

Old Dominion University  
*Department of Music*

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*Presents*

**Romantic Symphonists:  
Brahms and Dvorak**

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



**OLD DOMINION**  
**UNIVERSITY**  
**I D E A FUSION**

University Theatre

April 26, 2014

7:30 PM

## - Program -

Academic Festival Overture	Johannes Brahms (1833–1897)
“Bella siccome un angelo” from <i>Don Pasquale</i>  <i>Bret Thom, baritone*</i>	Gaetano Donizetti (1843–1848)
Concertino for Clarinet in E-flat Major, op. 26  <i>Sarah Bass, clarinet*</i>  -Intermission-	Carl Maria von Weber (1786–1826)
Symphony No. 8 in G Major, op. 88, B. 163  I. Allegro con brio II. Adagio III. Allegretto grazioso – Molto vivace IV. Allegro ma non troppo  <i>Paul S. Kim, conductor</i> <i>Nicholas Daniels, graduate student conductor**</i>	Antonín Dvořák (1841–1904)

\* winner of the 2013 ODU Young Artists Competition

\*\* movement III

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](mailto:pkim@odu.edu).

## Old Dominion University Symphony Orchestra

*Paul S. Kim, Music Director*

<u>Flute</u> Hyeshin Yoon** Jenna Henkel Monifa Williams	<u>Horn</u> Taylor Royle** James Craddock Morgan Hatfield Lauren White	<u>Violin</u> Lee Murdock* Stephanie Marrero** Flordave Abadam Lindsey Crook Jesus Encarnación La'Teef Evans Sarah Graham Ashton Morris- Mann Audriana Najera Jamie Payne Ken Simonson	<u>Violoncello</u> Kevin Fields** Ben Charlem Brian Loper Chandler Nunnally Kelby Schnepel Aleta Tomas
<u>Piccolo</u> Jenna Henkel	<u>Trumpet</u> Jimmy Whittemore** Evan Turner Christian Van Deven	<u>Double Bass</u> Trianne Smith** Jessica Polston	<u>Orchestra Manager</u> Kelby Schnepel
<u>Oboe</u> Todd Worsham** Carol Zeisler+	<u>English Horn</u> Todd Worsham	<u>Viola</u> Madeline Hofelich** Quandra Dennis Montague Gammon Michelle Reiss Danielle Smith	* <i>Concertmaster</i> ** <i>Principal</i> + <i>Guest Musician</i>
<u>Clarinet</u> Keyara Fleece** Andre Jefferson, Jr.	<u>Tenor Trombone</u> Jared Raymer** Christopher Miller		
<u>Bassoon</u> Edward Taylor** Benjamin DeRonde	<u>Bass Trombone</u> Brian Horlor		
	<u>Tuba</u> Lance Schade		
	<u>Timpani</u> Christian Van Hoose		
	<u>Percussion</u> Seare Farhat+ Ryan McEwen+ Cameron Powers+		

### Upcoming Events:

[Ticket Box Office \(757\) 683-5305; http://www.oduartstix.com/](http://www.oduartstix.com/)

4/27 – ODU Concert Choir: *Les Misérables* – 3:00 PM  
Diehn Center for the Performing Arts, Atrium

5/5 – Russell Stanger String Quartet; ODU Chamber Strings Showcase  
Diehn Center for the Performing Arts, Chandler Recital Hall

## ABOUT THE CONDUCTORS

**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 JMusic's string and chamber music programs. He also serves as assistant conductor of the Richmond Philharmonic Orchestra. Previously, he has served as assistant conductor and principal second violinist of the Piedmont Symphony Orchestra, Waynesboro Symphony Orchestra, and the Charlottesville & University Symphony Orchestra. On the popular side, Dr. Kim was the conductor for the Eurythmics star Dave Stewart and his Rock Fabulous Orchestra, conducting songs Stewart wrote for Eurythmics, Bono, Gwen Stefani, Tom Petty, Mick Jagger, 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 as well as a previous member of the Fairfax Symphony Orchestra and the McLean 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-ten 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 5<sup>th</sup>-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 6<sup>th</sup>-12<sup>th</sup>-grade choruses and the 6<sup>th</sup>-grade strings and band classes. Mr. Daniels is also a member of the National Association for Music Education.

## PROGRAM NOTES

Today's program, "Romantic Symphonists," presents works by four composers of the Romantic period. The term "romantic" does not refer to romance between individuals but to the musical style prevalent during the 19th century. Among its most common elements are a preference for a bigger, heavier, and richer sound than before; a tendency towards more dramatic expression of individual emotions; the growing influence of national styles and folk music (as opposed to the more international style of the 18th century); and a focus on nature. There was also more individuality than in the fashion-driven 18th century, so Romantic composers exhibited different combinations of these elements in different ways.

German composer Johannes Brahms composed in the late Romantic era, and the *Academic Festival Overture* calls for the large orchestra and full sound that was characteristic of that time. However, Brahms's music also looked back in many ways, especially in his use of musical form.

