

Program

OLD DOMINION UNIVERSITY

Department of Music

*Presents*

**Old Dominion University  
Wind Ensemble**

Dennis J. Zeisler, Director

Dwight Leonard—Guest Conductor

Michael Oare—Guest Conductor

Yvonne Daye—Graduate Conductor

Cathy Francis—Graduate Conductor

Jamie Payne—Graduate Conductor



**OLD DOMINION  
UNIVERSITY**

**IDEA FUSION**

Old Dominion University  
University Theater

Sunday, November 5, 2017      3:00 PM

**Letters for Home**

Songs of War and Love  
The trench  
In memory

Peter Meehan

**An American Elegy**

Jamie Payne—Graduate Conductor

Frank Ticheli

**Threnody for Challenger**

Dwight Leonard—Guest Conductor

James Sochinski

**Resting in the Peace of his Hands**

Yvonne Daye—Graduate Conductor

John Gibson

**To Dream in Brush Strokes**

Michael Oare—Guest Conductor

Michael Oare

**Trauersinfonie**

Cathy Francis—Graduate Conductor

Richard Wagner  
Arr. Erik Leidzen

**Requiem for Wind Ensemble**

David Maslanka

**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.

**Michael Oare (b. 1960)** earned undergraduate degrees in Music Composition and Music Education from Old Dominion University in Norfolk, Virginia. A veteran music educator, Mr. Oare remains active as a composer, arranger, performer, conductor and adjudicator. As a published composer, he has written numerous arrangements and compositions, with a special interest in music for the young band. Two of his compositions, *To Dream in Brushstrokes* and *Equilibrium*, are included in the acclaimed *Teaching Music Through Performance* series by GIA publications. His compositions can be found in the catalogues of several major publishing companies, with all his most recent works being published by Hal Leonard.

Since 1991, he has been the Director of Bands at Great Bridge Middle School in Chesapeake, Virginia. His Great Bridge bands have consistently received superior ratings at the annual Virginia Concert Band Performance Assessment and have performed for the Virginia Music Educators Association Professional Development Conference on four occasions. In 2015, he was named conductor for the Bay Youth Wind Ensemble, which serves middle school and 9th grade band students from throughout Hampton Roads, Virginia and northeastern North Carolina. He maintains state and national professional memberships, is a member of ASCAP, Phi Beta Mu, and performs with the Virginia Wind Symphony. He is the 2016 Chesapeake Public Schools Middle School Teacher of the Year, is a two-time recipient of the National Band Association's Citation of Excellence, and is a multiple year honoree in *Who's Who Among America's Teachers*. He resides in Chesapeake, Virginia and in his spare time enjoys off-shore fishing along the coasts of Virginia and North Carolina.

**Dwight Leonard**, a Portsmouth Virginia native, graduated from Old Dominion University in 1976, receiving a BS in music education. With additional study at University of Maryland and Towson State University, he received a Masters of Education and supervision from George Washington University.

Taught elementary, middle and high school levels in the Norfolk Virginia, Prince George County, Maryland and Virginia Beach school systems. In 1991, under his direction, the Kempsville Junior high school band was selected to perform for the prestigious Midwest International Band and Orchestra clinic in Chicago Illinois. In September 1992, Mr. Leonard started the band program at the new Tallwood high school in Virginia Beach. During his four year tenure, Tallwood was recognized as a Virginia Honor Band in their second, third, and fourth years of the program. In June 1996, he accepted a position with Spectrum of Richmond as Executive Director for Fiesta - Val and Musicale Music festivals and as Camp director for Mid Atlantic camps.

He is a past president of the Virginia Band and Orchestra Directors Association and served two terms as Secretary of the Virginia Music Educators Association. He provides pre-festival clinic sessions for many Richmond Area middle and high school bands as well as serving as a site coordinator for the VBODA state marching assessment for over 15 years. An original member of the Tidewater Winds concert band, Mr. Leonard was very active in the Tidewater area, performing with the Virginia Symphony, numerous Broadway show pit orchestra's as well as a saxophone, bassoon, flute and clarinet performer for many guest stars such as Mitzie Gaynor, James Brown, Jerry Butler, Debbie Boone, BJ Thomas and others. He continues to be active, performing with local area jazz bands, the Richmond Symphonic Winds, Commonwealth Winds and with the Fairfax Wind Symphony, which performed at the 2006 Midwest clinic.

