

CELEBRATING 27 YEARS OF MUSIC



PRESENTS

# CZECH US OUT!

Featuring violin soloist

Emily Ondracek-Peterson

Executive Director

F. Ludwig Diehn School of Music

Conducted by

Captain Brian O. Walden, Conductor

Randall Coleman, Guest Conductor

Saturday, May 14, 2022 - 2:00pm  
Kellam High School, Virginia Beach, VA

# OUR CONDUCTORS

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Captain Brian O. Walden  
Interim Director of Bands  
ODU School of Music

Captain Brian O. Walden, U.S. Navy (Ret.) is currently Visiting Assistant Professor/Interim Director of Bands at Old Dominion University in Norfolk, Virginia. He returns to the Hampton Roads area after serving as Associate Professor, Director of Bands & Instrumental Studies and Interim Director of Music Education at Samford University in Birmingham, Alabama from 2018 - 2021. He previously served as the Director of Bands and Director of Music Education at Marshall University in Huntington, West Virginia from 2015 - 2018 where he was also the Coordinator of the Graduate Conducting Program. He has conducted international recording artists live and for television performances with Jason Mraz, James Taylor, Colbie Caillat, Take 6, Phillip Phillips (American Idol winner), Isaac Slade of the rock band "The Fray," Kenny "Babyface" Edmonds, Branford Marsalis (former Director of The Tonight Show Band with Jay Leno), TV and Broadway star Neil Patrick Harris, and performed with Natalie Cole as well as many other artists. He has conducted ensembles and performed as a trumpet instrumentalist on every continent except Antarctica. Brian holds a BA in Music/Religious Studies (Double Major) from Saint Leo University, Florida, a MM in Wind Ensemble Conducting from the New England Conservatory of Music in Boston, Massachusetts, and studied in the DMA Music Education program at Boston University and PhD program in Music Education at George Mason University in Fairfax, Virginia. In 2012 he was awarded the Outstanding Alumni Award by the Alumni Council of the New England Conservatory of Music in Boston for his career contributions to the field of wind band conducting. He also holds a Graduate Diploma in National Security Strategic Studies from the U.S. Naval War College in Newport, Rhode Island. Upon retirement from active duty serving as the Commanding Officer/Conductor of the United States Navy Band Washington, DC (White House Support Unit) as the senior musician in the Department of Defense, Captain Walden was awarded the distinguished Legion of Merit by President Barack H. Obama for his 35 years of service to the nation. Additionally, in 2019 President Donald J. Trump awarded the National Medal of Arts, "the highest honor given to artists and arts patrons by the United States Government." Brian currently performs on trumpet with the Alabama Winds and maintains active studios in trumpet and conducting at Samford University. Captain Walden is an elected member of the American Bandmasters Association, the highest honor for Bandmasters in North America, and is an active member of the College Band Directors National Association, National Association for Music Education, Alabama Music Educators Association, Alabama Bandmasters Association and the National Band Association. Captain Walden is married to Staci Harris Walden, whom he met as a blind date for her high school senior prom. They have been married for 37 years and have two sons. Brian and Staci love sailing at their home on the Chesapeake Bay in Maryland and spending time with their grandson, Maverick Adonis.

# Randall Coleman

Director of Bands

University of Tennessee –

Chattanooga



Randall Coleman is currently the Director of Bands and Professor of Music at the University of Tennessee-Chattanooga. At UTC, Mr. Coleman serves as the conductor of the UTC Wind Ensemble and the “Marching Mocs”. He also teaches undergraduate conducting, band methods and supervises student teachers. Prior to this appointment in 2021, he served for 14 years as Professor of Music and the Associate Director of Bands at the University of Alabama where he served as the conductor of the Alabama Symphonic Band and the Associate Director of the Million Dollar Band. Professor Coleman also serves as Conductor and Artistic Director of the Alabama Winds, an all-adult community wind band based in Birmingham, Alabama. Prior to his appointment to the faculty at the University of Alabama, Mr. Coleman enjoyed a successful 25-year career as a high school band director and supervisor in metropolitan Atlanta, Georgia. He received his Bachelor of Science Degree in Music Education at Jacksonville State University in Jacksonville, Alabama, and the Masters of Music Education degree from Georgia State University in Atlanta, Georgia.

