

responsibilities for ODU have included Applied Voice, Voice Class, Vocal Pedagogy and Opera Workshop.

Matthew Perez, composer, is an Old Dominion University undergraduate student who has studied music composition under Dr. Adolphus Hailstork. His original works and arrangements have been performed in a variety of concerts at the University and other venues. After completing the requirements for his bachelor's degree, he plans to continue his education at Queen's College. He intends to earn his master's degree and doctorate in music composition while studying piano under concert pianist Robert Durso.

Personnel for Concert Choir

Soprano 1

Delis Bediako
Sarah Butler
Jasmine Cottom
Elizabeth Duncan
Erin Heath
Rashaida Hill
Rachel Mackey
Ariel Mitchell*
Deve Rashidi
Michelle Williams
Catherine Stever
Allissa Bunner
Karen Lee
Kylie Schultheis
Elizabeth Stanworth

Soprano 2

Lauren Amicone*
Kaitlyn Barrowcliff
Kathy Baugher
Amanda Bond
Dana Culpepper*
Caitlin Duncan*
Brittany Gregory*
Gabrielle Miller
Robyn Nadolny*
Lauren Shifrin
Meghan Kent
Jennifer Otis

Alto

Lindsey Anderson
Brea Campbell*
Cecilia Carter
Sarah Cloud
Tiffany Hale*
Beth Anne Jacob
Ila Cartwright
Brianna Jones
Destiney Kooiman
Alexa MacBride
Kate May
Sharonda Nicholas
Lauren Obeng
Sharon Parker*
Sylvia Boating
Rachel Clark

Tenor

Jonathan Chacko*
Shawn Consla
Allan Gervacio*
Jarvis Griffin*
Anthony Gaylord
Andrew Taylor
Edward Oast
Steven Martinez*
Kevin McCulloch
David Nguyen
Joseph Kasper

Bass

Clarence Cartwright
James Coaxum
Jedidiah Ferrer
Lyle Foell
Renard Freeman
Patrick Garrison*
Brent Hartigan*
Corey Butler
Darius Mines
Martin Moore
Joseph Nguyen
Matthew Perez*
Francis Sporer
Russell Teagle*
Dante Walston
Ronnie Powell
David Santacruz
Rivers Taylor

* Denotes Diehn Chorale Scholarship Recipient

Staff

Nancy Klein, Director
Steven Martinez, Assistant

Shawn Consla, Librarian Director
Bobbie Kesler-Corleto, Accompanist
Ariel Mitchell, Manager

Fifty-Fourth National Conference Performance of New Works for Orchestra and Chorus by CMS Composers

featuring

The Old Dominion University Orchestra

Lucy Manning, Director

The Old Dominion University Concert Choir

Nancy K. Klein, director

Samuel Magrill # Concert Manager

Friday, October 21, 2011

7:30 p.m.

St. Paul's Episcopal Church

815 East Grace Street

Richmond, Virginia

This House of the Lord Allen W. Molineux (Wallace College)

At one point in my life I had attended a church for eleven years. During that time I sang in its choir and frequently played trumpet for the congregation. But then, just at the time in my life when I was about to move on to another job in another state, along came a fire that destroyed its sanctuary. This work is therefore my response to that calamity.

In preparation for writing this piece, I found a couple of references in the Bible on the topic of sanctuaries and pieced them together to create the text. The original version of this work was for choir, trumpet and keyboard. I just recently made the present version that is for full orchestra and chorus.

Toward a Time of Renewal Joelle Wallach (University of North Texas)

Movement III

Brian Nedvin, Tenor
Agnes Fuller Wynne, soprano

Based on nine poems about man's responsibility for his fellow beings and for husbandry of the earth, through lyrical melodies and lush instrumental interludes, this work addresses urgent issues of our time—respectful treatment of our environment and for all those who live in it. Ranging from delicate lyricism to abrasive intensity, from stark to lush, chordal to contrapuntal, it explores the text's psychological drama using rhythms and cadences of normal speech.

The third movement begins as a tenor's narrates a physically abusive personal relationship. The chorus responds with a harrowing, almost grotesque fughetto connecting those intimate atrocities to more public political and military ones. The music, drawing on Southeast Asian modalities and driving rhythms, evokes the determination of crippled Vietnamese children building altars on Saigon street corners to halt the traffic of war. Sounds of sirens and car horns can be heard in the orchestra.

