

OLD DOMINION UNIVERSITY

Department of Music

Presents

Old Dominion University Wind Ensemble

Dennis Zeisler – Director

Dr. Alfred Townsend – Guest Conductor

Dwight Leonard – Guest Conductor

Peter Echols – Euphonium Soloist

“A Musical Tribute to Dr. Alfred Townsend”

F. Ludwig Diehn Endowed Chair



University Theatre

April 20, 2011

7:30pm

PROGRAM

Kirkpatrick Fanfare	Andrew Boysen, Jr.
Beautiful Colorado	Joseph De Luca Arranged by Charles Roberts
<i>Peter Echols – Euphonium Soloist</i>	
Ye Banks and Braes O’ Bonnie Doon	Percy Grainger
Mannin Veen	Haydn Wood
Bandology	Eric Osterling

Dr. Alfred Townsend – Guest Conductor

INTERMISSION

Threnody for Challenger	James Sochinski
<i>Dwight Leonard – Guest Conductor</i>	
Morning Star	David Maslanka
His Honor March	Henry Fillmore Edited by Frederick Fennell

About our Conductors.....

Dennis Zeisler has been on the faculty of Old Dominion University in Norfolk, Virginia for more than three decades, serving as Director of Bands, Professor of Clarinet and Saxophone, and Chairman of the Music Department. Under his direction, The Old Dominion University Wind Ensemble has developed into a premiere performing ensemble and has received critical acclaim for performances of works of Colgrass, Ring, Sochinski, Camphouse, Hailstork,

Personnel

Piccolo Kim Meyers	Cornet III Chris Vollhardt Charles Winstead
Flute I Rebecca Triglianios Christen Sanders	Horn I Lauren White Justin Towns
Flute II Tim Minter Rachel Walker	Horn II Katie Rincker Elise Carter
Oboe Karl Stolte	Horn III Morgan Hatfield Kurt Stolte
Bassoon Keith Stolte Joe Webb	Horn IV Jonathan Duggan
Clarinet I Cathy Ogram Lexi Borza	Trombone I Steve Pezzulich
Clarinet II Meagan Armstrong Jimin Kim John Presto	Trombone II Tuhin Mukherjee Chris Hayes
Clarinet III Daniel Foster Lindley Lewis Mitra English Aryles Hedjar	Trombone III Greg Hausmann
Bass Clarinet Adron Ray	Euphonium Pete Echols Rick Kalinauskis II Alex Rodriguez
Alto Saxophone Steven Thorne Chris Byrd	Tuba Andrew Bohnert Bruce Lord Lance Schade
Tenor Saxophone Ryan Collins	String Bass Tyler Walrebenstein
Baritone Saxophone Casey Racette	Percussion Sarah Williams Maegan Rowley Nick White Dennis Northerner Jonathan Wudijono Amber Hentley
Cornet I Dylan Carson Eric Savage	Librarian Maegan Rowley
Cornet II Stephen Wilkins Arthur Bern	Band Manager Jonathan Duggan

deeply emotional expression,” that Grainger made some of his most memorable folk song settings, several of which are now cornerstones of band repertoire. Ye Banks and Braes o’ Bonnie Doon is a slow, sustained Scottish folk tune. Grainger’s original setting of this was done in 1901 for “men’s chorus and whistlers,” and the present version for band was published in 1901.

Bandology March

Published in 1964, Bandology remains Osterling’s most popular march. The composer stays within the March format but uses rich, full dance band chords and interesting rhythms for contrast. A stop-time section for brass and percussion and a pleasingly lyrical trio help to make this light concert march and audience favorite.

Mannin Veen

The title of this work translates to “Dear Isle of Man.” It was on this British Island situated in the Irish Sea that Haydn Wood spent most of his childhood. Using four Manx folk songs from this heritage, Wood paints an enchanting tone poem. Mannin Veen is a remarkable work that demonstrates many of the nationalistic characteristics of English composers of this period.