During his teaching career in Georgia, Mr. Coleman was an active member of the Georgia Music Educators’ Association, where he held the office of President, First Vice-President and State Band Division Chair. Professor Coleman has been awarded the Citation of Excellence from the National Band Association on twelve occasions and was inducted into the John Philip Sousa Foundations’ Legion of Honor in 2004. Under Professor Coleman’s direction, the Milton High School Wind Ensemble performed at the 2004 GMEA Inservice Conference, the 2004 Bands of America National Concert Band Festival, and the 2006 National Convention of the Music Educators’ National Conference. At the University of Alabama, Professor Coleman has conducted the Alabama Symphonic Band at the 2014 and 2020 College Band Directors’ National Association Southern Regional Convention, and the 2012 Alabama Music Educators’ Conference. He has also conducted the Alabama Wind Ensemble at the 2014 and 2020 American Bandmasters’ Association National Conference and at the 2010 College Band Directors’ Association Southern Regional Conference. A strong proponent of new music for wind band, he has commissioned or participated in consortiums for 10 pieces including Diamond Fanfare by Samuel R. Hazo, Diabolus Ex Machina by Jim Bonney, Mutiara by Anthony Barfield, Auto ’66 and Symphony No. 1 – Codex Gigas by James David, Alabama Fanfare by Robert W. Smith, Devils’ Drive by Brett Abigaña, Solace in the Equinox and The Best of Rooms by Tyler S. Grant, and In My Father’s Eyes by Julie Giroux. Professor Coleman has served as a guest conductor of the Sabina Wind Orchestra in Rieti, Italy and conducted the Alabama Wind Ensemble as a part of the International Music Meeting in May of 2012 in Padova, Italy. Professor Coleman also led the Alabama Winds on a 12-day tour of Italy, performing concerts in Como and Rome. He has been published six times as a Research Associate to the Teaching Music Through Performance in Band book series published by GIA publications. Professor Coleman has conducted the University of Alabama Million Dollar Band in performances at the Southeastern Conference Football Championships, and in the Sugar Bowl in New Orleans, Louisiana, the Rose Bowl in Pasadena, California, the Orange Bowl in Miami, Florida, the Fiesta Bowl in Glendale, Arizona, and the Mercedes Benz Dome in Atlanta, Georgia, where the Crimson Tide won the 2009, 2011, 2012, 2015 and 2017 National Championships. Under his direction, the Alabama Winds has given invitational performances at the 2015 and 2019 Alabama Music Educators’ Association Inservice Conference, the 2016 University of Alabama Honor Band Festival, the 2020 Samford University Honor Band Festival and at the 2017 Midwest Clinic International Band and Orchestra Conference in Chicago, Illinois. Professor Coleman has also conducted all state bands and all region bands across the country.

Professor Coleman is an elected member in the prestigious American Bandmasters Association and is currently serving the National Band Association as 1st Vice President/President-Elect.

# THE VIRGINIA WIND SYMPHONY

## 27TH SEASON

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The **Virginia Wind Symphony**, organized in 1994 by Dennis J. Zeisler, is a wind ensemble made up of professional musicians, military musicians, public and private school teachers, independent music instructors and Old Dominion University students. The group was created to provide a musical outlet for musicians throughout the Hampton Roads area and is dedicated to playing the finest original and transcribed wind literature available. Members benefit from the positive musical experiences brought about by music making in a spirit of camaraderie, and the opportunity to serve the region -- through a life-long love of music -- with concerts throughout the year.

The **VWS** has recorded six commercial compact discs featuring Frank Erickson Band Classics, music of Claude T. Smith, and with soloist Lynn Klock, a collective recording of solo saxophone literature with band accompaniment. These cd's are used nationally and internationally as standard band reference and resource material in the field of music education.

