

UNCSO

UNC SYMPHONY ORCHESTRA
TONU KALAM, MUSIC DIRECTOR AND CONDUCTOR

WINNERS OF ANNUAL UNC CONCERTO COMPETITION

Thursday Evening, November 18, 2021 at 7:30 P.M.
James and Susan Moeser Auditorium, Hill Hall

PROGRAM

Overture to *Prince Igor* Aleksandr Borodin
(1833–1887)

Violin Concerto in G minor, Op. 80 Samuel Coleridge-Taylor
I. Allegro maestoso (1875–1912)

Hannah Lee, violin

Furibondo spira il vento, from *Partenope* George Frideric Handel
(1685–1759)

Cruda sorte! from *L'italiana in Algeri* Gioachino Rossini
(1792–1868)

Mackenzie Smith, mezzo-soprano

INTERMISSION

Overture No. 1 in E minor, Op. 23 Louise Farrenc
(1804–1875)

Piano Concerto in A minor, Op. 54 Robert Schumann
I. Allegro affettuoso (1810–1856)

David Green, piano

The UNC Concerto Competition is held in the fall semester of each year and is open to junior- and senior-year instrumentalists and vocalists who meet the eligibility criteria established by the Department of Music. This year's soloists were chosen by a panel of four distinguished judges:

Teri Bickham (Assistant Professor of Voice, University of North Carolina at Greensboro)
Kevin Gerald (Director of Instrumental Ensembles, University of North Carolina at Greensboro)
Gabriel Richard (Violinist, Orchestre de Paris, Thymos Quartet, Duke University)
Andrew Waggoner (Composer, Instructor of Music, Duke University)

PROGRAM NOTES

Aleksandr Borodin: Overture to *Prince Igor*

Aleksandr Borodin was a member of the 19th-century Russian group of composers called The Mighty Handful, also known as The Five, whose other members included Rimsky-Korsakov, Mussorgsky, Cui, and Balakirev. Many of these composers were not musicians by profession—Rimsky-Korsakov had been a naval officer, Mussorgsky a civil servant, and Borodin was an internationally renowned chemist. In spite of their career obligations, they all found time to create music of substantial depth and sophistication. Because of the demands of his vocation as a chemist and researcher, Borodin left a number of compositions unfinished at his death, including the opera *Prince Igor*, which he had worked on for some 18 years. The opera as we know it today was completed and orchestrated by Rimsky-Korsakov and his pupil Glazunov. With regard to its famous overture, Glazunov recalled in 1891:

The overture was composed by me roughly according to Borodin's plan. I took the themes from the corresponding numbers of the opera and was fortunate enough to find the canonic ending of the second subject among the composer's sketches. I slightly altered the fanfares for the overture. The bass progression in the middle I found noted down on a scrap of paper, and the combination of the two themes (Igor's aria and a phrase from the trio) was also discovered among the composer's papers. A few bars at the very end were composed by me.

No matter who was ultimately responsible for its composition, the overture is a brilliant work of great energy and charm.
— *Tonu Kalam*

Samuel Coleridge-Taylor: Violin Concerto in G minor, Op. 80

Samuel Coleridge-Taylor, born in 1875, was an English composer, violinist, conductor, and political activist. Of mixed-race birth, Coleridge-Taylor achieved great success when he had three tours of the United States in the early 1900s, was highly praised by New York music critics, and was later referred to as the “African Mahler.” Coleridge-Taylor’s Violin Concerto was his last major work, written for Maud Powell, who was the soloist at the premiere of this concerto in the United States. He had originally set out to write a concerto based on spirituals but was unhappy with his first attempts. Eventually Coleridge-Taylor completed his Violin Concerto in G minor using original thematic material inspired by Dvořák. Melodic and harmonic resonances of Dvořák’s American works can be heard throughout, along with flourishing rhapsodic episodes, making this concerto a magnificent and memorable work.

