

Program

OLD DOMINION UNIVERSITY

Department of Music

Presents

Old Dominion University Wind Ensemble

Viva I'talia

Dennis J. Zeisler, Director

Jo Marie Tona Larkin—Clarinet Soloist

Yvonne Daye—Graduate Conductor

Cathy Francis—Graduate Conductor

Jamie Payne—Graduate Conductor



**OLD DOMINION
UNIVERSITY**

I D E A F U S I O N

Old Dominion University
University Theater

Sunday, October 1, 2017 3:00 PM

Florentiner, Grande Marcia Italiana

Juliys Fučík

Italian Concerto BWV 971 Movement III

Johann Sebastian Bach
Arr. Douglas Arndt

Yvonne Daye—Graduate Conductor

Tancredi Overture

Gioacchino Rossini
Arr. Leonard Falcone

Cathy Francis—Graduate Conductor

Italian Polka

Sergei Rachmaninoff
Arr. Erik Leidzen

Adagio and Tarantella

Ernesto Cavallini
Arr. Thomas Reed

Jo Marie Tona Larkin—Clarinet Soloist

Intermezzo Sinfonico

Pietro Mascagni
Arr. Lawrence Odom

Italian Rhapsody

Julie Giroux

Jamie Payne—Graduate Conductor

Symphonic Concert March

G. Bonelli
Arr. Nicholas Falcone

Dennis Zeisler has been on the faculty of Old Dominion University in Norfolk, Virginia for 39 years serving as Director of Bands, Professor of Clarinet and Saxophone and Chair of the Music Department. Mr. Zeisler is a graduate of 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 is a past recipient the Virginia Music Educator of the Year Award and is a member of the American Bandmasters Association. He is the founder and conductor of the Virginia Wind Symphony and is on the Board of Directors of the National Band Association, The John Philip Sousa Foundation, and The Midwest Clinic. He is a clinician for the Conn Selmer company and is the 77th President of the American Bandmasters Association.

Jo Marie Larkin earned both undergraduate and graduate degrees in Music Education and Clarinet Performance from Old Dominion University in Norfolk, Virginia. In addition, she earned her Paralegal Certificate from ODU in 2005. A veteran music educator and clarinet specialist, Ms. Larkin remains active as a guest conductor, adjudicator, and clarinet teacher. She plays principal clarinet with the Virginia Wind Symphony under the direction of Professor Dennis Zeisler, and the Symphonicity Orchestra of Virginia Beach, with Maestro Daniel Boothe. In her 27th year of teaching, she has been the Director of Bands at Salem Middle School in Virginia Beach, Virginia, since 2002. Her bands have consistently received superior ratings at State Assessment, and she is very active hosting and chairing many city-wide and district events. Ms. Larkin is a member of NaFME and VMEA, is a multiple year honoree in Who's Who Among America's Teachers, is a Mentor Teacher to high school student interns and student teachers, and has received the "I Make a Difference Award," "Career Teacher Award," and the "Teacher of the Year Award."

Yvonne Daye is a graduate of Virginia Commonwealth University with a degree in Music Education. She is currently in the MME program at Old Dominion University.

Cathy Francis is a graduate of East Carolina University with a degree in Music Education. She is currently in the MME program at Old Dominion University.

Jamie Payne is a graduate of Old Dominion University with a degree in Music Education. She is currently in the MME program at Old Dominion University.

Program Notes:

Florentiner Marche

The march Florentiner was written by Julius Fuclik in 1907, his opus 214, while in Budapest, the political and cultural capital of Hungary. There, he had access to many regimental bands and talented musicians anxious to perform his music. Widely recognized for his march music, he became interested in orchestral works. This was a time when central European composers were writing in the style of foreign lands including the Orient, Spain, and Italy. This composition bears the subtitle Grande Marcia Italiana with the main title giving homage to Florence, Italy. It has the length and content of a condensed operetta. One can imagine the theater curtains opening to two trumpet fanfares followed by a stately march as the residents of that grand city rush to welcome the large entourage of a nobleman. Flowers are thrown to the procession and everyone is excited. Suddenly, our nobleman sees a beautiful courtesan and the two converse in a gentle interlude that becomes quieter as the conversation gets more personal. Chirps from the woodwinds denote the start of gossip by the village women in response. The brass give a loud proclamation that the couple are to be wed and a celebratory theme concludes the happy scene as the curtains close.

