



**UNC SYMPHONY ORCHESTRA**  
**TONU KALAM, MUSIC DIRECTOR AND CONDUCTOR**

**NICHOLAS DI EUGENIO, VIOLIN**

*Wednesday, March 2, 2022 at 7:30 P.M.*  
*Beasley-Curtis Auditorium, Memorial Hall*

**PROGRAM**

Symphony No. 5 in D major

Ralph Vaughan Williams  
(1872–1958)

Preludio  
Scherzo  
Romanza  
Passacaglia

**INTERMISSION**

Scottish Fantasy in E flat major, Op. 46

Max Bruch  
(1838–1920)

Introduction: Grave – Adagio cantabile  
Scherzo: Allegro  
Andante sostenuto  
Finale: Allegro guerriero

Nicholas DiEugenio, violin  
Laura Smithburg Byrne, harp

## SOLOIST

Praised by *The New York Times* for his “excellent” and “evocative” playing, violinist **Nicholas DiEugenio** leads a versatile life as chamber musician, leader, and soloist in music ranging from Biber to Carter and beyond. A core member of the Sebastians, a period group hailed as “topnotch” by *The New Yorker* and “everywhere sharp-edged and engaging” by *The New York Times*, Nicholas also performs and records with pianist Mimi Solomon. Their current duo project, entitled “Unraveling Beethoven,” comprises a full cycle of the Beethoven violin sonatas along with response works from composers Tonia Ko, Robert Honstein, Jesse Jones, Allen Anderson, and D.K. Garner.

Nicholas has performed with mentors and colleagues such as Ani Kavafian, Laurie Smukler, Joel Krosnick, Peter Salaff, Joseph Lin, and Robert Mealy, and in venues ranging from Carnegie’s Weill Recital Hall and New York’s Trinity Wall Street to the Brooke Army Medical Center in San Antonio, TX and Rose Live Music in Brooklyn. Along with conductor Jeffery Meyer, Nicholas commissioned and premiered Loren Loiacono’s *Concerto for Violin and Strings* with the St. Petersburg Chamber Philharmonic in Glinka Hall, and has commissioned and premiered *Nobody’s*, a solo violin work by composer Ted Hearne.

Nicholas has twice been a prize winner at the Fischhoff Competition. His award-winning recording of the three Schumann violin sonatas with Chi-Chen Wu is available on the Musica Omnia label. He has also recorded for Innova, New Focus, and Naxos. Nicholas is director of the Luby Violin Symposium at UNC-Chapel Hill, and co-artistic director of MYCO, a youth chamber music program in Chapel Hill. Currently Associate Professor of Violin at UNC-Chapel Hill, Nicholas was previously violin professor at the Ithaca College School of Music. He teaches at the Kinhaven Music School during the summers, and holds BM and MM degrees from the Cleveland Institute of Music and an AD and DMA from the Yale School of Music.

## PROGRAM NOTES

### Vaughan Williams: Symphony No. 5 in D major

Among the major English composers of the last 150 years who wrote large-scale symphonic works—Elgar, Holst, Walton, Britten, and Vaughan Williams—it is the latter whose efforts stand out for their number (nine substantial symphonies), diversity of content, and quality.

The Fifth Symphony stands between the highly dramatic and aggressive Fourth and Sixth Symphonies, and poses a remarkable contrast to them in its overall serenity and lucidity. This is even more striking when one considers that the Fifth was completed in 1943, in the midst of the Second World War, yet its style and language reflect little of the global turbulence of that dark time period.

Vaughan Williams had long been working on a stage work based on John Bunyan’s *The Pilgrim’s Progress*, which he called a “Morality” rather than an opera. Some of the music planned for that work ended up being used in the Fifth Symphony, particularly in the third and fourth movements, but Vaughan Williams insisted that there was no programmatic content in this symphony.

The composer’s dedication printed on the title page of the score reads “Dedicated without permission to Jean Sibelius.” British composers and conductors have long been drawn to the music of the great Finnish composer, and one can sense a certain esthetic kinship between this symphony and Sibelius’ orchestral works. After Sibelius heard a broadcast performance of this piece he wrote “This symphony is a marvelous work...the dedication made me feel proud and grateful.”

When the work was first performed, one of the music critics of *The Times* of London wrote that it “belongs to that small body of music that, outside of late Beethoven, can properly be described as transcendental...this is music not only of contemplation but of benediction.”

