

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 Kljucic, 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, and the Virginia Chorale, and he has performed with those organizations. He has also performed as a member of the Virginia Arts Festival Chamber Players. As a conductor, Stephen has performed 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).

JEANNE DEDOMINICK has been a music educator for the past twenty five years. She is a graduate of the Conservatory of Music at the University of Cincinnati. While in Ohio, she performed as a violinist with the Cincinnati Ballet Company Orchestra and taught Middle and High School Orchestra before moving to Virginia. Mrs. DeDominick has taught most of her twenty five years in Virginia Beach. She taught nine of them at Great Neck Middle School, where the orchestra earned many superior ratings under her direction. She was also chosen as '96-'97 Teacher of the Year and was also selected in 1994 to have her orchestra serve as a demonstration ensemble at the Virginia Music Educators Conference. Since leaving public school teaching to raise her daughter, she continues to perform with the Virginia Symphony and performed with them on their 1997 Carnegie Hall/Today Show debut. In addition to her eighteen years with the Symphony, she also performs with the Galliard Trio and freelances in the area. By maintaining a private teaching studio, adjudicating, and conducting various Regional and All City events, she continues to remain active and connected to string education in the region.

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 SYBARITE5 have been performed at Carnegie Hall, Lincoln Center, and Aspen Music Festival, and have been released on SYBARITE5'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.

MONIQUE MELCHOR is a soprano studying Vocal Performance and Music Education at Old Dominion University under Dr. Kelly Montgomery. Monique made her first opera debut as Despina in Mozart's *Così fan tutte* with the ODU Opera Workshop in 2014. Since then Monique has performed many choral and solo works with local companies, and has recently performed the role of Jennifer in Gary Belshaw's Opera "The Worst One Ever". Monique currently sings with the Virginia Opera Chorus, where upcoming performances include *Roméo et Juliette* and *The Flying Dutchman*. She also sings with the I. Sherman Greene Chorale, and is a choral scholar for Christ and St. Luke's Episcopal Church.

DENNIS NORTHERNER earned his Bachelor of Music in Music Education with an emphasis on percussion performance at Old Dominion University under Professor David Walker, and he is continuing at Old Dominion University to pursue his Masters in Music Education in applied percussion studies. Dennis is the graduate assistant for Old Dominion University Monarch Athletic Bands where he instructs the drum line, conducts, and plays drum set for the basketball pep band. He has taught and performed all over the Hampton Roads area, and currently is an adjunct faculty member for the music community division where he teaches percussion, music history, percussion ensemble, and is the assistant director for the Hampton Roads Youth Wind Ensemble. Dennis has performed with The Tidewater Winds, The Virginia Winds Symphony, Symphonicity, Freemason Street Baptist Church Brass Choir, Governor's School for the Arts, ODU's Percussion Ensemble, Wind Ensemble, Symphony Orchestra, New Music Ensemble, Jazz Ensemble, Symphonic Band, Brass Choir, and the Old Dominion Athletic Bands. He has played for famous performers such as Kevin Bobo, Stefan Harris, Chuck Red, Glen Velez, and Colin Currie. He also took part in the Old Dominion University drum line, which has participated in the Virginia International Tattoo for two seasons.

SUZANNE OBERDORFER, mezzo-soprano, made her mainstage debut with Opera Roanoke in the role of Ruth in *Pirates of Penzance*. Suzanne is also the Co-Founder of Tidewater Opera Initiative, currently in its fourth season. She has also performed for the Virginia Arts Festival's John Duffy Composer's Institute, where she premiered roles of numerous up and coming composers. Suzanne has covered supporting roles with Virginia Opera, including Giovanna and The Page in *Rigoletto*, and she also sings regularly in the Virginia Opera chorus. She has performed the roles of Agatha in *Guys and Dolls*, and Mrs. Colburg in *Blossom Time* as a Young Artist with Ohio Light Opera. Suzanne currently resides in Portsmouth with her husband Mike and their two musical dogs.