The first theme, The Good Old Way, is an old and typical air written mostly in the Dorian mode to produce a somber feeling. A portion of the tune in the major key is attributed to Primitive Methodism introduced into the Isle of Mann about the time of Wood’s birth in 1882. The second tune, introducing the lively section of the work, is based on the reel *The Manx Fiddler*. Chaloner, writing in the middle of the seventeenth century, remarked that the Manx people were “much addicted to the music of the violyne, so that there is scarce a family in the Island, but more or less can plus upon it; but as they are ill composers, so they are bad players.” *Sweet Water in the Common*, the third tune, relates to the old practice of summoning a jury of twenty-four men, comprised of three men from each of the parishes in the district where the dispute took place, to decide questions connected with watercourses, boundaries, etc. The fourth and the last tune is a fine old hymn, *The Harvest of the Sea*, sung by the fishermen as a song of thanksgiving after their safe return from the fishing grounds.

His Honor

Some of Fillmore’s marches, overtures, and novelty pieces were composed especially for his own band of professional musicians, organized in 1927 in Cincinnati, Ohio. His Honor, composed in 1933 and published the following year, was one such favorite of both his band members and audiences alike. The title refers to Mayor Russell Wilson, a man who impressed the composer with his sense of humor as well as his executive ability. With its unexpected melodic and rhythmic changes and its various performance possibilities, His Honor is still one of Fillmore’s most popular march.

Smith and Erickson. They have recorded for TRN Music Publishers and Frank Erickson Publications. The ODU Wind Ensemble has been featured at the Virginia Music Educators Association In-Service Conference, the College Band Directors National Association Southern Division Conference and most recently in Carnegie Hall and the Kennedy Center. As former Chair, he guided the steady growth of the Old Dominion University Music Department at the undergraduate and graduate level. Professor Zeisler has a B.M., B.M.E., and M.M. from 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 made his New York debut in Carnegie Recital Hall in May 1974 and has performed at three International Clarinet Society Conferences. He is on the faculty of Blue Lake Fine Arts Camp in Michigan where he is principal clarinetist of the faculty orchestra and conductor of faculty and staff ensembles. In 1998, Professor Zeisler was awarded membership in the prestigious American Bandmasters Association. In 1999, he received the Orpheus Award from Phi Mu Alpha for “significant and lasting contributions to the cause of Music in America”, and the Virginia Music Educator of the Year Award from the Virginia Music Educators Association. In 2004, Professor Zeisler was awarded the National Band Association Mentor Award by alumni of Old Dominion University. In 2009 he was designated a University Professor for excellence in teaching. He is the founder and conductor of the Virginia Wind Symphony, a professional wind group made up of primarily music educators from throughout the southeastern Virginia area.

Alfred S. Townsend received a B.M. from Nyack College, an M.S. from SUNY Potsdam College (The Crane School of Music), a Ph.D. from New York University, and a Professional Diploma in Educational Administration from C.W. Post College, Long Island University. Additional studies took place at the Free University, Amsterdam, The Netherlands.

Townsend is an associate professor of music at Old Dominion University where he is the first appointee to the F. Ludwig Diehn endowed chair in instrumental music education, and where he teaches undergraduate and graduate music education courses. In addition, he oversees the undergraduate music education program and advises the MENC Collegiate Chapter of future teachers. During his time at ODU he has served as an adjudicator and clinician with local high school groups and visiting ensembles from across the U.S. At the undergraduate level his research has centered on examining traits of effective music teachers. At the graduate level his research focus has been on the creation of the nationally recognized project *Connecting Parents with Learning* that involves parents in studying content along with their children. Through his work with Old Dominion graduate students, schools in the Tidewater region have participated in a variety of Connecting Parents with Learning Projects that have resulted in

strengthening content knowledge and improving parent-student-school-teacher relationships.

