



# Advance Program Notes

Roanoke Symphony Orchestra

*Holiday Pops*

Saturday, December 7, 2019, 4 PM

These Advance Program Notes are provided online for our patrons who like to read about performances ahead of time. Printed programs will be provided to patrons at the performances. Programs are subject to change.

## Roanoke Symphony Orchestra *Holiday Pops*

David Stewart Wiley, *conductor*

Adrienne Danrich, *vocalist*

Roanoke Symphony Chorus Men

John Hugo, *director*

Virginia Tech Choirs

Larry Wyatt, *interim choral director*

Radford University Highlanders Pipes and Drums

Timothy Channell, *director*

<i>Masters in This Hall</i>	Chorus and orchestra	French carol, arr. Wilberg
<i>Sing We Now of Christmas</i>	Chorus and orchestra	French carol, arr. Leavett
<i>Mary Did You Know?</i>	Danrich and orchestra	Lowry and Greene
<i>My Favorite Things</i>	Danrich and orchestra	Rodgers
<i>Farandole from L'Arlesienne</i>	Orchestra	Bizet
<i>Christmas Day</i>	Chorus and orchestra	Holst
<i>Christmas (Baby, Please Come Home)</i>	Danrich, chorus, and orchestra	Arr. Brennan
<i>You'll Never Walk Alone</i>	Danrich, chorus, and orchestra	Rodgers
<i>The First Noel</i>	Chorus and orchestra	Arr. Bigler

### INTERMISSION

<i>Homecoming Scene from It's a Wonderful Life</i>	Chorus and orchestra	Tiomkin
<i>Highland Cathedral</i>	Highlanders and orchestra	Poever/Korb
<i>Deck the Halls from Mannheim Steamroller</i>	Highlanders and orchestra	Arr. Davis
<i>A Christmas Portrait</i>	Chorus and orchestra	Arr. Nowak
<i>Believe from The Polar Express</i>	Danrich and orchestra	Silvestri/Ballard
<i>Snow Business: We're Taking Care of Christmas</i>	Danrich, chorus, and orchestra	Arr. Wiley
<i>Joy to the World</i>	Danrich, chorus, and orchestra	Traditional, arr. Tyzik
<i>Christmas Sing-Along</i>	Danrich, chorus, and orchestra	Arr. Finnegan
<i>Celtic Christmas Dance (Lord of the Dance)</i>	Orchestra	Arr. Moore/Wiley

# *Holiday Pops Sing-Along*

## **JINGLE, BELLS**

(Refrain)

Jingle, bells! Jingle, bells!  
Jingle all the way!  
Oh! What fun it is to ride  
In a one-horse open sleigh!  
Jingle, bells! Jingle, bells!  
Jingle all the way!  
Oh! What fun it is to ride  
In a one-horse open sleigh!

(Verse)

Dashing thro' the snow,  
In a one-horse open sleigh;  
O'er the fields we go,  
Laughing all the way;  
Bells on bobtail ring,  
Making spirits bright;  
What fun it is to laugh and sing  
A sleighing song tonight! (Oh,)

(Repeat refrain)

## **JOY TO THE WORLD**

Joy to the world! The Lord is come;  
Let Earth receive her King;  
Let ev'ry heart prepare Him room,  
And heav'n and nature sing,  
And heav'n and nature sing,  
And heaven, and heaven and nature sing.

## **IT CAME UPON A MIDNIGHT CLEAR**

It came upon the midnight clear,  
That glorious song of old,  
From angels bending near the Earth  
To touch their harps of gold:  
"Peace on the earth, good will to men,  
From heav'n's all gracious King;"  
The world in solemn stillness lay  
To hear the angels sing.

## **HARK! THE HERALD ANGELS SING**

Hark! The herald angels sing,  
Glory to the newborn King!  
Peace on Earth, and mercy mild,  
God and sinners reconciled!  
Joyful all ye nations rise,  
Join the triumph of the skies;  
With th' angelic host proclaim,  
Christ is born in Bethlehem!  
Hark! the herald angels sing  
Glory to the newborn King.

## **SILENT NIGHT**

Silent night, holy night,  
All is calm, all is bright  
Round yon Virgin Mother and Child.  
Holy Infant so tender and mild,  
Sleep in Heavenly peace,  
Sleep in Heavenly peace.

