

Old Dominion University Symphony Orchestra

Paul S. Kim, Music Director

<u>Violin</u> Addison Hockman** Kristen Crook* Lindsey Crook Jennifer Domingo Jesus Encarnación Jamie Payne Matthew Reyes LeeAna Sumner Dontia Vaughan William Rees Ward	<u>Violoncello</u> Nicole Bruns* Malachi Brown Elise Hasenstab Jessica Johnson Kelby Schnepel Maria Stanley <u>Double Bass</u> Jordan O'Byrne* <u>Flute</u> Tiffany Sitton* Tristan Morris-Mann Shannon Schubert <u>Piccolo</u> Tristan Morris-Mann* <u>Oboe</u> Andrew Leiboldt* Todd Worsham	<u>Clarinet</u> Brendan Boone* Marshall Rigby <u>Bass Clarinet</u> Robert Rigby* <u>Bassoon</u> Edward Taylor* <u>Horn</u> Dennis DiMaggio, Jr.* Jelanie Hill Lauren White Hosanna High <u>Trumpet</u> Joshua Bialowas* Jimmy Whittemore Austin Kopp Alexander Watts	<u>Trombone</u> Jacob Himmelman* Christopher Miller Justin Burgin <u>Tuba</u> Amanda Nolan* <u>Timpani/Percussion</u> Jonathan Wudijono* Kimberly Adams Paul Pandolf Andrew Smith Daniel Stazer Michael Vazquez <u>Orchestra Manager</u> Kelby Schnepel * Principal ** Concertmaster
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Paul S. Kim is director of orchestral activities at Old Dominion University, where he directs the symphony orchestra and teaches applied violin. He is also music director of the Orchestra of the Eastern Shore and the Albemarle Sinfonia. The composer of over twenty original works, Paul arranged songs by Radiohead for string quintet SYBARITE5 that have been released on the album *Everything in Its Right Place* and have been performed on NPR's *Performance Today* and at Carnegie Hall and Lincoln Center. As a violinist, he is a member of the Roanoke Symphony and has performed with the Virginia Symphony, Maryland Symphony, and others. Dr. Kim received music degrees from Shenandoah Conservatory, the University of Maryland, and the University of Virginia.

Upcoming Events (www.oduartstix.com):

10/19, 8:00 PM – Diehn Concert Series: Glen Velez & Loire Cotler
Diehn Center for the Performing Arts, Chandler Recital Hall. \$15 General/\$10 Students

11/1, 3:00PM – ODU Wind Ensemble: Dennis Zeisler, Director
University Theatre. Free admission

11/8, 7:30PM – ODU Symphony Orchestra: German Romantics, feat. Anastasia Migliozi, viola
University Theatre. Free admission

For more information about the Old Dominion University Symphony Orchestra, including future performances, auditions, and scholarships, visit the ODU Symphony Orchestra website, like us on Facebook, or contact Dr. Paul Kim at pkim@odu.edu.

Old Dominion University *Department of Music*

Presents

Music of the Mediterranean

Old Dominion University Symphony Orchestra
Paul S. Kim, Music Director



OLD DOMINION
UNIVERSITY

I D E A FUSION

University Theatre

October 6, 2015

7:30 PM

- Program -

Overture to *L'italiana in Algeri* Gioachino Rossini (1792–1868)

Suite Pastorale Emmanuel Chabrier (1841–1894)

I. Idylle (Idyll)

II. Danse villageoise (Village Dance)

III. Sous-bois (Under the Trees)

IV. Scherzo-valse (Scherzo-Waltz)

- intermission -

Triumphal March from *Aida* Giuseppe Verdi (1813–1901)

Spanish Dance No. 1 from *La vida breve* Manuel de Falla (1876–1946)

Bacchanale from *Samson and Delilah* Camille Saint-Saëns (1835–1921)

PROGRAM NOTES

Commissioned to compose the entire operatic score for *L'italiana in Algeri* in less than a month, the twenty-one-year-old **Gioachino Rossini** had precious little time to research the background of his opera. The plot, however (a story of a captured Italian girl who cunningly escapes the harem of Mustafa, Bey of Algiers), relates closely to stories circulated in novels throughout Europe about the adventures of Europeans in foreign lands such as northern Africa. The opera portrays Mustafa disparagingly as a bored philanderer ultimately duped by the Italian girl's cleverness, but it at least represents within Europe an early interest in exoticism—the “charm of the unfamiliar”—which motivated a great number of later Romantic composers to seek inspiration outside their native lands.