Threnody for the Victims of September 11, 2001 Lance Hulme

(North Carolina Central University)

The title *Threnody for the Victims of September 11, 2001* can raise the question of who the victims are. I don't know if I have an answer for that. There is, however, one group which inspired this work: those who fell. Some alone, some defiantly head-first, some in groups, holding hands, drawing courage from each other for the only thing left to do. I dedicate this Threnody to them.

Eternal God, Bethlehem's Child Chris M. Owenby (Taylorsville, Georgia)

Agnes Fuller Wynne, soprano

Eternal God, Bethlehem's Child is the second movement from "Light of the World," a cantata for soloists, chorus, and orchestra commissioned by LaGrange College for its annual Lessons and Carols service. Musical procedures such as canon, antiphony, and descant are employed in this particular movement. The text is taken from an old Russian hymn. The listener should experience a wide variety of emotions while listening to this piece.

Te Deum Warren P. Gooch (Truman State University)

This composition was originally commissioned in 1990 by a large school district in Minnesota, where it was premiered by a city-wide festival high school choir and orchestra. More recently, the work has been extensively revised and re-edited. The *Te Deum* is an early Christian hymn of praise dating back to the fourth century, the text for which has been set to music by many composers over the centuries. *Te Deum* is a powerful declaration of faith that acknowledges the attributes of the Divine and calls on God for protection and redemption. Musically, the present composition is text-driven and attempts to capture the sense of awe, reverence, entreaty, and ultimately triumph that are reflected in the text, which has been shortened and adapted by the composer. To this end, the music relies heavily on modal scales and quartal harmonies.

Requiem for New Times Peter F. MacDonald (Jacksonville, Florida)

**I. Introitus
II. Kyrie**

University Deihn Chorale
Kelly Samarzea, mezzo-soprano
Agnes Fuller Wynne, soprano

The *Introitus and Kyrie* comprise the second movement of "Requiem for New Times," a nine movement Requiem mass. The melody of this movement is derived from the retrograde form of the Gregorian chant melody, of the eighth movement, In Paradisum. The chant theme, however, has been transposed at arbitrary points and otherwise randomized (one hesitates to refer to it as Gregorian chance), creating a melody in E Mixolydian, then A Major and, finally, C Lydian.

A solo mezzo-soprano begins the Introitus. As this subsides, the string orchestra enters with a paraphrase of the theme in imitative counterpoint. The tension builds to a climax from which the orchestra and choir (singing "Kyrie Eleison") emerge. On top of this pulsating, minimalistic texture, a solo soprano continues the Introitus. The harmonic content of this section is primarily derived from extended Lydian sonorities, for example C Major 13#11. On the syllable "om," of the word omnis, the orchestra, choir and soprano soloist sing an ascending scalar passage in canon which reaches a powerful climax on the syllable "nis." This passage plays on the similarity between the Christian "omnis" and the Hindu and Buddhist "Om." The solo soprano continues with the final words of the Introitus "caro veniet," after which the choir and orchestra re-enter intoning "Kyrie Eleison." The soloist enters with an ascending chromatic passage, eventually reaching a cadence point which brings the movement to its dramatic conclusion. The movement is dedicated to my father, John Donald MacDonald (1925–2004).

"Symphony No. 2" Jason Bahr (Florida Gulf Coast University)

**Beat! Beat! Drums!
A Sight in Camp**

"Symphony No. 2" is a work in progress. Each movement is a setting of a Whitman poem that reflects on different aspects of war.

Whitman's stunning poem depicts the savage and far-reaching destructive nature of war. His poem is brutal and relentless. In *Beat! Beat! Drums!* I have tried to mirror Whitman's powerful imagery. I use a constant driving rhythm along with an octatonic scale to reflect Whitman's vision. Even when the pace seems to slow and the work seems to quiet, there is always the threat of an outburst like a distant (or quite close) outbreak of violence.

A Sight in Camp opens with the orchestra alone presenting two series of chords. The first is in a very high register, the second with the lower instruments. The choir enters with a hazy, polyphonic web based around a four-note motive. This is meant to evoke the sense of the early morning in the fog of war. This section reaches a climax when the speaker in the poem first views the bodies of the dead soldiers.

The next section reflects on the three men as a group. This features women and men separately, commenting on the fallen soldiers. When Whitman's text focuses on the men individually the voices move together in a homophonic style. This section features the series of chords (from the opening), meant as a tender reflection on lost comrades. When the focus turns to the third soldier, the orchestra presents the chords in the low register, but this gives way to ethereal awe. This leads into the same uncertain haze as the opening. This time the section climaxes not in the discovering of the bodies of the soldiers, but that Christ Himself is dead. The sentiment of the music turns angry at this realization. War is so evil and repugnant it is like killing Christ again.