The **Virginia Wind Symphony** was invited three times to perform at the Midwest Clinic -International Band and Orchestra Conference Chicago: December 2004, 2012 and 2017. The VWS Performed was also invited twice to perform for the American Bandmasters Conventions: ABA Williamsburg, VA 2004, ABA Norfolk, VA 2011.

The **Virginia Wind Symphony** is honored to be a recipient of the John Philip Sousa Foundations' Sudler Silver Scroll Award! The Sudler Silver Scroll award is an international award to identify, recognize and honor those community bands that have demonstrated particularly high standards of excellence in concert activities over a period of time, and which have played a significant and leading role in the cultural and musical environment in their respective communities.

The **Virginia Wind Symphony** has a unique partnership with the Visual and Performing Arts Academy at Salem High School and the F. Ludwig Diehn School of Music at Old Dominion University. Through this partnership, the group has played for and accompanied the finest conductors and soloists, both nationally and internationally. Soloists have included: The American Brass Quartet, Oysten Baadsvik, Brian Bowman, Sam Hazo, Earle Louder, Lynn Klock, Anthony McGill, Brandon Ridenour, ODU Percussion Quartet, Patrick Sheridan, Michael Sweeney, Wayne Tice, The West Point Saxophone Quartet, Dale Underwood, David Walker and James Walker. The Virginia Wind Symphony has been conducted by the following members of the American Bandmasters Association (ABA): Terry Austin, Jim Barnes, Marcellus Brown, Harry Begian, Col. John Bougeois, Frederick Fennell, Johan, de Meij, Ed Downing, Frank, Erickson, Col. Andy Esch, Emery Fears, Col. Arnald D. Gabriel, David Gillingham, Julie Giroux, Col. Lowell Graham, Michael Haitcock, David R. Holsinger, Donald Hunsberger James, Keene, Edward List, Dr. Linda Moorhouse, Col. Thomas Palmatier, H. Robert Reynolds, Col. Thomas Rotundi, Loras John Schissel, Capt. Brian Walden, Myron Welch, Frank Wickes, Chris Wilhjelm. Through our partnership, we have been able to share the talents of these conductors/composers with not only our young musicians at VPAA and ODU, but with students and community members throughout the Hampton Roads area.



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presents

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Belle of Chicago

John Philip Sousa

Brian Walden, Conductor

Symphonic Movement

Vaclav Nelhybel

Randall Coleman, Guest Conductor

Latent Emotions

Oscar Navarro

- I. Seduction/Desire/Lust/Passion – Seducción/Deseo/Lujuria/Pasión
- II. Tranquillity/Colm/Peace/Wellbeing – Tranquilidad/Calma/Paz/Bienestar
- III. Happiness/Euphoria/Excitement/Ecstasy – Alegria/Euforia/Excitación/Éxtasis
- IV. Anxiety/Stress/Anguish/Anger – Ansiedad/Estrés/Angustia/Rabia

Dr. Emily Ondracek-Peterson, Violin Soloist  
Brian Walden, Conductor

### INTERMISSION

Rolling Thunder

Henry Fillmore  
ed. Frederick Fennell

Randall Coleman, Guest Conductor

Academic Festival Overture

Johannes Brahms, Op. 80  
arr. V. F. Safranek

Brian Walden, Conductor

If Thou Be Near

Johann Sebastian Bach  
trans. R. L. Moehlmann

Randall Coleman, Guest Conductor

Moth

Viet Cuong

Brian Walden, Conductor



# SOLOIST

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Dr. Emily Ondracek-Peterson

Executive Director

ODU F. Ludwig Diehn School of Music

Dr. Emily Ondracek-Peterson is a leader in numerous fields: performance, artistic direction, arts advocacy, administration, education, career research, entrepreneurship, and academia. She holds performance degrees from The Juilliard School and a doctorate in education from Teachers College, Columbia University. As violinist, she has received acclaim from leading publications including The New York Times, been soloist with ensembles such as the Chicago Symphony Orchestra, and recorded for leading record labels. Dr. Ondracek-Peterson is a leader in multiple organizations – Executive Director of the Diehn School at Old Dominion University Festival Director of the Crested Butte Music Festival. Additionally, she holds an MBA with specializations in both Leadership and Entrepreneurship.

