

## Symphonic Band Personnel

**Flute**  
Raeven Pietzsch

**Oboe**  
Lauren Orthman

**Clarinet**  
Ryan Cables  
Tim Tinker  
Steven Smith

**Bass Clarinet**  
Jabari Correia

**Alto Saxophone**  
Chris Stadler  
Cyre Scurry

**Tenor Saxophone**  
Sam Venable

**Baritone Saxophone**  
Olivia Brandt

**French Horn**  
Kathryn Stoutenburgh  
Robert Moose

**Trumpet**  
Trent Tucker  
Chris Volhardt  
Justin Prosser  
Charles Winstead  
Jeff Stein  
Sherley Chabur

**Trombone**  
Jared Raymer  
Morgan Tyler  
Darius Warren  
Michael Ashton

**Baritone**  
Mark Dandridge  
Greg Hausmann

**Tuba**  
Robert Dewey  
Corey Waddell  
John Ware  
Marcus Freeman

**Percussion**  
Amber Hentley  
Anthony Carlton  
Jonathan Wudijano  
Dennis Northerner  
Sarah Williams  
Theresa Nemeth  
Daniel Naquin  
David Walker\*

\* = Guest

## Wind Ensemble Personnel

**Piccolo**  
Jenna Henkel

**Flute I**  
Rebecca McMahan  
Katherine Moore

**Flute II**  
Tim Minter  
Danielle Harris

**Oboe**  
Karl Stolte  
Carol Zeisler\*

**Bassoon**  
Ed Taylor  
Rick Kalinauskas II

**Clarinet I**  
Lexi Borza  
Andre Jefferson Jr.  
Meagan Armstrong

**Clarinet II**  
Sarah Bass  
Jimin Kim  
Aryles Hedjar

**Clarinet III**  
Chris Montieth  
Daniel Foster  
Lindley Lewis

**Bass Clarinet**  
Ryan Cables

**Contra-Bass Clarinet**  
Ryan Collins

**Alto Saxophone**  
Wayne Ray  
Chris Stadler

**Tenor Saxophone**  
John Presto

**Baritone Saxophone**  
Phillip Rosi

**Cornet I**  
Dylan Carson  
Christian Van Deven

**Cornet II**  
Chris Vollhardt  
Steve Wilkins  
Jeff Stein

**Cornet III**  
Carlos Saenz  
Sherley Chalar  
Charles Winstead

**Horn I**  
Lauren White  
Abigail Purdue

**Horn II**  
Jonathan Duggan

**Horn III**  
Katie Rinker

**Horn IV**  
Morgan Hatfield

**Trombone I**  
Tuhin Mukherjee  
Roscoe Schieler

**Trombone II**  
Marc Dandridge  
Jack Himmelman

**Bass Trombone**  
Greg Hausmann

**Euphonium**  
Pete Echols  
Jared Raymer

**Tuba**  
Andrew Bohnert  
Bruce Lord  
Lance Schade  
Barron Maskew

**String Bass**  
Trianne Smith

**Percussion**  
Sarah Williams  
Maeghan Rowley  
Dennis Northerner  
Amber Hentley  
Jonathan Wudijono  
Theresa Nameth  
Daniel Naquin  
Chad Murray

**Piano**  
John Presto

**Band Manager**  
Bruce Lord

**Librarian**  
Bruce Lord

\* = Guest

## Old Dominion University *Department of Music*

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*Presents*

# Old Dominion University Symphonic Band & Wind Ensemble

Dr. Alexander Treviño, Symphonic Band Director  
Dennis Zeisler, Wind Ensemble Director



Diehn Fine and Performing Arts Building

April 15, 2012

3:00 PM

### Symphonic Band

**Triumphant Fanfare** **Richard Saucedo**

**Ave Maria** **Schubert**  
*Arr. Frank Ticheli*

**Foundry** **John Mackey**

**Circus Days** **Karl L. King**  
*Arr. Loras Schissel*

### Wind Ensemble

**Fanfare Mid America** **David R. Holsinger**

**Rocky Point Holiday** **Ron Nelson**

**Cousins** **Herbert L. Clarke**

*Dylan Carson, Trumpet Soloist*  
*Pete Echols, Euphonium Soloist*  
*Carlos Saenz, Graduate Conductor*