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 Thylt-Dürr grants.

OLD DOMINION UNIVERSITY

Department of Music

FACULTY RECITAL

Stephen Coxe

with

Jeanne DeDominick

Paul S. Kim

Monique Melchor

Dennis Northerner

Suzanne Oberdorfer

Jeffrey Phelps

and the Camerata Choristers



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 26, 2016

7:30pm

PROGRAM

Le Parnasse, ou l'Apothéose de Corelli (1724)
[Parnassus, or the Apotheosis of Corelli]

François Couperin
(1668-1733)

I Corelli, au pied du Parnasse, prie les Muses de le Recevoir parmi elles
[Corelli, at the foot of Parnassus, prays to the Muses to receive him among them]

II Corelli, charmé de la bonne réception qu'on lui fait au Parnasse, en marque sa joye.
Il continue avec ceux qui l'accompagnent
[Corelli, charmed by the great reception he has received at Parnassus, rejoices.
He continues with those who accompany him]

III Corelli buvant à la source d'Hypocrène. Sa troupe continue
[Corelli drinking from the spring of Hippocrene. His musicians continue]

IV Entouziisme de Corelli causé par les eaux d'Hypocrène
[Corelli's enthusiasm caused by the waters of Hippocrene]

V Corelli après son entouziisme s'endort; et sa troupe joue le sommeil suivant
[After his enthusiasm, Corelli falls asleep as his musicians continue to play]

VI Les Muses reveillent Corelli, et le placent auprès d'Apollon
[The Muses awaken Corelli, and place him with Apollo]

VII Remerciment de Corelli [Corelli's thanks]

Paul S. Kim and Jeanne DeDominick, violins
Jeffrey Phelps, cello - Stephen Coxe, harpsichord

Psalm 133 (2015)
KJV Psalm 133: 1

Stephen Coxe
(b. 1966)

Lombre des arbres [The shadow of the trees] (2013)
Paul Verlaine

The Warbler (2014)
Walt Whitman

THE CAMERATA CHORISTERS

Soprano: Elise Krepcho - Shelly Milam-Ratliff - Corbin Thomas Shoup
Alto: Julia Coberly - Adriane Kerr - Suzanne Oberdorfer
Tenor: Christopher Burnette - Scott Crissman - Jonathan Rathsam
Bass: Rob Keene - Adam Piper - Marshall Severin
Stephen Coxe, conductor

La chevelure

Il m'a dit: « Cette nuit, j'ai rêvé.
J'avais ta chevelure autour de mon cou.
J'avais tes cheveux comme un collier noir
autour de ma nuque et sur ma poitrine.

« Je les caressais, et c'étaient les miens;
et nous étions liés pour toujours ainsi,
par la même chevelure, la bouche sur la bouche,
ainsi que deux lauriers n'ont souvent qu'une racine.

« Et peu à peu, il m'a semblé,
tant nos membres étaient confondus,
que je devenais toi-même,
ou que tu entraies en moi comme mon songe. »

Quand il eut achevé,
il mit doucement ses mains sur mes épaules,
et il me regarda d'un regard si tendre,
que je baissai les yeux avec un frisson.

Le tombeau des Naiades

Le long du bois couvert de givre, je marchais;
Mes cheveux devant ma bouche
Se fleurissaient de petits glaçons,
Et mes sandales étaient lourdes
De neige fangeuse et tassée.

Il me dit: "Que cherches-tu?"
Je suis la trace du satyre.
Ses petits pas fourchus alternent
Comme des trous dans un manteau blanc.
Il me dit: "Les satyres sont morts.

"Les satyres et les nymphes aussi.
Depuis trente ans, il n'a pas fait un hiver
aussi terrible.
La trace que tu vois est celle d'un bouc.
Mais restons ici, où est leur tombeau."

Et avec le fer de sa houe il cassa la glace
De la source où jadis riaient les naïades,
Il prenait de grands morceaux froids,
Et les soulevant vers le ciel pâle,
Il regardait au travers.