(Martin) and *Cosí fan tutte* (Ferrando). He has performed in smaller roles and ensembles in shows including *The King and I*, *The Music Man*, *Urinetown*, *Suessical the Musical*, and *Gypsy*. Steven has appeared on stage in the Virginia Opera Association's *Carmen* as a chorister. He has held a position at Trinity Episcopal Church as a soloist, choir member, and guest conductor. He is member of Phi Mu Alpha Sinfonia fraternity as well as Phi Kappa Phi, Pi Kappa Lambda, and Golden Key honor societies.

Gregory Gardner, baritone, has been described as *a singer of warmth and beauty*. The baritone has performed nationally and internationally in productions of opera, musical theater and oratorio. He made his Carnegie Hall debut in 1998 as Tom in Gershwin's *Blue Monday* with The New York Pops. He created the role of John Lewis in the critically acclaimed civil rights musical *If This Hat Could Talk* with Tony Award-winning director George Faison. Most recently he performed the roles of Jim and Jake (cover) in Virginia Opera's 2010 production of *Porgy and Bess*, Mr. Moss in Aaron Copland's *The Tender Land* with the Christopher Newport University Opera, and Figaro in Mozart's *The Marriage of Figaro* with the Fayetteville State University Summer Opera. Equally at home in chamber music and oratorio performance, he has been a featured artist with the North of England Festival Choir, New York Virtuosi Chamber Symphony, Cambridge Chamber Players, Brooklyn Friends of Chamber Music, and the Hampton University Chamber Orchestra. He attended Howard University (Washington, DC) where he earned the degrees Bachelor and Master of Music. He also studied voice at Chautauqua Institute (Chautauqua, NY), the Summer Vocal Institute (Graz, Austria), and the L'Académie Internationale de Musique Maurice Ravel (St. Jean-de-Luz, France). He has worked with such distinguished teachers as Mahon Bishop, Louise Burge, Pierre Bernac, Richard Getke, and Sylvia Lee. Presently he teaches voice at Norfolk State University and Hampton University.

Agnes Fuller Mobley-Wynne, soprano, is a Senior Lecturer in Voice at Old Dominion University where she has been a full-time member of the music faculty since 1991. She has also been on the voice faculties of Virginia Commonwealth University's Community Music School, Christopher Newport University and the Governor's School for the Arts. Ms. Mobley-Wynne's undergraduate degree in music was awarded magna cum laude from the University of Richmond, Virginia. She received her Master of Music in vocal performance from the

Vesperae Solennes de Confessore

k. 339

by

Wolfgang Amadeus Mozart

Nancy K. Klein, conductor

Bobbie Kesler-Corleto, piano

**Agnes Mobley-Wynne, Soprano Kelly Samarzea, Contralto
Brian Nedvin, Tenor Greg Gardner, Bass**

Psalm 109 Dixit Dominus

Psalm 110 Confitebor tibi

Psalm 111 Beatus vir

Steven Martinez-Castelar, conductor

Psalm 112 Laudate Pueri

Psalm 116 Laudate Dominum

Magnificat

**Translations
Solemn Vespers
k. 339**

Psalm 110 Dixit Dominus

The Lord says to my lord, "Sit at my right hand, until I make your enemies a footstool at your feet."

The Lord will extend your mighty scepter from Zion; you will rule in the midst of your enemies! Your people will offer themselves freely on the day that you lead them upon the holy mountains. From the womb of the morning like the dew, your youth will come to you. The Lord has sworn and will not change His mind, "You are a priest forever, after the order of Melchizedek."

The Lord is at your right hand; He will crush kings on the day of his wrath. He will execute judgment among the nations, heaping up the dead and crushing the rulers of the whole earth. He will drink from the brook by the way; therefore, He will lift up his head. Glory be to the Father, and to the Son, and to the Holy Ghost.

As it was in the beginning, is now and ever shall be; World without end, Amen.

Psalm 111 Confitebor tibi

Praise the Lord, I will give thanks to the Lord with my whole heart, in the company of the upright, in the congregation. Great are the works of the Lord, sought out by all that have pleasure in them.

