

OLD DOMINION UNIVERSITY

Department of Music

FACULTY RECITAL

Stephen Coxe

with

ODU Diehn Chorale
Nancy Klein, conductor
Patti Carlson, clarinet
Wayla J. Chambo, flute
Bianca Hall, soprano
Paul S. Kim, violin
Jeffrey Phelps, cello



OLD DOMINION
UNIVERSITY

I D E A FUSION

Wilson G. Chandler Recital Hall
The F. Ludwig Diehn Center for the Performing Arts
Old Dominion University

Tuesday, January 31, 2017

7:30pm

PROGRAM

La Cathédrale engloutie (1910)
from Préludes, Première Livre, No. 10

Claude Debussy
(1862-1918)

Stephen Coxe, piano

Trois Chansons d'hiver (2016)

Stephen Coxe
(b. 1966)

I Rêvé pour l'hiver
Arthur Rimbaud

II L'ombre des arbres
Paul Verlaine

III Yver, vous n'êtes qu'un villain
Charles d'Orléans

Old Dominion University Diehn Chorale
Dr. Nancy Klein, conductor

Soprano

Christina Bartholomew - India Dale - Abby Evans - Cailin Gwaltney
Erin Pollard - Olivia Rominiyi

Alto

Kelli Bly - Lauren Craddock - Melanie Davies - Alexa Nobrega

Tenor

Chandler Deardorff - Gavin Harper - Tracy James - Benjamin Legaspi

Bass

Ralph Ashburn - Eric Baskerville - Percy Cecil - Logan Kenison - Jaron Stevenson

Sonata for Clarinet and Piano (1942)

Leonard Bernstein
(1918-1990)

I Grazioso - Un poco più mosso

II Andantino - attacca:

Vivace e leggiero - Lento molto - Più andante

Poco più lento - Più mosso - Tempo I

Patti Carlson, clarinet - Stephen Coxe, piano

Trio Sonata from "The Musical Offering", BWV 1079 (1747)

J. S. Bach
(1685-1750)

I Largo
II Allegro
III Andante
IV Allegro

Wayla J. Chambo, flute - Paul S. Kim, violin
Jeffrey Phelps, cello - Stephen Coxe, harpsichord

INTERMISSION

Sweetest Love, I Do Not Go (2016)
John Donne

Stephen Coxe

Bianca Hall, soprano - Paul S. Kim, violin
World Premiere

Vox Balaenae [Voice of the Whale] (1972)

George Crumb
(b. 1929)

Vocalise (... for the beginning of time)
Variations on Sea-Time
Sea Theme
Archeozoic (Var. I)
Proterozoic (Var. II)
Paleozoic (Var. III)
Mesozoic (Var. IV)
Cenozoic (Var. V)
Sea-Nocturne (... for the end of time)

Wayla J. Chambo, flute - Jeffrey Phelps, cello - Stephen Coxe, piano

Claude Debussy, La Cathédrale engloutie

This piece is the tenth of the first book of Debussy's *Préludes* for piano, its title commonly translated into English as "The Sunken Cathedral". The title suggests a program, very likely a reference to the Breton myth of the sunken Cathedral of Ys resting eternally at the bottom of the sea, rising out of the depths on clear mornings, accompanied by the singing of monks and the resounding of bells. Debussy's musical imagery is clear, with bell sonorities throughout, parallelisms suggesting organum, plainchant-style melodies, and evocations of the rising from the sea in climactic passages reminiscent of the composer's great orchestral work, *La Mer*. The form of the piece is typical of Debussy, in that the material is direct, elegant, and full of sensual color, while the course of the narrative is unconventional. One of Debussy's great influences on Western music was to free sound from its historical formal structures, though little formal training is required to embrace his unique 'sound world', enchanting and enticing.

Stephen Coxe, Trois Chansons d'hiver [Three Songs of Winter]

These French settings were written as a group for the Diehn Chorale, and were given their premiere last fall by the Chorale at Blessed Sacrament Church in Norfolk. Dr. Klein had asked me for a winter theme as part of a concert featuring meditations on the winter season. The second piece of the group, "L'ombre des arbres", had been written previously, and was performed locally by the Camerata Choristers, yet I had always envisioned a setting of three French poems as a group. I am grateful for the invitation of Dr. Klein and the Diehn Chorale, and for their excellent preparation and performances of these pieces.

