



F. Ludwig Diehn School of Music

Presents

Old Dominion University Wind Ensemble

director

“American Voices”

Dr. Tyler Austin, Music Director and Conductor

Dr. Hunter Kopczynski, Guest Conductor

Sarah Dodge, Graduate Conductor

Kristian Quilon, ODU Young Artists Competition
Winner

Thursday, 6 April 2023, 7:30pm
Old Dominion University Theatre

PROGRAM

A Mother of A Revolution!

Omar Thomas (b.1984)

Dr. Hunter Kopczynski, guest conductor

On Parade

Amanda Aldridge (1866-1856)

Great Unconformity

Ryan Lindveit (b.1994)

Sarah Dodge, graduate conductor

Hold This Boy and Listen

Carter Pann (b.1972)

-Pause-

Rhapsody in Blue

George Gershwin (1898-1937)

Arr. Hunsberger

Kristian Quilon, ODU Young Artist Competition Winner

PROGRAM NOTES

Omar Thomas | A Mother of A Revolution!

This piece is a celebration of the bravery of trans women, and in particular, Marsha "Pay It No Mind" Johnson. Marsha is credited with being one of the instigators of the famous Stonewall uprising of June 28, 1969 – one of the pivotal events of the LGBTQ liberation movement of the 20th century – which is commemorated annually during the worldwide Gay Pride celebrations. Existing as a trans woman, especially a trans woman of color, and daring to live authentically, creating space for oneself in a transphobic world is one of the bravest acts I can imagine. Over 20 trans women were murdered in the United States in 2018 alone. There is no demographic more deserving, and frankly, long overdue for highlighted heroism and bravery. The disco vibe in the latter half of the piece is meant to honor club culture, a sacred space held amongst LGBTQ persons in which to love, live, mourn, heal, strategize, connect, disconnect, and dance in defiance of those outside forces who would seek to do LGBTQ persons harm simply for daring to exist and take up space.

We pump our fists to honor the life, heroism, activism, and bravery of Marsha P. Johnson, to honor the legacy of the Stonewall revolution, to honor the memory of the trans lives violently ended due to fear and hatred, and in honor of trans women worldwide who continue to exist unapologetically and who demand to be seen.

- Program Note by composer

Amanda Aldridge | On Parade

On Parade is an English “quick step” march featuring a typical first and second strain, trio, and an unusual secondary trio (a trio-within-a-trio!) that modulates the piece to a third tonal area. The 2020 edition resolves several practical and stylistic issues with the available 1914 Boosey & Hawkes score-less parts that can be found through the US Library of Congress or IMSLP. Instrument parts have been struck or added to modernize the instrumentation. Stylistically, the dynamic range has been expanded and several courtesy slurs and articulation markings have been added to facilitate cleanliness of lines and phrases. Rehearsal letters, measure numbers, and a tempo marking have been added for convenience and errata has been fixed.

Amanda Christina Elizabeth Aldridge, also called Amanda Ira Aldridge, was born in London in 1866. She was the daughter of African American Shakespearian actor, Ira Aldridge, and Swedish opera singer, Amanda Pauline von Brandt; and sister to Luranah Aldridge, also an opera singer. In her youth, Aldridge was an accomplished pianist and singer (a student of Jenny Lind) and studied composition at the Royal College. In later years, she taught private voice and elocution lessons to British and American singers and actors, including Black performers Paul Robeson, Roland Hayes, and Marian Anderson.

Her compositional career spanned from approximately 1906 to 1934 and included instrumental music, seven piano suites, and at least twenty-six art and parlor songs. Embracing her African American heritage, several of Aldridge’s works incorporate African musical material or are settings of African American texts by poets such as Paul Laurence Dunbar. While much of her music was published under the male pseudonym, Montague Ring, her true identity was an open secret amongst her supporters, family, and music circles. Her most popular works include Three Arabian Dances (1919), Three African Dances (1913), and Carnival Suite of Five Dances (1924) with many works written or arranged for military and dance bands of the time.

Aldridge never married nor bore children but kept in close social contact with her students and cared for two birds, Mr. and Mrs. Browne, through her life. She died after a short illness in 1956.