Dr. Ondracek-Peterson's Organizations:

- Diehn School of Music at Old Dominion University (Executive Director)
- Crested Butte Music Festival (Festival / Artistic Director)
- EOP String Competition and Festival (Founder and Executive Director)
- Voxare String Quartet (1st violinist)
- Noted Endeavors (Co-Founder with Eugenia Zukerman)

Praised by The New York Times for her “elegant solowork,” and by Strad magazine for her “dazzling passagework,” Dr. Ondracek is a rising star of violin performance. Dr. Ondracek is a native of Chicago and began playing the violin at the age of 4. When sixteen she gave her solo debut with the Chicago Symphony Orchestra, playing Vivaldi's Four Seasons Concertos. Dr. Ondracek has performed solo and chamber music performances at all of the major venues in New York City including as soloist at Avery Fisher Hall with the New York Philharmonic, Carnegie Hall, the Guggenheim, MoMA, {le} poisson rouge, the Apollo Theatre, Bargemusic, Merkin Hall, Alvin Ailey Dance Center, Trinity Wall Street, Steinway Hall, and Symphony Space. She has also performed at festivals such as the Aspen, Sarasota, Italy's Festival de Due Mondi, and the Cleveland Orchestra's Blossom Summer Music Festival, where she was presented the Joseph Gingold Award for most outstanding instrumentalist. Currently, she is Co-Artistic Director of the Crested Butte Music Festival, a summer-long festival presenting the world's best opera, symphony, chamber music, bluegrass, rock, electronica, and more. Dr. Ondracek has recorded for Naxos, Albany, and Toccata labels.

As first violinist of the acclaimed Voxare String Quartet, Dr. Ondracek has been awarded Chamber Music America's ASCAP Award for Adventurous Programming. With Voxare she tours nationally and abroad. She has also performed and recorded with the Talea Ensemble; the Wordless Orchestra with Johnny Greenwood (Radiohead); Axiom; Classical Jam; the Japanese band, Mono. Taking pride in contemporary-music advocacy, she has worked with composers both young and established, including Pulitzer Prize-winning composers Ned Rorem and David Del Tredici, both of which has requested recordings of their works. Dr. Ondracek has studied chamber music with Robert Mann, founder of the Juilliard String Quartet, David Harrington of the Kronos Quartet, and members of the Juilliard, Kronos, American, and Vermeer Quartets.

Education plays a large role in Dr. Ondracek's professional activities. Currently, Dr. Ondracek is Executive Director of the Diehn School of Music at Old Dominion University, and is on faculty at Teachers College, Columbia University. Dr. Ondracek has held residencies at Dartmouth College, the University of Leeds (UK), University of Virginia, and others. She is a two-time Morse Fellow and was a New York Philharmonic Teaching Artist, bringing creative music instruction to a wide range of K-12 schools including those in Harlem and the Bronx. Currently, she sits on the Educational Board of the Colorado Symphony. Dr. Ondracek's research has been presented throughout the United States; she delivered the keynote seminar at the College Music Society's National Conference. Dr. Ondracek is certified as a Suzuki instructor and teaches at Suzuki institutes and workshops throughout the country.

Dr. Ondracek received both her Bachelor's and Master's degrees from The Juilliard School, where she studied with Masao Kawasaki under a Morse Scholarship. At Teachers College, Columbia University, Dr. Ondracek received her doctorate in Music and Music Education; her research into the careers of classically-trained musicians culminated in a 500-page doctoral thesis. She also holds an MBA with specializations in both Leadership and Entrepreneurship.

# OUR MUSICIANS

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## Piccolo

Vince Zentner - U.S. Coast Guard (Ret.)

