Old Dominion University
Department of Music

Presents

Old Dominion University
Symphonic Band
&
Wind Ensemble
Dr. Alexander Treviño, Symphonic Band Director
Dennis Zeisler, Wind Ensemble Director
Alexandra Borza, Graduate Assistant

April 7, 2013 3:00 PM
Symphonic Band

Pathways
Michael Oare
(b. 1960)

Grace Praeludium
W. Francis McBeth
(1933-2012)

Honey Boys on Parade
Edward Victor Cupero
(1878-1939)
Edited by John R. Bourgeois

Alleluia
Samuel Hazo
(b. 1966)

Wind Ensemble

Fanfare 2013
Thomas Joseph

Passion in Paint
Henri René
Arr. Floyd Werle

1. At the Moulin Rouge (Painting by Henri Toulouse-Lautrec)
2. Persistence of Memory (Painting by Salvador Dali)
3. L’Absinthe (Painting by Edgar Degas)

Honey Boys on Parade

Edward Victor Cupero was known for his excellence as a cornettist, as well as a music director, arranger and composer. He conducted city and school bands, theater, orchestras, minstrel shows and symphony orchestras. He was the music director for the George “Honey Boy” Evans Minstrels from 1912 to 1915.

Honey Boys on Parade is a circus march type called a “screamer,” dedicated to George “Honey Boy” Evans, so named because of the popularity of his song, I’ll Be True to My Honey Boy. The march features the dazzling technique of the circus bands of that era.

Alleluia

“This composition is a convergence of hauntingly emotive themes that culminate in breath-taking builds and resolutions. I have always wanted to compose a piece that expresses my gratitude for the musical gifts and sharing opportunities God has bestowed on me, and I am so very appreciative to Thomas Evans, conductor of the Kalamazoo Concert band, for this chance to speak my heart. I must add that the warmth of the people in the band exists in abundance, and their personalities were a perfect match for the world premiere of this piece. (On a technical note, measures 50-58 are a quote, and used with permission, from my oboe/cello concerto “Blessings,” a composition I wrote for the three children with which my wife and I have been blessed.)”

Samuel R. Hazo resides in Pittsburgh, Pennsylvania with his wife and three children. In 2003, Mr. Hazo became the first composer in history to be awarded the winner of both composition in 2003 and Merrill Jones competition in 2001). His original symphonic compositions include performances with actors Brooke Shields, James Earl jones, David Conrad and Richard Kiley. Mr. Hazo’s titles have consistently appeared in the GIA series “Teaching Music Through Performance in the Band.”
Program Notes

Pathways

“Go confidently in the direction of your dreams. Live the life you have imagined,” Henry David Thoreau

Pathways was commissioned by the Grassfield High School Bands, in Chesapeake, Virginia, Zach Rooksby, director, and dedicated to the graduating class of 2011. The title and nature of the work reference the various pathways chosen, and those yet to be taken, in all of our lives. Graduating from high school is a milestone in one’s life where young people should certainly be encouraged to “Live the life you have imagined.”

Grace Praeludium

William Francis McBeth (March 9, 1933, Ropesville, Texas – January 6, 2012, Arkadelphia, Arkansas) was a prolific American composer and educator who wrote for piano, choir, symphony orchestra, chamber ensembles, and over thirty works for wind band. He was Professor of Music and Resident Composer at Ouachita Baptist University in Arkadelphia, Arkansas, from 1957 until his retirement in 1996. In 1962, McBeth conducted the Arkansas All-State Band, with future president Bill Clinton playing in the tenor saxophone section. He served as the third conductor of the Arkansas Symphony Orchestra from 1970 until 1973 and was appointed Composer Laureate of the state of Arkansas by Governor Bob C. Riley in 1975, the first such honor in the United States.

Grace Praeludium was commissioned by the Arkansas band-masters association in celebration of Ruth and Raymond Brandon, to commemorate what they meant and still mean to Arkansas bandmasters. The Arkansas all-state band first performed it in February 1982 with the composer conducting. The piece is based on Amazing Grace, appearing throughout the composition in fragments and jarring or explosive statements. The piece grows in agitation and volume until the final section, when Amazing Grace appears in whole and in a more traditional setting, building towards the final measures.