

Old Dominion University Symphony Orchestra

Paul S. Kim, Music Director

Violin

Lee Murdock*
Stephanie Marrero**
Flordave Abadam
Melissa Clouse
Lindsey Crook
Jesus Encarnación
La'Teef Evans
Sarah Graham
Ashton Morris-Mann
Audriana Najera
Jamie Payne
Ken Simonson

Viola

Madeline Hofelich**
Quandra Dennis
Montague Gammon
Michelle Reiss
Danielle Smith

Violoncello

Kevin Fields**
Ben Charlem
Brian Loper
Chandler Nunnally
Kelby Schnepel
Aleta Tomas

Double Bass

Trianne Smith**
Jessica Polston

Harp

Alexandra Calvert

Orchestra Manager

Kelby Schnepel

* *Concertmaster*

** *Principal*

Old Dominion University
Department of Music

Presents

String Voyages

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



**OLD DOMINION
UNIVERSITY**

I D E A FUSION

Upcoming Events: Ticket Box Office (757) 683-5305; <http://www.oduartstix.com/>

4/2 - Israel Philharmonic Orchestra - 7:30 PM

Sandler Center, Virginia Beach

4/3 - The Assad Family, Classical Guitar - 8:00 PM

Robin Hixon Theatre, ODU

4/6 - ODU Wind Ensemble - 3:00 PM

Diehn Center for the Performing Arts, Atrium

4/26 - ODU Symphony Orchestra: Romantic Symphonists - 7:30 PM

University Theatre

For more information about the Old Dominion University Symphony Orchestra, including future performances, auditions, and scholarships, like us on Facebook, visit our website at <http://al.odu.edu/odusymphony/>, or contact Dr. Paul Kim at pkim@odu.edu

Diehn Center for the Performing Arts
Chandler Recital Hall

March 30, 2014

3:00 PM

- Program -

Voyage	John Corigliano (b. 1938)
<i>Fra Holbergs tid: Suite i gammel stil</i> , op. 40 (From Holberg's Time: Suite in the Old Style)	Edvard Grieg (1843–1907)
I. Praeludium. Allegro vivace	
II. Sarabande. Andante	
III. Gavotte. Allegretto	
IV. Air. Andante religioso	
V. Rigaudon. Allegro con brio	

Nicholas Daniels, conductor

Sinfonia No. 2 in D Major	Felix Mendelssohn (1809–1847)
I. Allegro	
II. Andante	
III. Allegro	
Five Variants of “Dives and Lazarus”	Ralph Vaughan Williams (1872–1958)
Dances of Transylvania	Béla Bartók (1881–1945)
I. <i>Dudások</i> (Bagpipes). Allegretto	
II. <i>Medvetánc</i> (Bear Dance). Moderato	
III. Finale. Allegro vivace	

This program will be performed without intermission.

Paul S. Kim is a conductor, violinist, composer, and educator who works to blend classical artistry with popular accessibility. As assistant professor of music at Old Dominion University, he directs the ODU Symphony Orchestra, teaches applied violin and conducting, and oversees the Department of Music's string and chamber music programs. He also serves as assistant conductor of the Richmond Philharmonic Orchestra. Previously, he served for five years as assistant conductor of the Piedmont Symphony Orchestra, and he has enjoyed guest-conducting performances with the Roanoke Symphony, Waynesboro Symphony, and the Charlottesville & University Symphony Orchestra. On the popular side, Dr. Kim was the conductor for Eurythmics star Dave Stewart and his Rock Fabulous Orchestra, conducting songs Stewart wrote for Eurythmics, Bono, Gwen Stefani, and others.

As an educator, Dr. Kim served for three years as director of strings at Woodberry Forest School. He also served as principal conductor of the McLean Youth Orchestra and was the founding director of the Crossroads Youth Orchestra in Culpeper, Virginia. As a violinist, he is a current member of the Roanoke Symphony and a previous member of the Fairfax Symphony Orchestra.

Dr. Kim is also the composer of over twenty original works for small and large ensembles. His arrangements of Radiohead songs for string quintet SYBARITE5 have been performed on NPR's *Performance Today* as well as at such venues as Carnegie Hall, Lincoln Center, and Aspen Music Festival; one such cover helped earn SYBARITE5 a Top 10 rating in Billboard's Classical Crossover Albums chart in 2011. The arrangements have been released on SYBARITE5's album *Everything in Its Right Place*.

Dr. Kim completed a D.M.A. in conducting performance at Shenandoah Conservatory under the mentorship of Jan Wagner. Previously, he earned an M.M. in orchestral conducting at the University of Maryland as well as an M.A. in music and a B.S. in chemistry at the University of Virginia. He also formerly served as a sergeant in the U.S. Marine Corps Reserve.

Nicholas Daniels is the conductor of six 5th-grade strings classes for Norfolk Public Schools—a position he has had since 2013. Mr. Daniels holds a B.M. degree in music education from Old Dominion University. He studied saxophone with James Nesbit and Dennis Zeisler and has performed with the Virginia Symphony Orchestra Chorus and several local churches.