**Holst Second Suite in F** **Gustav Holst**

- I. March
- II. Song Without Words "I'll Love My Love"
- III. The Song of the Blacksmith
- IV. Fantasia of the Dargason

*Cameron Baker, Graduate Conductor*  
*Alexandra Borza, Graduate Conductor*

**Bullets and Bayonets** **John Philip Sousa**

*Andrew Bohnert, Graduate Conductor*

**Profanation** **Leonard Bernstein**  
From "Jeremiah," *Symphony No. 1* *Arr. Frank Bencriscutto*

The tune in block harmonies—a typically English sound. The third tune, "Claudy Banks," is distinctly different from the other two, having a lilting, swinging feeling derived from its compound duple meter. The second movement is a slow, tender setting of an English love song, "I'll Love My Love." It is a sad tune, heard first in the oboe, with words which tell of two lovers separated by their parents, and of the deep love they will always have for each other. "The Song of the Blacksmith" is complex rhythmically, much of it being in septuple meter. It demonstrates Holst's inventive scoring with a lively rhythm being played on the blacksmith's anvil. "The Dargason" is an English country dance and folk song dating at least from the 16th century. Its peculiar property is that it does not really have an end but keeps repeating endlessly, almost like a circle. After "The Dargason" is played seven times, and while it continues to be played, Holst combines it with a well-known tune, "Green Sleeves," a love song which later acquired different words and became a Christmas carol. With a complex combination of 6/8 and 4/4 meters, "The Dargason" alone "winds down" to the final chord of the suite.

**Jeremiah**, Bernstein's first symphony, was premiered in 1944, with the composer conducting the Pittsburgh Symphony and Jennie Tourel as mezzo-soprano soloist. Although this early work failed to win a 1942 contest sponsored by the New England Conservatory, it did win the Music Critics Circle of New York Award in 1944. The text of the *Jeremiah Symphony* is from the book of Lamentations. *Prophecy*, the first movement, aims to parallel in feeling the intensity of the prophet's pleas for his people. *Lamentations*, the third movement, observes the destruction of Jerusalem by the Babylonians. *Profanation*, the scherzo second movement, is based on the traditional Hebrew "Haftarah," a biblical selection from the *Books of the Prophets* read after the parashah in the Jewish synagogue service. The music depicts a general sense of destruction and chaos brought on by pagan corruption in ancient Jerusalem. The score is dedicated to Bernstein's father.

**Bullets and Bayonets** is held by a legion of march aficionados to be one of the best in Sousa's legendary output; many believe it to be his best. Examination of the full score reveals this so solidly constructed music to be conceived in the maturity expected of so experienced a composer. Sousa was sixty-four when he wrote it in 1918. It is truly composed, with flashes back to the charming style of his marches of the mid-1880s. And the scoring is fresh, imaginative, wonderfully sonorous - even sparse in some sections compared to other of his blockbusters. The musical ideas, deceptively simple, are solid and immediately rewarding to the player and the listener. It is, in short, a bold Sousa model fulfilling his statement that "... A march must be as free from padding as a marble statue."

At the time of his choice of name, bullets and bayonets we're a frightening reality, perhaps bitter and repulsive, to the thousands of his soldier-countrymen that engaged in their use in the struggle then raging on the western front in World War I. But, after these aggressive associations are stated, the music in no way seems to generate a military posture; even the low-profile regimental trumpeting in the final trio strain hardly qualifies.

- Frederick Fennell

**Second Suite in F**, composed by Gustav Holst in 1911, uses English folk songs and folk dance tunes throughout, being written at a time when Holst needed to rest from the strain of original composition. The suite has four movements, each with its own distinctive character. The opening march movement uses three tunes, set in the pattern A-B-C-A-B. Tune A is a lively morris dance, a type of dance that was very popular in the Renaissance, and was commonly danced in England as part of the May games. There were two groups of six male dancers each, plus several solo dancers, often including a boy with a hobbyhorse. In Holst's setting, the tune's opening five-note motif is heard twice as an introduction, and then the tune itself begins. Tune B, a folk song called "Swansea Town," is broad and lyrical, played first by the baritone. This statement is followed by the entire band playing

#### **Program Notes**

**Triumphant Fanfare (1997)** by Richard Saucedo is a powerful opening composition featuring melodic lines supported by rhythmic pulses and a driving energy, culminating in, as its title suggests, a triumphal conclusion.