## Flute

Tara Rooksby - Private Instructor

Vince Zentner - U.S. Coast Guard (Ret.)

Stephanie Fisher - Greenbrier MS, CPS

Heather Smith - Great Neck MS, VBPS

Cathy Francis - Butts Rd. Primary/Great Bridge Primary, CPS

Emily Wolecott - ODU Student

## Oboe

Carol Zeisler - ODU Faculty/NPS (Ret.)/Private Instructor

Todd Worsham - Freelance Musician

Hailey Hargis - ODU Student

## English Horn

Todd Worsham - Freelance Musician

## Bassoon

Suzanne Daniel - Gov. School of the Arts/Vocal Music

Yvonne Daye - Hickory HS, CPS

Kecia Yeates - Norfolk Academy

John Parker - Freelance Musician

## Contra Bassoon

Suzanne Daniel - Gov. School of the Arts/Vocal Music

## E♭ Clarinet

Mike Oare - Great Bridge MS, CPS

## B♭ Clarinet

Jo Marie T. Larkin - JMU Faculty/VBPS (Ret.)

Lee Cooper - Salem HS, VBPS

Michelle Knipple - W-burg-JC County Schools (Ret.)

Gene Chieffo - CNU Faculty/US Army TRADOC Band (Ret.)

Steve Clendenin - Princess Anne MS, VBPS

Jordan Harris - Indian River HS, CPS

Laura Johnson - Oscar Smith MS, CPS

Amanda Fleenor - Georgetown Primary School, CPS

John Griffin - UNCG Student

Adrien Gaines - Freelance Musician

Tina Hans - Hugo Owens MS, CPS

Lawrence McDonough - Freelance Musician

Tim Martin - Freelance Musician

## Bass Clarinet

Alan Brown - Freelance Musician

## Saxophone

Charlee Eaves - ODU Faculty/Private Instructor

Laura Paquette - Hugo Owens MS, CPS

Robert Deis - Gildersleeve MS, NNPS

Carson Guild - ODU Student

Benjamin Glosser - Oscar Smith HS, CPS

## Trumpet

James Liverman - U.S. Army School of Music

Heath Losick - Freelance Musician

Denise White - TCC Faculty, Chowan Univ. Faculty

Cameron Baker - Floyd E. Kellam HS, VBPS

LeAnn Splitter - Marine Detachment, Naval Sch of Music

Christian Van Deven - Norfolk Collegiate

Andre Paquette - Suffolk Public Schools (Ret.)

Elly Carlson - ODU Student

John Chenault - Supervisor of Music, CPS

## Horn

Rob Carroll - ODU Faculty/Chesapeake PS (Ret.)

Jonathan Twitero - Freelance Musician

Jeff Warren - Craddock MS, PPS

Marlene Ford - ODU Faculty

Jose Toranzo - Horn Instructor, US Navy School of Music

Mark Corbliss - Commander, Navy School of Music

Nico Craig - ODU Student

## Trombone

Mike Hall - ODU Faculty

Brianna Williams - U.S. Army School of Music

Katie McCaffrey - ODU Student

Jay Larkin - Granby HS, NPS

Devonté Ezell - ODU Student

Jeff Beckett - Freelance Musician

## Euphonium

David Terray - Larkspur MS, VBPS

Rick Kalinauskas II - VPAA Salem HS, VBPS

Baxley Roberts - ODU Grad Student/STEM Acad., NPS

## Tuba

Glenn Hart - Deep Creek MS, CPS

Nick Hathaway - ODU Student

Josh Sissel - ODU Student

## String Bass

Tyler Bage - Crossroads K-8, NPS

## Percussion

Andrew Smith - Salem HS, VBPS

Ernest Stokes - Butts Road IS, CPS

Robert Grifa - Chesapeake Public Schools (Ret.)