The hair

He said to me: "Tonight, I had a dream.
I had your hair around my neck,
I had your hair like a black necklace
around my nape and over my chest.

"I was stroking your hair, and it was my own;
and we were always entwined like that,
with the same hair, our mouths touching,
just as two laurels have often only one root.

"And little by little, it seemed to me,
as our limbs were entwined,
that I was becoming you,
or you were entering me like a dream."

When he had finished,
he gently put his hands on my shoulders,
and looked at me so tenderly
that I lowered my eyes with a quiver.

The tomb of the water-nymphs

The woods were covered with frost as I was walking;
the hair in front of my mouth
blossomed with tiny icicles,
and my sandals were heavy
with muddy packed snow.

He asks me: "What are you looking for?"
"I'm following the trail of the satyr -
his little cloven hoof prints alternate
like holes in a white cloak."
He tells me: "The satyrs are dead.

"The satyrs and the nymphs too.
In thirty years there has not been such
a terrible winter.
The trail you see is that of a billy goat.
But let's stop here, where their resting place is."

With his hoe he broke the ice of the springs
where long ago the water-nymphs used to laugh.
He picked up large cold slabs of ice,
And lifted them toward the pale sky,
peering through them.

John Lennon/Stephen Coxe: Across the Universe

In 2013 the Yellow Barn Festival asked me for a new piece that would 'do something novel involving a Beatles tune'. I decided to rework, for voice and piano, John Lennon's "Across the Universe" from the original release of *Let It Be* (1970): its haunting melody and wonderfully strange Phil Spector arrangement have always made this one of my favorite Beatles songs. In this version, I have kept Lennon's lyrics and melody as is, and I have provided a totally new piano accompaniment. The first performance was given at the Yellow Barn Festival in July 2013, by Susan Narucki, soprano, with Seth Knopp, piano.

Stephen Coxe: Cachoeira

“Cachoeira” is Portuguese for “waterfall”: this piece is from a suite of six dance pieces for solo marimba inspired by travels in and around Rio de Janeiro, Brazil. The stillness and undulation of river currents are present in the writing, as are evocations of percussion instruments, accompanied by sudden, unexpected, and violent transformations found in nature.

Claude Debussy: Trois Chansons de Bilitis

Pierre Louÿs’s volume of poetry “The Songs of Bilitis” recounts tales of Bilitis, a woman in ancient Greece, and includes ‘translations’ of poems by ancient authors, including Sappho. Soon after publication this ‘scholarly’ dimension was revealed as an invention of its author, though this did not dissuade Debussy (nor other composers to the present day) from setting Louÿs’s poems to music, nor has it hindered reception of Louÿs’s work as great poetry. Debussy produced three chamber works based on Louÿs’s *Songs of Bilitis*: first, *Trois Chansons de Bilitis* (1898), performed this evening; second, a set of twelve *Chansons de Bilitis* for narrator and ensemble consisting of two flutes, two harps, and celeste (1901); and third, a set of six pieces for piano four-hands, *Épigraphes antiques* (1914). The tender, ‘elusive’, and often direct nature of Louÿs’s poetry melds well with Debussy’s musical style, and these settings for voice and piano display a maturity and facility with a musical language completely unlike anything else written in 1898. In all of his song output Debussy realizes his distinctive and adventurous style, with characteristic restraint and subtlety.

Trois Chansons de Bilitis

Pierre Louÿs (1870-1925), “Les Chansons de Bilitis” (1894)

La flûte de Pan

Pour le jour des Hyacinthies,
il m’a donné une syrinx faite
de roseaux bien taillés,
unis avec la blanche cire
qui est douce à mes lèvres comme le miel.

Il m’apprend à jouer, assise sur ses genoux;
mais je suis un peu tremblante.
Il en joue après moi,
si doucement que je l’entends à peine.

