

OLD DOMINION UNIVERSITY

Department of Music

Presents

Old Dominion University Symphony Orchestra

Conducted by

Lucy Manning



UNIVERSITY THEATRE

April 26, 2011

7:30 PM

PROGRAM

An American Fanfare Adolphus Hailstork (1941-)

Mutations from Bach Samuel Barber (1910-1981)
For Brass Choir and Timpani

Piano Concerto in A Minor, Op. 54 Robert Schumann (1810-1856)
Allegro affettuoso
Destiney Kooiman, Piano

INTERMISSION

Concerto Grosso in A Minor Antonio Vivaldi (1678-1741)
Allegro
Larghetto e spiritoso
Allegro
Daniel Austin, Violin
Keara Smith, Violin

Three Dance Episodes Leonard Bernstein
From "On The Town"
I. The Great Lover Displays Himself
II. Lonely Town: Pas De Deux
III. Times Square: 1944

VIOLIN 1
Daniel Austin
Ina Cariño
Heather Smith
Sarah Jones
Andrew Bixler

VIOLIN 2
Keara Smith
Sarah Graham
Melissa Clouse
John Morris
James Coaxum
Anna Maksimovich
Ashley Saunders

VIOLAS
Katherine Caskie
Sam Winters
Kayle Rose Mannino
Fred Tugas
Tara Butts
Shirley Luu

CELLOS
Michael Frohnepfel
Joseph Salzberg
^Milton Lopez
Wesley Riley

BASSES
Tyler Walrabenstein
Trianne Smith
Phillip Jackson

TUBA
Andrew Bonhert

ODU Orchestra Personnel

FLUTE
Rebecca Triglianios
Kimberley Meyers

OBOE
Karl Stolte (Eng. Horn)
*Carol Ziesler

CLARINET
Adams Fei (Eb Clarinet)
Jimin Kim
#Dennis Zeisler (Bass Clarinet)

ALTO SAXOPHONE
Steven Thorne

BASSOON
Keith Stolte
Joseph Webb

HORN
Lauren White
Justin Towns
Elise Carter
Morgan Hatfield

TRUMPET
Dylan Carson
James Bliss
Stephen Wilkins

TROMBONE
Stephen Pezzulich
Tuhin Mukherjee
Rick Kalinauskas II

PERCUSSION
Nikolas White
Dennis Northerner
Sarah Williams
Maegan Rowley

ORCHESTRA MANAGER
Joseph Salzberg

* Community Member
ODU Faculty Member
^ High School Member

family: Mom, Dad, Rachel, Grandma Bell, Aunt Toni, Uncle Bubba, and Billie, for all their love, support, and encouragement, especially of my viola playing in the past twelve years.

NEXT SEASON'S PERFORMANCES:

SUNDAY, OCTOBER 16, 3:00PM

In the Diehn Atrium with the ODU Concert Choir

HOLIDAY CONCERT, SUNDAY, DECEMBER 11, 3:00PM

In the Diehn Atrium with the ODU Wind Ensemble

FEBRUARY, 2012 DATE TBA

Side by Side with area high school orchestra

APRIL 17, 2012, 7:30PM

Young Artist Competition Winner
In the University Theatre

Biographies

Destiney Kooiman, 19 years old, has been playing the piano for almost twelve years. She studied with Suzanne Guy for nine years and now studies Piano Performance under Harold Protsman as a freshman at Old Dominion University. She has thoroughly enjoyed the many years of competing and performing, winning awards such as 1st in the Harold Protsman Classical Period Piano Competition in 2007 and 3rd in 2010, 1st in the piano division of Hampton's Young Artists Competition in 2010, 2nd in the Virginia Music Teacher's Association state auditions in 2009, and 1st in the scholarship competitions of the Tidewater Music Teachers Forum and the Scherzo Music Club. Her love for classical music has blossomed this past year and she is grateful to be able to play with ODU's Symphony Orchestra. She would like to thank her parents for their undying support and unconditional love, and Jesus Christ, to whom she owes everything.

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. In the summers she serves on the faculty of the Blue Lake Fine Arts Camp in Michigan. The recipient of the *2007 Virginia String Teacher of the Year* award from Virginia American String Teachers Association (VASTA), she regularly conducts and adjudicates school orchestra festivals in the country.

