

Old Dominion University Symphony Orchestra

Paul S. Kim, Music Director

Flute

Hyeshin Yoon\*\*  
Jenna Henkel  
Monifa Williams

Piccolo

Jenna Henkel

Oboe

Todd Worsham\*\*  
Katherine Ross  
Carol Zeisler+

English Horn

Katherine Ross

Clarinet

Keyara Fleece\*\*  
Andre Jefferson, Jr.  
Robert Rigby

Bass Clarinet

Robert Rigby

Bassoon

Edward Taylor\*\*  
Benjamin Deronde

Horn

Taylor Royse\*\*  
James Craddock  
Morgan Hatfield  
Lauren White

Trumpet

Jimmy Whittemore\*\*  
Evan Turner  
Christian Van Deven

Tenor Trombone

Jared Raymer\*\*  
Christopher Miller

Bass Trombone

Brian Horlor

Tuba

Lance Schade

Timpani

Christian Van Hoose

Percussion

Anthony Carlton  
Andrew Smith  
Jonathan Wudijono

Violin

Lee Murdock\*  
Stephanie  
Marrero\*\*  
Flordave Abadam  
Melissa Clouse  
Lindsey Crook  
Jesus Encarnación  
La'Teef Evans  
Sarah Graham  
Ashton Morris-  
Mann  
Audriana Najera  
Jamie Payne  
Ken Simonson

Viola

Madeline  
Hofelich\*\*  
Quandra Dennis  
Montague  
Gammon  
Michelle Reiss  
Danielle Smith

Violoncello

Kevin Fields\*\*  
Ben Charlem  
Brian Loper  
Chandler Nunnally  
Kelby Schnepel  
Aleta Tomas

Double Bass

Trianne Smith\*\*  
Jessica Polston

Harp

Alexandra Calvert

Piano

Beth Anne Jacob

Orchestra Manager

Kelby Schnepel

\* *Concertmaster*

\*\* *Principal*

+ *Guest Musician*

Old Dominion University  
*Department of Music*

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Presents

**The American Spirit**

**Old Dominion University Symphony Orchestra**

Paul S. Kim, Music Director



**OLD DOMINION  
UNIVERSITY**

**I D E A FUSION**

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Upcoming Events: Ticket Box Office (757) 683-5305; <http://www.oduartsstix.com/>

2/10 - **Student Recital:** Stephanie Burkard, voice - 4:00 PM  
Diehn Center for the Performing Arts, Chandler Recital Hall

2/10 **Guest Artist:** Kim Gillman & Friends, horn - 7:30 pm  
Diehn Center for the Performing Arts, Chandler Recital Hall

3/29 - **Russell Stanger String Quartet Competition** - 4:00 PM  
Diehn Center for the Performing Arts, Chandler Recital Hall

3/30 - **ODU Symphony Orchestra: String Voyages** - 3:00 PM  
Diehn Center for the Performing Arts, Chandler Recital Hall

4/26 - **ODU Symphony Orchestra: Romantic Symphonists** - 7:30 PM  
University Theatre

Diehn Center for the Performing Arts  
Atrium

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**February 9, 2014**

**3:00 PM**

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## - Program -

Excelsior	Lance Schade (b. 1990)
Rainbow Body	Christopher Theofanidis (b. 1967)

### -Intermission-

Symphony No. 2 “Romantic,” op. 30	Howard Hanson (1896–1981)
I. Adagio – Allegro moderato	
II. Andante con tenerezza	
III. Allegro con brio	

### FROM THE MUSIC DIRECTOR

The Old Dominion University Symphony Orchestra’s winter program is a presentation of works by 20<sup>th</sup>- and 21<sup>st</sup>-century composers native to the United States—including Lance Schade, a recent graduate of Old Dominion University and a winner of its annual Young Artists Competition. A characteristically American spirit of hope and optimism—always looking forward and up—is infused in all of these works: *Excelsior*, with its youthful vitality and relentless drive; *Rainbow Body*, with its connection to the divine even beyond death; and Hanson’s *Symphony No.2 “Romantic,”* which the composer hoped would serve as a springboard for a new wave of Romanticism within the United States. While their styles differ significantly from each other, all three composers embrace both traditional and nontraditional musical structures, manipulated not simply for the sake of intellectual exercise but as a means of expressing loftier, emotionally driven ideas.

## ABOUT THE MUSICIANS

**Lance Schade** is a music composition graduate of Old Dominion University and was a student of Dr. Adolphus Hailstork. Having arranged pieces for high school marching bands, Lance also has premiered compositions with soprano Emily Laura Ficca, clarinetist Steve Clendenin, the Old Dominion University Brass Choir, and the Russell Stanger String Quartet. Recently, Lance has been accepted into the United States Army Band program.