Nous n’avons rien à nous dire,
tant nous sommes près l’un de l’autre;
mais nos chansons veulent se répondre,
et tour à tour nos bouches
s’unissent sur la flûte.

Il est tard,
voici le chant des grenouilles vertes
qui commence avec la nuit.
Ma mère ne croira jamais
que je suis restée si longtemps
à chercher ma ceinture perdue.

The Pan-pipes

For the festival of Hyacinthus,
he gave me a set of pan-pipes made
from well-pruned reeds,
joined with the white wax
that is sweet to my lips like honey.

He teaches me to play, while I sit on his knees;
but I tremble a little.
He plays it after me,
so softly I can barely hear it.

We have nothing to say to each other,
as we are so close to one another;
but our songs want to respond to each other,
and our mouths take turns
joined on the pan-pipes.

It is late,
there is the chant of the green frogs
that begins at dusk.
My mother will never believe
I stayed so long
looking for my lost waistband.

Sonata No. 26 in E-flat Major, Op. 81a “Les Adieux” (1809-1810) Ludwig van Beethoven
(1770-1827)

I Das Lebewohl [Farewell]. Adagio - Allegro

II Die Abwesenheit [Absence]. Andante espressivo
In gehender Bewegung, doch mit Ausdruck [In a walking motion,
but with expression]

III Das Wiedersehn [Return]. Vivacissimamente
Im lebhaftesten Zeitmasse [In the liveliest tempo]

Stephen Coxe, piano

INTERMISSION

Cachoeira (2003)

Stephen Coxe

Dennis Northerner, marimba

Trois Chansons de Bilitis [Three Songs of Bilitis] (1898)

Pierre Louÿs

Claude Debussy

(1862-1918)

La flûte de Pan [The Pan-pipes]

La chevelure [The hair]

Le tombeau des Nâïades [The tomb of the water-nymphs]

Suzanne Oberdorfer, mezzo-soprano - Stephen Coxe, piano

Across the Universe (2013)

Melody/Lyrics: John Lennon (1968)

Stephen Coxe

Monique Melchor, soprano - Stephen Coxe, piano

François Couperin: Le Parnasse, ou l'Apothéose de Corelli

François Couperin “Le Grand” is the most distinguished member from a prominent family of eighteenth century French musicians. Widely admired for his volumes of harpsichord music, and for his seminal treatise on harpsichord playing (*L'art de toucher le clavecin*, 1716), Couperin’s achievements extend well beyond his own era and influenced many composers, among them J. S. Bach, Johannes Brahms, Claude Debussy, Maurice Ravel, and Richard Strauss.

One of the grand projects of the Baroque era was to promote a renewed vitality and intimacy between music and poetry, and François Couperin is no exception: his volumes of keyboard music carry widely descriptive titles rather than generic dance titles, and his chamber works, heavily influenced by the Italian composer Arcangelo Corelli (1653-1713), also carry ‘programmatic’ depictions. Couperin introduced the trio sonata to France, greatly influenced by Corelli, who had perfected the trio sonata in its ‘early’ form. The grand trio sonata *Le Parnasse* by Couperin depicts, with descriptive titles, Corelli’s ascent to Parnassus as he petitions the Muses from Greek mythology to receive him. Corelli even drinks from the spring of Hippocrene, on Parnassus, which grants inspiration and creativity to all who drink from it. In the end, Corelli is received with great enthusiasm and rejoicing, and is placed next to Apollo, the leader of the nine Muses who provide inspiration and guidance for the classical arts.

Stephen Coxe: Psalm 133 | L’ombre des arbres | The Warbler

These three pieces are a selection of recent choral works, and I am grateful for the Camerata Choristers for their performances this evening.

Psalm 133 was commissioned by Christine McFadden for Christ and Saint Luke’s Episcopal Church in Norfolk, and was given its premiere performance there by the Choir of Christ and Saint Luke’s this past December under the direction of Kevin Kwan.