Italian Concerto

The first works of Bach to be published by himself were for the keyboard. Put out in groups beginning in 1731, they were amassed under the encompassing title Clavierübung, clavier being the generic term covering all keyed instruments, including organ, übung meaning exer-cise or practice. The second part of the Clavierübung was published in 1735 and testifies to the provincial Bach's cosmopolitan inclinations, for the title page reads: "Keyboard Practice Consisting in a Concerto after the Italian Taste and an Overture after the French Manner for a Harpsichord with Two Manuals, Composed for Music Lovers, to Refresh Their Spirits, by Johann Sebastian Bach, Kapellmeister to His Highness the Prince of Anhalt-Cöthen and Director Chori Musici Lipsiensis."

In composing a solo concerto in Italian style, Bach set himself the twofold task of simulating the contrasting ensemble forces of concerto grosso or tutti (the full orchestra) and concertino (soloist or group of soloists), and supplying the form (fast-slow-fast) and exuberant spirit of the Italian concerto grosso models. Even one of Bach's severest critics, Johann Scheibe, openly admired the composer's resolution of the solo concerto problem, writing in 1739, "Finally I must mention that concertos are also written for one instrument alone... There are some quite good concertos of this kind, particularly for clavier. But pre-eminent is a clavier concerto of which the author is the famous Bach in Leipzig. Who is there who will not admit at once that this clavier concerto is to be regarded as a perfect model of a well-designed solo concerto? It would take as great a master of music as Mr. Bach to provide us with such a piece, which deserves emulation by all our great composers and which will be imitated all in vain by foreigners."

The outer movements of the Italian Concerto are as impressive for their great good humor and vital propulsion as for their concerto imitations. In the first movement, as in any well-behaved concerto of the period, the tutti begins the proceedings, stating the theme that remains its possession throughout. Here, the vigorous, extroverted materials suggest the full forces of a string orchestra. These finally give way, after a strong, no-nonsense cadence that seems to have quotes around it and exclamation points after it, to the solo theme, an expressive idea that begins simply and becomes increasingly more decorative. The "contest" that ensues between the tutti and the concertino strikes at the heart of the concerto grosso principle that began in the early 1600s with the opposition of vocal and instrumental timbres.

It's important to note that in the Italian Concerto, as in few other of his compositions, Bach supplied many indications for softs and louds, thus providing a clear picture of his concerto grosso intentions.

Tancredi Overture

Every opera that Rossini wrote is introduced by an exciting and lively overture. Tancredi is a dramatic love story set a thousand years ago, with a king, a princess, an exiled prince, a war, and lots of confusion before it reaches one of two endings (in one version Tancredi is made king, in the other he dies). But you don't need to know any of this to enjoy Rossini's music, which is designed solely to grab your attention and please your ears.

Speaking of thieving magpies, Rossini was something of one himself – or perhaps it would be fairer to describe him as a model recycler. He wrote nearly forty operas during his career, but only 26 overtures, which means that he often reused an overture from a previous opera. The overture to *Tancredi*, for example, was originally composed for *La pietra del paragone* in 1812. This means that the music of the overture has nothing to do with the opera that follows – its real purpose is to seize your attention and whet your appetite for the evening’s entertainment, and with its dramatic opening and lively themes, the *Tancredi* overture certainly does that!

Italian Polka

This engaging little work was originally written for two pianos. While in Italy, Rachmaninoff heard a tune played on an old fashion street organ, drawn through the streets by a donkey. Liking the tune, he immediately wrote it down. Later in Russia, it was arranged for the Imperial Marine Guard Band and was performed with great success

Adagio and Tarantella

A familiar name to all serious clarinetists is virtuoso, Ernesto Cavallini. Born in Milan, Cavallini studied clarinet at the Milan Conservatory with clarinetist/composer, Benedetto Carulli. Cavallini became the principal clarinetist of the world-renowned La Scala opera house and taught at the Milan Conservatory. He later moved to St. Petersburg, Russia and spent 15 years (1852-1867) as solo clarinetist of the Imperial Orchestra and taught at St. Petersburg Conservatory. Cavallini believed that “many keys and holes on a clarinet were deleterious to both tone and intonation,” which is why he often played on “outdated” clarinets. Nevertheless, he was always master of his instrument whether it was an archaic, six-keyed boxwood clarinet or the Mueller system thirteen-keyed instrument of 1822. Described as the “Paganini of the clarinet” Cavallini concertized extensively in Italy, France, Belgium, and England. As a composer, Cavallini wrote numerous etudes, short pieces for clarinet and piano, and duets. He is mainly remembered for his brilliant *Thirty Caprices* and his popular solo, *Adagio and Tarantella*. All of his compositions were written with the end result of expressing his own virtuosity. *Adagio and Tarantella* is wonderful clarinet show-piece demonstrating both operatic and virtuosic qualities.

