



OLD DOMINION
UNIVERSITY

F. Ludwig Diehn School of Music

Presents

Old Dominion University

Wind Ensemble

“Environments”

Dr. Tyler Austin, Music Director and Conductor

Dr. Jamal Duncan, Guest Conductor

Dr. J. Michael Hall, Faculty Trombone Soloist

Baxley Roberts, Graduate Conductor

Thursday, 23 February 2023, 7:30pm

Old Dominion University Theatre

ODU WIND ENSEMBLE SPRING 2023 CONTINUED

PROGRAM

Nitro Frank Ticheli (b.1958)

Baxley Roberts, Graduate Conductor

Blue Bells of Scotland Arthur Pryor (1869-1942)

Dr. J Michael Hall, Faculty Trombone Soloist

Old Churches Michael Colgrass (1932-2019)

Festal Scenes Yasuhide Ito (b.1960)

Allerseelen Richard Strauss (1864-1949)
Arr. Fennell

Dr. Jamal Duncan, Guest Conductor

Danzon No.2 Arturo Marquez (b.1950)
Arr. Fennell

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

ODU WIND ENSEMBLE SPRING 2023

PROGRAM NOTES

FLUTE

Rachel Feit
Evie McCusker
Emily Smith*

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*

Frank Ticheli | Nitro

Nitro, an energy-charged three-minute fanfare for band, was commissioned by the Northshore Concert Band, Mallory Thompson, music director, in celebration of their 50th anniversary season, and received its premiere performance by them on April 9th, 2006.

Nitrogen is the most abundant component of the Earth's atmosphere (78 per cent by volume), and is present in the tissues of every living thing. It is the fifth most abundant element in the universe, created by the fusion deep within stars; it has recently been detected in interstellar space. The sheer prevalence of nitrogen in all of nature, and the infinite range of compounds it is part of — life-giving, energizing, healing, cleansing, explosive — all appealed to me, and served as the inspiration for my music.

The main musical idea for Nitro is a powerful, angular theme, first announced by the trombones and horns, and then imitated in the trumpets. Trumpet fanfare calls and a busy and relentless chattering in the woodwinds enhance the bright, festive mood.

The middle section is based on a woodwind theme that is partly fanfare-like, partly dance-like. This contrasting theme is built from intervals occurring in the natural overtone series (octave and twelfth), giving it an expansive, open-air quality. The main theme reappears, growing in power and density all the while, building to a thunderous conclusion.

- Program Note by composer

Arthur Pryor | Blue Bells of Scotland

Pryor was widely regarded as one of the greatest trombone virtuosos, due to his impeccable technique and exquisite sound. He composed some 300 works, including enduring solos such as the Blue Bells of Scotland. Intended to showcase his impressive talents on a technically-limited instrument, many of Pryor's solo compositions were written during a time when there were very few substantial solo pieces for the trombone.

- Program Note from U.S. Marine Band concert program, 2 February 2020

Michael Colgrass | Old Churches

Old Churches uses Gregorian chant to create a slightly mysterious monastery scene filled with the prayers and chanting of monks in an old church. Gregorian chant is ancient church music and that has been in existence for over 1500 years. The chant unfolds through call and response patterns. One monk intones a musical idea, then the rest of the monks respond by singing back. This musical conversation continues throughout the piece, with the exception of a few brief interruptions. Perhaps they are the quiet comments church visitors make to one another.

- Program Note by composer

Yasuhide Ito | Festal Scenes

Yasuhide Ito (b. 1960) is one of Japan's premier composers of original music for wind band. Ito is also a renowned pianist, conductor, lecturer, and translator.

Ito wrote Festal Scenes in 1986. He says he "was inspired to write Festal Scenes after receiving a letter from a wandering philosophical friend in Shanghai, who said '- everything seems like Paradise blooming all together. Life is a festival, indeed.'" The piece uses four Japanese folk songs from Aomori Prefecture, home of the famous Nebuta Festival, as its source material. It also calls for 2 Japanese percussion instruments that are used in the Nebuta Festival: the Tebiragane, a type of antique cymbal, and the Nebuta-daiko, a large drum played with long bamboo sticks.

