

Old Dominion University
Department of Music

presents

Performance of New Works for
Orchestra and Chorus

Old Dominion University Symphony Orchestra

Lucy Manning, Director

Old Dominion University Concert Choir

Nancy K. Klein, Director

Meredith Mulcair, Graduate Director

Sunday, October 16, 2011

3:00 pm

Atrium, Diehn Fine and Performing Arts Building

Program

This House of the LordAllen W. Molineux (Wallace College)

At one point in my life I had attended a church for eleven years. During that time I sang in its choir and frequently played trumpet for the congregation. But then, just at the time in my life when I was about to move on to another job in another state, along came a fire that destroyed its sanctuary. This work is therefore my response to that calamity. In preparation for writing this piece, I found a couple of references in the Bible on the topic of sanctuaries and pieced them together to create the text. The original version of this work was for choir, trumpet and keyboard. I just recently made the present version that is for full orchestra and chorus.

Toward a Time of RenewalJoelle Wallach (University of North Texas) Movement III

University Deihn Chorale
Brian Nedvin, tenor
Dana Culpepper, soprano

Based on nine poems about man's responsibility for his fellow beings and for husbandry of the earth, through lyrical melodies and lush instrumental interludes, this work addresses urgent issues of our time—respectful treatment of our environment and for all those who live in it. Ranging from delicate lyricism to abrasive intensity, from stark to lush, chordal to contrapuntal, it explores the text's psychological drama using rhythms and cadences of normal speech. The third movement begins as a tenor's narrates a physically abusive personal relationship. The chorus responds with a harrowing, almost grotesque fughetto connecting those intimate atrocities to more public political and military ones. The music, drawing on Southeast Asian modalities and driving rhythms, evokes the determination of crippled Vietnamese children building altars on Saigon street corners to halt the traffic of war. Sounds of sirens and car horns can be heard in the orchestra.

Threnody for the Victims of September 11, 2001Lance Hulme (North Carolina Central University)

The title *Threnody for the Victims of September 11, 2001* can raise the question of who the victims are. I don't know if I have an answer for that. There is, however, one group which inspired this work: those who fell. Some alone, some defiantly head-first, some in groups, holding hands, drawing courage from each other for the only thing left to do. I dedicate this Threnody to them.

Emmanuel Anniversary.....Matthew Perez (Old Dominion University)

Meredith Mulcair, Graduate Conductor

At the time writing of this short work, it was the desire of the composer to strongly remind the listener of the idea that God would never forsake humanity. In considering this concept, it's beautiful simplicity inspirationally struck Mr. Perez to write a piece which would reflect the very same delicate clarity. The title of the work, Emmanuel, can be translated from Hebrew to the phrase "God is with us"; a belief the composer would like to share in order to bring a sense hope during the tumultuous times in which we live.

Eternal God, Bethlehem's Child.....Chris M. Owenby (Taylorsville, Georgia)

Dana Culpepper, soprano

Eternal God, Bethlehem's Child is the second movement from "Light of the World," a cantata for soloists, chorus, and orchestra commissioned by LaGrange College for its annual Lessons and Carols service. Musical procedures such as canon, antiphony, and descant are employed in this particular movement. The text is taken from an old Russian hymn. The listener should experience a wide variety of emotions while listening to this piece. Reflected in the text, which has been shortened and adapted by the composer. To this end, the music relies heavily on modal scales and quartal harmonies.

Te DeumWarren P. Gooch (Truman State University)

This composition was originally commissioned in 1990 by a large school district in Minnesota, where it was premiered by a city-wide festival high school choir and orchestra. More recently, the work has been extensively revised and re-edited. The *Te Deum* is an early Christian hymn of praise dating back to the fourth century, the text for which has been set to music by many composers over the centuries. *Te Deum* is a powerful declaration of faith that acknowledges the attributes of the Divine and calls on God for protection and redemption. Musically, the present composition is text-driven and attempts to capture the sense of awe, reverence, entreaty, and ultimately triumph that are reflected in the text, which has been shortened and adapted by the composer. To this end, the music relies heavily on modal scales and quartal harmonies.