- compiled from “Amanda Aldridge, Teacher and Composer: A Life in Music” in *Journal of Singing*,
Jan/Feb 2010 by Joyce Andrews

Ryan Linveit | Great Unconformity

When I stumbled upon the term Great Unconformity at a lookout point on the south rim of the Grand Canyon, I knew immediately that it needed to be the title for this piece. While an unconformity technically describes a gap in time of several hundred million years between rock strata, Great Unconformity is more broadly inspired by (1) the beauty and diversity of the American West and (2) the concert band as a metaphor for this beauty and diversity.

The landscapes of the West are both incredibly scenic and hostile, and the communities which have formed out of this shared confrontation with survival are remarkably diverse. The popular 20th-century view of the American West, inextricably linked to the cinematic Western, is of a place filled with conflict and hostility, where different kinds of people are constantly clashing in their pursuit of resources. By contrast, I view the unified variety (or, unconformity) of coexisting peoples and landscapes as the defining characteristic of the contemporary West.

The concert band, with its many types of instruments and sounds, is an especially apt metaphor for community and the value that comes from different kinds of people coming together to work towards a common goal. A band is not just a sound-making machine; crucially, it is a diverse group of individual people who have banded together to make music. In one sense, musicians in a concert band need to be independent nonconformists who can play their parts by themselves, but in another sense they must conform to the tempo and mood and volume of the rest of the group in order for the musical outcome to be coherent and meaningful. Thus, a great band must be full of (un)conformists.

Great Unconformity was co-commissioned by Drew Eary and Jeffrey de Seriere for the Casteel High School Symphonic Band and the Orange County of the Arts Symphonic Band, respectively.

- Program Note by composer

Carter Pann | Hold This Boy and Listen

Carter Pann (b. 1972) is a celebrated composer and accomplished pianist who has written music from solo works to large orchestra and wind ensemble pieces, including *The Three Embraces* and his *Symphony: My Brother's Brain*. His works have been performed around the world. He is on the faculty of the University of Colorado at Boulder, where he continues to write distinctly original music. *Hold This Boy and Listen* was written for a commission from a consortium of Colorado ensembles headed by the Colorado Wind Ensemble and its director, Matt Roeder. It is dedicated to David Paulus, Jr. In Pann's words:

"Hold this Boy and Listen (2008) is an unusually soft and subdued song for band, written for my third nephew, David Paulus, Jr. I sat down at the piano and wrote a lyrical work where the melodies and harmonies return, creating a structure not unlike standard song structure. The sentiment is at times innocent or wistful and at other times haunted and serene. The players should really be allowed to sing through their instruments in this piece."

- *Program Note by composer*

George Gershwin | Rhapsody in Blue

Gershwin composed *Rhapsody in Blue* from January 7 through February 3, 1924, with Ferde Grofé creating the work's original scoring for solo piano with jazz band. The work was premiered February 12, 1924, at New York's Aeolian Hall, with Paul Whiteman leading his orchestra and the composer as piano soloist. In 1926, Grofé followed up with the version for solo piano and full symphony orchestra.

Grofé's 1924 original jazz band arrangement included oboe, clarinet (doubling E-flat clarinet and bass clarinet), alto saxophone (doubling 2nd soprano saxophone), tenor saxophone (doubling 1st soprano saxophone), baritone saxophone, 2 horns, 2 trumpets, 2 trombones, tuba, timpani, bells, cymbals, snare drum, triangle, gong, piano (doubling celesta), guitar (doubling banjo), violins, and basses, in addition to the solo piano. Donald Hunsberger, Conductor of the Eastman Wind Ensemble, adapted this instrumentation for an expanded wind instrumentation that will be featured on this evening's performance.

George Gershwin, his brother Ira, and the songwriter "Buddy" De Sylva were killing time in a pool-hall on January 3, 1924, when Ira, engrossed in the New York Tribune, happened on an article announcing that the bandleader Paul Whiteman, a one-time violinist with the Denver and San Francisco symphonies but now a leading light of popular music, would shortly present a concert in New York that promised to broaden concert-goers' conception of what serious American music could be. Neither Ira nor his brother were prepared for the article's revelation that "George Gershwin is at work on a jazz concerto, Irving Berlin is writing a syncopated tone poem, and Victor Herbert is working on an American suite." A new jazz concerto was news to Gershwin.

