

UNCSO

UNC SYMPHONY ORCHESTRA
TONU KALAM, MUSIC DIRECTOR AND CONDUCTOR

Monday, April 25, 2022 at 7:30 P.M.
Beasley-Curtis Auditorium, Memorial Hall

PROGRAM

Symphony No. 8 in G major, Op. 88

Antonín Dvořák
(1841–1904)

Allegro con brio
Adagio
Allegretto grazioso
Allegro ma non troppo

INTERMISSION

Gloria

Francis Poulenc
(1899–1963)

Gloria
Laudamus te
Domine Deus
Domine Fili unigenite
Domine Deus, Agnus Dei
Qui sedes ad dexteram Patris

LaToya Lain, soprano
UNC Chamber Singers
Carolina Choir
Susan Klebanow, director

SOLOIST

Applauded for her “wonderfully rich,” “powerful,” and “captivating” voice, American singer **LaToya Lain**, a native of New Orleans, Louisiana, currently serves on the voice faculty of the University of North Carolina at Chapel Hill, where she provides private, individual vocal instruction as well as teaches The History and Performance Practice of the Negro Spiritual. Equally at home in the teaching studio and on the performance stage, LaToya made her Metropolitan Opera debut as part of the Grammy Award-winning chorus of The Gershwins’ *Porgy and Bess*. This season, she returned to The Metropolitan Opera Chorus singing in Wagner’s *Die Meistersinger*, Blanchard’s *Fire Shut Up in My Bones*, Mahler’s Second Symphony, Verdi’s *Requiem*, and the reprise of *Porgy and Bess*. She has also performed leading roles in *Porgy and Bess* at the Alte Oper in Frankfurt, Hamburgische Oper, and the Köln Philharmonie.

She continues to present solo recitals and masterclasses at universities and concert halls worldwide, including Kenyatta University in Nairobi, Kenya, the American Church in Paris, the Dutch Reform Church in Harare, Zimbabwe, the Reapertura de la Iglesia Santa Teresa in Cochabamba, Bolivia, and The International Congress of Voice Teachers in Stockholm, Sweden.

Dr. Lain’s research includes the intensive study and performance practice of Negro Spirituals. She continues to tour her lecture recital “Narrative of a Slave Woman: Songs of Hope, Justice, and Freedom” and was one of 57 experts invited to author a short chapter in *The Voice Teacher’s Cookbook: Creative Recipes for Teachers of Singing*, as part of a series of vocal technique texts for young singers.

PROGRAM NOTES

Dvořák: Symphony No. 8 in G major

At the height of his creative powers, between 1885 and 1893 Czech composer Antonín Dvořák produced three magnificent symphonies that to this day form an important part of the 19th-century orchestral repertoire. Though not far removed from each other chronologically, they nonetheless represent very different examples of symphonic content and musical expression.

The Seventh Symphony in D minor owes its breadth of conception and dark seriousness particularly to the influence of Johannes Brahms, Dvořák’s longtime friend and musical supporter. The ever-popular Ninth Symphony in E minor, “From the New World,” written while Dvořák was living and teaching in New York, and premiered in Carnegie Hall, shows Dvořák’s interest in using American musical motifs as inspiration for his original creation.

Between these two stormy canvases in minor keys stands the Eighth Symphony in G major, by comparison a work of transparency and joyful demeanor that celebrates nature and the Czech folk spirit. Yet mixed in with its bucolic cheer there are also tinges of melancholy, particularly in the very opening theme of the first movement and in the dance-like third movement, both in the parallel key of G minor. The constant melodic invention and brilliant orchestration of this symphony have combined to maintain its stature and popularity since its hugely successful premiere conducted by Dvořák himself in Prague in 1890.

— *Tonu Kalam*

Poulenc: Gloria

Francis Poulenc (1899-1963) was born and raised in Paris. A fine pianist, he was largely self-taught as a composer. One of a group of rebellious young French composers who became known as “Les Six,” Poulenc and his compatriots wished to break away from the influences of Germanic formality and French impressionism and set out to develop their own distinctive styles.

Poulenc was not particularly interested in sounding modern and found inspiration in music from earlier centuries. He also enjoyed jazz and music from the Parisian cafés and dance halls as well as the concert halls. Poulenc's personality has been described as "half hooligan, half monk," and this dichotomy can be heard throughout his works. Full of contrasts, Poulenc's music is constantly shifting between extreme drama and playfulness, from raucous glee to solemn piety. He achieves these contrasts in his music by incorporating many different compositional elements, from tempo fluctuations and regular changes in meter to a *cappella* sections and surprising tonal modulations.

The *Gloria* was commissioned by the Serge Koussevitzky Music Foundation in collaboration with the Library of Congress. It was first premiered in Boston in January 1961 and debuted in France soon after. The work is comprised of six movements whose texts are taken from the second (Gloria) section of the Mass Ordinary. Poulenc's interpretation of these words illustrates his exquisite sensitivity to the human voice along with his irreverence for standard text setting, with persistent accents on the "wrong" syllables. As serious as the Gloria text may be, Poulenc's wit and love of life shine through a rich musical palate full of great rhythmic energy, lush harmonies, and radiant melodies expressing the widest range of human emotion.

