

12-4-2013

# University of Richmond Symphony Orchestra

Department of Music, University of Richmond

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UNIVERSITY OF RICHMOND  
DEPARTMENT OF MUSIC

*Presents in Concert*

UNIVERSITY OF RICHMOND  
SYMPHONY ORCHESTRA

**Alexander Kordzaia, *director***

Wednesday, December 4, 2013

7:30 p.m.

Booker Hall of Music

Camp Concert Hall



## PROGRAMS

### Overture to *Egmont*, opus 84

Ludwig van Beethoven  
(1770-1827)

The overture to *Egmont*, op.84, was composed between October 1809 and June 1810, when Beethoven was working on incidental music for Johann Wolfgang von Goethe's play of the same name. The powerful opening chords represent oppression and the tormented hero, while the driving tempo and eruption of energy signify his liberation through death. These features, together with the incredibly energetic last section, make *Egmont* one of the most beloved and popular pieces around the world.

-- Alexander Kordzaia

### *Idomeneo* Zeffiretti lusinghieri

Wolfgang Amadeus Mozart  
(1756-1791)

Jenni Swegan, *soprano*  
Winner of the 2013 Concerto Competition

*Zeffiretti lusinghieri,  
Deh volate al mio tesoro:  
E gli dite, ch'io l'adoro  
Che mi serbi il cor fedel.  
E voi piante, e fior sinceri  
Che ora inaffia il pianto amaro,  
Dite a lui, che amor più raro  
Mai vedeste sotto al ciel.*

Flattering breezes,  
Oh, fly to my beloved  
And tell him that I adore him,  
And let his heart remain faithful to me.  
And you, plants, and genuine flowers,  
Which my bitter tears now water,  
Tell him that a love so rare  
You've never seen beneath the heavens.

-- translated by Jenni Swegan

*Idomeneo* was Mozart's tenth opera, though he was just shy of 25 when a renowned Munich orchestra commissioned it in 1780. The opera blends the apparently antithetical techniques of French *tragedie lyrique* and Italian opera seria, embodying a spirit of reform that had grown popular in Germany. As a reform opera, with both large ensemble spectacles and intimate arias, *Idomeneo* emphasizes narrative and character rather than musical virtuosity. Though it remains among Mozart's lesser known works, *Idomeneo* is considered his first mature opera.

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Please silence cell phones, digital watches, and paging devices before the concert.

Idomeneo's libretto, adapted by Varesco, is set in ancient Crete. On the stormy journey home from his victory against Troy, King Idomeneus vows to sacrifice the first person he sees on shore if Neptune spares him—but that turns out to be his son, Idamante. The king's efforts to avoid killing his son unfold alongside a love story between Idamante and Ilia, a Trojan princess held captive in Crete, and attempts by Cretan princess Elettra to win Idamante for herself.

Zeffiretti lusinghieri” opens Act III, with Ilia alone in the palace garden. Conflicting loyalties have prevented her from confessing her love, but now she implores the breezes and the trees to convey her adoration to Idamante. Ilia makes her apostrophic plea with tender confidence, and the garden seems to have heard her—Idamante enters immediately after the aria, and they finally declare their love.

-- Jenni Swegan

**Piano Concerto No. 3 in C Minor, opus 37**  
**Allegro con brio**

Ludwig van Beethoven  
(1770-1827)

Erica Yamamoto, *piano*  
Winner of the 2013 Concerto Competition

Beethoven moved to Vienna in 1792 and established himself as that city's best pianist, just as Mozart had done ten years earlier. Beethoven composed most of the third piano concerto in 1800 for a concert debut in Vienna; however, he did not perform it until 1803. Beethoven played the concerto from a written score that, according to his page turner, was “almost nothing but empty leaves; at the most, on one page or another a few Egyptian hieroglyphs wholly unintelligible to me were scribbled down to serve as clues for him.” (Alexander Wheelock Thayer, *Life of Beethoven*)



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The key, C minor, reflects the revolutionary attitudes and emotions of the time; however, Beethoven still follows the traditional format of the classical concerto, in which there is a long orchestral introduction before the soloist begins playing. There are two main themes: the first is the simple yet powerful statement in the opening and the second is the graceful melody that sings with many musical leaps. Within this concerto, Beethoven pays tribute to Mozart's C-minor piano concerto, K. 491, through structural similarities such as the rhythmic drive of the opening and the timing of the cadenza. However, according to Donald Francis Tovey, there are touches of pure Beethoven, like the unexpected entry of the timpani after the cadenza. According to biographer Maynard Solomon, this concerto "records something far beyond merely exterior wit or refinement and moves toward dramatic oratory."