Requiem for New TimesPeter F. MacDonald (Jacksonville, Florida)

I. Introitus

II. Kyrie

University Deihn Chorale
Kathryn Lakoski, mezzo-soprano
Kylie Schulthies, soprano

The *Introitus and Kyrie* comprise the second movement of "Requiem for New Times," a nine movement Requiem mass. The melody of this movement is derived from the retrograde form of the Gregorian chant melody, of the eighth movement, In Paradisum. The chant theme, however, has been transposed at arbitrary points and otherwise randomized (one hesitates to refer to it as Gregorian chance), creating a melody in E Mixolydian, then A Major and, finally, C Lydian. A solo mezzo-soprano begins the Introitus. As this subsides, the string orchestra enters with a paraphrase of the theme in imitative counterpoint. The tension builds to a climax from which the orchestra and choir (singing "Kyrie Eleison") emerge. On top of this pulsating, minimalistic texture, a solo soprano continues the Introitus. The harmonic content of this section is primarily derived from extended Lydian sonorities, for example C Major13#11. On the syllable "om," of the word omnis, the orchestra, choir and soprano soloist sing an ascending scalar passage in canon which reaches a powerful climax on the syllable "nis." This passage plays on the similarity between the Christian "omnis" and the Hindu and Buddhist "Om." The solo soprano continues with the final words of the Introitus "caro veniet," after which the choir and orchestra re-enter intoning "Kyrie Eleison." The soloist enters with an ascending chromatic passage, eventually reaching a cadence point which brings the movement to its dramatic conclusion. The movement is dedicated to my father, John Donald MacDonald (1925–2004).

"Symphony No. 2"Jason Bahr (Florida Gulf Coast University)

Beat! Beat! Drums!

A Sight in Camp

"Symphony No. 2" is a work in progress. Each movement is a setting of a Whitman poem that reflects on different aspects of war.

Whitman's stunning poem depicts the savage and far-reaching destructive nature of war. His poem is brutal and relentless. In *Beat! Beat! Drums!* I have tried to mirror Whitman's powerful imagery. I use a constant driving rhythm along with an octatonic scale to reflect Whitman's vision. Even when the pace seems to slow and the work seems to quiet, there is always the threat of an outburst like a distant (or quite close) outbreak of violence.

A Sight in Camp opens with the orchestra alone presenting two series of chords. The first is in a very high register, the second with the lower instruments. The choir enters with a hazy, polyphonic web based around a four-note motive. This is meant to evoke the sense of the early morning in the fog of war. This section reaches a climax when the speaker in the poem first views the bodies of the dead soldiers.

The next section reflects on the three men as a group. This features women and men separately, commenting on the fallen soldiers. When Whitman's text focuses on the men individually the voices move together in a homophonic style. This section features the series of chords (from the opening), meant as a tender reflection on lost comrades

Soloist

Dana Culpepper, soprano

Dana Culpepper is a senior pursuing a degree in music education at Old Dominion University. She transferred from Virginia Wesleyan College in 2010. She is very involved in the music department at Geneva Park church of Christ where she is currently serving as the worship leader. She is currently studying under Professor Agnes Wynne and has previously studied under Billye Brown-Youmons and Kathleen Franz. She is a member of the Concer choir, Madrigals and Diehn Chorale. She has also received awards such as the Diehn Scholarship and the John P Stamos Scholarship. She intends to complete her bachelor's degree at Old Dominion and pursue a Master's degree in Education.