Full of honor and majesty is his work, and his righteousness endures forever. He has caused his wonderful works to be remembered; the Lord is gracious and merciful. He provides food for those who fear him; he is ever mindful of his covenant. He has shown the people the power of his works, in giving them the heritage of the nations. The works of his hands are faithful and just; all his precepts are trustworthy, they are established for ever and ever, to be performed with faithfulness and uprightness. He sent redemption to his people; he has commanded his covenant forever.

Holy and terrible is his name! The fear of the Lord is the beginning of wisdom; abundant intellect have those who follow his commandments. The praise of him endures forever.

Psalm 112 Beatus Vir

Blessed is he who fears the Lord, who greatly delights in his commandments. Mighty on earth shall be his seed; the generations of the upright shall be blessed. Glory and riches shall be in his house, and justice will endure for ever and ever. A light will arise to the darkness for the upright; The Lord is merciful and righteous. It is well with the man who deals generously and lends, who conducts his affairs with justice. For the righteous will never be moved, he will be remembered forever.

He is not afraid of evil tidings; his heart is firm; trusting in the Lord. His heart is steady, he will not be afraid, until he sees his desire on his adversaries.

He has dispersed his justice to the poor, giving to them freely. His justice endures forever and ever. His horn is exalted in glory. The wicked shall see it and be grieved; his teeth shall gnash and his desires shall be melted away; the desire of the wicked comes to nothing.

Psalm 113 Laudate Pueri

Praise him, ye servants of the Lord! The name of the Lord is to be praised. Blessed be the name of the Lord from this time forth and forevermore! From the rising of the sun to its going down the name of the Lord is to be praised!

The Lord is exalted above the nations, and his glory is high above the heavens! Who is like the Lord our God, who sits on high looking far down upon the heavens and the earth? He raises the poor out of the earth; out of the dung heap he lifts the poor and needy so that he will be set with princes of his people. He causes the barren woman to have a home, making her the joyous mother of children.

Psalm 117 Laudate Dominum

Praise the Lord all nations! Extol him, all peoples! For great is his steadfast love towards us; and his faithfulness endures for ever and ever. Praise the Lord!

Magnificat (Luke 1: 47 - 55)

My soul magnifies the Lord and my spirit rejoices in God, my savior. For he has regarded the humble state of his handmaiden. For behold, henceforth all generations shall call me blessed; for he who is mighty has done great things for me, holy is his name. His mercy is on those who fear him from generations to generation. He has shown the strength of his arm, he has scattered the proud in the imagination of their hearts, the mighty he has deposed from their thrones, and the lowly he has lifted up; he has filled the hungry with good things and has sent the rich away empty. He has helped his servant Israel, in remembrance of his mercy, as he spoke to our fathers, to Abraham and to his seed forever.

About the Performers

Nancy Kirkland Klein, Ph.D.

Dr. Nancy Klein is a native of Virginia, having received her early education in Fairfax County. She earned her Ph.D. in Music from NYU (valedictorian) in

1986, where she served as the Assistant Director and Acting Director of the NYU Choral Program. Dr. Klein has directed the ODU Choral Department since 1986, premiering the works of Daniel Pinkham, Adolphus Hailstork, Steven Melillo and John Dayve. Under her direction, the University Choir and Diehn Chorale have performed in St. Giles Cathedral, Edinburgh, Scotland; Carnegie Hall; St. Patrick's Cathedral; Tokyo, Japan and Italy. The University Concert Choir has just returned from their debut in Avery Fisher Hall, Lincoln Center where D. Klein conducted the Solemn Vespers. This group of 63 auditioned singers is comprised of music majors and minors as well as students of engineering, biochemistry, nursing and a variety of other disciplines.

Dr. Klein is much sought after as a guest conductor and vocal clinician. She has prepared choirs for Combined Armed Forces performances, conducted the Continental Army Band and directed choirs on the USS John C Stennis, USS Enterprise and USS North Carolina. She toured Europe for the past two summers as the guest conductor with the Sound of America Honor Choir, performing in Notre Dame Cathedral, St. Marks' in Venice and major Concert Halls in Italy, Germany, Luxembourg, France and Switzerland. She is recognized nationally as a member of "Who's Who in America," "Who's Who of America's Teachers," and "Who's Who in Entertainment." She is also listed in "Women Scholars of Hampton Roads." She has received numerous teaching awards, including the Robert Stern Award for Excellence in Teaching and the Joel Lewis Award for Excellence in Student Mentoring. She was recently awarded the prestigious "University Professor" designation. Dr. Klein is currently Graduate Program Director and Director of Choirs in the Department of Music at Old Dominion University, where she also teaches graduate and undergraduate conducting.