Christian Mitchell - ODU Student

Benton Maldonado - ODU Graduate Student

Aaron Cook - KEYS - Kingdom Ed for Young Scholars

Kimberly Adams - Plaza MS, VBPS

## Cello

Avery Suhay - ODU Student

Brian Cortes-Bofill - ODU Student

For more information on the ensemble's  
history and schedule of events,  
please visit:

[www.virginiawindsymphony.org](http://www.virginiawindsymphony.org)

Virginia Wind Symphony

# PROGRAM NOTES

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## Belle of Chicago

Washington, D.C. native and legendary bandmaster John Philip Sousa (1854-1932) wrote a dozen operettas, six full-length operas, and over 100 marches, earning the title “March King”. He enlisted in the United States Marine Corps at an early age and went on to become the conductor of the [President’s Own United States Marine Band](#) at age 26.

In 1892 he formed “[Sousa and his Band](#)”, which toured the United States and the world under his directorship for the next forty years to great acclaim. Not only was Sousa’s band hugely popular, but it also exposed audiences all over the world to the latest, cutting-edge music, bringing excerpts of Wagner’s [Parsifal](#) to New York a decade before the Metropolitan Opera staged it, and introducing ragtime to Europe, helping to spark many a composer’s interest in American music. - A Conductor's Perspective by Andy Pease

Sousa completed the band full score of The Belle of Chicago on July 23, 1892, in Washington, D.C. This date was precisely one week before his discharge from the Marine Corps to form his own civilian band, which, incidentally, was based in Chicago, so it is not at all surprising Sousa sought to curry favor with this Midwestern metropolis. Some have speculated the title was intended for Ada Blakely, wife of his new manager, David Blakely.

Chicago would prove an important performance site for Sousa for many years, and reviews from the Chicago press were always important... This was one of Sousa’s best marches to date. The arresting four-bar introduction and the lean four-strain format (without breakup strain/dogfight/episode) is vigorous and exciting, with an irresistible momentum. *Program note by Senzoku Gakuen College of Music Blue Tie Wind Ensemble concert program, 21 December 2012.*

## Symphonic Movement

Vaclav Nelhybel, born in Prague in 1919, was already active as a professional composer when he came to the United States in 1957. He died in 1996 while serving as composer-in-residence at the University of Scranton, in Pennsylvania. His music shares much in common with other Czech composers of his generation: that is, an elemental, almost brutally forceful aggressiveness, often highly dissonant, yet obstinately tonal... Nelhybel’s music has an individual style and personality, is stunningly and expertly scored for the media he chose, is gratifying to those who perform it, and flamboyantly exciting to listeners. In Nelhybel’s hands, the contemporary Czech style takes on a sort of neo-Medieval quality, with his emphasis on modal themes, chorale settings, and a forceful, insistent rhythmic drive, along with a generous use of percussion. - *Program Note from Frederick Fennell*

Symphonic Movement is composed in five continuous sections: Adagio, Allegro, Poco meno mosso, Allegro, and Adagio. Nelhybel described Symphonic Movement as “my first composition for band written completely on a symphonic level.” He opens the work with an eerie and suspenseful introduction. Nelhybel builds the eight-note fragment that will be the foundation of the work. The piece is highly percussive in nature, and features unique material for each instrument family throughout the ensemble. The summation of this material creates a true tour-de-force, with intensity that grows until the final climax of the piece. - *Program Note from U.S. Army Field Band*



# PROGRAM NOTES (CONT.)

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## Latent Emotions

**Latent Emotions** is a suite with which I intend to show the audience the power of music and its capacity to spark several different moods, to awaken our emotions and to make us feel. It also aims to make the listener an active participant of the piece. Composed in four movements, each one will attempt to provoke a unique experience, very personal but shared by every single one of the constituents of a musical performance (soloist, players, conductor, listener and composer) in that very precise moment of musical inception.

1st Movement: *Seduction/Desire/Lust/Passion*. The piece begins in a subtle and captivating fashion, with a soft and enchanting air of a tango in which the soloist aims to seduce the listener and to create a feeling of permanent attraction. Progressively the orchestra gains more presence, with a much more energetic and passionate ending.