-- Erica Yamamoto

### Overture to *La forza del destino*

Giuseppe Verdi  
(1813-1901)

Verdi was one of the most influential composers of Italian opera. He went well beyond the work of Bellini, Donizetti and Rossini. Verdi's works are frequently performed in opera houses throughout the world, transcending the boundaries of the genre. Some of his themes have long since taken root in popular culture, such as "La donna è mobile" from *Rigoletto* and "Libiamo" from *La traviata*.

Verdi's masterworks continue to dominate the standard repertoire a century and half after their composition. *La forza del destino* is an opera in four acts with a libretto by Francesco Maria Piave, after the Spanish play *Don Álvaro o la fuerza del sino* by Ángel de Saavedra.

-- Alexander Kordzaia



## CONDUCTOR



**ALEXANDER KORDZAIA** accepted the position of Music Director of the University of Richmond Symphony Orchestra in 2007. In 2012 he was appointed to two positions in Cartagena, Colombia: Principal Guest Conductor of the Filarmónica Cartagena, and Artistic Director of the Festival of Orchestras.

A conductor and pianist, Maestro Kordzaia is a native of Tbilisi, the Republic of Georgia. By the time Kordzaia graduated from the Tbilisi

Conservatory of Music, he was appointed as the Music Director and Conductor of the Georgia State Cappella and assistant conductor at the Tbilisi Opera House, the two most prestigious musical ensembles in the nation. Kordzaia led both of these groups on triumphant tours of the former U.S.S.R.

He came to the United States in 1991 to further his studies in New York at the Mannes College of Music and the Juilliard School of Music. Since his arrival in the United States, Kordzaia has conducted orchestras to critical acclaim. Recent engagements have included the 2012 and 2013 Cartagena Festival of Orchestras in Colombia, a Carnegie Hall performance with the American Youth Harp Ensemble, performances with Cincinnati Symphony musicians for the American Harp Society National Conference, the Cincinnati Symphonietta, the Okanogan Symphony in Spokane, Washington, a European tour with the American Youth Harp Ensemble, the Charlotte Civic Orchestra, North Carolina, the University of Richmond Symphony Orchestra, the Central Regional Orchestra of Virginia (2009 and 2012), South Central Virginia Senior Regional Orchestra, and the 2012 All-State Virginia Orchestra. He appeared as an opera conductor with CPCC Opera Company in Charlotte, North Carolina, served as Assistant Conductor of the Richmond Philharmonic Orchestra from 1999-2001, Music Director of the Richmond Philharmonic Orchestra from 2001-2003, Music Director of the Charlotte Civic Orchestra from 2003-2006, and Conductor Emeritus of the Charlotte Civic Orchestra from 2006-2007.

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An active chamber musician, recent concerts have been in Washington, D.C., Maryland, New York, Vienna, Austria, and Cartagena, Colombia. Kordzaia is an active teacher/educator and classical music advocate throughout the mid-Atlantic states, and is frequently invited as an adjudicator, music coach and master class clinician in schools and with youth music organizations throughout the country. He also has continued to be a frequent guest conductor and pianist in the United States, France, Austria, Eastern Europe, South America, Georgia and Russia.

## PERFORMERS



**JENNI SWEGAN** is a junior majoring in music and English literature. A Pittsburgh native, she has studied voice with Elissa Winkler and Maria Fortuna, and presently with Dr. Jennifer Cable. She has performed at the College Music Society national conference, and presented her research on Handel's oratorio *Theodora* to the region's American Musicological Society chapter. At the University of Richmond, she has participated in chamber ensembles and performs with Schola Cantorum. She is also a member of GreenUR, a tutor at Overby-Sheppard Elementary School, and an assistant (and fan) of the Third Practice Electroacoustic Festival. Jenni is grateful to her eternally supportive family, Dr. Cable, Dr. Kong, Maestro Kordzaia, and Sam.



**ERICA YAMAMOTO** is a junior at the University of Richmond. A recipient of the university's prestigious Richmond Scholar award, Erica is a biochemistry major with a pre-med focus and a music minor. She plays in the University Chamber Ensembles and the Jazz Combo group. This past summer, she went to Germany as part of the InterHarmony Music Festival, where she performed various solo and chamber works.

In 2007 Erica played in Merkin Concert Hall and in 2010 she played in Weill Recital Hall, both through the American Fine Arts Festival Music Association. In 2008 she won first place in the Young Pianist Competition of Westchester. During high school, she was Vice President of the Tri-M Music Honor Society. At the Heritage Festival in 2010, Erica won the Maestro Award for her accompaniment work with the choral groups. She has studied with Juilliard Professor Martin Canin and Mitsuko Ichimura.