Rêvé pour l'hiver

L'hiver, nous irons dans un petit wagon rose
Avec des coussins bleus.
Nous serons bien.
Un nid de baisers fous repose
Dans chaque coin moelleux.
Tu fermes l'oeil, pour ne point voir, par la glace,
Grimacer les ombres des soirs,
Ces monstruosités hargneuses, populace
De démons noirs et de loups noirs.
Puis tu te sentiras la joue égratignée...
Un petit baiser, comme une folle araignée,
Te courra par le cou...
Et tu me diras: "Cherche!" en inclinant la tête,
Et nous prendrons du temps à trouver cette bête
Qui voyage beaucoup...
Arthur Rimbaud (1854-1891)

L'ombre des arbres

L'ombre des arbres dans la rivière embrumée
Meurt comme de la fumée,
Tandis qu'en l'air, parmi les ramures réelles,
Se plaignent les tourterelles.

Combien, ô voyageur, ce paysage blême
Te mira blême toi-même,
Et que tristes pleuraient dans les hautes feuillées,
Tes espérances noyées.
Paul Verlaine (1844-1896)

Dreamt of winter

In the winter, we will travel in a little pink railway carriage
with blue cushions.
We will be well.
A nest of mad kisses awaits
in every soft corner.
You will close your eyes, so as not to see, through the glass,
The grimacing evening shadows,
The snarling monstrosities, all
black devils and black wolves.
Then you'll feel a scratch on your cheek...
A little kiss, like a crazy spider,
will run around your neck...
And you will say to me, "Find it!", while bending your head,
And we'll take a little while to find that creature
That travels all about...

The shadow of the trees

The shadow of the trees in the misty river
fades away like smoke.
All the while, high up in the branches,
the doves lament.

How much, o traveller, this pale landscape
mirrors your pallid self,
And how sadly they cry, high up in the leaves,
your drowned hopes.

Yver, vous n'estes qu'un villain

Yver, vous n'estes qu'un villain.
Esté est plaisant et gentil,
En tesmoing de May et d'Avril
Qui l'accompaignent soir et main.
Esté revest champs, bois et fleurs,
De sa livrée de verdure
Et de maintes autres couleurs,
Par l'ordonnance de Nature.
Mais vous, Yver, trop estes plain
De neige, vent, pluye et grezil;
On vous deust bannir en exil.
Sans point flater, je parle plain,
Yver, vous n'estes qu'un villain.
Charles d'Orléans (1394-1465)

Winter, you're nothing but a villain

Winter, you're nothing but a villain.
Summer is pleasant and kind,
as seen by May and April,
which accompany it evening and morning.
Summer adorns fields, woods and flowers,
with its livery of green
and of many other colors,
as ordered by Nature.
But you, Winter, are too full
of snow, rain and sleet:
You must be sent into exile.
Without flattery, I speak plainly,
Winter, you're nothing but a villain.

Leonard Bernstein, Sonata for Clarinet and Piano

This is Leonard Bernstein's first published work. While initial critical reaction was mixed, the Sonata has since become a standard in the clarinet repertoire. The sound of an edgy, buoyant 'youthful' Bernstein is evident everywhere, combined with mid-twentieth century 'American' lyricism and nostalgia. Overall the piece outlines a traditional form: the first movement explores a Hindemith-style theme in developmental fashion, complete with an exhilarating and novel approach to recapitulation. The second movement is a traditional slow movement soon presenting itself as an introduction to a swiftly moving Vivace featuring a relentless 5/8 meter - the piece also concludes harmonically where it began, fundamentally in A major. The first performance of the Sonata was given at the Institute for Modern Art in Boston, by David Glazer, clarinetist, with Leonard Bernstein at the piano.

Johann Sebastian Bach, Trio Sonata from "The Musical Offering"

The Musical Offering is a collection containing canons, fugues, and a four movement Trio Sonata, having its origins in a meeting between J. S. Bach and King Frederick II of Prussia ("Frederick the Great", 1712-1786) on May 7, 1747 at the King's residence at Potsdam. Frederick II was an amateur transverse flute player and composer, and the meeting had been arranged by Bach's son, Carl Phillip Emmanuel Bach, at that time in the service of the court orchestra of Frederick II. During this meeting, Frederick presented Bach with a theme for improvisation, upon which, apparently, Bach improvised a three voice fugue on the spot. Bach was then challenged by the King to improvise a six voice fugue. Bach responded he would need to work up the score and return it later to the King: this he did back in Leipzig, composing one of the greatest genuine six voice fugues in existence, and with it a glorious Trio Sonata and series of puzzle canons reworking the King's theme in all manner of contrapuntal complexity and virtuosity.