— Susan Klebanow

TEXTS AND TRANSLATIONS

I. Gloria

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis.

Glory be to God in the highest, and on earth peace to men of good will.

II. Laudamus te

Laudamus te, benedicimus te, adoramus te, glorificamus te, Gratias agimus tibi propter magnam gloriam tuam.

We praise You, we bless You, we adore You, we glorify You, we give thanks to You for Your great glory.

III. Domine Deus

Domine Deus, Rex coelestis, Deus Pater omnipotens.

Lord God, heavenly King, God the Father almighty,

IV. Domine Fili unigenite

Domine Fili unigenite, Jesu Christe.

Lord the only-begotten son, Jesus Christ,

V. Domine Deus, Agnus Dei

Domine Deus, Agnus Dei, Filius Patris, Rex coelestis, qui tollis peccata mundi, miserere nobis, suscipe deprecationem nostrum.

Lord God, Lamb of God, Son of the Father, King of Heaven, who takes away the sins of the world, have mercy upon us, receive our prayer.

VI. Qui sedes ad dexteram Patris

Qui sedes ad dexteram Patris, miserere nobis, quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe, cum Sancto Spiritu, in gloria Dei Patris. Amen.

You who sit at the right hand of the Father, have mercy upon us, for You alone are holy, You alone are the Lord, You are the most high, Jesus Christ, with the Holy Spirit, in the glory of God the Father. Amen.

UNC SYMPHONY ORCHESTRA

TONU KALAM, MUSIC DIRECTOR AND CONDUCTOR

VIOLIN I

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

VIOLIN II

Maria Manning, *principal*
Rania Adamczyk
Lauren E. Burris
Christopher Cooper
Charlsie Doan
Michael Dolschenko
Sharayu Gugnani
Hope Lusby
Carly Medwin
Julia Reich
Lilliana Soucaze
Henry Woodburn
Caroline Yencha
Zidong Zhou

VIOLA

Tate Jones, *principal*
Abbey Benzinger
Sarah Davis
Jake Ganley
Vikram Iyengar
Alexandra Love

Akul Kaul Narang
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*
Christopher Law, Jr.
Evan Parke
Katherine Ropp
Cindy Xu

FLUTE AND PICCOLO

Divya Narayanan, *principal*
(*Dvořák*)
Hylton Baker, *principal*
(*Poulenc*)
Rebecca Bridenbaugh, *piccolo*

OBOE AND

ENGLISH HORN
Emily Harmon, *principal*
Garrison Bullard
Audrey Xie

CLARINET AND BASS CLARINET

Ryan Phillips, *principal*
(*Dvořák*)
JaneGrace Lowther, *principal*
(*Poulenc*)
Andrew Byerle, *bass*

BASSOON AND CONTRABASSOON

Marni Weinreb, *principal*
Madison Sonzogni
Jessica Kuntu, *contrabassoon*

HORN

Monet Jowers, *principal*
(*Dvořák*)
Thayer Hicks, *principal*
(*Poulenc*)
Megan Butler
Harrison Lloyd Dixon

TRUMPET

Nico McLaurin, *principal*
Han Lim
Emma Wrenn

TROMBONE

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

TUBA

Daniel Horn

TIMPANI

Vanessa Chazal

HARP

Jocelyn Bowns

String players are listed alphabetically following the principals in each section

UNC CHAMBER SINGERS

SOPRANO

Nicole Arch
Brynn Delaney
Lily Gray Flourney
Sindhura Kondaveeti
Jordan Lingao
Taylor Loyd
Isabel Swindall

TENOR

Alexis Dixon
Joshua Lovett
William Woodruff, *soloist*

ALTO

Luna Hou
Riley Mills
Jessica Phillips
Lauren Ragsdale
Julia Wilkeyson
Vasilisa Yumatova

BASS

Warren Bein
Samuel Norrby
Tim Yardley

CAROLINA CHOIR

SOPRANO

Emma-Katherine Bowers
Molly Conway
Abby Gauch
Hannah Gorski
*Lauren Kane
*Sabeeka Malick
Casey Mentsch
Emily Miller
*Kennedy Miller, *solo understudy*
Lainey Miller
*Imani Oluoch, *solo understudy*
Savitha Patil
+Emma Salyards
Leah Taylor

TENOR

Zach Ferguson
+Scott Gilliam
Zack Jackson
William D. Jones
*Kevin Tillman
Noah Weaver

ALTO

*Aubrey Amster
+Rachel Boulter
Jacqueline Boyd
Hannah Button
Pujita Chodisetty
Casey Griffith
Julia Holoman, *solo understudy*
Isabelle Kosempa
Carrina Macaluso
Kristen Rhoda
Valerie Scull
*Nuria Shin
*Lauren Stiller

BASS

Davis Brown
Alexander Caceres
Henry Vivona Farnham
Will Kloempken
Ryan Mix
+Ryan Smith
Henry Williams
Nahum Yared

*Choir Council
+Section Leader

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