

UPCOMING EVENTS

Thu. 10/20, 7:30 PM – ODU Wind Ensemble: Follow Your Heart
ODU University Theatre

Fri. 11/18, 6:00 PM – ODU Symphony Orchestra at the
Virginia Music Educators Association Conference
Greater Richmond Convention Center

Thu. 12/8, 7:30 PM – ODU Symphony Orchestra & ODU Wind Ensemble
Joint Concert
ODU University Theatre

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.



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

Presents

Representation in Symphonic Music

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

Featuring
Emily Pollard, violin
Alex Payne, undergraduate conductor
Dr. Tyler Austin, guest conductor



Virginia Music Educators Association Conference
Greater Richmond Convention Center
Richmond, Virginia

November 18, 2022

6:00 PM

- Program -

Die Hebriden [Hebrides] (or Fingal's Cave), Op. 26 Felix Mendelssohn
(1809–1847)

Callirhoë Suite, Op. 37 Cécile Chaminade
IV. Pas des cymbales [Cymbal Dance] (1857–1944)

Dr. Tyler Austin, guest conductor

Mother and Child William Grant Still
(1895–1978)

John Henry Aaron Copland
(1900–1990)

Alex Payne, undergraduate conductor

Romance, Op. 23 Amy Beach
(1867–1944)
orch. Lili Tobias

Emily Pollard, violin soloist

Ballade in A Minor, Op. 33 Samuel Coleridge-Taylor
(1875–1912)

a rigorous routine of self-study, memorizing Bach fugues and orchestral scores while studying treatises on orchestration and theory. Her breakthrough composition was in 1892 with her epic *Mass in E-flat*, the first work by a woman

to be performed by the famous Handel and Haydn Society orchestra in Boston (which still exists today). She was already well known by the time she wrote and premiered her **Romance** for Violin and Piano a year later with violinist Maud Powell for the Women's Musical Congress, a gathering of roughly 1,500 dedicated to promoting the art of music among women. This piece has very recently been orchestrated in 2021 by emerging composer Lili Tobias.

Cécile Chaminade was a virtuosic pianist and a prolific composer of over 400 works. From the young age of ten she was assessed to be fit for the Paris Conservatory, but her father, considering it improper for a girl of her social standing to attend the school, arranged instead for her to take piano, violin, and composition lessons privately with the conservatory's faculty. Although she attained notable success in her native France, many critics dismissed her works for piano and voice as trivial "salon music"; yet when venturing into larger forms, she risked criticism for lacking femininity. Nevertheless, her *Concertstück* for piano and orchestra, which she premiered in 1888, helped earn her international fame. Chaminade went on to enjoy particular success in England—being invited multiple times to London and even once by Queen Victoria herself—and the United States, premiering her own music on grand stages such as Carnegie Hall. Female musical amateurs in America organized themselves into what became known as Chaminade Clubs, of which there were approximately 200 chapters in the early 20th century. In 1913 she became the first woman to be awarded admission to the Order of the Legion of Honor. Chaminade even made seven gramophone recordings, now highly sought after by collectors.

Two other works for larger forces premiered the same month as her *Concertstück*: her choral symphony, *Les Amazones* and her "ballet symphonique," *Callirhoë*. The ballet, loosely based on Greek mythology, involves the king Alcmaeon trying to win the favor of a princess named Callirhoë, who was abducted into his court. The production purportedly had over 200 performances, but since then the ballet was all but forgotten. The four movements comprising the **Callirhoë Suite** are a taste of the diverse range of styles Chaminade succeeded in incorporating into her writing. Her piano arrangement of the Scarf Dance movement in particular became one of her most popular piano pieces.

was deliberately trying to make a specific statement with regard to race in composing his orchestral rendition. Nevertheless, the fact that he chose this subject reflects his notion that the story of a black railroad worker was as worthy a subject as any to be set in an orchestral idiom and thereby codified into the American musical mainstream. The piece took on new dimensions of meaning and context when film director Spike Lee decided to reappropriate Copland's work as the background music for the opening credits to his 1998 film *He Got Game* about a black convict whose son is a top-ranked basketball prospect.