Brahms came from a poor background. He studied music intensively at home but never went to a university. Many years later, however, he had become famous enough as a composer for Breslau University to award him an honorary degree. The *Academic Festival Overture* was first performed for the occasion, in 1881. The spirit of the piece came as quite a surprise to the faculty, who had expected a solemn piece for a solemn occasion; indeed, many believe that Brahms was deliberately playing a joke on the professors.

The piece makes use of at least five preexisting popular pieces, including four traditional German student songs. At the beginning, and recurring throughout the overture, is the Rákóczi March. Next, introduced by brass and woodwinds, comes "We Have Built a Stately House." "The Land Father," a patriotic song, is introduced by the strings. "What Comes from Afar" tells the story of a clownish yokel who comes to a university. The bassoons, often called the "clowns of the orchestra," introduce the theme, to low string accompaniment. The piece concludes with "Gaudeamus igitur," a student drinking song, played with all the solemnity that any professor could hope for.

The aria "**Bella siccome un angelo**" comes from the comic opera *Don Pasquale* by Gaetano Donizetti. To listen to the lyrics ("Beautiful as an angel, ...fresh as a lily") it may sound as though this aria is indeed romantic in the

popular sense of the word. The singer, however, is not Romeo singing about Juliet, but Dr. Malatesta, describing the bride that he claims to have found at the request of his rich old patient, Don Pasquale. The bride does not, in fact, exist, but is part of an elaborate plot to teach Don Pasquale a lesson about love and marriage.

Here is the text of the aria and its translation:

Bella siccome un angelo	Beautiful as an angel
In terra pellegrino.	On earth as a pilgrim.
Fresca siccome un giglio	Fresh as a lily
Che s'apre sul mattino.	That opens upon morning.
Occhio che parla e ride,	Eyes that speak and laugh,
Sguardo che i cor conquide,	Glances that conquer the heart,
Chioma che vince l'ebano,	Hair that surpasses ebony,
Sorriso incantator!	Enchanting smile!

Alma innocente, ingenua,	A soul innocent and ingenuous
Che se medesima ignora.	That ignores itself.
Modestia impareggiabile	Modesty incomparable
Bontá che v'innamora.	Goodness that makes one fall in

love.

Ai miseri pietoso,	To the poor piteous,
Gentil, dolce, amoroso!	Gentle, sweet, loving!
Il ciel l'ha fatta nascere	Heaven made her be born
Per far beato un cor!	To make a heart beat!

*(translated by Robert Glaubitz)*

Donizetti was the fifth of six children, (including an elder brother Guiseppe, who became music director for two Ottoman Sultans. Donizetti was equally successful in both serious and comic opera, composing at least 70 operas in total.

German composer Carl Maria von Weber was the second-greatest composer in his extended family, after his cousin by marriage, Wolfgang Amadeus Mozart. Weber's *Der Freischütz* is considered to be the first Romantic opera. However, since Weber composed near the beginning of the Romantic movement, his music often still has a relatively light texture, resembling the work of his relative, Mozart, in this respect. Weber's **Concertino for Clarinet** is a case in point. The work is in the simple form of a slow introduction, followed by the appearance of the main theme (which is marked by an increase in tempo), and then by five variations on the theme.

The great Czech (formerly Bohemian) composer Antonín Dvořák was born a Slavic peasant under the Austro-Hungarian empire, and as such, he was forced to fight an uphill battle to become a successful composer despite his background. He was a devout nationalist who used the folk music of his native region as a primary source of inspiration.

Dvořák's **Symphony No. 8 in G Major** borrows much from his native Bohemian musical origins, but also prominent in this symphony are the sounds of nature. The music could be described as unusually cheerful for the late Romantic era. The main theme of the first movement, introduced by a solo flute, is meant to sound like birdsong. The second movement depicts a summer day in the countryside, periodically interrupted by gusts of wind, and climaxing with a thunderstorm. The dance-like third movement begins with a graceful, waltz-like theme, followed by a more energetic section. The first theme returns but is followed this time by an explosive coda. The fourth movement uses the full forces of a late Romantic orchestra to bring the symphony to a grand finale.

*—program notes by Montague Gammon*

## ABOUT THE ARTISTS

**Sarah Bass** is currently a junior at Old Dominion University pursuing a bachelor's degree in Music Education. She has been studying clarinet with Dennis Zeisler since her junior year in high school. Sarah has performed with the ODU wind ensemble, the ODU New Music Ensemble, and the Virginia Wind Symphony. Along with performing, Sarah pursues her love for teaching by teaching clarinet and piano privately, teaching group beginning piano classes, and serving as the color guard instructor at Nansemond-Suffolk Academy. She hopes to teach band in a middle or high school locally upon graduation, and she later plans to pursue a master's degree in music education.

**Bret Thom** is a vocal performance major in his junior year at Old Dominion University. Bret has been singing and performing since the age of four, but he only recently began studying opera upon studying at ODU. Bret has performed in several ODU productions, including *Guys and Dolls* (Sky Masterson) and *The Marriage of Figaro* (Figaro). Upon graduating from ODU, Bret plans on continuing his studies at the graduate level and hopes one day to perform professionally in New York and Chicago.