Central Railroad constructed rail lines that stretched from New Orleans and the "Delta South" all the way north to Chicago. Many Southern musicians traveled north via the railroad, bringing "delta blues" and other idioms to northern parts of the country. The railroad was also the inspiration for countless blues songs by a wide variety of artists. Simply put, the railroad was crucial to the dissemination of jazz and blues in the early 20th century. Magnolia Star was an Illinois Central train that ran from New Orleans to Chicago with the famous Panama Limited in the mid-20th century.

**Virginia Scenes** is a three-movement work depicting scenes one might see while either living in or traveling through the Commonwealth of Virginia. The first movement depicts a visit to one of Virginia's many historic battlefields. One can imagine the fierce fighting, the bugle calls echoing in the distance, the shadows of a conflict in which so many gave their lives. The second movement depicts a trip down a river in a kayak, the paddle strokes through the water past scenes of wildlife. The serenity is jostled briefly by a trip over some rapids and punctuated by exhilarating musical passages as the movement's close takes us to the shoreline. The final movement, simply titled "95" is a sardonic take on the often relentless traffic congestion travelers have to contend with who brave the infamous I-95 corridor.

Pablo Casals, the legendary cellist, had performed *The Song of the Birds*, a famous Catalonian folk tune with the lyrics; 'Birds sing when they are in the sky, they sing: "Peace, Peace, Peace"', at the United Nations on 24th October 1971. I quoted this melody as a symbol of peace, and prayed that the 21st century would be a peaceful time. However, the 9/11 terror attacks cruelly broke our prayers for peace. In addition, a great number of wars have taken place since. This piece is one of several pieces I've recently composed praying for peace.