Katherine Lakoski, dramatic Soprano/Mezzo

Ms. Lakoski is originally from Chesapeake, VA. She earned her Bachelor of Music Degree from Greensboro College in North Carolina, and her Master of Music Degree from The Juilliard School in New York City as a scholarship student. She has performed as soprano soloist in the Verdi ARequiem@ in Syracuse and Oswego, New York with the Marcellus Chorale, the Oswego Festival Chorus and Oswego Opera Theater with members of the Syracuse Symphony. She has performed in Strauss=AElektra@ with the Columbus Symphony and Charlestons= Spoleto Festival, and as *Leonora* in Beethoven=s AFidelio@ with the Surry Opera Company of Maine which performed in the former Soviet Union. In addition, she has sung several Wagnerian roles such as *Sieglinde* in Die Walkure (The Juilliard Orchestra), *Ortlinde* in The Ring Cycle (Seattle Opera Company), *Brunnhilde* from Die Walkure (New York), and *Isolde* in Tristan und Isolde in a drama/music version with New York University. Ms. Lakoski also sang the role of the Phoenix bird in the Emmy award winning television movie ABig Bird in China. Ms. Lakoski placed First in the well-known Liederkranz Vocal Competition - Wagnerian Division and won Second Place in the radio broadcast Minna Kaufman Rudd Vocal Competition. She has sung in many concerts in New York, Connecticut, North Carolina, Virginia and Georgia. She has extensive experience performing in many styles of music including sacred, pop, blues, Broadway, gospel and country western. Ms. Lakoski is the Director of Music at Royster Memorial Presbyterian Church in Norfolk teaches Applied Voice for the Department of Music at ODU and maintains a private voice studio.

Brian Nedvin, tenor

Brian Nedvin, tenor, is an Assistant Professor at Old Dominion University where he is the vocal coordinator, music director for the musicals, director of the opera program and a studio teacher. Nedvin has appeared at the New York City Opera as the "Duke" in Verdi's *Rigoletto*, Washington Opera, Pittsburgh Opera and Edmonton Opera as "Count Almaviva" in Rossini's *Il barbiere di Siviglia*, Arizona Opera and Cincinnati Opera as "Edgardo" in Donizetti's *Lucia di Lammermoor*, Connecticut Opera as "Don Ottavio" in Mozart's *Don Giovanni* and "Tamino" in Mozart's *Die Zauberflöte*, BonnStadtOper as "Don Ottavio" in Mozart's *Don Giovanni*, and the Dortmund Oper as "Julien" in both operas by Charpentier, *Louise*, and *Julien*. Nedvin has been involved with four world premieres, including Hans Schauble's *Dorian Gray* in which he sung the title role. Nedvin has sung numerous times as a soloist at Carnegie Hall with Opera Orchestra of New York and has sung as a soloist with the American Symphony Orchestra in Avery Fischer Hall. Nedvin was a member of the Lyric Opera Center for American Artists at the Lyric Opera of Chicago for three years, and earned his doctorate at the University of North Texas. He received his Master of Music degree from the Eastman School of Music, and a Bachelor of Music degree from Bucknell University. Nedvin continues to be active as a performer and has recently been seen throughout the Czech Republic as Count Bolo Baranski in Oskar Nedbal's operetta *Polenblut* as well as a recitalist. He has also performed throughout Texas, Mississippi, Alabama and Georgia as a lecture recitalist presenting "Music and the Holocaust," and will be returning to the Czech Republic for repeat performances as Count Baranski and a recitalist.

Kylie Schulthies, soprano

A junior at Old Dominion University majoring in vocal performance. She is from the studio of Kelly Samarzea. Kylie began her vocal training with Kathi-Lee Wilson and studied with Adelaide Trombetta at Liberty University. She has performed in *Godspell* (principle disciple), *Children of Eden* (Snake), *Narnia* (Susan), *Les Miserables* (Cosette). This past summer she got the chance to perform in "The Wit of Pungo" for Beach Street USA. She will be playing Adelle in Old Dominion's upcoming opera *Die Fledermaus* in November. She has interned for summer of 2011's Duffy Institute for Virginia Arts' Festival, and has received such awards as the John P. Stamos scholarship and Diehn Scholarship. She is involved in the ODU Concert Choir, Diehn Chorale, Opera workshop and Jazz Choir. She plans to complete her degree from ODU and pursue graduate studies in New York.

