

Old Dominion University  
*F. Ludwig Diehn School of Music*

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*Presents*

## Emotion Commotion

Old Dominion University Symphony Orchestra  
Paul Sanho Kim, music director and conductor

Featuring  
Emily Ondracek-Peterson, violin  
Alex Payne, undergraduate conductor



University Theatre  
Norfolk, Virginia

February 26, 2023

3:00 PM

**- Program -**

Rainbow Body

Christopher Theofanidis  
(b. 1967)

*Alex Payne, undergraduate conductor*

Overture to a Summer Night

Carl Roskott  
(1953–2008)

*- Intermission -*

Latent Emotions

Oscar Navarro  
(b. 1981)

- I. Seduction/Desire/Lust/Passion
- II. Tranquility/Calm/Peace/Wellness
- III. Joy/Euphoria/Excitation/Ecstasy
- IV. Anxiety/Stress/Distress/Rage

*Emily Ondracek-Peterson, violin soloist*

**UPCOMING EVENTS**

Wed. 4/12, 7:30 PM – Russell Stanger String Quartet  
Diehn Center for Performing Arts, Norfolk

Fri. 4/14, 7:30 PM – ODU Symphony Orchestra & Concert Choir: Magnificat  
Thalia Lynn Baptist Church, Virginia Beach

Wed. 4/19, 7:30 PM – ODU Chamber Music Recital  
Diehn Center for Performing Arts, Norfolk

Thu. 4/20, 7:30 PM – ODU New Music Ensemble  
Diehn Center for Performing Arts, Norfolk

For more information about the Old Dominion University Symphony Orchestra, including future performances, auditions, and scholarships, visit the ODU Symphony Orchestra website (below), like us on Facebook, or contact Dr. Paul Kim at [pkim@odu.edu](mailto:pkim@odu.edu).





Conductor, composer, and violinist **Paul Sanho Kim** blends classical artistry with popular accessibility. An associate professor at Old Dominion University, Kim coordinates the strings area, teaches conducting and violin, and directs the ODU Symphony Orchestra, which had the honor of performing at the Virginia Music Educators Association Conference in 2022. Kim is also music director of the Orchestra of the Eastern Shore and the symphony orchestra conductor of the Czech Music Camp for Youth. He has led performances with the Virginia Symphony, Roanoke Symphony,

Waynesboro Symphony, and university orchestras across the U.S. and in China. Kim was also a conductor for Eurythmics star Dave Stewart and his Rock Fabulous Orchestra, conducting songs Stewart wrote for Eurythmics, Bono, Gwen Stefani, and others. A scholar of the music of Carl Roskott, Kim was the conductor and producer for the album *Carl Roskott: Works for Violin*, released by Centaur Records.

The composer of over thirty works, Kim recently premiered his piano trio 7/7 as the Virginia Music Teachers Association's 2022 Commissioned Composer. Virginia Beach's Symphonicity also performed his symphonic poem for orchestra and drum set, *Perseverance*, last March. *Where Darkness Meets Light*, a multimedia work for violin and cello, was performed at the Chrysler Museum of Art and at the 2017 Glass Art Society Conference to critical acclaim, and a digital album of the music (with Kim on violin) is available on iTunes. Kim's arrangements of Radiohead songs for string quintet SYBARITE5 have been performed on NPR's *Performance Today* as well as at Carnegie Hall, Lincoln Center, and Aspen; they are available on SYBARITE5's album *Everything in Its Right Place*. As a violinist, Dr. Kim is a member of the Roanoke Symphony and has performed with the Virginia Symphony and Maryland Symphony as well as internationally.

Dr. Kim holds graduate conducting degrees at Shenandoah Conservatory and the University of Maryland, as well as an M.A. in music and a B.S. in chemistry at the University of Virginia. Primary mentors include Jan Wagner, James Ross, and Carl Roskott. Kim also served as a sergeant in the United States Marine Corps Reserve.

