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
(Hašek)
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 Kunttu, 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 Shirts, 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 Flournoy  
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 Wilkeysen  
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