OLD DOMINION UNIVERSITY
Department of Music

Presents
Old Dominion University Wind Ensemble

“Hail Britannia”

Dennis J. Zeisler, Director
Kevin Clasen—Guest Conductor
Yvonne Daye—Graduate Conductor
Catherine Frances—Graduate Conductor
Jamie Payne—Guest Conductor

Eagle Squadron March
Kenneth Alford

An Original Suite
Gordon Jacob

1. March
2. Intermezzo
3. Finale

Catherine Francis—Graduate Conductor

The Courtly Dances
Benjamin Britten
Arr. Jan Bach

1. March
2. Coranto
3. Pavane
4. Morris Dance
5. Galliard
6. Lavolta

Yvonne Daye—Graduate Conductor

Handel in the Stand
Percy Grainger
Arr. Richard Franko Goldman

First Suite in Eb for Military Band
Gustav Holst

1. Chaconne
2. Intermezzo
3. March

Kevin Clasen—Graduate Conductor

English Folk Song Suite
Ralph Vaughan Williams

1. March “Seventeen Come Sunday”
2. Intermezzo “My Bonnie Boy”
3. March “Folk Songs from Somerset”

Jamie Payne—Guest Conductor

Fiesta!
Philip Sparke

Old Dominion University
University Theater

Sunday, November 6, 2016 3:00 PM
concludes with a reprise of the March theme.

The ladies are tossed into the air by their partners. The energy is so intense that the flowing traversing and running with rising and leaping. The tempo slows with the graceful and lishments to the military march add elegance to the simple beat. The basic repetitive rhythm for a parade of dancers around the great hall. Rapid embel-

The Courtly Dances

Courtly Dances

An Original Suite is considered standard wind repertoire. Its very title shows its signifi-
cance: when it was first published (by Boosey), the publisher added “Original” to the title, presumably to distinguish it from the many popular music and orchestral arrangements that dominated the wind band repertoire at the time. The suite does indeed use original material throughout, making it a close cousin to Holst’s First Suite in Eflat, though one that arrived nearly 20 years later.

The Courtly Dances

In 1952, a year away from the coronation of Queen Elizabeth II, Benjamin Britten was given royal approval to create a national opera to be called “Gloriana.” The opera was based on Lytton Strachey’s book Elizabeth and Essex and tells the story of Elizabeth I and her relationship with Lord Essex. The opera did not win favor with the audiences nor with Queen Elizabeth II, who did not appreciate the amorous nature of the story. The Courty Dances, which appear in Act II in a ball given by the Queen, have remained popular reflections of Elizabethan times. The March introduces this composition, providing the basic repetitive rhythm for a parade of dancers around the great hall. Rapid establish-ments to the military march add elegance to the simple beat. The Conato is danced by traversing and running with rising and leaping. The tempo slows with the graceful and flowing Galliard set in 3/4 time. The pace quickens with the vigorous Lasoata, in which the ladies are tossed into the air by their partners. The energy is so intense that the Queen in “Gloriana” commands afterwards: ‘Ladies, go change thy linen!’ Britten’s music concludes with a reprise of the March theme.

Handel in the Strand

Handel in the Strand is one of Grainger's early light orchestral pieces, written in 1911, before he enlisted in the US Army during World War I. Grainger had no trouble allowing other musicians to arrange his music to suit their needs, so Handel in the Strand has existed in several different versions. After its original massed piano and string orchestra setting came versions for full orchestra, piano (solo and 4 hands), organ, trombone choir, and two different settings for band (Goldman and Sousa). Grainger gives an amusing anecdote on its origin: My title was originally "Clog Dance". But my dear friend William Gair Rathbone (to whom the piece is dedicated) suggested the title "Handel in the Strand," because the music seemed to reflect both Handel and English musical comedy [the "Strand" – a street in London – is the home of London musical comedy] – as if jovial old Handel were careering down the Strand to the strains of modern English popular music.

First Suite in Eb

The First Suite is particularly important to the later development of artistic music for wind band. Holst wrote it in 1909 for an ensemble that came to define the instrumentation that bands would use for at least the next century and beyond. Oddly, it was not performed until 1920, and published a year later. Since then, the First Suite has left an indelible mark on band musicians and audiences around the world. Its appeal is in its simplicity and its artistry. While there are difficult passages and exposed solo work in many instruments, it places few extreme demands on the players, and it uses a straightforward and easily identifiable theme throughout its 3 movements. Yet this theme is turned and pulled into many different forms, and put on an emotional roller coaster of doubts, sweet reveries, ecstatic joy, and triumph. Truly, the impact that the First Suite still makes on those who hear it is impossible to put into words. It is a classic piece of art music that has helped to define the development of a century of wind band music.