## PROGRAM NOTES

In the past few years I have been listening to the music of medieval mystic Hildegard von Bingen a great deal, and as simple and direct as this music is, I am constantly amazed by its staying power. Hildegard's melodies have very memorable contours which set them apart from other chants of the period. They are wonderfully sensual and set up a very intimate communication with the divine. This work is based on one of her chants, 'Ave Maria, o auctrix vite' (Hail Mary, source of life). **Rainbow Body** begins in an understated, mysterious manner, calling attention to some of the key intervals and motives of the piece. When the primary melody enters for the first time about a minute into the work, I present it very directly in the strings without accompaniment. In the orchestration, I try to capture a halo around this melody, creating a wet acoustic by emphasizing the lingering reverberations one might hear in an old cathedral. Although the piece is built essentially around fragments of the melody, I also return to the tune in its entirety several times throughout the work, as a kind of plateau of stability and peace within an otherwise turbulent environment. **Rainbow Body** has a very different sensibility from the Hildegard chant, with a structure that is dramatic and developmental, but I hope that it conveys at least a little of my love for the beauty and grace of her work. **Rainbow Body** is dedicated to Glen Rosenbaum, without whose support and encouragement I would not be composing. – **Christopher Theofanidis**

A two-time recipient of the Leonard Bernstein Fellowship at the Berkshire Music Center at Tanglewood for both composition and conducting, **Carl Roskott** met and befriended Leonard Bernstein there in 1979 and was inspired by him to undergo a shift in compositional style. Most of Roskott's works until then were more atonal and experimental—in accordance with prevailing aesthetics from his academic upbringing at New England Conservatory and Peabody Conservatory. With Bernstein's encouragement, Roskott dove into composing an overture that reflected all that he loved about masterworks he performed regularly as a conductor at the eastern Music Festival in North Carolina. His **Overture to a Summer Night** bursts with unprecedented energy and optimism. After finishing the score, Roskott sent a copy to Bernstein along with a letter in which he explained the inspirations behind the piece: "Here is the piece I promised to write for you: It is titled 'Overture to a Summer Night.' In it I have tried to portray the excitement of a Tanglewood evening, the majesty of the surrounding landscape, and quite a bit of romance. I thought of you as I wrote it, and your request for noble music.... I'm, fine and very happy. Everything is better now. There is so change in my music as you will see from the new optimism and energy in the overture." Roskott dedicated the Overture to his lifelong mentor Sheldon Morgenstern, who conducted the premiere with the Eastern Philharmonic

Orchestra in the summer of 1980. The following fall, Morgenstern also conducted a subsequent performance with the Romanian National Orchestra, broadcast on Romanian national television. – Paul Kim

**Latent Emotions** is a suite with which I intend to show the audience the power of music and its capacity to spark several different moods, to awaken our emotions and to make us feel. It also aims to make the listener and active participant of the piece. Composed in four movements, each one will attempt to provoke a unique experience, very personal but shared by every single one of the constituents of a musical performance (soloist, players, conductor, listener, and composer) in that very precise moment of musical inception.

**1<sup>st</sup> Movement: Seduction/Desire/Lust/Passion.** The piece begins in a subtle and captivating fashion, with a soft and enchanting air of a tango in which the soloist aims to seduce the listener and to create a feeling of permanent attraction. Progressively the orchestra gains more presence, with a much more energetic and passionate ending.

**2<sup>nd</sup> Movement: Tranquility/Calm/Peace/Wellbeing.** In the second movement we are immersed in a state of wellbeing and relaxation, where the simple melodic lines played by the violon soloist are combined with an exquisite harmonic treatment of the strings and the percussion effects, and beautiful sonority of the Tibetan bowls attempt to transport the listener to a new environment, to induce a profound feeling of inner peace. In this movement breathing is also treated musically as a primary element of interpretation.