Mr. Leonard continues to be active as an adjudicator, clinician, and guest conductor throughout the Southeast. His professional memberships include the Virginia Music Educators Association, Virginia Band and orchestra directors association, Phi beta mu, national honorary band paternity, American school band directors association and the national band association.

**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

### Letters for Home

*Letters for Home* is a three-movement work, commissioned by the East Lancashire Concert Band with support from Arts Council England, to commemorate the start of the First World War, and the role played in the war by the 'Accrington Pals'. Whilst specifically concerned with the First World War, each of the work's movements broadly outlines emotions that would form part of any soldier's lives during any war - and as such, performances of this work can easily be adapted to reflect other wars both modern and historical.

The first movement, "The Bittersweet Love Song," is the story of a soldier saying goodbye to his loved one before leaving for war. The opening passages are of the soldier, perhaps putting to the back of his mind the danger he is facing, singing a love song to his wife or girlfriend. In the following passages we hear his loved one singing "I love you", played by the flute section.

We again hear the soldier singing - this time with more of a sense of what lies ahead for him, but now the response is further away as they gradually move more distant from each other. The movement ends without conclusion, but with chords for the soldier's song played hauntingly over the percussion.

The second movement, "The Trench", is more self-explanatory. It combines bravado in the percussion opening with the whole band coming together as one - as a unit, before again we hear fear and trepidation in the brass, once more failing to reach a resolution. Perhaps the thoughts of the soldier are interrupted as the percussion once more calls the men to arms. The movement ends with gunshots in the percussion.

The final movement, "In Memory", opens with a repetition of the love song from the opening movement, before a slow lament, again never resolving, is heard. It keeps finding a new key, a new place, intending to represent the cyclical nature of war, and again without resolution, suggesting that war is also often that way.

Letters for Home is dedicated to Ian McGuinness, who's support, enthusiasm, and sheer hard work led to this work being commissioned and performed, and to the East Lancashire Concert Band, who gave the premiere on 27 September 2014, at the Town Hall, Accrington, home of the Accrington Pals.

### **An American Elegy**

An American Elegy is, above all, an expression of hope. It was composed in memory of those who lost their lives at Columbine High School on April 20, 1999, and to honor the survivors. It is offered as a tribute to their great strength and courage in the face of a terrible tragedy. I hope the work can also serve as one reminder of how fragile and precious life is and how intimately connected we all are as human beings.

I was moved and honored by this commission invitation, and deeply inspired by the circumstances surrounding it. Rarely has a work revealed itself to me with such powerful speed and clarity. The first eight bars of the main melody came to me fully formed in a dream. Virtually every element of the work was discovered within the span of about two weeks. The remainder of my time was spent refining, developing, and orchestrating.

The work begins at the bottom of the ensemble's register, and ascends gradually to a heartfelt cry of hope. The main theme that follows, stated by the horns, reveals a more lyrical, serene side of the piece. A second theme, based on a simple repeated harmonic pattern, suggests yet another, more poignant mood. These three moods - hope, serenity, and sadness - become intertwined throughout the work, defining its complex expressive character. A four-part canon builds to a climactic quotation of the Columbine Alma Mater. The music recedes, and an offstage trumpeter is heard, suggesting a celestial voice - a heavenly message. The full ensemble returns with a final, exalted statement of the main theme.

### **Threnody for Challenger**

Composed in the fifth anniversary year of the Challenger tragedy, THRENODY FOR CHALLENGER is not only a remembrance of a great national loss, but also a salute to the spirit of the astronauts. The musical materials are derived from symbolic, literal, and numerological sources. The opening section, for example, sounds seven pointillistic events, representing the seven fallen astronauts. Likewise, the primary melodic material of the main theme centers on seven pitches. Fleeting motives from the elegiac passages are derived from the lives of each astronaut (a bit of a Chopin prelude for Judith Resnik, an accomplished classical pianist; a fragment of the Navy Hymn for Commander Michael Smith...). The binary representation for the seventy-three seconds of the mission (01001001) dictates a rhythmic motive heard throughout.

JAMES SOCHINSKI holds a B.M. from the University of Missouri/Columbia, a M.M. in Composition from the Peabody Conservatory of Music, and a Ph.D. in Music Theory from the University of Miami. The C.L.Barnhouse Co., Columbia Pictures Publications, and TRN Music Publisher have published over forty of his compositions and arrangements. Dr. Sochinski served as Director of Bands at Virginia Tech for 13 years. He teaches Form and Analysis, Microcomputer Applications in Music, Band Arranging, and Colloquial in the University Honors College.