The theme from Frederick II is given by Bach as the "Thema Regium". Perhaps it is Frederick's original theme or, more likely, a version reworked by Bach:



The Trio Sonata uses this theme explicitly in the Allegro second movement; the other movements use thematic and harmonic motives derived from the theme. The overall form of the piece is a conventional slow-fast-slow-fast scheme, though as in all Bach's works a conventional framework can never limit his great virtuosity and range of expression; in this regard Bach exceeds all his contemporaries. During the period of *The Musical Offering*, J. S. Bach was widely known as a great improviser at the organ, and his stature as one of the greatest composers in the history of Western music was to be the realization of later centuries.

Stephen Coxe, Sweetest Love, I Do Not Go

This poem is one of many by John Donne reflecting themes of longing and separation. This evening's performance is the premiere, and this setting is dedicated to Bianca Hall and Paul Kim.

Sweetest love, I do not go,
For weariness of thee,
Nor in hope the world can show
A fitter love for me;
But since that I
Must die at last, 'tis best
To use myself in jest
Thus by feign'd deaths to die.

Yesternight the sun went hence,
And yet is here today;
He hath no desire nor sense,
Nor half so short a way:
Then fear not me,
But believe that I shall make
Speedier journeys, since I take
More wings and spurs than he.

O how feeble is man's power,
That if good fortune fall,
Cannot add another hour,
Nor a lost hour recall!
But come bad chance,
And we join to it our strength,
And we teach it art and length,
Itself o'er us to 'advance.

When thou sigh'st, thou sigh'st not wind,
But sigh'st my soul away;
When thou weep'st, unkindly kind,
My life's blood doth decay.
It cannot be
That thou lov'st me, as thou say'st,
If in thine my life thou waste,
That art the best of me.

Let not thy divining heart
Forethink me any ill;
Destiny may take thy part,
And may thy fears fulfil;
But think that we
Are but turn'd aside to sleep;
They who one another keep
Alive, ne'er parted be.

John Donne (1572-1631)

George Crumb, Vox Balaenae [Voice of the Whale]

The American composer George Crumb first came to prominence in the 1970s, and since then many of his works have entered the standard contemporary music repertoire: *Black Angels* for electric string quartet, *Ancient Voices of Children* for soprano, boy soprano, and chamber ensemble, *Music for a Summer Evening* for two pianos and percussion, *Madrigals Books I-IV* for soprano and ensemble, *Star-Child* for orchestra and voices, and *Songs, Drones, and Refrains of Death* for baritone and ensemble, to name a few. Crumb's style is elemental and powerful, clearly grounded in a 'contemporary' language yet maintaining a connection to tradition, either in the form of quotation or in the form of strong resonance with harmony, sonority, and gesture often associated with older music. *Vox Balaenae*, scored for flute, cello, and piano, has also become a standard contemporary work, having received its premiere in March 1972 at the Library of Congress, Washington, D. C.

The origin of the piece stems from the composer's first experiences hearing recordings of humpback whales. The character of the work is dramatic and primal, and it projects a sense of vastness and timelessness. An introductory Vocalise for flute leads to a statement of a high register 'Sea Theme' in the cello, upon which a set of variations ensues in the form of movements entitled after geologic eras arranged from the most distant past to the most recent. In the 'voice' of the humpback whale Crumb seems to find a profound expression of the progress of life on earth over the eons, with a 'sea theme' connecting all. As in most of Crumb's works, each instrumentalist is asked to perform extended techniques on the instrument, among them singing into the flute, on the cello, novel plucking, bending, and harmonic effects, and for the pianist, playing on the strings inside the instrument, both with the hands and with various devices. All instruments are amplified in performance to enhance these effects.

The conclusion of the piece (Sea-Nocturne) brings together all three instruments in an elaborate, 'romantic' unfolding of the Sea Theme, with reminiscences of the music of Mahler and Debussy. The timelessness and vastness of life on earth continue onward in quiet tranquility.