**3<sup>rd</sup> Movement: Happiness/Euphoria/Excitation/Ecstasy.** The third movement does a complete turnabout, presenting the most desired of emotions, joy and happiness. Pure music that will cause serotonin to sprout in our bodies and ends up dragging us towards a maximum state of euphoria and final ecstasy. This movement seeks to awaken the spirit of the people, seeking to provoke joy, euphoria, exaltation, and in which the solo violin can exploit all its technical abilities and interact with the different sections of the orchestra. This is a movement that gives an injection of positivity and joy to the audience. It is made up of a rhythmic character, with playful change in tempo, nothing stable, rather, pure rhythmic motion.

**4<sup>th</sup> movement: Anxiety/Stress/Anguish/Anger.** The final movement interrupts brusquely, provoking an atmosphere of extreme agitation/tension, a new emotional state, not pleasant or sought after, but which, nonetheless, is a normal part of our daily life: stress. An uncomfortable and endless ostinato causes a sensation of increasing anxiety which causes an increase in and our heart rate, until reaching a very distressed emotional state, once again causing irregular breathing, which again will form an active part of the score.

I hope that “Latent Emotions” accomplishes its true objective: to transmit and provoke sensations in the listener and, of course, all through one of the widest channels of universal communication: Music. – Oscar Navarro

Rorem and David Del Tredici. Dr. Ondracek has studied chamber music with Robert Mann, founder of the Juilliard String Quartet, David Harrington of the Kronos Quartet, and members of the Juilliard, Kronos, American, and Vermeer Quartets.

Education plays a large role in Dr. Ondracek’s professional activities. Currently, Dr. Ondracek is Executive Director of the Diehn School of Music at Old Dominion University, and is on faculty at Teachers College, Columbia University. Dr. Ondracek has held residencies at Dartmouth College, the University of Leeds (UK), University of Virginia, and others. She is a two-time Morse Fellow and was a New York Philharmonic Teaching Artist, bringing creative music instruction to a wide range of K-12 schools including those in Harlem and the Bronx. Dr. Ondracek’s research has been presented throughout the United States; she delivered the keynote seminar at the College Music Society’s National Conference. Dr. Ondracek is certified as a Suzuki instructor and taught at Suzuki institutes and workshops throughout the country. With esteemed flutist and arts advocate, Eugenia Zukerman, Dr. Ondracek created Noted Endeavors, a video series that interviews leading musicians, administrators, and entrepreneurs. Videos were released in conjunction with Musical America. Dr. Ondracek has lectured on classical music careers at universities and conservatories throughout the country. Additionally, Dr. Ondracek-Peterson sat on the Rutt Bridges Venture Capital Board and on the Educational Board of the Colorado Symphony Orchestra.



**Alex Payne** is a native of Hampton, Virginia currently residing in Norfolk. He currently attends Old Dominion University where he is pursuing his B.M. in Oboe Performance under Sherie Aguirre. As an oboist, he has served as principal for both the ODU Symphony Orchestra and the ODU Wind Ensemble. Previously, he was the principal oboist of the Bay Youth Symphony Orchestra. His conducting has taken him to Manhattan as one of the Robert L. Poster Conducting Apprentices with the New York Youth Symphony, where he workshopped and recorded two premieres in collaboration with pre-professional composers.

Payne has also served as the conducting intern for the Bay Youth Symphony Orchestra under music director Helen Martell. As a conductor, he credits much of his original influence to Dr. Larry Livingston; however, his primary teachers include Dr. Brian Diller and Dr. Paul Kim. He continues to study under Dr. Paul Kim and appears with the ODU Symphony Orchestra regularly.

## ABOUT THE ARTISTS



Dr. Emily Ondracek-Peterson is a leader in numerous fields: performance, artistic direction, arts advocacy, administration, education, career research, entrepreneurship, and academia. She holds performance degrees from The Juilliard School and a doctorate in education from Teachers College, Columbia University. As a violinist, she has received acclaim from leading publications including The New York Times, been soloist with ensembles such as the Chicago Symphony Orchestra, and recorded for leading record labels. Dr. Ondracek-Peterson is the Executive Director of the Diehn School of Music at Old Dominion University and has been a leader in multiple organizations, including

Festival Director of the Crested Butte Music Festival, Director of String Studies and Chamber Music at the Metropolitan State University of Denver, and the Rutt Bridges Venture Fund. Additionally, she holds an MBA with specializations in both Leadership and Entrepreneurship.

