12-2-2009

The University of Richmond Orchestra

Department of Music, University of Richmond

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THE UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC

Presents in Concert

THE UNIVERSITY OF RICHMOND
ORCHESTRA
Mr. Alexander Kordzaia, Conductor

Wednesday, December 2, 2009
7:30 p.m.

Camp Concert Hall
Booker Hall of Music
First Violin
Jessica Clough, Concertmaster
Natalia Sanders, Asst. Concertmaster
Jordan Cates
Emma Greenspon
David Davenport
Merry Gleeson
Emma Nurnett
Jenna Moehring
Randy Allen

Second Violin
Rebecca Stanley, Principal
Emily Roepke
Caitlin Smith
Patricia Laverty
Radhika Parekh
Page Allen
Hananiah Baggott
Beth Foster
Eileen Downey
Jessica Guthrie

Viola
Nick Trevino, Principal
Jacqueline Morin
Hannah Goodman
Winston West
John Noel

Cello
Sarah Lucier, Principal
Azariah Baggott, Asst. Principal
Andrew Jordan
Sheryl Smith
Kelaiah Baggott
Rosemary Baggott
Francis Church
Douglas Kelner

Flute
Amanda Sellew
Katherine Toussaint
Deborah Pohlman
Carolina Colton

Oboe
Daniel Edwards, Principal
Mary Baumann, Asst. Principal
Audrey Dignan

Clarinet
Michael Goldberg, Principal
Cheryl Miltenberger

Bassoon
Arnold Wexler, Principal
Henry Marsh

French horn
Brian Fairtile, Principal
Andrew Pericak

Trumpet
Thomas McCarty
Patrick King
Brian Henderson

Trombone
Samuel Goldman, Principal
Dr. Thad Williamson

Tuba
Russell Wolz

Timpani
John Hubbard

Percussion
Ari Corson

Harp
Elizabeth Khoury

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

*Cosi fan tutte* 1:17 - 6:26  
Wolfgang Amadeus Mozart  
(1756-1791)

Violin Concerto in C Major, Op. 48  
III. *Vivace giocoso* 12:20 - 19:11  
Dmitri Kabalevsky  
(1904-1987)

Natalia Sanders, violin

**Intermission**

Violin Concerto, Op. 14 32:45 - 42:05  
II. *Andante*  
Samuel Barber  
(1910-1981)

Jessica Clough, violin

Carmen Suite No. 1 and No. 2 44:10 - 60:00  
Aragonaise  
Intermezzo  
Gypsy Dance  
Habanera  
Les Toreadors  
Georges Bizet  
(1838-1875)
**Program Notes**

*Cosi fan tutte* (*Women Are Like That*) was the third and final comic opera that Wolfgang Amadeus Mozart (1756-1791) composed in collaboration with librettist Lorenzo da Ponte. The opera tells the story of two male friends who test the fidelity of their lovers by masking their true identities and seducing them. Mozart began composing this work in the fall of 1789 and finished it by January 1790 when it was premiered at the Burgtheater in Vienna. The overture to *Cosi fan tutte* is firmly rooted in the stylistic norms of the Classical era, featuring a clear and bright melodic texture, symmetrical phrases, and contrasting sections. It consists of a slow introduction followed by a lively *presto* section, which helps to establish the playful mood of the production. Like many overtures from this period, *Cosi fan tutte* quotes musical ideas that occur in the opera, such as the cadence at the end of the slow introduction, which references an aria sung in one of the later scenes. This cadence occurs again at the end of the overture, establishing symmetry within the piece.

**Dimitry Borisovich Kabalevsky** (1904-1987) was a Soviet composer born in St. Petersburg, Russia. Over the course of his life, he made significant contributions to children's music repertoire and helped to develop a system of musical education. In addition to composing, he taught at the Moscow Conservatory and worked as a music critic. As a composer, Kabalevsky rejected the principles of the modernistic "new music" of his contemporaries. Thus, his music is consistently tonal and places emphasis on melody and rhythm. His Violin Concerto, op. 48, follows the model of Russian music from the late 19th century. Its third movement, in particular, recalls Tchaikovsky's concerto for the same instrument. Kabalevsky's Violin Concerto, composed in 1948, had a double premiere in Moscow and Leningrad on October 28 of the same year.
Samuel Barber (1910-1981) was an American composer born in West Chester Pennsylvania. Like Kabalevsky, he did not respond to the experimental trends that were occurring in music during first half of the 20th century. Instead, he wrote primarily in tonal language, incorporating the forms and harmonies of the late 19th century. Barber’s Violin Concerto, Op. 14, is one of his best-known works and highlights his melodic brilliance. Composed in 1939-40, it was first performed at Philadelphia’s Academy of Music in February 1941. The aria-like Andante movement features a narrative style with lamenting passages. Its flowing melodies emphasize the lyrical attributes of the violin.