English Folk Song Suite

The English Folk Song Suite is one of those foundational works. It was written in 1923 and premiered at Kneller Hall, home of Britain’s finest military music academy. It uses as its source material several English Folks songs. It is cast in 3 movements: a “March” subtitled “Seventeen Come Sunday”; an “Intermezzo” on “My Bonny Boy”; and another “March” subtitled “Folk Songs from Somerset,” which incorporates several different tunes. A good summary of the movements and the folk songs involved in each is available at Wikipedia. The original composition also included a fourth movement, Sea Songs, which Vaughan Williams later decided to publish separately. While the English Folk Song Suite is a cornerstone of the wind band repertoire, it is not fully demonstrate of Vaughan Williams’s compositional powers. Only the “Intermezzo” approaches the harmonic daring and lyricism that mark the rest of his work. The remainder of the piece is a fairly straightforward, faithful setting of the folk songs.
Fiesta!

Fiesta was commissioned by the United States Army Field Band to celebrate their 50th anniversary. It was first performed by them in October 1996, conducted by their Commander/Conductor Colonel Jack Grogan. As the title suggests, it is a celebratory piece which opens with a broad, confident theme played by the horns and saxes. The rest of the brass join in, adding themes of their own until the woodwinds take center stage with a delicate second subject. A short bridge passage leads to a legato theme, again played by the woodwinds. A second bridge passage leads to an expressive Andante section but it’s not long before the opening material reappears. The legato theme is this time taken up by the whole band until a short coda brings the piece to a close.

**Personnel**

**Piccolo**
Jena Henkle

**Flute I**
Tristan Morris-Mann
Alicia Bryan
Hyorim Kim

**Flute II**
Elizabeth Croucher
Mary Sensabough
Jolene Oman

**Oboes**
Andrew Leoboldt
Laura Fish

**Bassoons**
Yvonne Daye
Seth Foster
Francisco Alderete

**Clarinet I**
Tim Martin
Kevin Clasen
Sarah Bass

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

**Clarinet III**
Jack Matthews
Randy Smith
Courtney Deberry
Roderick Gaines

**Bass Clarinet**
Robert Rigby
Emily Sharp

**Contrabass Clarinet**
Vikram Sharma

**Alto Saxophones**
Robert Paul
Tyler Harney

**Tenor Saxophone**
Danny Santos

**Baritone Saxophone**
Lauren Sommers

**Trumpet I**
Jimmy Whittemore
Austin Kopp

**Trumpet II**
Christian VanDeVen
Joshua Williams

**Trumpet III**
Evan Turner
Charles Winstead

**Horn I**
Dennis Dimaggio
Justin Durham

**Horn II**
JelanieHill

**Horn III**
Kristin Lapins

**Trombone I**
Jacob Himmelman
Justin Burgin

**Trombone II**
Jonathan Mezzenga
Christian Carr

**Trombone III**
Phillip Lane

**Euphonium**
Chris Miller
Foster Grubbs
Alexander Federico

**Tuba**
Barron Maskew
Eric Levallis
Hunter Williams
Ryan Davis

**Percussion**
Jonathan Wudijono
Michael Vazquez
Daniel Stazer
Christian Mitchell
Kimberly Adams
Benjamin Naranjo
Jashkal Germelus
Upcoming Events:

11/6/2016 – Dr. James Kosnik & Dr. Mike Hall Recital – 7:30 PM
   Larchmont Methodist Church, Norfolk VA

11/7/2016 – Diehn Concert Series:
   Brasil Guitar Duo – 8:00 PM
   $10 for student, $15 for general admission
   Diehn Center for the Performing Arts, Chandler Recital Hall

11/8/2016 – Master Class: Brasil Guitar Duo – 12:30 PM
   Diehn Center for the Performing Arts, Chandler Recital Hall

11/13/2016 – Concert Choir and Diehn Chorale Concert – 4:00 PM
   Blessed Sacrament Catholic Church

11/15/2016 – Percussion Ensemble Concert – 7:30 PM
   Diehn Center for the Performing Arts, Chandler Recital Hall

12/2/2016 & 12/3/2016 – Madrigal Banquet ($) – 6:30 PM
   Diehn Center for the Performing Arts, Atrium

Ticket Box Office: (757) 683-5305
   http://www.oduartstix.com