Over the course of a forty two year career, he has directed public school and collegiate bands, orchestras, and jazz ensembles. During this time he also served as music director and principal conductor of the Bay Area Symphony Orchestra—a professional ensemble that performed major orchestral works on Long Island and in New York City.

For many years, he served as District Director of Music and Art for Baldwin Public Schools, Baldwin, N.Y., and enjoyed an active conducting schedule of district and regional festival groups. After leaving Baldwin, he joined the faculty of Five Towns College in New York, where he conducted the concert band and jazz orchestra, and founded the wind ensemble program. As dean of graduate studies at FTC he supervised a five track Master of Music degree program, and created and implemented four Doctor of Musical Arts programs.

Throughout his career, Townsend has made many regional and international presentations at music education conferences. He has authored numerous articles that have been published in a range of top journals, and he has a book coming out this fall, *Introduction to Effective Music Teaching: Artistry and Attitude* (Rowman & Littlefield, publishers). Early reviews have called the book “a treasure trove for music educators, motivational, masterfully written, remarkable and influential, comprehensive and important, a welcome contribution to the profession.”

Dwight Leonard is a 1976 graduate of Old Dominion University with a degree in Music Education. Before becoming Executive Director of Fiesta-Val in Richmond, Virginia, he was a highly successful band director in Virginia Beach, teaching at Kempsville Jr. High School and Tallwood High School. His Kempsville Jr. High School Band was only the second band from this region to be invited to perform at the Midwest Band and Orchestra Clinic in Chicago. The piece he is conducting tonight, "Threnody for Challenger" was written for Mr. Leonard and the Kempsville Jr. High Band for their performance at the Midwest Clinic.

Student Soloist

Pete Echols is a Music Education major from Stuart's Draft, Virginia. Pete is a student of Dr. Mike Hall and is one of the 2010-2011 student concert winners.

Program Notes

Morning Star was commissioned by the Grand Ledge, Michigan High School Wind Symphony, Michael Kaufman, conductor. It was premiered by them in May of 1997. I was asked to write a celebratory piece for the opening of the wonderful new concert hall at Grand Ledge High.

Morning Star was a surprise to me. In planning the piece, I came up with a great many ideas—enough for three or four pieces. When it came time to compose, I suddenly discarded all of that material and took up a little tune that came to mind. The result is a happy piece, a concept which does not usually attach itself to my music. The piece is a Rondo shape with the “A” portions being sets of variation on the brief theme. There are 32 variations in all. The orchestration, while offering enough to brass and percussion, strongly emphasizes wind color and open sounds.

Morning Star is about beginning: the dawning of a new day, the opening of a new hall, the beginning of adult life for the young people who premiered the piece, and for those who are playing it now.

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 seven fallen astronauts of Challenger.

A distant introduction gives way to the primary theme sounded over an insistent ostinato. A misty, elegiac passage mourns the fallen astronauts collectively and individually; this section eventually overtaken by a restatement of the primary theme and a coda.

The musical materials for “Threnody for Challenger” are derived from symbolic, literal, and numerological sources. The opening section, for example sounds seven pointillistic events, representing the seven fallen astronauts. Like-wise, 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 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.

“Threnody for Challenger” was commissioned by the Kempsville Junior High School Band on December 21, 1991, at the Mid-West International Band and Orchestra Clinic.

Kirkpatrick Fanfare

Commissioned by Central Missouri State University for the dedication of the James C. Kirkpatrick Library in March 1999, this work has a definite Irish flavor, including a strain of *Danny Boy*. The “Fanfare” features driving rhythms and exciting brass figures, making this dramatic, making this dramatic work sure to please both performers and audience alike.

Ye Banks and Braes o’ Bonnie Doon

Grainger considered the folk singers the “kings and queens of song..lords in their own domain—at once performers and creators.” He once described concert singers as slaves to tyrannical composers. It was for the wind band, a “vehicle of