A phone call to Whiteman the next day elicited the explanation that the bandleader had been planning such a concert for some time in the future; but a rival conductor had suddenly announced plans for a similar program of pieces drawing on both classical and jazz styles, a development that forced Whiteman to move up his schedule if he didn't want to look like a copycat. Whiteman also reminded Gershwin that he had broached the idea of such a work a year and a half earlier, when his orchestra had unveiled Gershwin's song "I'll Build a Stairway to Paradise" in George White's Scandals of 1922. Later Gershwin would come around to allowing that there was at least some connection between the two projects when he wrote of the Scandals: "My association with Whiteman in this show I am sure had something to do with Paul's asking me to write a composition for his first jazz concert. As you may know, I wrote the *Rhapsody in Blue* for that occasion, and there is no doubt that this was my start in the field of more serious music."

He rose to the challenge, though not without extracting certain concessions from Whiteman. Given the short lead-time (not to mention the novelty of such a piece), a full-length concerto was out of the question. But Gershwin would commit to a free-form work, a rhapsody of some sort, which would spotlight him as the soloist backed by the Whiteman band, which was to be expanded for the occasion by quite a few instruments. He was uneasy about the prospect of orchestrating his piece; in his Broadway work, he had always followed the customary practice of simply writing the tunes and leaving the instrumentation to an arranger. Whiteman promptly informed Ferde Grofé, his own staff arranger since 1920, to clear his desk for a new project.

On January 7, Gershwin began setting down notes for his rhapsody, which he notated in a score for two pianos—one representing the solo part, the other the orchestra (including certain suggestions about possible instrumentation). Grofé later recalled, "I practically lived too in their uptown Amsterdam and 100th Street apartment, for I called there daily for more pages. . . . He and his brother Ira had a back room where there was an upright piano, and that is where *Rhapsody in Blue* grew into being.

It was Ira who came up with the title, inspired by a visit to a gallery showing an exhibit of paintings by James Abbot McNeill Whistler. Whistler was drawn to titling his paintings—no matter how representational—with completely abstract titles, such as the famous "Arrangement in Gray and Black" (popularly nicknamed "Whistler's Mother"). The Gershwin brothers took a shine to the concept, and found a musical equivalent in the title *Rhapsody in Blue*. The word "blue" naturally evokes "the Blues," and, by extension, jazz. Various aspects of jazz vocabulary certainly are prominent in the *Rhapsody in Blue*—this was the point of the repertory Whiteman programmed in his "Experiment in Modern Music"—but at heart this is a symphonic work, and its ancestry lies more in the direction of Rachmaninoff, Tchaikovsky, and Liszt than Jelly Roll Morton, King Oliver, and W.C. Handy.

Gershwin devoted about a month to writing the piece, but it shared his schedule with other projects, including a trip to Boston for the premiere of his musical *Sweet Little Devil*. Gershwin recalled: "It was on the train, with its steely rhythms, its rattly-bang that is often so stimulating to a composer. . . . And there I suddenly heard—and even saw on paper—the complete construction of the rhapsody, from beginning to end. . . . I heard it as a sort of musical kaleidoscope of America—of our vast melting pot, of our unduplicated national pep, of our metropolitan madness. By the time I reached Boston I had a definite plot of the piece, as distinguished from its actual substance."

Gershwin notated the work's opening as a low clarinet trill followed by a scale rising rapidly through seventeen notes. At a rehearsal, Whiteman's clarinetist Ross Gorman—perhaps out of boredom, perhaps as a joke—elided the notes into a sweeping ribbon of uninterrupted pitches, after which there was no turning back. That opening glissando became an iconic sound of American music. After that, Gershwin presents forthright thematic material: an oscillating bluesy tune, then a brazen march-like melody, finally a grandly romantic theme in the strings.

—Program note by James. M. Keller, March 2018

ABOUT THE ARTISTS

TYLER AUSTIN serves as Director of Bands at Old Dominion University where he conducts the Wind Ensemble and teaches conducting at the undergraduate and graduate level. Dr. Austin works to redefine the role of the 21st-century wind conductor as Artistic Director and Conductor of Maryland Chamber Winds (MCW), an international ensemble of performers who come together to present concerts and educational outreach programs. MCW is the ensemble-in-residence for the Maryland Wind Festival, a two-week festival of wind music and outreach based in the communities of Frederick and Hagerstown, Maryland.

A committed advocate of new music, Dr. Austin has commissioned composers including David Biedenbender, Theo Chandler, Viet Cuong, Danielle Fisher, Keaton Garrett, and Cassie Wieland. He has premiered over 30 works for winds. In Summer 2016 he founded the annual MCW Composer Commission Project to fund the composition of original works for chamber winds and to provide professional recordings of these works. Dr. Austin has contributed original compositions to the wind music idiom in collaboration with his artistic partner Danielle Fisher, and produced arrangements and transcriptions for wind ensemble and chamber winds. studied orchestration with Zhou Tian at Michigan State University and has been mentored by David Biedenbender and Adam Schoenberg.