When the focus turns to the third soldier, the orchestra presents the chords in the low register, but this gives way to ethereal awe. This leads into the same uncertain haze as the opening. This time the section climaxes not in the discovering of the bodies of the soldiers, but that Christ Himself is dead. The sentiment of the music turns angry at this realization. War is so evil and repugnant it is like killing Christ again.

Composer Biographies

Bahr, Jason

Jason Bahr (b. 1972, Kansas City, KS) B.M. University of Missouri-Kansas City; including study at Kingston University in London, England; M.M., D.M., Indiana University-Bloomington. He has studied with Samuel Adler, Claude Baker, David Dzubay, Eugene O'Brien, Don Freund, Kevin Jones, James Mobberley and Gerald Kemner. He is currently an Assistant Professor of Music Theory and Composition at Florida Gulf Coast University. Bahr has also served on the faculties of Ohio Wesleyan University, Mississippi State University, Cottey College and the University of Oklahoma.

Bahr has received over two hundred performances of his works, including performances in 30 states and ten foreign countries. He was a finalist for the 2nd International Frank Ticheli Composition Contest for band music (2009) for Anderson's Animals, a recipient of a MacDowell Colony Residency (2006), a Fromm Foundation commission (2005), has won the Northridge Prize for Orchestral Composition (2005) for Golgotha, third prize in the Renee B. Fischer Piano Competition (2003), Region V winner in the SCI/ASCAP Competition (2002), the Cambridge Madrigal Singers Choral Composition Competition (1999) with Psaume 1, and annual ASCAP awards since 1998.

Commissions include *Mysteries of Light* (violin and piano) for the Fromm Foundation, *Brevard Invocation* (timpani and horn) for the Mountain Chamber Players, *Soliloquy* (English horn) for Krista Riggs, *When We Are Going* (treble choir, violin and organ) for Theresa Spencer, *Strikes and Resonance* (marimba) for Grant Braddock, and *Tipping Point* (alto sax and piano) for the Mississippi Music Teachers Association. When not composing, Bahr frets over his student loan debt and the fate of the Kansas City Royals. SDG

Gooch, Warren P.

Warren Gooch's music has been performed widely throughout North America and Europe, Asia and Latin America. Gooch is recipient of over thirty composition awards and paid commissions, and has approximately thirty published works available from Southern, Neil A. Kjos, Alliance, Flammer, Dorn, Ensemble, Plymouth, and other publishers. His music has been recognized by the National Federation of Music Clubs, American Choral Directors Association, Collegiate Band Directors National Association, Music Teachers National Association, International Trumpet Guild, Percussive Arts Society, Composers Guild, Minnesota Orchestra, and a number of other cultural organizations. *Clockwork* for orchestra has been recorded by the Slovak Radio Orchestra, on the M.M.C label. Currently, Gooch is Chair of the Theory-Composition area and coordinates the Master of Arts in Music program at Truman State University, where he has been a finalist for both that university's "Educator of the Year" and "Advisor of the Year" awards. He is also active in the field of sacred music.

Hulme, Lance

Lance Hulme's music "reflects the ambience and musical approach of the North American musical tradition. Compositional eclecticism, a conscience, playful and uninhibited attitude with tradition and the crossover between 'serious' and vernacular music. All these elements are to be found as well as the most advanced structural and aural techniques." (Die Rheinpfälz Zeitung)

His music has received awards from the International Witold Lutoslawski Competition, ASCAP/Rudolf Nissim Prize, Composición Musical Cuitat de Tarragona, Citta di Trieste Orchestra Competition, International Trumpet Guild Composition Competition and others, and has been performed by ensembles and orchestras throughout Europe, Japan, China and the U.S. Dr. Hulme studied at Yale University, the Eastman School of Music and the Universität für Musik in Vienna, Austria. His music is available through In Pegno Music, Subito Music and Augsburg/Fortress Press. His recordings include releases on the Albany Records, Bridge Records and LiveNotes (Japan) labels.