2nd Movement: *Tranquility/Calm/Peace/Wellbeing*. In the second movement we are immersed in a state of wellbeing and relaxation, where the simple melodic lines played by the violin soloist are combined with an exquisite harmonic treatment of the winds and the percussion effects, and beautiful sonority of the Tibetan bowls attempt to transport the listener to a new environment, to induce a profound feeling of inner peace. In this movement breathing is also treated musically as a primary element of interpretation.

3rd Movement: *Happiness/Euphoria/Excitement/Ecstasy*. The third movement does a complete turnabout, presenting the most desired of emotions, joy and happiness. Pure music that will cause serotonin to sprout in our bodies and ends up dragging us towards a maximum state of euphoria and final ecstasy. This movement seeks to awaken the spirit of the people, seeking to provoke joy, euphoria, exaltation, and in which the solo violin can exploit all its technical abilities and interact with the different sections of the orchestra. This is a movement that gives an injection of positivity and joy to the audience. It is made up of a rhythmic character, with playful change in tempo, nothing stable, rather, pure rhythmic motion.

4th Movement: *Anxiety/Stress/Anguish/Anger*. The final movement interrupts brusquely, provoking an atmosphere of extreme agitation/tension, a new emotional state, not pleasant or sought after, but which, nonetheless, is a normal part of our daily life: stress.

An uncomfortable and endless ostinato causes a sensation of increasing anxiety which causes an increase in our heart rate, until reaching a very distressed emotional state, once again causing irregular breathing, which again will form an active part of the score.

I hope that *Latent Emotions* accomplishes its true objective: to transmit and provoke sensations in the listener and, of course, all through one of the widest channels of universal communication: Music. - Program Note by composer, Oscar Navarro

Oscar Navarro (b. 1981, Novelda, Spain) is a Spanish composer. Navarro began studying the clarinet at an early age. He received the bachelor's degree from the Conservatorio Superior Oscar Espla in Alicante, Spain. Oscar is the recipient of many national and international music awards for composition, and his music is performed and commissioned by many orchestral and wind ensembles throughout the globe. - [Oscar Navarro website](#)

# PROGRAM NOTES (CONT.)

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## Rolling Thunder

Henry Fillmore (1881-1956) was one of America's happiest musicians and one of its most successful and prolific composers. The music he wrote projected a jovial and earthy personality. His marches rank very high among our best. **Rolling Thunder** (1916) is a great circus march, both breath-taking and exciting. Fillmore gave the descriptive term for performance of this march as "FURIOUS," and indicated the incredibly fast tempo of 180 to the beat! **Rolling Thunder** has just two dynamics: forte and fortissimo as the low brass, led by the trombones, romp through and dominate the music. Henry Fillmore was a trombone player too, and he knew it would all work – and it does. – Frederick Fennell

Dr. Frederick Fennell was one of the world's most active and innovative maestros. He was principal guest conductor of the Dallas Wind Symphony, principal conductor of the Tokyo Kosei Wind Orchestra in Japan, and Professor Emeritus at the University of Miami School of Music. The internationally acclaimed conductor, widely regarded as the leader of the wind ensemble movement in this country, was one of America's most recorded American classical conductors, and was a pioneer in various methods of recording. – *Program note from Music for All*

The Virginia Wind Symphony was honored to have Frederick Fennell in residence as a guest conductor in 2004.

## Academic Festival Overture

In 1880, the University of Breslau offered Brahms an honorary doctorate, hoping that he would write a symphony with which their university would be forever associated. What they perhaps did not know is that Brahms did not hold academic institutions or their music faculties in very high regard. For the occasion, Brahms—who never attended college—wrote what he describes as "a very boisterous potpourri (medley) of student songs," most of which were familiar to students, who sang them at the evening parties and gatherings in biergärten.

The piece is held together over its original 10-minute time by a consistently held underlying pulse, although some of the songs feel faster or slower than others. The overture ends with a grand rendition of the well-known hymn, "Gaudeamus igitur" ("Therefore, let us be merry"), via mighty brass and percussion, and frenetic woodwind scales among the bursting ensemble forces—the largest employed by Brahms—and the only piece in which he writes for bass drum and cymbals.

