

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. The recipient of the *2007 Virginia String Teacher of the Year* award from Virginia American String Teachers Association, she regularly conducts and adjudicates school orchestra festivals.

Dr. Manning holds a bachelor's degree from West Virginia University and a master's degree from the University of Illinois, both in violin performance. Her doctorate is from the University of South Carolina in orchestral conducting.

OLD DOMINION UNIVERSITY

Department of Music

Presents

Old Dominion University Symphony Orchestra

Lucy Manning, Director

with guest conductor

Victor Correa Cruz



Diehn Fine and Performing Arts
University Theatre

October 5, 2010

7:30pm

PROGRAM

Los Escalavos Felices: Overture	Juan Arriaga 1806-1826
Symphony No. 9 in E Minor, Op. 95 "New World" Adagio-Allegro molto Largo Scherzo: Molto vivace Allegro con fuoco	Antonin Dvořák

PROGRAM NOTES

Arriaga: *Los Escalavos Felices Overture*

Juan Crisóstomo Arriaga was born in [Bilbao](#), [Biscay](#), on what would have been Mozart's fiftieth birthday. His father and older brother first taught him music. He then studied the [violin](#) under [Pierre Baillot](#), and [counterpoint](#) and [harmony](#) under [François-Joseph Fétis](#) at the [Paris Conservatoire](#). He was so talented that he soon became a teaching assistant in Fétis's class. He died in Paris at the age of nineteen, of a lung ailment, or exhaustion, perhaps both.



The amount of music by Arriaga which has survived to the present day is quite small, reflecting his early death. Arriaga wrote an opera, *Los esclavos felices* ("The Happy Slaves"), in 1820 when he was thirteen. It was successfully produced in Bilbao. Unfortunately, only the overture and some fragments have survived.

According to Grove, Arriaga's death "before he was 20 was a sad loss to Basque [citation needed](#) music." Following his early death, with the only reliable biographical material being some reports by Fétis, Arriaga's life story was fictionalized to play into rising Basque nationalism. A [public theatre](#) in his home city of [Bilbao](#) carries his name

Dr. Cruz premiered pieces by Spanish composer José Luis Turina in the United States, along with his lectures on this composer as part of his doctoral work and had the chance to work closely with composers Roberto Sierra, Libby Larsen, Stephen Paulus and Samuel Jones.

Víctor Correa-Cruz's talent as a conductor has been praised by the critics in many occasions. Back to Spain in 2005, he becomes principal conductor of the "Adolfo Salazar" Symphony Orchestra based in Madrid. Since then he has toured throughout Spain and other European countries with successful performances praised by the media.

He has just conducted at the International Orchestra Festival in Murcia (Spain) and he has engagements to conduct in Europe (Italy, Portugal) and North and South America (Virginia, Uruguay and Mexico) during the 2010-11 season.

In 2010 Víctor Correa-Cruz founds the Orquesta de Cámara Extremeña, with selected musicians from Extremadura (Spain). Acting as its concertmaster/conductor, the ensemble has been acclaimed as one of the most solid and promising groups of the Spanish new generation.

Dr. Cruz is currently the chair of the String Quartet Department at the Conservatorio Superior de Música de Salamanca (Spain) and teaches Violin in Madrid. Along with his academic activities he keeps developing an intense artistic career in violin and conducting.

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

Dr. Cruz has recorded music programs for the Spanish National Public Radio and has been broadcasted nationwide presenting Schubert's Complete Works for Violin and Piano and a selection of Contemporary American Chamber Music. He has premiered pieces dedicated to him by Spanish and American composers such as Juan Pérez Ribes, José L. Valderrama, Joaquín Borges, Bik Lee, and Samuel O. Douglas.

As an orchestral musician, *Víctor Correa-Cruz* has been concertmaster of the Spanish Radio Television Orchestra, Madrid Philharmonic, Orquesta de Zaragoza, Orquesta de Extremadura, Camerata del Prado, University of South Carolina Symphony, Orquesta de la Comunidad de Madrid and Orquesta de Cámara de Badajoz. He has also led two of the most relevant Contemporary Music Ensembles in Spain: Plural Ensemble and Grupo Enigma.

He is a faculty member of the Stamford International Music Festival (England), where he teaches violin and performs with international artists every summer in Chamber Music Series defined by the press as the "European Retreat for Chamber Music". He also performs regularly as a member of the "Laertes Piano Trio" based in Madrid.

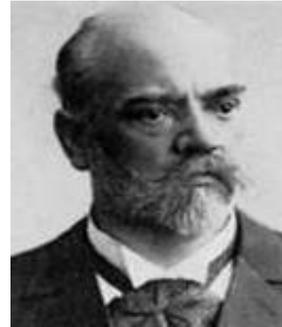
Born in Spain, *Víctor Correa-Cruz* earned his degrees in Violin and Chamber Music at El Escorial and Madrid Conservatories. He was a Violin major at Indiana University (USA) where he finished his Master's Degree as a student of Yuval Yaron and Nelli Shkolnikova, and participated in both Joseph Gingold and Franco Gulli's master classes. Mr. Cruz also attended doctoral courses at the Escuela Superior Reina Sofía (Madrid) being a student of Zakhar Bron for two years.

He has been guided at International Workshops by other teachers such as: Uri Pianca, Lorand Fenyves, Ruggiero Ricci, Menahem Pressler, Gyorgy Sebok, Rostislav Dubinski, Georges Janzer, Piero Farulli and the Brodski Quartet.