Born to parents from Sierra Leone and England, **Samuel Coleridge-Taylor** was an accomplished British composer of mixed race who quickly earned a national reputation, particularly following the success of his cantata *Hiawatha's Wedding Feast*. This success led to multiple tours in the United States, including a meeting with President Theodore Roosevelt at the White House. He took inspiration from composers such as Brahms and Dvorak, seeking to integrate his African roots with a European classical style. His orchestral **Ballade in A Minor** was a commission by the 1898 Three Choirs Festival (a music festival which continues to this day). Edward Elgar had originally been asked to compose an orchestral piece for the festival but turned down the request saying he was too busy. He instead highly recommended Coleridge-Taylor, remarking that “he is far and away the cleverest fellow going amongst the young men.” Coleridge-Taylor went on to compose a wide range of works, from choral music to chamber pieces, many of which had themes related to his African heritage.

Music was central to **Amy Beach** from her very earliest years of life. Born Amy Marcy Cheney, this prodigy purportedly learned forty songs by age 1, learned to read music by age 3, started composing by age 4, and started giving public piano recitals by age 7. By the time she married the surgeon Henry Harry Aubrey Beach at age 18, she had already performed with the Boston Symphony Orchestra. Dr. Beach, concerned about social propriety, limited his wife’s piano performances to two a year with proceeds going to charity; she agreed never to teach piano (such earnings he considered “pin money”) and instead devoted herself mainly to composition (despite considering herself “a pianist first and foremost”). Despite these restrictions, Mrs. H.H.A. Beach (as would become her moniker for performances and composition publications henceforth) toward the end of her life recalled her marriage fondly as a happy time for both of them until his death in 1910.

Amy Beach enjoyed her husband’s encouragement to compose and his assistance in getting works published. At the same time, she was constrained by his insistence that she not take private composition lessons or study at a conservatory, again due to concerns about social standing. Amy devoted herself to

<u>Clarinet</u> Alyxia Bonnett* Rain Cooke Julian Harris <u>Bassoon</u> William Koger* Tyler Austin***	<u>Bass Trombone</u> Baxley Roberts* <u>Tuba</u> Nick Hathaway* <u>Timpani/Percussion</u> Michael Walker* Daniel Slader Kayden Brickhouse	Jacob Owens Holly Morgan Sydney Cross Nyjah Harris Haily Kraft Stephanie Chambers <u>Viola</u> Megan McFadden* Keats Foreman** Spencer Mitchell Julia Mascolo Lorelei Meisenheimer Sidney James Kofi Hawley	<u>Orchestra Managers</u> Jasper Smith Hannah Soca <u>Graduate Assistant</u> Avery Suhay † <i>Concertmaster</i> * <i>Principal</i> ** <i>Assistant Principal</i> *** <i>Guest musician</i>
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ABOUT THE ARTISTS



Competition (2022).

Emily Pollard is a senior at Old Dominion University pursuing the Bachelor of Music Degree in Violin Performance. She has been playing the violin for fourteen years, studying under Brad Shedd, Pavel Ilyashov, and currently with Jeanne DeDominick. Emily has participated in various ensembles, including Old Dominion University’s Russell Stanger String Quartet, Hampton Roads Chamber Players, and Bay Youth Orchestras of Virginia. Additionally, she has competed in multiple fine arts competitions, placing in Chesapeake Arts Alive (2018) and ODU’s Young Artists

Old Dominion University Symphony Orchestra

Paul Sanho Kim, Music Director

<u>Flute</u> Megan Carpenter* Emily Smith* Rachel Feit <u>Piccolo</u> Emily Smith Rachel Feit <u>Oboe</u> Alex Payne*	<u>Horn</u> Jordan DiCaprio* Julia Campbell <u>Trumpet</u> Zachary Richardson* Josephus Shabazz <u>Trombone</u> Katie McCaffrey* Joseph Mock	<u>Violin I</u> Emily Pollard † Xavier Antonio Jasper Smith** Sarah Benson Delaney Conter Erin Childress <u>Violin II</u> Hannah Soca* Alexandria Mitchell**	<u>Violoncello</u> Avery Suhay* Brian Cortes-Bofill** Lacey Wilson <u>Double Bass</u> Giang Thiên Vũ* Kristian Quilon <u>Piano</u> Kristian Quilon
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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 also currently serves 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.