— *Hannah Lee*

George Frideric Handel: Furibondo spira il vento, from *Partenope*

George Frideric Handel was one of the best-known German composers of the Baroque period, most notably acclaimed for his numerous operas, oratorios, anthems, concerti grossi, and organ concertos, and his later influence on the music of classical composers Mozart and Beethoven. His work was heavily influenced by polyphony in choral works and by his Italian contemporaries. Along with composing, he ran Italian opera companies in London for the entertainment of the nobility. He later transitioned to more English choral works, achieving great success with his *Messiah* (arguably his most famous work) and *Water Music*, among others. He composed over 40 operas, including *Agrippina*, *Alcina*, *Serse*, *Giulio Cesare*, and *Partenope*, from which the aria “Furibondo spira il vento” derives. The character Arsace, while in Naples courting the Queen Partenope, has reunited with his ex, Princess Rosmira, disguised as a man, and has made a pact with her not to reveal her identity. However, it comes to the point where he has to reveal who she is to save her life, but his conflicting feelings of unresolved love for her make him afraid of her rejection, and all these fears and thoughts tug his heart back and forth, like a furious gust of wind.

— *Mackenzie Smith*

Gioachino Rossini: Cruda sorte! from *L'italiana in Algeri*

Gioachino Antonio Rossini was a brilliant Italian composer who set new standards for opera and challenged traditions with his innovations in melody, speed, color, and conveying emotion, before withdrawing from the genre at the height of his fame. He wrote 39 operas and numerous other works for chamber orchestra, piano, and some sacred settings. Some of his most popular operas include *Il barbiere di Siviglia*, *La Cenerentola*, *Otello*, *Tancredi*, and *L'italiana in Algeri*, from which comes the aria “Cruda sorte!” In this aria, the protagonist Isabella has been shipwrecked on an island after a storm, and longs to return to her love, Lindoro. Isabella curses the gods for her misfortune, but when she and her companion Taddeo are about to be taken prisoner, she has to push her fear aside. Gathering her courage, she comes up with a plan to use her charm and wit to master the situation in her favor.

— *Mackenzie Smith*

Louise Farrenc: Overture No. 1 in E minor, Op. 23

Louise Farrenc was born in Paris to a family of award-winning sculptors and artists. She started playing the piano at age six, and at age 15 she was enrolled in the composition class of the Paris Conservatory. While there, she met flutist and fellow student Aristide Farrenc, whom she married when she was just 17 years old. He later founded one of the premier publishing houses in France, Editions Farrenc, which published much of her music. Louise Farrenc composed solo piano pieces, chamber music, two overtures, and three symphonies. In 1842 she was appointed as a Professor of Piano at the Paris Conservatory and remained there for 30 years. She was the only female professor at the Conservatory in the 19th century. Her Overture No. 1 was first performed in Paris in 1835.

— *Diane Wittry (editor of the new performing edition of the Overture)*

Robert Schumann: Piano Concerto in A minor, Op. 54

Robert Schumann's only full piano concerto was completed in 1845. His wife Clara was the soloist for the premiere and the second performance, which was also conducted by Felix Mendelssohn. It was an immediate hit and quickly became a staple of the piano and orchestral repertoire, remaining one of the best-known romantic concertos today, as well as one of Schumann's most familiar works. The opening *Allegro affettuoso* is emotionally charged and abounding with dramatic shifts in character: Schumann's dichotomous compositional alter-egos—the openly passionate Florestan and the introspective Eusebius—are clearly butting heads. The movement is a journey through triumph to despair, longing to contentment, with universal appeal that somehow remains deeply personal.

— *David Green*

SOLOISTS

Hannah Lee, violin, is a junior from Cary, North Carolina, pursuing a Bachelor of Music under the tutelage of Dr. Nicholas DiEugenio and a Minor in Sports and Exercise Science. During her high school years at UNC School of the Arts, she studied with Kevin Lawrence. Moving forward, Hannah began her Bachelor of Music with Violaine Melançon at McGill University in Montréal and transferred to UNC to finish her undergraduate degree. In 2015, she won first place in the Raleigh String Concerto Competition and received the Wieniawski Prize, and placed second in the 19th Annual MANC String Competition. Hannah also won first place in the Peter Perret Youth Talent Search Concerto Competition in 2017. She has received masterclasses from renowned artists such as Gregory Maytan, Ara Gregorian, Hye-Jin Kim, Charles Castleman, and Min-Young Kim from the Daedalus Quartet. Hannah would like to thank her professor, Dr. DiEugenio, Professor Kalam, the orchestra, and her family and friends for their contributions and support.