Program Notes

Hailstork - An American Fanfare: Dr. Hailstork composed this piece in 1985 to enter a contest for the opening of the American wing of the Richmond Art Museum. He wanted to include in the music some common folk music not represented musically in the famous Copland Fanfare. It is scored for 3 trumpets, 4 horns, 3 trombones, 1 tuba, and percussion.

Barber - Mutations from Bach: This is a short sequence of transformations to the plain-song, *Christe, du Lamm Gottes* (Christ, thou Lamb of God). It is first heard as harmonized by Joachim Decker (1604); then in the harmonization of J.S. Bach from Cantata No. 23; later it is heard in canon at the twelfth, i.e. the choral prelude No. 21 from Bach's "Orgelbüchlein" then as quoted in the recitative section, "Ach, gehe nicht vorüber," from Bach's Cantata No. 23; and finally with the restatement of the old version of the chorale. This work is scored for 3 trumpets, 4 horns, 3 trombones, 1 tuba, and timpani.

Notes by Samuel Barber

Schumann - Piano Concerto in A Minor:

In 1841, Schumann composed *Phantasie* for piano and orchestra. His wife Clara urged him to expand it to a full piano concerto and in 1845 he added the intermezzo and finale to complete the work. This is the only piano concerto that Schumann completed. The work was premiered by Clara Schumann in Leipzig on 1 January 1846.

The concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

Vivaldi - Concerto Grosso in A Minor: This work is the eighth of his first set of concertos, called "L'estro armonico" published in Amsterdam in 1711. It was the most influential collection of orchestral music of the first half of the eighteenth century as it changed the form from the heavier model of Corelli to a lighter Venetian model.

This three-movement work for two solo violins with string orchestra opens with an energetic *Allegro* followed by episodes for the two soloists playing separately and in imitation. The central *Larghetto e spiritoso* is similar to a passacaglia with its repetitive chord sequence under lyrical statements by the two soloists. The closing *Allegro* opens with a fast and brilliant imitative sequence for the accompaniment. The sequence alternates for the rest of the movement with the soloists alternating musical gestures until the final cadence.

Bernstein – Three Dance Episodes: It seems only natural that dance should play a leading role in the show *On the Town*, since the idea of writing it arose from the success of the ballet *Fancy Free*. I believe this is the first Broadway show ever to have as many as seven or eight dance episodes in the space of two acts; and, as a result, the essence of the whole production is contained in these dances. I have selected three of them for use as a concert suite:

- I. Dance of the Great Lover (from the Dream Ballet, Act 2)
- II. Pas de deux (from the "lonely Town" Ballet, Act 1)
- III. Times Square Ballet (Finale, Act 1)

That these are, in their way, symphonic pieces rarely occurs to the audience actually attending the show, so well integrated are all the elements by the master-direction of George Abbott, the choreographic inventiveness of Jerome Robbins, and the adroitness of the Comden-Green book. Their use, therefore, as concert material is rather in the nature of an experiment.

The story of *On the Town* is concerned with three sailors on 24-hour leave in New York, and their adventures with the monstrous city which its inhabitants take so for granted.

- I. Dance of the Great Lover: Gabey, the romantic sailor in search of the glamorous Miss Turnstiles, falls asleep on the subway and dreams of his prowess in sweeping Miss Turnstiles off her feet.
- II. Pas de deux: Gabey watches a scene, both tender and sinister, in which a sensitive high-school girl in Central Park is lured and then cast off by a worldly sailor.
- III. Times Square Ballet: A more panoramic sequence in which all the sailors in New York congregate in Times Square for their night of fun. There is communal dancing, a scene in a souvenir arcade, a scene in the Roseland Dance Palace. Cuts have been made in this music of those sections relation directly to the plot action.

Original Program Notes by Leonard Bernstein, February 6, 1946

The work is scored for flute with piccolo, clarinets in Bb, Eb, and bass Clarinet, Alto saxophone, 2 horns, 3 trumpets, 3 trombones, 1 tuba, percussion, piano, and strings.

Graduating Members of the Orchestra:

Katherine Caskie, principal viola and music education major, hopes to find a job teaching orchestra in public schools, and hopes to eventually further her education with a Masters degree. She would like to thank her