**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, he directs the ODU Symphony Orchestra, teaches applied violin and conducting, and oversees the Department of Music’s string and chamber music programs. He also serves as assistant conductor of the Richmond Philharmonic Orchestra. Previously, he has served as assistant conductor and principal second violinist of the Piedmont Symphony Orchestra, and he has enjoyed guest-conducting performances with the Roanoke Symphony Orchestra, Waynesboro Symphony Orchestra, and the Charlottesville & University Symphony 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 in Culpeper, Virginia. As a violinist, he is a current member of the Roanoke Symphony Orchestra as well as a previous member of the Fairfax Symphony Orchestra and the McLean Orchestra.

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 on NPR’s *Performance Today* as well as at such venues as Carnegie Hall, Lincoln Center, and Aspen Music Festival; one such cover helped earn SYBARITE5 a top-ten rating in Billboard’s Classical Crossover Albums chart in 2011. The arrangements have been released on SYBARITE5’s album *Everything in Its Right Place*.

Dr. Kim completed a D.M.A. in conducting performance at Shenandoah Conservatory under the mentorship of Jan Wagner. Previously, he 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.

## PROGRAM NOTES

*Excelsior*, composed by Lance Schade over the course of three years, originally stood as the first movement of a string quintet first performed by the Russell Stanger String Quartet at Old Dominion University. Under the guidance of Dr. Adolphus Hailstork, Schade orchestrated the piece for symphony orchestra for submission to the Old Dominion University Young Artists Competition in 2013. As one of three winners of the competition, Schade is having this newly orchestrated work premiered today with the Old Dominion University Symphony Orchestra.

*Excelsior* (defined as “ever higher” or “ever rising”) utilizes rhythmic and melodic repetition alongside a loose version of sonata-allegro form to emulate the spirit of the title. Resolved and unresolved dissonances—as well as the juxtaposition of shorter and longer articulations—give the work its aggressive, dark, and modern flavor.

Christopher Theofanidis composed *Rainbow Body* in 2000 on commission for the Houston Symphony. The primary melody is based on a chant by medieval composer Hildegard von Bingen called “Ave Maria, o auctrix vite” (Hail Mary, source of life), which praises Mary, mother of Jesus, for bringing an end to suffering from sin through the birth of her son. Theofanidis has long had great respect for the beauty and grace in von Bingen’s music, describing her melodies as a foundation for “intimate communication with the divine.” At key moments throughout the work, Theofanidis uses the chant melody as a “plateau of stability and peace within an otherwise turbulent environment.”

The work’s title refers to the second central influence for Theofanidis: the Tibetan Buddhist idea of “Rainbow Body,” in which the body of an enlightened being upon death is absorbed directly into the universe as energy or light. As Theofanidis describes, no energy is lost in this transition; rather, it simply changes state. Theofanidis creates an aural image of this idea through the construction of a “wet acoustic” in his writing: notes within the melody are prolonged by some instruments even as the melody progresses in other instruments, resulting in a written-out “reverb” effect akin to the sound within a stone cathedral. The sound of each note lingers, just as the energy of the soul lingers even after death.

Howard Hanson is an American composer whose work is often sidelined in the annals of western music history. A native of Nebraska who studied at Northwestern University, Hanson was the director of the Eastman School of Music for forty years. Hanson’s early compositional influences included Edvard Grieg, Jean Sibelius, and Ottorino Respighi (with whom he studied during a three-year stay in Italy). Of his seven symphonies, Hanson’s **Symphony No. 2 “Romantic”** is his best known. He composed it in 1930 on commission by Serge Koussevitsky for the Boston Symphony Orchestra’s 50<sup>th</sup> anniversary. The following are Hanson’s own description of his intent:

The Symphony for me represents my escape from the rather bitter type of modern musical realism [that] occupies so large a place in contemporary thought. Much contemporary music seems to me to be showing a tendency to become entirely too cerebral. I do not believe that music is primarily a matter of the intellect, but rather a manifestation of the emotions. I have, therefore, aimed in this Symphony to create a work that was young in spirit, lyrical and romantic in temperament, and simple and direct in expression.

This directness of expression is reflected in part by the symphony’s cyclical nature: its primary themes pervade all three movements of the work. However, the work is not as simple as Hanson describes. He remains within a tonal framework yet expands the range of his vocabulary through the inclusion of complex, dissonant harmonies as well as chords built from nontraditional intervals (fourths instead of thirds). That said, the strength of Hanson’s composition derives not from the novelty of his more “modern” constructions but rather from the manner in which he juxtaposes consonance with dissonance (as great composers have been doing for centuries), highlighting both extremes by bringing them in full relief with each other in line with his dramatic narrative. The lyricism of his melodies and the “manifestation of emotion” underlying these melodies help characterize the “Romantic” sensibility that gives the symphony its nickname.

-Notes by Lance Schade and Paul

Kim

For more information about the Old Dominion University Symphony Orchestra, including future performances, auditions, and scholarships, like us on Facebook, and visit our website at: <http://al.odu.edu/odusymphony/>

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