Before coming to Norfolk, Mr. Daniels was the Music Director for StoneBridge School in Chesapeake, where he taught for three years. He was in charge of the 6th-12th-grade choruses and the 6th-grade strings and band classes. Mr. Daniels is also a member of the National Association for Music Education.

FROM THE MUSIC DIRECTOR

The musical journey you are about to experience will take you across different countries and cultures, starting in the United States and moving through various regions of Europe: the British Isles, Scandinavia, and both western and eastern Europe. However, it is also a journey through time: not only do these compositions date from 1821 to 1976, but they also each hark back to styles and influences long before their time. For these composers, the past became a direct source for the development of new, contemporary ideas. I hope this voyage will open you to the rich diversity and history of our western musical culture; perhaps it may even be a springboard for exploring the rich history and diversity of other cultures as well.

PROGRAM NOTES

John Corigliano's *Voyage*, completed in 1976, is a string-orchestra transcription of his a cappella choral work of 1971 entitled *L'Invitation au voyage*. The choral work is a setting of a poem of the same name by Baudelaire, a French nineteenth-century poet who profoundly influenced later Symbolist poets like Paul Verlaine and Stéphane Mallarmé through his emphasis on sensual imagery. Words describe scenes, fragrances, and sounds; even the sounds of the words themselves contribute to the idealized aesthetic atmosphere Baudelaire evokes. Richard Wilbur's translation, to which Corigliano set his music, faithfully preserves the sensuality of Baudelaire's scenes: "drowned suns" glimmering through "cloud-disheveled air," "clothing" the town with colors of "hyacinth and gold" at the close of the day. Corigliano portrays the "richness, quietness, and pleasure" emphasized in the poem through the lushness of his harmonies, the shifting of textures between soloists and full ensemble, and above all the sustained resonance of bowed strings. The voyage here is a journey of the mind, exploring an aesthetic experience outside the realm of mundane reality.

Edvard Grieg's *Suite "from Holberg's Time,"* composed originally for piano but better known by his adaptation for string orchestra, is one of his most beloved works. The Norwegian composer wrote this five-movement suite in 1884 to commemorate the 200th anniversary of the birth of Ludvig Holberg, a playwright of Norwegian descent who is regarded as one of the founders of modern Norwegian literature. The suite is based on Baroque dance forms that originated in France in the seventeenth century, but which spread throughout Europe and became widely popular at the time of Holberg's life. However, Grieg fuses these Baroque forms with his own Romantic style, adjusting tempos and

pushing the extremes of dynamic and pitch ranges to expand the scope of his expressive ability. The result is five movements of vastly different characters, alternating between lighthearted jollity and deep emotional sentiment.

Felix Mendelssohn's prodigious musical abilities as a child were astounding to say the least. Besides his phenomenal abilities as a pianist, Felix studied both violin and composition throughout his childhood. By age fourteen he had written twelve string sinfonias; by age eighteen he had completed two of his lifetime masterpieces: the Octet and the Overture to *A Midsummer Night's Dream*. Of the string sinfonias, Mendelssohn completed the first six (including today's **Sinfonia No. 2 in D Major**) in 1821 (at age twelve). The fast-slow-fast three-movement structure of these first six sinfonias are a nod to Italian overtures of the early 1700s. In Sinfonia No. 2, moreover, elements of the Baroque period are also evident in the imitative polyphony of the slow second movement as well as the borrowing of French dance styles in the gigue-like third movement.

In stark contrast to Mendelssohn, Ralph Vaughan Williams was a relatively late bloomer in composition, not achieving his first publication until age 30. At about that same time, the English composer began to develop a keen interest in traditional English folk songs—collecting them, transcribing them, and using them as the basis of many of his most revered works. *Five Variants of "Dives and Lazarus"* is one of these; the composition is based on a ballad relating the biblical tale of a rich man (Dives) who, after denying a poor man (Lazarus) food and drink during his life, is sent to hell upon death. The ballad is the theme upon which Vaughan Williams wrote five variations, all fused into a single, uninterrupted movement.

Like Vaughan Williams, Hungarian composer Béla Bartók was also keenly interested in preserving folk traditions and incorporating folk music into his compositions. Bartók is known for scouring remote regions of eastern Europe, recording, transcribing, and cataloguing folk melodies with such thoroughness that he is widely considered one of the founders of the field of ethnomusicology. *Dances of Transylvania* is a string-orchestra adaptation of the piano work initially entitled *Sonatina on Romanian Folk Tunes*. The first movement incorporates two dances originally played on bagpipes; the bagpipe drones are represented in the lower strings at the very beginning. The second movement (Bear Dance) is a melody Bartók heard played by a peasant violinist who used the lower strings of his instrument to imitate the voice of a bear. The rousing finale is also based on folk melodies played by peasant violinists. Regional folk music provided Bartók with an endless source of inspiration from which to base his compositions throughout his career.

– Paul Kim