Among many striking aspects of this symphony, perhaps the most arresting is its radiant ending, where the string sections are divided into nine separate voices, slowly intertwining with one another and reaching ever greater heights, ascending towards the heavens. The last 44 measures are composed in a pure and luminous diatonic D major tonality, without the intrusion of a single chromatic note or harmony, weaving a texture that is at once both simple and complex, creating one of the most captivating and moving conclusions in the entire symphonic repertory.

— *Tonu Kalam*

### **Bruch: Scottish Fantasy in E flat major, Op 46**

Though Max Bruch is best known today for his Violin Concerto No. 1 in G minor, its fame and appeal to violinists and audiences alike began to gnaw at him during his lifetime. In a letter to his publisher, Fritz Simrock, Bruch writes of the “laziness, stupidity, and dullness of many German violinists. Every fortnight another one comes to me wanting to play the first Concerto; I have now become rude, and have told them: ‘I cannot listen to this Concerto anymore—did I perhaps write just this one? Go away and once and for all play the other Concertos, which are just as good, if not better.’”

This evening we present one of those “other Concertos,” the *Scottish Fantasy*, written in 1879-80 (more than a decade after the first concerto). Originally titled *Fantasia for the Violin and Orchestra with Harp, freely using Scottish Folk Melodies*, this violin concerto is so unconventional in its conception and design that even the word “Concerto” does not appear in its title, though in Bruch’s lifetime it was often called the *Scotch Concerto*. Bruch’s 20<sup>th</sup>-century biographer Christopher Fifield describes the piece as being “rich in melody, lush in orchestration, alternately lyrical and rhythmically energetic...a model of Bruch’s work at the peak of his creative power.” Bruch credited the inspiration of the piece to the works of Walter Scott (author of *Ivanhoe*), and one hears the depiction of a funeral march at the work’s outset functioning as a cinematic opening scene setting up a love-story flashback.

Comprised of an *Einleitung* (Introduction) and four movements, Bruch freely appropriates four different Scottish folk melodies to serve as the raw material in each of the four movements. All are related in some way to love: *Auld Rob Morris* (I fancy a lass yet she is of a higher class, alas), *The Dusty Miller* (I’m in love, isn’t it all so fun and silly and...dusty?), *I’m down for lack of Johnnie* (he’s gone away and I’m left here with my gin), and *Scots wha hae* (love of country and liberty). According to popular legend, *Scots wha hae* was sounded by Robert the Bruce at the Battle of Bannockburn in 1314.

The use of the harp and fiddle belie Bruch’s notion that those instruments are indigenous to the folk music of northern England and Scotland. This is a somewhat exoticized and blurred vision of Scottish/Irish/Celtic musical traditions and, to be clear, the piece is squarely a product of a 19<sup>th</sup> century German composer. Though Bruch never traveled to Scotland, Felix Mendelssohn (another German) did, and Bruch used the tempo indication *Allegro guerriero* (warlike) from Mendelssohn’s *Scottish Symphony* at the outset of the Finale of his own *Scottish Fantasy*.

Written in Berlin and dedicated to the Spanish virtuoso violinist Pablo de Sarasate, the work also received important feedback throughout the compositional process from the influential German violinist Joseph Joachim, who premiered it in Bruch’s new hometown of Liverpool, England in 1880 despite not being its dedicatee.

It’s a great pleasure for me to collaborate with my colleagues Tonu Kalam and Laura Byrne, and a privilege to work with the students of the UNCSO. The opportunity to share this music with you all this evening is a gift for which I’m deeply grateful!

— *Nicholas DiEugenio*

# UNC SYMPHONY ORCHESTRA

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## **VIOLIN I**

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

## **VIOLIN II**

Maria Manning, *principal*  
Rania Adameczyk  
Lauren E. Burris  
Christopher Cooper  
Charlsie Doan  
Michael Dolschenko  
Sharayu Gugnani  
Hope Lusby  
Carly Medwin  
Julia Reich  
Ilan Socolovsky-Hull  
Lilliana Soucaze  
Jarvis Wang  
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, *co-principal*  
Hylton Baker, *co-principal*

## **OBOE AND ENGLISH HORN**

Emily Harmon, *principal*  
Garrison Bullard  
Audrey Xie, *English horn*

## **CLARINET**

Ryan Phillips, *co-principal*  
JaneGrace Lowther, *co-principal*

## **BASSOON**

Marni Weinreb, *principal*  
Madison Sonzogni

## **HORN**

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

## **TRUMPET**

Nico McLaurin, *principal*  
Han Lim

## **TROMBONE**

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

## **TUBA**

Daniel Horn

## **TIMPANI**

Vanessa Chazal

## **PERCUSSION**

Trevor Du  
Joey Padow

*String players are listed alphabetically following the principals in each section*