Mackenzie Smith is a senior music education major whose primary instrument is voice. After earning a Bachelor of Music in Music Education, she hopes to pursue graduate studies for her Master of Divinity, with a concentration in theology and the arts. Mackenzie is in her seventh year of classical vocal training, studying with Dr. Jeanne Fischer for four years, and piano for seven years. She is currently student teaching middle school piano and elementary general music at Little River K-8 school. She leads worship self-accompanied at Evergreen United Methodist Church. She has had numerous opportunities to lead in musical worship at Evergreen UMC and in her home church, Yates Baptist Church. In her time at Carolina, she has sung in the Carolina Choir all four years, UNC Barbershop Club for two years, and UNC Opera for six semesters, where she played Emilio in Mozart's *Il sogno di Scipione*, numerous roles in Meredith Monk's *ATLAS*, and Seneca in Monteverdi's *L'incoronazione di Poppea*. In Carolina Choir, she was honored to sing the alto solo in Samuel Barber's *Prayers of Kierkegaard*, accompanied by the Chamber Orchestra of the Triangle. She has participated in the National Association of Teachers of Singing (NATS) auditions for all four years through UNC and has advanced to regionals in both classical and in musical theatre, where she earned first place two years in a row. Mackenzie also attended NC Governor's School for choral music, where she was honored with solos in Otmar Mácha's *Hoj, hura, hoj!* and Joan Szymko's *Braided Light*.

David Green is a senior from Winston-Salem, North Carolina, pursuing a Bachelor of Music in Piano Performance and a Bachelor of Arts in Russian Language and Culture. Apart from his studies with Dr. Clara Yang at Chapel Hill, he has attended various summer music festivals, including the Brevard Music Festival in Brevard, North Carolina, and most recently the Vivace Festival in Wilmington, North Carolina. He was also a two-time winner of his high school concerto competition, performing movements from Beethoven's Op. 37 and Rachmaninoff's Op. 18 concerti. He owes much to his music teachers, especially Frances Kohut, Clifton Matthews, Robert Buxton, Donald Oehler, Clara Yang, and Mimi Solomon. He would also like to thank his parents, grandparents, and all other friends and family for their lifelong support.

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VIOLIN I

Ayman Bejjani, *concertmaster*
Evan Canavan
Tony Feng
Tessa Hong
Martha-Grace Jackson
Michael Lee
Anant Malpani
Frances Norton
Karyn Ostrom
Amelia Posner-Hess
Ameer Qaqish
Olivia R. Ste. Marie
Siana Wong

VIOLIN II

Maria Manning, *principal*
Rania Adamczyk
Ethan Bach
Lauren E. Burris
Charlsie Doan
Michael Dolschenko
Sophia Fairbairn
Sharayu Gugnani
Hope Lusby
Carly Medwin
Julia Reich
Ilan Socolovsky-Hull
Lilliana Soucaze
Henry Woodburn
Caroline Yencha
Zidong Zhou

VIOLA

Tate Jones, *principal*
Jacob Bandy
Abbey Benzinger
Sarah Davis
Jake Ganley
Vikram Iyengar
Alexandra Love
Daniela Paz
Annagabriela E. Redding
Lillian Sterba
Sarah Stevens
Kinza Syeda Subzwari

CELLO

Kevin Agner, *principal*
Cai Davis
Shudy Du
Olivia Fults
John D. Hall V
Cameron Hayward
Rebecca Kelley
David Kim
James Larkins
Aaron Osborne
Claire Warr

BASS

Matt Gimbel, *principal*
Evan Parke
Katherine Ropp
Cindy Xu

FLUTE AND PICCOLO

Divya Narayanan, *principal*
Hylton Baker, *co-principal*
Rebecca Bridenbaugh, *piccolo*

OBOE

Emily Harmon, *principal*
Garrison Bullard

CLARINET

Matthew Svec, *principal*
Ryan Phillips, *co-principal*

BASSOON

Marni Weinreb, *principal*
Madison Sonzogni

HORN

Monet Jowers, *principal*
Harrison Lloyd Dixon,
co-principal
Thayer Hicks, *co-principal*
Megan Butler

TRUMPET

Nico McLaurin, *principal*
Tomer Keinan Goldhagen
Han Lim

TROMBONE

Jordan Shirtz, *principal*
Derek Yao
Andrew Kuntz, *bass*

TUBA

Daniel Horn

TIMPANI

Trevor Du

CONTINUO

David Green

String players are listed alphabetically following the principals in each section