Intermezzo Sinfonico

Between the time Giuseppe Verdi wrote *Otello* and *Falstaff*, the Italian opera moved in reaction to the verismo school, based on “naturalism”, featuring stories with commonplace characters, settings and situations with which audiences could easily identify. Mascagni was only 27 years old when his most famous work, the *Opera Cavalleria Rusticana* ('Rustic Chivalry') opened with brilliant success, giving birth to verismo. This one work launched Mascagni into the international opera circuit, but despite a long career, he was never able to duplicate its success. His most popular surviving musical fragment is the “Intermezzo”, having been used in the soundtrack of several films, including Martin Scorsese’s *Raging Bull*, *The Godfather, Part III* and the HBO series *The Sopranos*. The orchestral “Intermezzo” occurs between the two scenes of the opera’s single act, and evokes the Easter day religious spirit of the opera’s setting.

Italian Rhapsody was commissioned by Colonel Arnald D. Gabriel. It is dedicated to his parents, Ferdinando and Filomena Gabriele. It is a joyful collection of Italian folk songs and a few operatic excerpts, scored with Italian gusto. Solo clarinet opens with a certain Mafioso flair developing into a devious rendition of "The Italian Wedding Song #2" (The Wedding Tarantella). "Caderna," composed by A.D. Arcangelo, is presented in both an Italian street band and contemporary march style. Giacomo Puccini’s *La Bohème* "Quando m'en vo" (Musetta’s Waltz) makes an appearance as an accordion player serenading young lovers in the moonlight. The finale features Luigi Denza’s "Funiculi! Funicula!," Giuseppe Verdi’s *Il Trovatore* (Act II - Anvil Chorus) and Gioachino Rossini’s *Barber of Seville*.

Symphonic Concert March

Symphonic Concert March is an operatic concert march written in Italian style. It features flowing melodies, contrapuntal technique, and contrasting rhythms with vocally modeled soloistic melodies, and dynamic contrasts. The composer uses the technique of leitmotifs, phrases which reappear throughout the work. Listen for the dramatic return of the opening grandioso melody at the end.

Old Dominion University Wind Ensemble

Upcoming Events:

Piccolo
Mary Sensabough

Flute 1
Alicia Bryan
Hyorim Kim

Flute 2
Jolene Oman
Nicole Jenkins
Cathy Francis *

Oboe 1
Melody Schultz

Oboe 2
Laura Fish
Lauren Sommers

Bassoon 1
Yvonne Daye *

Bassoon 2
Francisco Alderete

Clarinet 1
Jonathan Carr *
Tim Martin
Sarah Eubanks

Clarinet 2
Amanda Howell *
Marshall Rigby
Emalee Alexander

Clarinet 3
Courtney Deberry
Randy Smith
Loren Butts
Brianna Yevak

Bass Clarinet
Roderick Gaines
Emily Sharp

Conta-Alto Clarinet
Robert Rigby

Alto Saxophone 1
Tyler Harney

Alto Saxophone 2
Charlee Eaves

Tenor Saxophone
Danny Santos

Baritone Saxophone
Noah Payton

Trumpets
Austin Kopp 1
Robert Clark 1 *
Tim Burleigh 2
Josh Williams 2
Elly Carlson 3
Xavier Hendon 3

Horns
Andrew Broome 1
Dennis DiMaggio 1
Andrew Parker 2
Justin Durham 3
Davis Mann 4

Euphoniums
Alex Federico
Foster Grubb
Ben Liebman

Trombones
Justin Burgin 1
Devonte Ezell 1
Jonathan Mezzenga 2
Sergio Ramos 2
Phillip Lane 3

Tuba
Eric Levallais
Hunter Williams
Nick Hathaway

String Bass
Xavier Eubanks

Percussion
Chris Mitchell
Michael Vazquez
Daniel Stazer
Kimberly Adams
Jaihlen Cheatham
Jashkal Germelus
Ben Naranjo

**Band Manager and
Librarian**
Austin Kopp

* Graduate Student

10/1/2017 – New Music Norfolk Concert– 7:30 PM

Diehn Center for the Performing Arts, Chandler Recital Hall

10/17/2017 – ODU Jazz Orchestra– 7:30 PM

Diehn Center for the Performing Arts, Chandler Recital Hall

10/23/2017 – (\$) Diehn Concert Series: Jasper String Quartet

with the Norfolk Chamber Consort– 8:00 PM

\$10 for students; \$15 general admission

Diehn Center for the Performing Arts, Chandler Recital Hall

10/30/2017 – ODU Madrigal Singers/Collegium Concert– 7:30 PM

Diehn Center for the Performing Arts, Chandler Recital Hall

Ticket Box Office: (757) 683-5305

<http://www.oduartstix.com>