For many years, Lance Hulme lived in Germany, where he was founder and director for Ensemble Surprise, which presented "700 years of new music." His music has been presented at the Warsaw Autumn (Poland), ISCM (Japan) and New Organ Works (England) festivals. He has received

commissions and performances from numerous ensembles and organizations including the Warsaw Philharmonic Orchestra, the Tokyo Philharmonic Orchestra, Southern German Radio and others.

Lance Hulme presently teaches at North Carolina Central University.

MacDonald, Peter F.

Peter Fraser MacDonald is an active composer, guitarist, arranger, and music educator. He received his Doctorate in music Theory/Composition at the University of Miami and his Master's in jazz guitar from Western Washington University. Peter has written music in all major genres and styles, including, symphony, chamber music, opera, Ballet, choral music, electro-acoustic music and jazz.

As a composer, Peter has received numerous awards, including first prize in the Florida Composer's Competition, first prize in the University of Miami Composing Competition and the Presser Music Award. In 2000, 2001 and 2002, Peter won both the provincial and the national Canadian Music Writing Competitions and in 2002 was awarded first prize in the Jean Coulthard Composing Competition. Peter has been a faculty member at the University of Miami and Miami-Dade College. He is currently the Interim Chair of the Department of Music and Fine Arts at Edward Waters College, where he directs the World Renown Edward Waters College Chamber Jazz Ensemble and teaches Music Theory, Aural Skills, Music Technology, Composition, and Arranging.

Molineux, Allen W.

Allen Molineux (b.1950) received a B.M. degree from DePauw University, a M.M. in composition degree from the Eastman School of Music and a D.M. in composition from Florida State University where his teachers were, respectively, Donald H. White, Warren Benson and John Boda. In addition, he attended the Lukas Foss Workshop at Indiana University in 1981, Gunther Schuller's 1986 Atlantic Center for the Arts Workshop and Pierre Boulez's Carnegie Hall Workshop in 1999.

With the recent release of the album "Act 1", by the second trombonist of the Metropolitan Opera Orchestra, Weston Sprott, which contains the composer's piece "Manipulations", there are now four professional recordings that include works of Molineux. In addition, he currently has fifteen published works.

For 35 years he taught full-time at several universities and colleges such courses as Theory, Arranging, Counterpoint, Form and Analysis, Band, Orchestra and Jazz Band. He is now semi-retired and when he's not teaching a class or two at Wallace College, he's enjoying the extra time to compose more.

Perez, Matthew

Matthew Perez is an Old Dominion University undergraduate student who has studied music composition under Dr. Adolphus Hailstork. His original works and arrangements have been performed in a variety of concerts at the University and other venues. After completing the requirements for his bachelor's degree, he plans to continue his education at Queen's College. He intends to earn his master's degree and doctorate in music composition while studying piano under concert pianist Robert Durso.

Owenby, Chris M.

Chris Owenby's work has been performed by members of the Atlanta, Columbus, and LaGrange Symphony Orchestras, the Goliard ensemble, the Northwestern College Choir, the Dekalb Choral Guild, the Brass Standard, the LaGrange College Singers, and the Sons of Lafayette. His work has been published by Emerson Music and Imagine Music publishing companies. His music has aired on NPR, the Immanuel Broadcasting Network, White Dove Radio, and Bigloo Christian Radio among other stations.

Chris received his B.M. in composition from LaGrange College and he is currently pursuing a M.M. in composition at Georgia State University. He serves as Director of Music at Wesley Chapel United Methodist Church in Marietta and teaches piano and composition lessons at the Harmony House in Kennesaw. He is also the conductor and artistic director of the North Cobb Boys Choir.

He interned with the distinguished Atlanta Symphony Chorus, and is a member of several music societies, including ASCAP, the American Music Center, the Society of Composers, The College Music Society, Chorus America, and the Nashville Songwriter's Association.

