OLD DOMINION UNIVERSITY
Department of Music

Presents
Old Dominion University Wind Ensemble

Viva I’Italia

Dennis J. Zeisler, Director
Jo Marie Tona Larkin—Clarinet Soloist
Yvonne Daye—Graduate Conductor
Cathy Francis—Graduate Conductor
Jamie Payne—Graduate Conductor

Program

Florentiner, Grande Marcia Italiana
Juliys Fučik

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

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

Old Dominion University
University Theater

Sunday, October 1, 2017 3:00 PM
as the curtains close. Information that the couple are to be wed and a celebratory theme concludes the happy scene. The day's events commence with music and song 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 denotes 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.

Florentiner Marche
The march Florentiner was written by Julius Fučík 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 exercize 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 tutti (the full orchestra) and concerto (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 earliest 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.

Tancrède Overture
Every opera that Rossini wrote is introduced by an exciting and lively overture. Tancrède 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 Tancrède 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 fashioned 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 Tarentella**

A familiar name to all serious clarinetists is virtuoso, Ernesto Cavallini. Born in Milan, Cavallini studied clarinet at the Milan Conservatory with clarinetist/composer, Beneditto 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 II 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

**Piccolo**  
Mary Sensabough  

**Conta-Alto Clarinet**  
Robert Rigby  

**Alto Saxophone 1**  
Tyler Harney  

**Alto Saxophone 2**  
Charlee Eaves  

**Tenor Saxophone**  
Danny Santos  

**Baritone Saxophone**  
Noah Payton  

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

**Euphoniums**  
Alex Federico  
Foster Grubb  
Ben Liebman  

**Clarinet 1**  
Jonathan Carr *  
Tim Martin  
Sarah Eubanks  

**Clarinet 2**  
Amanda Howell *  
Marshall Rigby  
Emalee Alexander  

**Clarinet 3**  
Courtney Deberry  
Randy Smith  
Loren Butts  
Broiana Yevak  

**Bass Clarinet**  
Roderick Gaines  
Emily Sharp  

**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 *  

**Oboe 1**  
Melody Schultz  

**Oboe 2**  
Laura Fish  
Lauren Sommers  

**Bassoon 1**  
Yvonne Daye *  

**Bassoon 2**  
Francisco Alderete  

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

**Clarinet 1**  
Jonathan Carr *  
Tim Martin  
Sarah Eubanks  

**Clarinet 2**  
Amanda Howell *  
Marshall Rigby  
Emalee Alexander  

**Clarinet 3**  
Courtney Deberry  
Randy Smith  
Loren Butts  
Broiana Yevak  

**Bass Clarinet**  
Roderick Gaines  
Emily Sharp  

### Upcoming Events:

- **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**  
  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