Special Thanks

Patti Carlson - Wayla J. Chambo - Bianca Hall - Paul S. Kim - Jeffrey Phelps
Nancy Klein
ODU Diehn Chorale
Michael Overton
ODU Department of Music

STEPHEN COXE received degrees from Swarthmore College (BA) and Yale University (MM, DMA) where his principal teachers in music composition were Gerald Levinson, Martin Bresnick, Jacob Druckman, and Ezra Laderman. He has received an Aaron Copland Award, ASCAP Awards, Belgian-American Educational Foundation Fellowship, Composers Guild Award, Friends and Enemies of New Music Prize, and grants from Meet the Composer, among others. Stephen has received commissions and premieres from many ensembles and organizations, and has had works performed in a variety of venues, among them Weill Recital Hall, Columbia University Miller Theatre, Joseph Papp Public Theatre, Juilliard School, St. Peter's Church (New York City), Wigmore Hall (London), New England Conservatory, Longy School, San Francisco Conservatory, Peabody Conservatory, Amherst College, and the Eric Carle Children's Museum for the Visual Arts. He has collaborated on new works with oboist Mark Hill, french hornist Stephen Stirling (Academy of St. Martin in the Fields), accordionist Merima Ključo, percussionists Greg Beyer, Tony Steve, Cameron Britt, and Ian Rosenbaum, cellists Thomas Kraines and Natasha Brofsky, the Post-Haste Reed Duo, the Weilerstein Trio, the Peabody Trio, Sequitur, and Musician's Accord, among many others. Stephen is an Adjunct Associate Professor in music theory and composition at Old Dominion University, and he is Artistic Director of Instrumental Music at the Virginia Governor's School for the Arts. In the summer months he is a composer in residence and faculty member at the Yellow Barn Music School and Festival in Vermont. Locally, Stephen has written new works for the Norfolk Chamber Consort, Virginia Children's Chorus, Schola Cantorum, the F. Ludwig Diehn Chorale and the Virginia Chorale, and he has also performed with those organizations. He has also performed as a member of the Virginia Arts Festival Chamber Players. As a conductor, Stephen has participated in collaborative concerts at the Sandler Center with the Governor's School for the Arts Orchestra and the East Carolina University Symphony Orchestra, leading the regional premieres of two major twentieth century orchestral works: György Ligeti's "Atmosphères" for large orchestra (1960), and Krzysztof Penderecki's "Anaklasis" for string orchestra and percussion (1960).

PATTI CARLSON began her tenure as Principal Clarinetist of the Virginia Symphony Orchestra in 1978. She is a member of the Virginia Symphony Woodwind Quintet, the Virginia Chamber Players, and is Principal Clarinetist with the Virginia Opera. Active as a recitalist and soloist, Ms. Carlson has been a guest artist with the Norfolk Chamber Consort, the Feldman Society, the International Clarinet Society, and the Virginia Arts Festival. She earned the Bachelor's and Master's degrees in Clarinet Performance at the University of Michigan, and she has completed post-graduate work at the Juilliard School.

WAYLA J. CHAMBO is a versatile, committed performer of new and experimental flute music alongside the traditional repertoire. She has premiered pieces for flute and electronics at the CEAIT and Pixilerations festivals, and has recently performed with the Dallas Festival of Modern Music's Ars Nova Ensemble, the Allen Philharmonic Orchestra, the Dallas Wind Symphony, NOVA (the UNT New Music Ensemble), and the UNT Wind Symphony. Wayla holds degrees from the University of North Carolina at Chapel Hill (BM), California Institute of the Arts (MFA) and University of North Texas (DMA). Formerly on the faculty of Eastern Mennonite University, she is currently a faculty member at Thomas Nelson Community College and a classical radio announcer on 90.3 WHRO-FM. Wayla has also been recognized for her inter-media performances involving dance and music, including a fully staged production of Karlheinz Stockhausen's *Katzenbach Gesang als Luzifers Requiem*, and a piece combining Bach's music with original choreography which she performed at the 2011 National Flute Association Convention.