Wallach, Joelle

Joelle Wallach composes music for orchestra, chamber ensembles, solo voices and choruses. Her String Quartet 1995 was the American Composers Alliance nominee for the 1997 Pulitzer Prize in Music. The New York Philharmonic Ensembles premiered her octet, *From the Forest of Chimneys*, written to celebrate their 10th anniversary; and the New York Choral Society commissioned her secular oratorio, *Toward a Time of Renewal*, for 200 voices and orchestra to commemorate their 35th Anniversary Season in Carnegie Hall. Wallach's ballet, *Glancing Below*, a 1999 Juilliard Dance Theater showcase production originally commissioned by the Carlisle Project, was premiered in Philadelphia during the summer of 1994, entered the repertory of the Hartford Ballet in February 1995, and received its New York City premiere that June. As early as 1980 her choral work, *On the Beach at Night Alone*, won first prize in the Inter-American Music Awards.

Wallach grew up in Morocco, but makes her home in New York City, where she was born. Her early training in piano, voice, theory, bassoon and violin included study at the Juilliard Preparatory Division,

and she earned bachelors and masters degrees at Sarah Lawrence College and Columbia University respectively. In 1984 the Manhattan School of Music, where she studied with John Corigliano, granted her its first doctorate in composition.

Dr. Wallach serves as Visiting Professor of Composition at the remarkable College of Music of the University of North Texas, meanwhile remaining a pre-concert lecturer for the New York Philharmonic where Ms. Wallach speaks on a broad range of musical subjects, bringing fresh insights to familiar works and opening doors to modern ones and to those less frequently heard.

Old Dominion University Orchestra

The Old Dominion University Orchestra (ODUSO) directed by Lucy Manning, performs well-known works from the standard repertoire for orchestra. In addition to this diverse repertoire from all periods and styles, the ODUSO annually features faculty members as soloists, hosts a department-wide Young Artist Competition in the fall with the winners appearing in the spring, and rotates presenting a side-by-side concert with leading high school orchestras in the region.

The orchestra occasionally serves as a laboratory orchestra for composition, orchestration, and conducting students also. Several concerts are performed each season featuring both symphonic and string orchestra literature including the popular Messiah Sing-Along, Holiday Concert, and often in conjunction with the Concert Choir, Opera Workshop, and Music Theatre productions.

Lucy Manning, Director

Lucy Manning brings extensive experience as a violinist, violist, and chamber musician to the podium.

She is a former member of the Dallas Opera and Ballet Orchestras, Albany Symphony Orchestra, St. Cecilia Orchestra, Lake George Opera Festival Orchestra, and appeared as soloist with numerous other orchestras. Chamber music remains a priority, as she is the founder and former music director of the Saratoga Chamber Players in New York.

Lucy has participated in conducting workshops and master classes led by Gustav Meier, Kenneth Keisler, Robert Page, and Donald Portnoy. She was assistant conductor of the University of South Carolina Symphony, Chamber, and Opera Orchestras and conducted performances with the Beijing Symphony Orchestra and with soloists of the National Opera Company of China as part of an International Conductors Institute.

Dr. Manning teaches orchestra, violin, string methods, and coordinates the chamber music program as Asst. Professor at Old Dominion University. Author of Orchestral "Pops" Music: A Handbook published by Scarecrow Press, she regularly conducts and adjudicates school orchestra festivals in the country

Old Dominion University Orchestra

VIOLIN 1

Ina Cariño
Heather Smith
Daniel Austin
Keara Smith
Sarah Winn
Sarah Jones
Sarah Graham
Ayush Toolsidass

VIOLIN 2

Stephanie Marrero
Fred Tugas
Anna Maksimovich
Josh Frechem
Melissa Clouse
John Morris
Ashley Saunders

VIOLA

Shirley Luu
Tara Butts
Kayle Mannino
Heather Gullige
Sam Winters
Michelle Reiss

CELLO

Michael Frohnappel
Aaron Whitehurst
Joseph Salzberg
Kelby Schnepel
William Wolfe
Wesley Riley