- Program Note by composer

MIKE HALL was appointed professor of trombone/euphonium and brass choir director at Old Dominion University in Norfolk, VA in 2006. He served as professor of trombone and member of the Kansas Brass Quintet at the University of Kansas 2000-2006, and at Eastern Michigan University 1995-2000 where he was lecturer of low brass and director of the EMU Jazz Ensemble. Since 1998 he has served as Literature Reviews Editor for the International Trombone Association Journal. He has received the Doctor of Musical Arts degree in trombone performance from the University of Minnesota, the Master of Music degree also in trombone performance from the University of Arizona, and the Bachelor of Music Education degree from the University of Wisconsin-Stevens Point. His principal teachers include Thomas Ashworth, Tom Ervin, Vern Kagarice, and Brian Martz.

Dr. Hall has performed extensively throughout the world covering a large spectrum of styles. He has performed often with the symphony orchestras of Richmond, Virginia, Kansas City, Kansas City Chamber Orchestra, Topeka, Ann Arbor, Detroit, Tucson, and the Kansas City Lyric Opera, Virginia Opera and Arizona Opera. Dr. Hall performed as Solo Trombonist with the Fountain City Brass Band in Kansas City 2002-2004. He has also been quite involved in theater orchestra performances ranging from ballet to opera to musicals. The Arizona Theater Company cast him as on-stage trombonist for their production of "Ain't Misbehavin,'" and he has backed such notable entertainers as Natalie Cole, Ray Charles, Aretha Franklin, Maureen McGovern, Jack Jones, Vanessa Williams, Ben Vereen, The Temptations, The Four Tops, Bob Hope, Kenny Rogers, Bob Newhart, and many others.

As a chamber musician, Dr. Hall served as trombonist for the Galliard Brass Ensemble based in Ann Arbor, MI, 1995-2004, concertizing throughout the country in styles ranging from Renaissance to contemporary. In 2004 GBE was invited to give concerts on the Summer Music Festival of Harbin, China. Dr. Hall was also a member of the Kansas Brass Quintet 2000-2006. He has given many performances with the Detroit Chamber Winds and Michigan Chamber Brass. In 1991, Dr. Hall toured China with the University of Arizona Graduate Brass Quintet giving concerts, masterclasses and a featured concert at the Shanghai Civic Center.

As a jazz/commercial musician, Dr. Hall's experiences range from small group leader to big band trombonist. He played lead trombone in Frank Foster's Big Band 2008-2009 and served on the International Music Camp Jazz faculty for several years. He was a member of the Couriers, a ten-piece group based in Ann Arbor, MI and frequent guest with the Bird of Paradise Orchestra in Ann Arbor. In Michigan Dr. Hall led a quartet featuring pianist Rick Roe, bassist Paul Keller and drummer Aron Siegel. He also appeared in Detroit with Wendell Harrison, Marcus Belgrave, Walter White, Johnny Trudell, Bill Meyer and many more of Detroit's finest jazz artists. Dr. Hall also appeared regularly with salsa bands Latin Sounds in Minneapolis and the Edgar Leon Group in Detroit, and served as Staff Musician aboard the S.S. Norway, Royal Viking Sea, and Crystal Symphony. His solos took first place in the 1991 Tucson Jazz Society Competition and he is a three-time winner of the Eau Claire Jazz Festival Combo Competition.

As a studio musician, Dr. Hall has recorded several motion picture sound tracks, television and radio commercials, and compact discs ranging from symphonic orchestra and wind music to jazz, rap, ska and R&B. He has produced nine recording projects under his own name in styles ranging from early music through modern solo and trombone ensemble repertoire. Access them here.

As a soloist, Dr. Hall performs a wide range of repertoire in classical and commercial settings throughout the USA, Canada and Europe. In 1994 Dr. Hall won a position on the Christian Lindberg Solo Seminar at the University of North Texas where he worked with Mr. Lindberg for seven days of intensive study in the art of solo performance.