Praised by The New York Times for her “elegant solowork,” and by Strad magazine for her “dazzling passagework,” Dr. Ondracek is a rising star of violin performance. Dr. Ondracek is a native of Chicago and began playing the violin at the age of 4. When sixteen, she gave her solo debut with the Chicago Symphony Orchestra, playing Vivaldi’s Four Seasons Concertos. Dr. Ondracek has performed solo and chamber music performances at all the major venues in New York City including as soloist at Avery Fisher Hall with the New York Philharmonic, Carnegie Hall, the Guggenheim, MoMA, {le} poisson rouge, the Apollo Theatre, Bargemusic, Merkin Hall, Alvin Ailey Dance Center, Trinity Wall Street, Steinway Hall, and Symphony Space. She has also performed at festivals such as the Aspen, Sarasota, Italy’s Festival de Due Mondis, and the Cleveland Orchestra’s Blossom Summer Music Festival, where she was presented the Joseph Gingold Award for most outstanding instrumentalist. She was Festival Director of the Crested Butte Music Festival, a summer-long festival presenting the world’s best opera, symphony, chamber music, bluegrass, rock, electronica, and more. Dr. Ondracek has recorded for Naxos, Albany, and Toccata labels.

As first violinist of the acclaimed Voxare String Quartet, Dr. Ondracek has been awarded Chamber Music America’s ASCAP Award for Adventurous Programming. With Voxare, she toured nationally and abroad. She has also performed and recorded with the Talea Ensemble; the Wordless Orchestra with Johnny Greenwood (Radiohead); Axiom; Classical Jam; the Japanese band, Mono. Taking pride in contemporary-music advocacy, she has worked with composers both young and established, including Pulitzer Prize-winning composers Ned

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<p><b><u>Violin II</u></b> Sara Benson* Nyjah Harris Jacob Owens Holly Morgan Stephanie Chambers Haily Kraft</p>	<p><b><u>Double Bass</u></b> Zacherie Small^^ Giang Thiên Vũ Avery Robinson^^ Kristian Quilon</p>	<p><b><u>E♭ Clarinet</u></b> Alyxia Bonnett</p>	<p><b><u>Bass Trombone</u></b> Baxley Roberts*</p>
<p><b><u>Viola</u></b> Megan McFadden* Celia Daggy^ Keats Foreman Spencer Mitchell Lorelei Meisenheimer Sidney James Julia Mascolo Kofi Hawley</p>	<p><b><u>Piano</u></b> Kristian Quilon</p>	<p><b><u>Bass Clarinet</u></b> Julian Harris</p>	<p><b><u>Tuba</u></b> Nick Hathaway*</p>
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Founded in 1977, the **Old Dominion University Symphony Orchestra** performs works from the standard classical and contemporary repertoire for full orchestra, features music faculty soloists, hosts an annual Young Artists Competition, and collaborates with leading high school orchestras. The ODUSO performed for the first time ever at the **Virginia Music Educators Association Conference** in November of 2022. ODU recently entered into an official partnership with the Virginia Symphony Orchestra, allowing our students opportunities to interact directly with VSO musicians through side-by-side orchestral and choral concerts, master classes, and clinics. Other past collaborations include a performance of Mahler’s First Symphony with the Bay Youth Symphony Orchestra and an all-Rachmaninoff performance alongside the Governor’s School for the Arts Orchestra. The ODUSO provides the opportunity to interact with other passionate musicians who challenge each other to make music of the highest quality possible. It is open to all students, faculty and staff by audition. Community members are also welcome to audition and are considered on an as-needed basis. Musicians interested in joining should contact Dr. Paul Kim at [pkim@odu.edu](mailto:pkim@odu.edu).

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