BASS

Andrew Lutz
Phillip Jackson
Gabrielle Dorney
Trianne Smith
Erwin Farrow

FLUTE

Heather Yoon
Rebecca McMahan

OBOE

Lance Irons, co-principal
Karl Stolte, co-principal

CLARINET

Adams Fei
André Jefferson

BASSOON

Edward Taylor
Pete Echols

HORN

Lauren White
Abigail Perdue
Katie Rincker
Morgan Hatfield

TRUMPET

Dylan Carson
Christian van Devan

TROMBONE

Roscoe Schieler, co-principal
Tuhin Mukherjee, co-principal
Greg Hausmann

TUBA

Bruce Lord

PERCUSSION

Christian van Hoose
Dennis Northerner
Darius Mines
David Glenn Allen

ORCHESTRA

MANAGER
Joseph Salzberg

Old Dominion University Concert Choir

The Old Dominion University Concert Choir is an auditioned group of 82 singers primarily composed of music majors and minors. The University Concert Choir is well known throughout the region. They have been heard most recently under the baton of Nancy Klein in Avery Fisher Hall, Lincoln Center, performing the Mozart *Vesperae Solennes de confessore*, KV 339. Among other places, the choir has performed at St. Patrick's Cathedral and Carnegie Hall in New York; St. Giles Cathedral and St. Columba Abbey in Scotland; and numerous concerts with the Continental Army Band. The University Concert Choir joined Shenandoah University and the Japanese Air Self Defense Wind Ensemble to record the album "Writings on the Wall" in Tokyo, Japan. Dr. Nancy Klein has directed this ensemble since 1986.

Nancy K. Klein, Director

Dr. Nancy Klein is a native of Virginia. She earned the B.S. in Music Education from the University of Richmond (cum laude), M.M.E in Vocal Performance from ECU (honors), Ph.D. in Music from NYU (valedictorian). While in New York she served as the Assistant Director/ Director of the NYU Choral Program. Dr. Klein has studied conducting and performed as a soprano with Eric Ericson, Robert Shaw, John deRevere and James Erb.

Dr. Klein has directed the ODU Choral Department since 1986. Under her direction, the University Choir and Diehn Chorus have performed in St. Giles Cathedral, Scotland; Carnegie Hall; Lincoln Center; St. Patrick's Cathedral; Tokyo, Japan, and throughout Italy. She has prepared Choirs for Combined Armed Forces performances, conducted the Continental Army Band and directed choirs/bands on the USS John C. Stennis, USS Enterprise and USS North Carolina. She is the guest conductor for the Sound of America Honor Choir, performing in the Cathedral of Notre Dame, St. Mark's Basilica, and numerous concert halls throughout Europe.

Dr. Klein is much sought after as a guest conductor and vocal clinician. She is recognized nationally by "Who's Who in America," "Who's Who of America's Teachers," and "Who's Who in Entertainment." She has received numerous teaching awards; including the prestigious Joel Lewis Award for Excellence in Student Mentoring and the Robert Stern Award for Excellence in Teaching and most recently was awarded the University Professor designation. Dr. Klein is currently Graduate Program Director and Director of Choirs, Department of Music at Old Dominion University

Meredith Mulcair, Graduate Conductor

Meredith Mulcair began her musical studies in Orange County New York, studying vocal lessons with Brian Flint and clarinet studies with David Dworkin of the Metropolitan Opera Orchestra. She completed the B.M.E with an emphasis in choral education from the University of Colorado – Boulder in 2007. While at CU she trained in the vocal studio of Margaret Lattimore and was a conducting student of Larry Kaptein. She is currently a vocal student with Kathryn Lakoski. She has taught elementary and middle school general music classes, assisted directed band at the middle and high school levels and has taught high school choir. Ms. Mulcair is an active performer, singing with the Gulf Coast Master Chorus and currently Virginia Symphony Orchestra Chorus. Meredith is the music and choral director at Hope Lutheran Church. She is a candidate for the M.M.E and is studying conducting with Nancy Klein.