Emmanuel Chabrier, best known in the orchestral world for his orchestral rhapsody *España*, also enjoyed borrowing ideas from outside his native country of France. One of his very first compositions, *Aika*, is a “polka-mazurka arabe”; and of the ten movements of his 1881 piano composition *Pièces pittoresques*, one is a modal piece entitled “*Mauresque*” (“Moorish”). *Suite pastorale* is an 1888 orchestration of four movements from *Pièces pittoresques*. These movements sound more French than anything else, yet it is striking how distinctly provincial the music sounds, reflecting his ability to distill the unique qualities of music from different regions. This particular composition had a profound effect on composers such as Ravel, Poulenc, and even Mahler, who purportedly alluded to the *Danse villageoise* movement in his Ninth Symphony.

Giuseppe Verdi composed his opera *Aida* on commission from Ismail Pasha, khedive of Egypt, who wanted an opera to commemorate the new Cairo Opera House. Premiered in 1871, the fictional opera relates the story of Radames, an Egyptian military commander, who falls in love with Aida, an enslaved Ethiopian princess. Various musical numbers throughout *Aida* exhibit modal melodies that seem just foreign enough to satisfy European audiences' taste for exoticism in Verdi's time. However, as with Rossini's overture to *L'italiana in Algeri*, the famous **Triumphal March from *Aida*** says more about the composer and his grand operatic style of writing than it does about the indigenous musical traditions of Egypt. Nevertheless, the opera was hugely successful at its premiere, and it has been popular all across the globe ever since. The Metropolitan Opera alone has performed it over 1,100 times.

Gypsy music in Europe is extremely diverse, due the nomadic nature of gypsy musicians who originated from as far away as India but who traveled throughout the Middle East and all across Europe. Instruments included guitars, castanets, and other instruments that could accommodate an itinerant lifestyle. This improvisatory musical style of Spanish gypsies (*gitanos*) was a major source of inspiration for **Manuel de Falla**, whose early opera *La vida breve* helped catapult the composer into fame. Although the opera is rarely heard in full today, the **Spanish Dance No. 1** from this opera remains a frequent favorite in the concert hall. De Falla is perhaps the best known Spanish composer to incorporate gypsy musical styles in an orchestral setting. Pizzicato in the strings represents the plucking of guitar strings; highly melismatic and ornamented melodies suggest vocal inflections and an improvisatory style; and swells in dynamics embody in aural form the passion inherent in Spanish *gitano* music.

The **Bacchanale** from **Camille Saint-Saëns's** most successful opera, *Samson and Delilah*, reflects the composer's ingeniousness in incorporating elements of foreign musical styles in his writing. The free, quasi-improvisatory oboe solo at the beginning resembles a Muslim muezzin's call to prayer; some of the melodies are derived from the Arab Hijaz modal scale (which includes a characteristic augmented second interval); and the powerful underlying timpani rhythm suggests an asymmetrical metric pulse (in this case, 3+3+2), another common characteristic of Middle Eastern music. Unfortunately, rather than celebrating cultural diversity through music, Saint-Saëns uses these elements to portray the undisciplined, savage nature of the ancient Philistines. On one hand, the exotic “otherness” of the Bacchanale widely appeals to audiences both then and now; on the other hand, it must be remembered that otherness was—and still is—not always perceived in a positive manner.

—program notes by Paul Kim