PROGRAM NOTES

The prodigious **Felix Mendelssohn** enjoyed almost unparalleled success as a pianist, composer, and conductor among the highest levels of nineteenth-century German aristocracy. Volumes have been written about his religious background; despite his grandfather Moses Mendelssohn's esteemed status as a Jewish philosopher, Felix's father Abraham was convinced of the need to assimilate into German society by converting his family to Christianity. Felix was thus baptized at the age of seven, and his father urged him to drop the name Mendelssohn and adopt the surname Bartholdy instead, claiming that because of Moses Mendelssohn's stature, "there can no more be a Christian Mendelssohn than a Jewish Confucius." Even today, scholars disagree on the extent to which Mendelssohn embraced the Christian faith throughout his life (Felix himself wrote next to nothing about the matter). He was certainly comfortable enough with his adopted faith to write some of his most iconic masterworks with Christian themes, including his Symphony No. 5 "Reformation" in 1830 and later his oratorio *St. Paul*. However, Mendelssohn felt too attached to his heritage to drop his surname as his father wished; and given his successful career, he likely felt little to no fear of harmful consequences of maintaining that connection. Unfortunately, his music would posthumously become a victim of flagrant German anti-Semitism regardless of his conversion.

His spiritual inclinations were certainly not on his mind when he wrote one of his most beloved works, the **Hebrides Overture**. Completed just before his

Reformation Symphony, *Die Hebriden* (also entitled "Fingal's Cave" on his manuscript score) was inspired by a tour to Scotland just as his career was exploding. His excursion over choppy waters to the island of Staffa afforded him a stunning view of the majestically haunting Fingal's Cave, which immediately brought to mind the opening wavelike motive that underlies the piece.

William Grant Still was the first African American composer to secure publication and significant performances. He composed nearly two hundred works, including nine operas and five symphonies. Growing up in Arkansas during the age of "separate but equal" and Jim Crow, Still showed early interest in music and taught himself to play seven different instruments. He eventually found his way to Oberlin Conservatory, where George Andrews agreed to teach him composition without charge since he could not afford to study formally. His Symphony No. 1, entitled "Afro-American," was premiered in 1931 by Howard Hanson and the Rochester Philharmonic and was the first symphony by an African American composer to be performed by a leading symphony orchestra. Still also was the first African American to conduct a major American symphony

Mother and Child originated as the second movement of William Grant Still's Suite for Violin and Piano (1943). Each movement of this suite was inspired by a work of art by an African American artist; the second movement was inspired by Sargent Johnson's lithograph (also entitled *Mother and Child*), depicting a baby kneeling in front of her sitting mother, who is gazing lovingly down at him. Still arranged this movement for string orchestra soon thereafter.

Aaron Copland has been referred to by peers and critics as "the Dean of American Composers." Born in Brooklyn, New York to parents of Lithuanian Jewish descent, Copland never associated himself strongly with Judaism—or any religion for that matter. According to Leon Botstein: "To all appearances, and by all accounts, he was what many might call a secular humanist." This general outlook may also have roots in Copland's homosexuality. Although Copland never mentioned his homosexuality in public, his friend Erik Johns, who wrote the libretto for his opera *The Tender Land*, describes this connection: "Copland felt his sexuality to be there [in his music] by virtue of general outlook, in breadth of outlook. Indeed, this scope made him a good teacher, sympathetic to all types of musical inflections, to musicians, to their different backgrounds."

Perhaps it is this openness to all backgrounds that drew him to the American traditional ballad of **John Henry** as a compositional source. The ballad relates the legendary tale of a nineteenth-century black railroad worker and his heroic battle in a contest against a steam-powered railroad pile-driver. The story marks a dark chapter of black labor in American history, but it is unlikely Copland