The text of *L’ombre des arbres* is Paul Verlaine’s famous poem, one set by several composers (among them Debussy in his unparalleled setting for voice and piano in the song cycle *Ariettes oubliées*). My choral setting takes its structure and inspiration directly from imagery found within the poem. This evening’s performance is the regional premiere of this work.

The Warbler is the second of two pieces I wrote in memory of Lee Teply (1953-2014). The first piece, four songs for contralto and piano on poems by Walt Whitman, was given its premiere performances last year by Kelly Montgomery. For this choral setting, an excerpt from Whitman’s *When Lilacs Last in the Dooryard Bloomed* seemed appropriate to express both the loss of a colleague and mentor and to reflect on the inspiration Lee so graciously provided for everyone. The performance of this piece this evening is also its regional premiere.

Psalm 133

How good and how pleasant it is for brethren to dwell together in unity.
King James Version (1611), Psalm 133:1

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), “Romances sans paroles” (1872)

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

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

The Warbler

In the swamp in secluded recesses,
A shy and hidden bird is warbling a song.
Solitary the thrush,
The hermit withdrawn to himself,
Sings by himself a song.
Sing on there in the swamp,
O singer bashful and tender,
I hear your notes,
I hear your call,
I hear, I come presently,
I understand you,
But a moment I linger, for the lustrous star has detained me,
The star my departing comrade holds and detains me.
O how shall I warble myself for the dead one there I loved?
And how shall I deck my songs for the large sweet soul that has gone?
And what shall my perfume be for the grave of him I love?
Sea-winds blown from east and west,
Blown from the Eastern sea and from the Western sea,
These and with these and the breath of my chant,
I’ll perfume the grave of him I love.
Walt Whitman (1819-1892), “When Lilacs Last in the Dooryard Bloomed” (1865), stanzas 4, 9, and 10

THE CAMERATA CHORISTERS are some of the finest professional singers in Hampton Roads, who have individually performed with the Virginia Chorale, Virginia Opera, Virginia Symphony Chorus, Opera Roanoke, Tidewater Opera Initiative, Lyric Opera of Virginia, and many other organizations:

Elise Krepcho, soprano
Shelly Milam-Ratliff, soprano
Corbin Thomas Shoup, soprano
Julia Coberly, alto
Adriane Kerr, alto
Suzanne Oberdorfer, alto
Christopher Burnette, tenor
Scott Crissman, tenor
Jonathan Rathsam, tenor
Rob Keene, bass
Adam Piper, bass
Marshall Severin, bass

Ludwig van Beethoven: Sonata No. 26 in E-flat Major, Op. 81a “Les Adieux”

One of the great ‘middle period’ piano sonatas by Beethoven, this piece has a traditional history: during Napoleon’s siege of Vienna, one of Beethoven’s great patrons, Archduke Rudolf of Austria, was forced to leave the city, perhaps not to return. Beethoven’s Op. 81a piano sonata, with its descriptive titles before each of its movements, depicts the departure, absence, and joyful return of his friend and patron.

Archduke Rudolf was a piano and composition student of Beethoven’s, and was a prominent patron for nearly twenty years. Beethoven dedicated many works to him, among them the ‘Archduke’ Piano Trio, the ‘Hammerklavier’ Sonata, and the composer’s own professed favorite work, the *Missa Solemnis*.

Beethoven’s sonata certainly has a universal appeal, with its vivid emotional depiction of departure, absence, and return. It famously employs a ‘farewell’ descending motive in the opening bars of its slow introduction, with the German word ‘lebewohl’ (farewell) written over the first three notes G-F-Eb (mi-re-do) in the score. This three-note motive continues as a narrative throughout the first movement, and the second theme is also based on the same idea. The slow second movement presents a drawn out melancholy, followed by an outpouring, in the third movement, of liveliness and joy (‘return’). The final moments of the piece, surprisingly, return to a pensive, ‘farewell’ atmosphere, as if two voices call to each other from afar.