BIANCA HALL holds a Doctor of Musical Arts degree in Early Music Vocal Performance from University of Southern California, Thornton School of Music, where her secondary fields of emphasis were Theory and Analysis, College Teaching, and Recorder Performance. She also holds both Master of Music and Bachelor of Music degrees in vocal performance both from California State University Fullerton, and a Bachelor of Science degree in Physiological Science with an English minor from University of California, Los Angeles. Bianca joined the ODU music faculty as Early Music Lecturer in Fall 2015. In addition to directing the Madrigal Singers, she also directs the Collegium Musicum ensemble, which is an instrumental ensemble that specializes in playing music from 1750 and earlier in an historically informed manner on replicas of historical instruments, like the baroque recorder, viola da gamba, harpsichord, portative organ, and lute. Bianca also teaches courses in Music History. Beyond ODU, Bianca serves as voice faculty and assistant director of the San Francisco Early Music Society's Medieval & Renaissance Workshop, performs and records as a soloist and chamber singer throughout the country, and gives lessons, coachings, and workshops for voice and recorder. She specializes in the performance of seventeenth-century Italian florid singing and seventeenth- and eighteenth-century English balladry and has presented scholarly papers on both subjects both nationally and internationally. Bianca is an active early music performer and has performed in various festivals and concert series around the country, including the Boston and Berkeley Early Music Festivals and Pittsburgh's Renaissance and Baroque Society concert series. She performs regularly with various ensembles, including Tallis Chapel Society, Bach Collegium San Diego, De Angelis Vocal Ensemble, Tesseræ, Ciaramella, and Pacific Bach Project. In addition to her ensemble work, Bianca has performed the roles of Drusilla (Monteverdi's *The Coronation of Poppea*), Cherubino (Mozart's *The Marriage of Figaro*) and Dido and the Sorceress (Purcell's *Dido and Aeneas*). In the realm of contemporary music, she performed in the L.A. Microfest in 2011 and at the Hammer Museum in Los Angeles as part of the Made in L.A. 2012 exhibition. Bianca's recordings include "D'ye Hear the News," music to accompany 1688: The First Modern Revolution (Yale University Press, 2011), "J.S. Bach: The Six Morets BWV 225-230" with Bach Collegium San Diego (RMAP, 2010), and "Ancient Christmas Melodies" (Virliouse Records, 2006). In her spare time, she enjoys gardening, hiking, and backpacking. She also enjoys playing various historical and folk instruments, including the cittern, banjo, and dulcimer, and dabbling in folk instrument making.

PAUL S. KIM is a conductor, violinist, composer, and educator who works to blend classical artistry with popular accessibility. As Assistant Professor of Music at Old Dominion University, Dr. Kim directs the ODU Symphony Orchestra, teaches applied conducting and violin, and oversees the Department of Music's string and chamber music programs. He currently also serves as Assistant Conductor of the Richmond Philharmonic Orchestra. On the popular side, Dr. Kim was the conductor for Eurythmics star Dave Stewart and his Rock Fabulous Orchestra, conducting songs Stewart wrote for Eurythmics, Bono, Gwen Stefani, Tom Petty, Mick Jagger, and others. As an educator, Dr. Kim served for three years as Director of Strings at Woodberry Forest School. He also served as Principal Conductor of the McLean Youth Orchestra and was the founding director of the Crossroads Youth Orchestra, serving Culpeper, Fauquier, and surrounding counties in Virginia. Dr. Kim is also the composer of over twenty original works for small and large ensembles. His arrangements of Radiohead songs for string quintet SYBARITEs have been performed at Carnegie Hall, Lincoln Center, and Aspen Music Festival, and have been released on SYBARITEs's album *Everything in Its Right Place*. Dr. Kim completed a D.M.A. in Orchestral Conducting at Shenandoah Conservatory, earned an M.M. in Orchestral Conducting at the University of Maryland, as well as an M.A. in Music and a B.S. in Chemistry at the University of Virginia. He also formerly served as a Sergeant in the U.S. Marine Corps Reserve.

NANCY KLEIN, a native of Virginia, received her early music education in the Fairfax County Schools. 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 has 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 Chorale have performed in St. Giles Cathedral, Scotland; Carnegie Hall; Avery Fisher Hall in 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 recently conducted Mozart's Solemn Vespers before a sold out audience at Avery Fisher Hall, Lincoln Center and is the regular 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 for four tours. Dr. Klein is most 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, Who's Who Among Women in America and Who's Who in Entertainment. She is the 2013 recipient of the ALLI Lifetime Achievement Award, presented by the Cultural Alliance of Greater Hampton Roads (Southeastern Virginia). Dr. Klein 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 for preeminence as a teacher. Dr. Klein is currently Professor of Choral Music and Graduate Program Director for the Department of Music at Old Dominion University.

JEFFREY PHELPS is a graduate of the Cleveland Institute of Music, earning degrees in both cello performance and orchestral conducting. Jeff is cellist of the Alborada Piano Trio and has enjoyed recent performances with the Norfolk Chamber Consort, the Virginia Symphony, the Virginia Ballet Theater and Todd Rosenlieb Dance. Jeff is currently Instrumental Music department Chair at the Governor's School for the Arts and serves as Music Director of the GSA Orchestra. Together, Jeff and GSA musicians have performed at Carnegie Hall, Davies Symphony Hall and venues throughout Europe and Japan. Jeff has also performed and taught in Colorado as faculty member of Chamber Music of the Rockies. He is a SURDNA Arts Teacher Fellow and three-time recipient of Stiftung Thyll-Dürer grants.