Dr. Austin maintains an active schedule as a clinician and guest conductor. In Summer 2023 he has been invited to travel to Vienna to serve as a staff conductor for the Vienna Summer Music Festival. He enjoys staying connected to secondary education, and regularly works with students at the collegiate and secondary levels on the national stage.

Dr. Austin completed a D.M.A. in Wind Conducting at Michigan State University under Dr. Kevin Sedatole. He holds an M.M. in Bassoon Performance from the University of North Texas under Professor Kathleen Reynolds, and a B.M. in Music Education from Susquehanna University.

Hunter Kopczynski serves as Director of Bands and Assistant Professor of music at the University of North Carolina at Charlotte, where he conducts the UNC Charlotte Wind Ensemble and teaches courses in conducting and music education.

Dr. Kopczynski comes to Charlotte after holding similar positions at Mars Hill University and in the public schools of Virginia. At MHU, he coordinated the band program, conducted the wind symphony, and taught courses in the Department of Music. Additionally, he served as conductor of the Asheville Symphony Youth Orchestra. Before his time in Asheville, Dr. Kopczynski completed his graduate degrees at Michigan State University, where he held instructional and musical responsibilities with each of the concert and athletic bands and served the Graduate School as a Leadership Fellow. Prior to graduate study, he taught middle and high school music in Virginia. There he successfully led high school and middle school bands in the Roanoke County Schools and most recently for six years in the Williamsburg-James City County Schools.

Kopczynski earned the Doctor of Musical Arts and Master of Music degrees in Wind Conducting from Michigan State University. He also completed a Master of Arts in Education and a Bachelor of Arts summa cum laude in Music from Virginia Tech. His principal conducting teachers were Kevin L. Sedatole and Travis J. Cross. He is an advocate for the expansion, development, and diversification of the wind repertoire and a supporter of music education in the schools. In his research and teaching, Dr. Kopczynski is especially interested in the intersection of experience and curriculum to influence ensemble culture. He is an active adjudicator, clinician, and guest conductor, and has presented at state and regional music education conferences. His professional affiliations include the College Band Directors National Association and the National Association for Music Education.

Kristian Quilon is a third year student at Old Dominion University working towards a Bachelor of Music in Sound Recording Technology. His keyboard experience of 16 years includes solo classical piano and accompaniment work for churches and schools. Currently, he plays alto sax in the Jazz Orchestra, Saxophone Quartet, and Wind Ensemble, bass guitar in the Jazz Combo, and double bass and keyboards in the Symphony Orchestra. Kristian is a composer and producer who covers a wide variety of genres, including orchestral/chamber, jazz, funk, R&B, rock, pop, and indie.

ODU WIND ENSEMBLE SPRING 2023

FLUTE

Rachel Feit (Piccolo)

Evie McCusker

Emily Smith* (Piccolo)

OBOE

Alex Payne*

CLARINET

Alyxia Bonnett*

Rain Cooke

Grant Minor

Phoebe Neel

Connor Robinson

Connor Stackiewicz

BASS CLARINET

Alan Brown^

Julian Harris

ALTO SAXOPHONE

Valerio Federici* (Soprano)

John Judson

Kristian Quilon

TENOR SAXOPHONE

Armin Tabibi

BARITONE SAXOPHONE

Carson Guild

TRUMPET

Erica Allen

Evan Chown

Zachary Richardson

Kymani Senegal

Jerry Williams*

ODU WIND ENSEMBLE SPRING 2023 CONTINUED

HORN

Julia Campbell

Nico Craig^

Jordan DiCaprio*

David Guilfoyle

TROMBONE

Sarah Dodge

Patrick Lawson

Matthew White

BASS TROMBONE

Baxley Roberts

EUPHONIUM

Leah Campbell

Joey Mock*

TUBA

Nick Hathaway*

James Gernhard

William Quinn

STRING BASS

Jack Moreno*

PERCUSSION

Kayden Brickhouse

Camden Johnston

Aiden Noteboom

Daniel Slader*

Joshua Thomas

Matthew Trumble

Michael Walker

PIANO

Ashley Frye

Players listed alphabetically. * Principal Player | ^ Guest Musician