## **AWAY IN A MANGER**

Away in a manger,  
No crib for His bed,  
The little Lord Jesus  
Laid down His sweet head.  
The stars in the sky,  
Looking down where He lay,  
The little Lord Jesus  
Asleep in the hay.

The cattle are lowing,  
The poor Baby wakes,  
But little Lord Jesus,  
No crying He makes.  
I love Thee Lord Jesus,  
Look down from the sky,  
And stay by my cradle  
'Til morning is nigh.

# *Holiday Pops Sing-Along, continued*

## **DECK THE HALL**

Deck the hall with boughs of holly,  
Fa la la la la, la la la la.  
'Tis the season to be jolly  
Fa la la la la, la la la la.  
Don we now our gay apparel,  
Fa la la, la la la, la la la.  
Troll the ancient Yuletide carol,  
Fa la la la la, la la la la.

## **O COME, ALL YE FAITHFUL**

O come, all ye faithful,  
Joyful and triumphant,  
O come ye, O come ye to Bethlehem;  
Come and behold Him,  
Born the king of angels;

(Refrain)

O come, let us adore Him,  
O come, let us adore Him,  
O, come, let us adore Him,  
Christ the Lord.

Sing, choirs of angels,  
Sing in exultation,  
Sing, all ye citizens of heav'n above;  
Glory to God in the highest;

(Repeat refrain)

# *Roanoke Symphony Orchestra*

## **FIRST VIOLIN**

Akemi Takayama, *concertmaster*  
John Irrera  
Larry Chang  
Emily Konkle  
M. Alan Pearce  
Samantha Spina  
Donna Stewart

## **SECOND VIOLIN**

James Glazebrook, *assistant principal*  
Shaleen Powell  
Kevin Matheson  
Vladimir Kromin  
Casey Mink  
Brent Beesley

## **VIOLA**

Dan Zhang  
Sam Phillips  
Bryan Matheson  
Lindsey Fowler  
Brooke Mahanes  
Elizabeth Lochbrunner

## **CELLO**

Evan Richey  
Sandy Kiefer  
Eleanor Graham

## **BASS**

John P. Smith IV, *associate principal*  
J. Michael Priester  
Millie Martin

## **FLUTE**

Alycia Hugo, *principal*  
Julee Hickcox

## **PICCOLO**

Julee Hickcox

## **OBOE**

William P. Parrish, *principal*  
Meredith McCree

## **CLARINET**

Carmen Eby, *principal*  
Jeff Midkiff

## **BASSOON**

Scott Bartlett, *principal*  
Scott Cassada

## **HORN**

Wally Easter, *principal*  
Tristan Burns  
Will Crone  
Mary Catherine Stegall

## **TRUMPET**

Thomas Bithell  
Ben Lostocco  
James Bean

## **TROMBONE**

Jay Crone, *principal*  
Dayl Burnett  
Daniel Pendley

## **TUBA**

Brandon Smith

## **TIMPANI**

Eric Willie

## **PERCUSSION**

William Ray, *principal*  
Al Wojtera  
Roger Duvall

## **KEYBOARD**

Wayne Gallops

## **ELECTRIC GUITAR**

Michael Havens

## **BASS GUITAR**

Brian Wahl

# *Virginia Tech Choirs*

Larry Wyatt, interim choral director

## **VIRGINIA TECH CHAMBER SINGERS**

### **Soprano**

Akeda Juma  
Aly Fuller  
Isabella Kitts  
Josie Bowman  
Kasey Socks  
Maggie Good  
Willow Pederson

### **Alto**

Camry Sidik  
Eles Jones  
Jordyn Birden  
Kerrigan Strong  
Rebecah Storms  
Sarah Kauffman  
Stefanie Draper

### **Tenor**

Collin Deans  
Eric Tysarczyk  
Jonathan Elmore  
Logan Codella  
Roberts Walters

### **Bass**

Dawson Naccarrato  
Evan Mallery  
James Gilchrist  
Kevin Zhang  
Miles Guth  
Skylar VonDeben  
Will Ivey