### **Resting in the Peace of His Hands**

Resting in the Peace of His Hands This evocative composition by John Gibson is a tribute to German artist Kaethe Kollwitz (1867-1945) and her art. It expresses the remarkable sense of peace the composer felt upon viewing Kollwitz's sculpture bearing the same name in Harvard's Busch - Reisinger Museum. Kollwitz lost her son in World War I and her grandson in World War II.

John Gibson has composed for band, orchestra, chorus, percussion ensemble and musical theatre. He is currently resident composer for the Dallas Wind Symphony.

### **To Dream in Brushstrokes**

To Dream in Brushstrokes was commissioned by the Carl Sandburg Middle School bands in Alexandria, Virginia in memory of Ashley and Morgan Whitsett. The girls died tragically in a house fire on the morning of December 28, 2007. The title and nature of the work is derived from their love of all things artistic - both visual and musical. Ashley was a gifted artist excelling in both painting and drawing, and flutist in the Carl Sandburg 8th grade band. Her sister Morgan was a wonderful pianist, who also enjoyed playing mallet percussion in the West Potomac High School Marching Band. Though their lives were far too short, their spirits live on within their community.

### **Trauersinfonie**

On December 14, 1844 the remains of Carl Maria von Weber were moved from England to German soil. Weber had died in England while on tour and was buried in a foreign land. When word of his death reached Germany, efforts to bring his remain back to Germany ensued.

Richard Wagner composed Trauermusik (his title for the work) for a torch-lit procession from the train station to Weber's burial site, the Catholic Cemetery in Friedrichstadt. The subtitle of the work, "Funeral Music on Themes of Carl Maria von Weber" is misleading. This actually is not original music by Wagner. It is, in fact, one of the first band transcriptions! (and for "marching band") Trauermusik is actually Wagner's band version of excerpts from Weber's Euryanthe.

The first part of Trauermusik is taken from the overture to Euryanthe (mm.129-143). Wagner transposed it down to Bb minor and added the dominant seventh chord to connect sections. Wagner also changed the marking of "Largo" to "Adagio". The main section of Trauermusik (mm.17-71) is taken from the cavatina "Hier dicht am Quell" (Near to this spring) from Act III. Wagner's choice of this passage might have been because of the many references to death that occur in the opera. Wagner also transposed the music from G major to Bb major. Wagner also altered repeated notes which occur in the closing trumpet fanfare in the opera. He added a repeat since the procession from the train station to the cemetery was two and one-half miles!

The coda of Trauermusik is taken from Act III also, scene 7. Wagner probably chose this passage to give the composition some formal structure, as this music is a variation of the material the opens the work.

From 1844 to 1926, the only known copies of the full score was the original and copy in the hand of Felix Mottl. Due to the scarcity of parts, only one known performance of the work occurred between the premiere and 1926; 82 years!

A piano arrangement published in 1860 by C. F. Meser gave the work its title known by most musicians, Trauersinfonie.

Ironically, this is the only version of the work published during Wagner's lifetime. Wagner did not approve this version. It was not until 1926 that a published version appeared with several alterations from Wagner's original manuscript. However, the score appears with original instrumentation from 1844 and did not reflect the evolution of wind and brass instruments.

### Requiem

Requiem is a single-movement fantasia written in response to an event of the Holocaust in World War II. It is not possible truly to grasp the deaths of millions of people, but the death of one, in this case a year-old baby – brought me face-to-face with the horror and revulsion of the whole. We think that history is past, and nothing can change it. But the effects of such things as the Holocaust are still immediately with us; the open wound has not been healed. It is my feeling that music can bring closure, and it is my hope that Requiem will serve in this capacity.

A Requiem is a Mass for the dead. This relatively brief instrumental piece with the title Requiem is not a Mass, but serves a parallel function – the need to lay to rest old things in order to turn the mind and heart toward the new. I have an abiding interest in why humans go to war. I have recently read much about World War II, and was confronted once again with the awful fact of fifty million needless deaths. Shostakovich thought of every one of his compositions as a tombstone, and wished that he could have written a separate memorial piece for every person who died in war. I do believe that we are in a major transitional time, and that this transition happens first in each of us.

My Requiem is both for the unnamed dead of all wars, and for each person making their own inner step, saying goodbye in order to say hello.

## Old Dominion University Wind Ensemble

**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

**Conto-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

**Piano**  
Joe Ritchie

**Band Manager and Librarian**  
Austin Kopp

\* Graduate Student