THE UNIVERSITY OF RICHMOND SYMPHONY ORCHESTRA  
2013-2014 Concert Season

**1st VIOLINS:**

Kikki Tso, *Concertmaster*  
Leslie Kinna, *Assistant Concertmaster*  
Christina Meehan  
Margaret Moor  
Rebecca Robinson  
Alice Kang  
Daraa Rathi  
Fravarti Purveyor  
Ruiquan Hu  
David Han  
Randy Allen

**2nd VIOLINS:**

Maggie Burch, *Principal*  
James Noel, *Assistant Principal*  
Jessica Weaver  
Grace Lang  
Brighton Payne  
Sandy Shelton  
Eileen Downey  
Jonathan Lingerfelt  
Megan Campbell  
Lauren Campbell

**VIOLA:**

Bobby Kania, *Principal*  
Hayley Gray  
Audrey Reisner

**CELLO:**

Kevin Westergaard, *Principal*  
Molly Collins, *Assistant Principal*  
Andrew Jordan  
Sheryl Smith  
Francis Church  
Marilyn Kern  
Sidney Whitlock  
Doug Kelner

**BASS:**

Emily Marsch, *Principal*  
George Werner, *Assistant Principal*  
Michael Stumph

**FLUTE:**

Katherine Cook, *Principal*  
Emily Cho, *Assistant Principal; piccolo*  
Marie Fernandez

**OBOE:**

Lauren Oddo, *Principal*  
Erin Vidlak, *Assistant Principal; English horn*  
Emily Gove, *English horn*

**CLARINET:**

Michael Goldberg, *Principal*  
Nicholas Yeutter, *Assistant Principal*  
Rebecca Quillen

**BASSOON:**

Arnold Wexler, *Principal*  
Conor Lemmon, *Assistant Principal*  
Tomas Baise, *contrabassoon*

**FRENCH HORN:**

Andrew Pericak, *Principal*  
Ryan Smout, *Assistant Principal*  
Gretchen Georgas  
Merry Beth Hall

**TRUMPET:**

Thomas McCarty, *Principal*  
Laurel Wayen, *Assistant Principal*

**TROMBONI:**

Matt Chafin, *Principal*  
Jim Hale  
Russ Wolz

**TUBA:**

Robby Schranze

**HARP:**

Audrey Kindsfather

**TIMPANI:**

John Hubbard

**PERCUSSION:**

Ari Corson

**LIBRARIAN & ASSISTANT CONDUCTOR:**

Alice Kang



## THE 2013-2014 DEPARTMENT OF MUSIC CONCERT SERIES

FREE—No Ticket Required— CAMP CONCERT HALL \*unless noted otherwise

### Fall 2013

Sun., December 8 — 5 p.m. & 8 p.m.

40th Annual Festival of Lessons and Carols  
*UR Schola Cantorum and Women's Chorale;*  
*Jeffrey Riehl and David Pedersen, conductors*  
\*Cannon Memorial Chapel

### Spring 2014

Sun., February 2, 2014 — 3 p.m.

Richard Becker, *piano*

Mon., February 3, 2014 — 7:30 p.m.

Neumann Lecture on Music: *Is Music*  
*Prophetic or Reflexive? Music, Activism*  
*and Social Change*  
Tony Seeger, *speaker*

Fri., February 14 — 7:30 p.m.

Peter Tirrell D'Elia, *piano*

Sat., February 15 — 10 a.m.

Master Class with Peter Tirrell D'Elia  
\*Perkinson Recital Hall

Mon., February 17 — 7:30 p.m.

Bruce B. Stevens

Mon., March 24 — 7:30 p.m.

Garth Newel Piano Quartet

Sun., March 30 — 7:30 p.m.

Richard Becker and Doris Wylee-Becker  
*Dual Piano Recital*

Wed., April 2 — 7:30 p.m.

UR Jazz Ensembles  
*Mike Davison, director*

Thurs., April 3 — 7:30 p.m.

UR Wind Ensemble  
*David Niethamer, director*

Sun., April 6 — 3 p.m.

Handel's Messiah  
*UR Schola Cantorum, Women's Chorale,*  
*and Second Presbyterian Church Choir;*  
*Jeffrey Riehl, conductor*  
\*Cannon Memorial Chapel

Wed., April 9 — 7:30 p.m.

UR Symphony Orchestra, *with eighth*  
*blackbird clarinetist Michael Maccaffferri;*  
*Alexander Kordzaia, conductor .*

Mon., April 14 — 7:30 p.m.

Jennifer Johnson Cano, *mezzo-soprano,*  
and Christopher Cano, *piano*

Sat., April 19 — 3 p.m.

Earth Day Global Sounds  
*Andrew McGraw, director*  
\*North Court (outside location)