His interest in orchestral conducting made him move to South Carolina in 2003 to earn a doctoral degree in Conducting. As an assistant regularly taught by professor Donald Portnoy, he attended master classes by Paul Vermel and Samuel Jones among others. At this institution he was awarded the "Manuel and Rose Mary Álvarez" prize in conducting Dvorak

Dvorak: Symphony No. 9

The Symphony No. 9 in E Minor "From the New World", Op. 95, B. 178 ([Czech](#): *Symfonie č. 9 e moll „Z nového světa“*), popularly known as the New World Symphony, was composed by [Antonín Dvořák](#) in 1893 during his visit to the [United States](#) from 1892 to 1895. It is by far his most popular [symphony](#), and one of the most popular in the modern [repertoire](#). In older literature and recordings this symphony is often indicated as Symphony No. 5



1. The scoring of piccolo in this symphony is extremely unusual; although the English horn is brought in for the famous solo in the second movement, the piccolo plays only a short phrase in the first, and nothing else.
2. ^ Tuba is only scored in the second movement. According to the full score book published by Dover, phrases "*Trombone basso e Tuba*" is indicated in the measures in second movement; The bass trombone is used in all four movements.
3. Dvořák was interested in the [Native American music](#) and African-American [spirituals](#) he heard in America. Upon his arrival in America, he stated:
4. "I am convinced that the future music of this country must be founded on what are called Negro melodies. These can be the foundation of a serious and original school of composition, to be developed in the United States. These beautiful and varied themes are the product of the soil. They are the folk songs of America and your composers must turn to them." [3]
5. The symphony was commissioned by the [New York Philharmonic](#), and premiered on December 16, 1893 at [Carnegie Hall](#) conducted by [Anton Seidl](#). A day earlier, in an article published in the [New York Herald](#) on December 15, 1893, Dvořák further explained how Native American music had been an influence on this symphony:
6. "I have not actually used any of the [Native American] melodies. I have simply written original themes embodying the peculiarities of the Indian music, and, using these themes as

- subjects, have developed them with all the resources of modern rhythms, [counterpoint](#), and orchestral color."
7. In the same article, Dvořák stated that he regarded the symphony's second movement as a "sketch or study for a later work, either a [cantata](#) or [opera](#) ... which will be based upon [Longfellow's](#) [*The Song of*] [Hiawatha](#)" (Dvořák never actually wrote such a piece). He also wrote that the third movement [scherzo](#) was "suggested by the scene at the feast in *Hiawatha* where the Indians dance".
 8. Curiously enough, passages which modern ears perceive as the musical idiom of African-American spirituals may have been intended by Dvořák to evoke a Native American atmosphere. In 1893, a newspaper interview quoted Dvořák as saying "I found that the music of the negroes and of the Indians was practically identical", and that "the music of the two races bore a remarkable similarity to the [music of Scotland](#)".^{[4][5]} Most historians agree that Dvořák is referring to the [pentatonic scale](#), which is typical of each of these musical traditions.^[6]
 9. In a 2008 article in the [Chronicle of Higher Education](#), prominent [musicologist Joseph Horowitz](#) asserts that African-american [spirituals](#) were a major influence on the 9th symphony, quoting Dvořák from an 1893 interview in the [New York Herald](#) as saying, "In the negro melodies of America I discover all that is needed for a great and noble school of music."^[7]
 10. Despite all this, it is generally considered that, like other Dvořák pieces, the work has more in common with folk music of his native [Bohemia](#) than with that of the United States. [Leonard Bernstein](#) averred that the work was truly multinational in its foundations.^[8]
 11. At the Ninth Symphony's premiere at [Carnegie Hall](#) the reception was one of perpetual cheering. The end of every movement was met with thunderous clapping and Dvořák felt obliged to stand up and bow. In a letter to his publisher Simrock he stated how there was "no getting out of it, and I had to show myself willy-nilly".[[]

12. It has been claimed that the theme from the Largo was adapted into a spiritual-like song "Goin' Home", by composer [Harry Burleigh](#), whom Dvořák met during his American sojourn, and lyricist [William Arms Fisher](#),^[9] but the song was actually written by Fisher and based on Dvořák's Largo theme. Richard Taruskin, however, states that it is unknown whether or not there already existed a spiritual that was used by Dvořák. What is known for sure, however, is that the tune since *became* one or was popularised as a result.^[10]

CONDUCTORS

Victor Correa Cruz

Violinist *Victor Correa-Cruz* has developed an intense and diversified career in the United States and Europe. As a soloist, he has toured with Ceske Budegovice Symphony, Orquesta Sinfónica de Extremadura, Orquesta de la Comunidad de Madrid, Camerata del Prado, Orquesta de Cámara de Badajoz, Orquesta de Zaragoza and Orquesta "Reina Sofía".



He has been awarded several prizes as a chamber musician, while integrating the "Urman Piano Trio" and the "Argenta String Quartet". It is worth mentioning: first prize at the Jeunesse Musicales Competition, first prize at the Villa de Madrid Competition and finalist at the 4th International Quartet Competition in Cremona (Italy).

He has been invited to play in major festivals in Spain (Sociedad Filarmónica de Canarias, Festival Ibérico, Fundación Juan March, Cultural Albacete, Festival de La Rioja, Ministry of Culture National Tour, Caja Madrid, Grupo Vocento) and has participated in several Music Series in Europe (Stamford International Music Festival in England), and the USA .