## **VIRGINIA TECH WOMEN'S CHORUS**

### **Soprano I**

Renee Daly  
Taylor Marie Asbell  
Grace Steenstra  
Emma Stein  
Kaleigh Fanning  
Rebecca Cohn  
Cindy Tran  
Christina Mun  
Jasmine Meints  
Nikkita Parish

### **Soprano II**

Ashley Yong  
Xinnuo Hosanna  
Kathy Strong  
Rachel VanLandingham  
Amelia Kane  
Nicole Gaspari  
Tingting Luo  
Claire Andrew  
Meryn Bierly  
Leslie Fontaine  
Saloni Goel

### **Alto I**

Jackie McCarthy  
Beth Marsico  
Kailee David  
Caroline Hopper  
Christine Smith  
Rachel Stacey Rosenquist  
Michelle Dirkse  
Katriona Felkel

### **Alto II**

Kathy Bruckner  
Annabelle Layman  
Jillian Donahue  
Michaela Smith  
Natalie Sicard  
Casey Reblin  
Vivian Wang  
Paige Talley  
Kalyn Stiles

# *Radford University Highlanders Pipes and Drums*

Timothy Channell, director

### **Pipers**

Tim Channell, pipe major  
Ian Niday, pipe sergeant  
Casey Dillion  
Peter Morison  
Matt Rudolfo  
Geoffery Saur

### **Drums**

Nick Goodson, drum sergeant  
Blake Baumgartner  
Gavin Marchon  
Sean Mullins  
Kaylan Rowe

# Biographies



**ADRIENNE DANRICH**, *vocalist*

The voice of Midwest Emmy-winning soprano Adrienne Danrich has been described as “fresh liquid-silver” and “meltingly tender in its high, floating vulnerability” by *Opera News*. *La Cronaca del Wanderer* describes her as “...soprano lirico spinto autentico,” “an authentic lyric spinto soprano.”

Danrich made her San Francisco Opera stage debut as Micaela in Bizet’s *Carmen* after having covered in two of the companies’ prior seasons as Elizabeth in the French version of Verdi’s *Don Carlos* and Liu in Puccini’s *Turandot*.

In 2006 Danrich received a commission from Cincinnati Opera to write and perform a one-woman show, *This Little Light of Mine: The Stories of Marian Anderson and Leontyne Price*. This production, which is a self-described live documentary, premiered in 2007 at the Cincinnati Opera and has since been presented over 50 times in various venues nationwide, including the Mann Performing Arts Center as the opening act for the Philadelphia Orchestra, Next Act Theater, Antioch College, Central State University, Jackson State University, MEJ Artists Series, University of Southern Mississippi, Wright State University, and a newly orchestrated version with the Chamber Orchestra of Laredo. PBS Milwaukee (MPTV) filmed and televised *This Little Light of Mine* in February 2011, and Danrich recently won a Midwest Emmy for Outstanding Achievement for On Camera Talent as a Performer and Narrator. PBS Cincinnati (WCET) filmed a newly envisioned original televised version of the show, which aired in the Cincinnati area in 2012.

Danrich received her second commission from Indiana University of Pennsylvania’s *Lively Arts* concert series in 2010. The new show, *An Evening in the Harlem Renaissance*, had its debut in February 2011 and was extraordinarily well received. She has since performed *An Evening in the Harlem Renaissance* at the National Underground Railroad Freedom Center in a collaborative production between Cincinnati Opera and the Taft Museum, which included students and faculty from her alma mater, the University of Cincinnati College-Conservatory of Music (CCM). Most recently she performed the show at the University of Wisconsin-Milwaukee and had a four-show run of the show at the Next Act Theater.

Danrich made her professional debut as Pamina in Mozart’s *Die Zaubeflöte* with Kentucky Opera while still a part of the artist diploma program at CCM. Her vocal finesse and musicality have garnered her much success in the Mozart repertoire. She made debuts with Sarasota Opera, Opera Pacific, and Dayton Opera as the Countess in *Le Nozze di Figaro* and her Lyric Opera of San Antonio debut as Fiordiligi in *Così fan Tutte*. Danrich returned to the Dayton Opera stage as Donna Anna in *Don Giovanni*.