Richard Saucedo is a nationally recognized arranger and composer, having released numerous marching band arrangements, concert band works and choral compositions. He is currently on the writing staff for Hal Leonard Corporation and also serves as the brass arranger and music ensemble consultant for the DCI World Champion Cavaliers Drum and Bugle Corps from Rosemont, Illinois.

Of his setting of Schubert's **Ave Maria (2004)**, Frank Ticheli writes:

"In my setting, I considered carefully the problem of translating piano music to the wind medium without compromising the dignity and beauty of the original. To have simply transferred the piano part literally to the winds would have resulted in a timid and thin sound. For me, the solution was to find and connect the multiple melodic layers implied by the piano figurations, creating a richer, more polyphonic texture suitable to the winds. I had lots of fun dissecting and re-assembling the piece, and I took occasional liberties in the process, but I never strayed far from the basic harmonic structure of the original, and I strove hard to preserve a Schubertian elegance and grace.

Even without its text, Schubert's song sounds more devotional than virtually anything he ever composed. I kept this at the front of my mind throughout the creative process. Above all, I hope my setting reflects the profound sense of reverence and humility expressed in the original."

**Foundry (2011)** was the winner of the 2011 CBDNA Young Band Composition Contest.

From the program notes: “The idea with *Foundry* was to make a piece that celebrates the fact that percussionists have this ability to make just about anything into an “instrument.” Snare drums and bass drums are great, but why not write a whole piece featuring non-traditional percussion — things like salad bowls and mixing bowls and piles of wood?

In some cases, I was specific about what instrument to play (timpani, xylophone, etc.). With many of the parts, though, I only described what *sound* I wanted (play a “clang” — a metal instrument, probably struck with a hammer, that creates a rich “CLANG!” sound), and allowed the percussionist to be creative in finding the best “instrument” to make the sound I described.

It won't be surprising that *Foundry*, for concert band with “found percussion,” much of it metallic, ends up sounding like a steel factory. The composer thanks the required 10–12 percussionists for allowing his ridiculous requests to continue. Clang.” —John Mackey

Composer John Mackey, born October 1, 1973, in New Philadelphia, Ohio, holds a Master of Music degree from The Juilliard School and a Bachelor of Fine Arts degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively.

***Circus Days (1944)*** was composed in 1944 to reminisce the days when King performed in circus bands, and was arranged by the avid Sousa scholar, Loras Schissel. In his conductor notes, Schissel writes, “each conductor will find his or her ‘correct’ tempo for this work.” The piece can be performed at a bright march tempo or a very fast gallop with sharp contrasts in dynamics. King dedicates the piece to his trumpeter friend Gerald “Jerry” Huffman.

Born in February 1891 in Paintersville, Ohio, Karl L. King became one of the legendary bandmasters and composers of marches alongside John Philip Sousa and Henry Fillmore. King

began playing in many touring circus bands at the age of 19 as a baritone player. While performing with the Barnum and Bailey Circus, he composed one of his most popular marches, *Barnum and Bailey’s Favorite* (1913). During his lifetime, Karl King composed over 280 works and achieved great respect and helped mold the American music march style.

***Fanfare Mid-America*** - Holsinger writes,

“A number of years ago, I composed a piece for brass choir and timpani to coincide with the appointment of a new Dean of the School of Music at Lee University, where I work. A few months ago, Major Daniel Price, commanding officer and conductor of the USAF Band of Mid-America, contacted me about expanding that brass work to full concert band for his unit. It was, in fact, an idea I hadn’t even considered, but looking back at the work, I realized that there was “more music” to be made of this older work. I agreed to take on the task and here is the result.”

David R. Holsinger presently serves Lee University, Cleveland, Tennessee, as conductor of the Wind Ensemble and Professor of Music. An elected member of the American Bandmasters Association, Holsinger is the recipient of numerous awards for his compositions. He earned a BME from Central Methodist University, a MA at the University of Central Missouri, a DMA at the University of Kansas, and has been awarded a LHD from Gustavus Adolphus College.

***Rocky Point Holiday***, by Ron Nelson, was commissioned by and composed for the University of Minnesota Concert Band. The composition is an exciting virtuoso work representative of a great number of American compositions which unite elements of jazz and classical construction into a new indigenous American style. Rocky Point is a wind-blown seaside resort on the coast of Rhode Island.