Less a piece for a great academic festival, Brahms offered Breslau a piece to provide a sense of festivity to what he probably felt would be a tedious academic assembly, albeit one held in his honor. Imagine the faces of the faculty when the students began to sing along! – *Ms. Bronwyn Kortge by J.W. Pepper & Son, Inc.*

## Bist du Bei Mir (If Thou Be Near)

From the 1725 untitled collection of small keyboard works and songs compiled for Bach's second wife, Anna Magdalena, "Bist du bei mir" (If you are with me), BWV 508, is based on an aria by Gottfried Heinrich Stölzel (1690-1749), which was probably a popular tune at the time. The origin of the text remains unknown, but this uplifting melody has become an often requested selection for modern weddings.

*If you are with me, then I will go gladly unto death and to my rest.  
Ah, what a pleasant end for me, if your dear hands be the last I see,  
Closing shut my faithful eyes to rest!*

*Program note by Gregg Wager, CSU, Long Beach, Symphonic Band Program 2016*

# PROGRAM NOTES (CONT.)

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## Moth

**Moth** by Viet Cuong (b.1990) has been called “alluring” and “wildly inventive” by The New York Times. Viet Cuong holds an Artist Diploma from the Curtis Institute, and an MFA from Princeton University, a Bachelor and Master’s Degrees from the Peabody Conservatory and PhD from Princeton University. The composer describes his composition in his own words: “The ‘moth to the flame’ narrative is a familiar one. We have all seen moths in the glow of flames or stadium lights. Scientists call this phenomenon “phototaxis,” but I prefer to think of this attraction in much more romantic terms. The dusty moth, though destined to live in shadow, has an insatiable craving for the brightness of day. Drab, but elegant, nervous, but swift; his taste for the glow of the flame or the filament is dire. Perhaps he dances in the light because it holds the promise that he might be as beautiful as his favored kin, the butterfly. For only there, in its ecstatic warmth, may he spend the last of his fleeting life, and believe himself to be. Moth seeks inspiration from the dualities between light and dark, beautiful and grotesque, reality and fantasy, and the ultimate decision to sacrifice sensibility for grace.” - *Program notes by New Jersey Wind Symphony Administration*

# SPECIAL THANKS

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Virginia Wind Symphony Season 27 Members

Old Dominion University, F. Ludwig Diehn School of Music

Brian Walden, Interim Director of Bands  
David Walker, Director of Percussion Studies  
Dr. Emily Ondracek-Peterson, Guest Soloist  
Dr. Nancy Klein, Professor and Chair  
Dennis J. Zeisler Scholarship Contributors

Virginia Wind Symphony

\Carol Corcoran Zeisler, Executive Director  
Traci Bluhm, Librarian & Webmaster  
Section Leaders  
Andrew Smith, Percussion Leader  
Baxley Roberts, Stage Manager  
Ernest Stokes, Treasurer

Floyd E. Kellam High School

The students and faculty of the Kellam Performing Arts Department  
Administration, faculty and staff  
Dr. Ryan Schubart, Principal  
Cameron Baker, Band Director - Kellam High School  
John Brewington, VBCPS Arts Coordinator

Colley Avenue Copies & Graphics, Inc.

William Knoll, Artist - Dennis J. Zeisler Portrait  
[williamknolloilpaintings.com](http://williamknolloilpaintings.com)



# UPCOMING EVENTS

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The Virginia Wind Symphony is the featured ensemble for the "Flying Proms" hosted by the Military Aviation Museum and is a ticketed event. Tickets can be found the Aviation Museum's Website:

<https://militaryaviationmuseum.org/airshows/flying-proms/>

# VIRGINIA WIND SYMPHONY

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We encourage you to follow and support VWS at [www.virginiawindsymphony.org](http://www.virginiawindsymphony.org) where you will find conductors and musicians bios, musical selections and program notes, links to previous performances, and upcoming events.



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