Most recently, Danrich sang the role of Serena in Gershwin’s *Porgy and Bess* with Dayton Opera, Sister Rose in Jake Heggie’s *Dead Man Walking* with Fort Worth Opera, Patience in excerpts from Paula Kimper’s *Patience and Sarah* with American Opera Projects, and Tamara in a reading of excerpts from Stefania de Kennessey’s developing opera *Bonfire of the Vanities*. Danrich has also sung the role of Rosalinda in Strauss’ *Die Fledermaus* with Lyric Opera of San Antonio, Azelia in Still’s *Troubled Island* for the William Grant Still Festival, and Mrs. Gloop in the workshop of Peter Ashe’s opera *Golden Ticket*. With Cincinnati Opera, she performed the High Priestess in Verdi’s *Aida*, Anna in Verdi’s *Nabucco*, Cilla in excerpts from Richard Danielpour’s *Margaret Garner*, and understudied the role of Mimi in Puccini’s *La Bohème*. Danrich also performed with Kenya Opera in various venues throughout Africa in Nairobi and Mombasa.

On the concert stage, Danrich has performed selections from *Porgy and Bess* with Willard White and the San Francisco Symphony; the *Rigoletto* quartet and *Porgy and Bess* Suite with the Philadelphia Orchestra; the Brahms *Requiem* with the Cape Cod Symphony, Bryan Symphony, and the St. George’s Choral Society; *The Ordering of Moses* and selections from *Die Fledermaus* with the Dayton Philharmonic; *Three Divas* with Northern Kentucky Symphony; the *Bachianas Brasileiras* with Fort Wayne Philharmonic and the Orchestra of

# Biographies, continued

St. Luke's Outreach; Dido in *Dido and Aeneas* with Orchestra of St. Luke's Outreach; John Carter's *Spiritual Cantata* with Louisville Orchestra; *Home for the Holidays* with Cincinnati Symphony, and opera galas with the Laredo Philharmonic, Hartt Symphony, and Hamilton Fairfield Symphony.

Danrich made her soloist debut at Carnegie Hall with the New England Symphonic Ensemble in Beethoven's Mass in C and Mozart's Mass in G. She made her Alice Tully Hall debut with the Little Orchestra of New York performing arias and duets by Vivaldi. Danrich sang her first Beethoven Ninth Symphony with the Cape Cod Symphony Orchestra, and the *Cape Cod Times* raved that "Young soprano Adrienne Danrich... added a glistening top to the ensemble work and sang solo passages with an unforced bell-like tone that penetrated to the far corners of the hall."

Danrich is a native of St. Louis, Missouri, and is an alumna of Eastman School of Music and the University of Cincinnati College-Conservatory of Music. Danrich has recorded *Only Heaven* by Ricky Ian Gordon with PS Classics, *Age to Age* with OCP Publications, *Original Songs of Sacred Slumber and Solitude* with Soli Deo Gloria Productions, and *A Tribute to William Warfield* with the Eastman School of Music.

## DAVID STEWART WILEY, conductor



Now in the prime of a distinguished career, David Stewart Wiley has conducted such symphonies as Atlanta, Buffalo, Cincinnati, San Francisco, Milwaukee, Indianapolis, Minnesota, Saint Louis, Oregon, Hawaii, and Utah, as well as in dozens of countries in Asia, Africa, and Europe. Recently, Wiley made his triple debut with Boston Pops as conductor, composer, and piano soloist in Boston's historic Symphony Hall. Wiley enjoys a multi-faceted and in-demand career as an orchestra builder, guest conductor, arranger, educator, and chamber music collaborator, and inspires and engages both orchestras and audiences.

Blossoming under Wiley's energetic and committed leadership since 1996, the Roanoke Symphony Orchestra (RSO) has experienced continued artistic growth, program innovation and expansion, and increased financial stability.

Wiley's tenure with the RSO is a remarkable success story, with consistently stellar reviews, a diverse and impressive list of guest artists and composers, and innovative commissions of new music. Wiley is an engaged and active community partner and recognized celebrity, having been named Roanoke's Citizen of the Year for his outstanding service and outreach. He was part of the leadership team that traveled to Denver as Roanoke received its seventh All-American City Award. Wiley actively partners with schools and numerous arts and civic organizations, and the RSO and Wiley received a prestigious Distinguished Music Educator Award from Yale University for a partnership with city schools. The RSO produced its first live TV broadcast and collaborates with WVTB public radio to broadcast many of its concerts. Wiley's energetic work bringing classical music to youth in minority communities has been steadfast, and he was honored by the NAACP as Citizen of the Year in the Arts for his service.