As author/arranger/editor, Dr. Hall has published several performing editions. Access them here.

Holding the rope at the top of this well is wife Michelle and children Rebekah, James and Wyatt. They rarely kick stones over the edge and always share the water!

Mike Hall is a C.G. Conn and Selmer Bach performing artist.

JAMAL DUNCAN serves as Associate Director of Bands, Assistant Professor of Instrumental Conducting, and Assistant Director of the School of Music, Dance, and Theatre at Arizona State University. His primary responsibilities are conducting the Wind Symphony, teaching classes in conducting, and administering for all undergraduate music degree programs. Duncan's research interests include conducting pedagogy, wind literature, and re-defining the traditional concert experience.

An ardent supporter of growing the repertoire of wind bands and chamber ensembles, Duncan is actively involved in the commissioning of new works from established and emerging composers, including Steven Bryant, Andrea Clearfield, Viet Cuong, Kevin Day, Giovanni Santos, Alex Shapiro, Jim Territo, and Dana Wilson. Duncan is also committed to programming music that tells the stories of different cultures with an intentional focus on the diverse composers who tell these stories.

A winner of the 2022 American Prize in Band/Wind Ensemble conducting, Duncan has conducted and adjudicated middle school, high school, and collegiate ensembles on the national and international stage. In the 2021 he was a fellow at Reynolds Conducting Institute held in conjunction with the Midwest Clinic. For eleven seasons, Duncan was the music director and conductor of the Flint Youth Wind Ensemble, one of several youth ensembles in the Flint School of Performing Arts.

A native of Flint, Michigan, Duncan received the doctor of musical arts in wind conducting and a master of music in wind conducting degrees from Michigan State University where he studied with Dr. Kevin L. Sedatole. Duncan received a bachelor of music degree from the University of Michigan with a dual emphasis in clarinet performance and music education.

He is a member of Phi Mu Alpha Sinfonia Fraternity, The National Association for Music Education, and the College Band Directors National Association. He holds honorary memberships in Kappa Kappa Psi and Tau Beta Sigma.

Richard Strauss | Allerseelen

Richard Strauss enjoyed early success as a conductor and composer, and was influenced by the work of Wagner. Strauss developed the tone poem to an unrivalled level of expressiveness and achieved great success with his operas. While he did serve as musical director in the courts of Munich, Weimar and Berlin, Strauss's relationship with the government in Germany was ambiguous, a fact that protected him but led to post-war difficulties and self-imposed exile in Switzerland.

Allerseelen was written by Strauss as part of a collection of eight lieder in 1885 when he was just 21 years old. *Allerseelen*, which is translated as "All Souls' Day" in English, was initially performed by soprano voice and piano. *Allerseelen* exhibits powerful emotions and intense romanticism. The melody and rich accompaniment make it one of the most well known lieder of Strauss. *Allerseelen* is set to text by Hermann von Gilm zu Rosenegg (1812-1864).

Place on the table the fragrant mignonettes,

Bring the last red asters inside,

and let us speak again of love,

As once in May.

Give me your hand,

so that I may secretly press it;

And if someone sees,

it's all the same to me.

Just give me one of your sweet glances,

As once in May.

Every grave blooms and is fragrant tonight,

One day in the year are the dead free,

Come to my heart, so that I may have you again,

As once in May.

- Program Note from Broken Arrow Wind Ensemble concert program, 16 December 2015

Arturo Márquez | Danzón No.2

The idea of writing the Danzón No. 2 originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the danzón, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City. From these experiences onward, I started to learn the danzón's rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina and his Danzonera Orchestra. I was fascinated and I started to understand that the apparent lightness of the danzón is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the state of Veracruz and in the dance parlors of Mexico City.

The Danzón No. 2 is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular music. Danzón No. 2 was written on a commission by the Department of Musical Activities at Mexico's National Autonomous University and is dedicated to my daughter Lily.

- *Program Note by composer*

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.