Wiley also serves as music director and conductor of Orchestra Long Island (OLI) after the closing of the Long Island Philharmonic and continues to travel regularly to New York to lead concerts for tens of thousands each year in venues from the Bronx to the Hamptons. Wiley also enjoys a special relationship with Virginia's Blue Ridge Music Festival and previously served as assistant conductor of the Minnesota Orchestra and the Indianapolis Symphony Orchestra. As an experienced leader, Wiley plans and facilitates an innovative experience with business executives and musicians together on stage, *Conducting Change*, which helps executives to model leadership skills in a fun and engaging atmosphere with a live orchestra.

As a solo pianist with diverse classical, pops, and chamber music experience, Wiley has performed with numerous orchestras in the United States, including Boston, Minnesota, Indianapolis, Oregon, Honolulu, Wheeling, and West Virginia, performing major concerti from Baroque to contemporary, and often conducting from the piano.

# *Biographies, continued*

He has appeared in recital and chamber music appearances in China, Russia, Romania, Germany, Hungary, Italy, the Czech Republic, and Bulgaria. Numerous opera and ballet performances include the Aspen Opera Theater, IU Opera Theater, and the Moscow Ballet.

Summer engagements include the Aspen Music Festival, Brevard Music Center, Garth Newel, Wintergreen, Park City (Utah), Minnesota Orchestra Summerfest, and Sitka (Alaska) and Prince Albert (Hawaii) summer music festivals. From 1999 until 2006 Wiley was the artistic director and conductor of the Wintergreen Summer Music Festival, where he founded and built the festival orchestra, created the student academy, and led the festival to remarkable artistic growth in seven years, tripling the balanced budget.

Wiley's CDs include an album of French Cello Concerti with Zuill Bailey and the Roanoke Symphony on Delos International, Beethoven's Symphony no. 9, *Choral*, with the RSO and Choruses, and American Piano Concertos with Norman Krieger and the RSO on Artisie 4, which includes Wiley's third piano concerto. He has released *Wiley & Friends: Classical Jazz*, American Trumpet Concertos with the Slovak Radio Symphony/Neebe, violin/piano duo CD *Preludes & Lullabies* with Akemi Takayama, *Sempre Libera* with soprano Adelaide Trombetta, solo piano CD *Full Circle* with all original compositions, and *Piano Bells*. As a composer, he wrote symphonic music for the film *Lake Effects*, which featured a soundtrack performed by the RSO with Wiley conducting, featuring original music by Kaz Boyle and Wiley. Numerous orchestras, including the Boston Pops, continue to perform his music.

Wiley won the Aspen Conducting Prize, was assistant conductor for the Aspen Music Festival, and was awarded a Conducting Fellowship at Tanglewood. Wiley holds both a doctor and master of music in conducting from Indiana University, a degree in piano performance with honors from the New England Conservatory of Music, and a degree in religion, summa cum laude, from Tufts University. He is a recipient of the Perry F. Kendig Prize for service to the arts and is a Paul Harris Fellow from Rotary International. Wiley and his wife, Leah, are the parents of two active and artistically talented teens.



# *Go Beyond*

Since the repertoire in today's program spans several genres, how would you describe *Holiday Pops'* many moods? What instruments "carry" those moods?

## *In the Galleries*

### ***Young Artists: Pages***

Thursday, December 5-Sunday, December 15, 2019

Ruth C. Horton Gallery and Francis T. Eck Exhibition Corridor

Our *Young Artists* exhibition is back with an inspiring selection of original art by the students of Christiansburg High School that explores interpretations and influences of creative writing and literature. This exhibition is only open for a short time—don't miss it!

### **GALLERY HOURS**

Monday-Friday, 10 AM-5:30 PM

Saturday, 10 AM-4 PM

To arrange a group tour or class visit, please contact Meggin Hicklin, exhibitions program manager, at [megh79@vt.edu](mailto:megh79@vt.edu).