Carmen, the work for which Georges Bizet (1838-1875) is best known, is one of the world’s most performed operas. Composed in 1873-74, this Spanish-themed opéra comique (not a “comic opera,” but an opera with spoken dialogue) is based on a novella by Prosper Mérimée. Carmen was first performed in March 1875 at Paris’s Opéra-Comique. Initial reviews were negative, and Bizet died several months later, never knowing the success that his work would eventually achieve. Ernest Guiraud, one of Bizet’s contemporaries, assembled two orchestral suites from Carmen after the composer’s death. Each consists of a combination of preludes, entr’actes, and instrumental arrangements of vocal numbers. This evening’s program combines selections from both the first and second suites: Argonaise, Intermezzo, and Los Toreadors from the first suite, and Gypsy Dance and Habanera from the second. The Argonaise is a Spanish dance that occurs before the opera’s fourth act. The Intermezzo, featuring solo flute and harp, originally served as the prelude to Act III. These two movements are followed by the Gypsy Dance, a wildly energetic movement from the second act, and the Habanera, an instrumental arrangement of one of the opera’s most famous arias. Bizet modeled this melody on a song by Sebastián Iradier. Los Toreadors features music from Carmen’s overture, as well as one of most widely performed numbers from the opera, the “Toreador Song.”

—Austin Bourdon
ALEXANDER KORDZAIA

accepted the position of Music Director of the University of Richmond Orchestra in 2007. A conductor and pianist, he is a native of Tbilisi, Republic of Georgia. Born into a musical family, Mr. Kordzaia demonstrated great musical ability at an early age. At the age of seven, he began serious study of the piano and composition in Georgia's premiere music school. By the age of 12, he was performing as a soloist with orchestras and was considered a child prodigy as a composer. Soon it was evident to his teachers that Mr. Kordzaia also had great talent and desire for conducting. By the time he graduated from the Tbilisi Conservatory of Music, Mr. Kordzaia was 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. Mr. 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 at the Mannes College of Music and the Juilliard School of Music, both in New York City. Since his arrival in the U.S., Mr. Kordzaia has performed and conducted orchestras to critical acclaim. His recent engagements have included conducting the 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, Charlotte, North Carolina, and most recently, the University of Richmond Orchestra.

An active chamber musician, Mr. Kordzaia’s recent concerts have been in Washington, D.C., Maryland, and New York. He is an active teacher/educator and classical music advocate throughout the Mid-Atlantic states. Kordzaia is frequently invited to adjudicate, coach, and give master classes in schools and with youth music organizations across the U.S. He also continues to be a frequent guest conductor and pianist in the U.S., France, Eastern Europe, Georgia, and Russia.
Natalia Sanders is a Richmond senior from Newport News, Virginia. She is majoring in Leadership Studies with minors in both Music and Spanish. Natalia began playing the violin when she was in the 6th grade, after attending a two-week introductory string camp. That year, her middle school orchestra teacher recognized her ability, and suggested that she begin to study privately. Thus began her tutelage under her first teacher, Dianne Chapman, of Hampton, Virginia.

Natalia continued to play with her middle and high school orchestras, serving as Concertmaster in her 8th and 12th-grade years. Additionally, she was a member of the Peninsula Youth Orchestra (PYO), where she served as Concertmaster of the Sinfonia.

At age 13, Natalia won the Junior Division Concerto Competition of the PYO, and as a result had her first experience playing a concerto with a full orchestra. Natalia also played first violin in the coveted Bay Youth Symphony Orchestra, and was a member of the Hampton Roads Chamber Players, both of Norfolk. She has participated in side-by-sides with the Virginia Symphony Orchestra and the York River Symphony Orchestra, having served as Co-Concertmaster with the latter. In 2006, Natalia participated in the Strings International Music Festival in Philadelphia. She was the lead violinist on the gospel CD, "Praise Without Boundaries", recorded by Everett Hollins and the Gospel Praise Ensemble in 2005. Natalia studied briefly with violinist Jorge Aguirre, of the Virginia Symphony before coming to the University of Richmond.
Natalia has continued to pursue her violin studies at UR, where she studies privately with Susy Yim and regularly takes advantage of private coaching sessions with violinist Matt Albert of ensemble-in-residence eighth blackbird. Natalia has served as Concertmaster and Assistant Concertmaster of the University Orchestra, under the direction of conductor Alexander Kordzaia, also performing in several ensembles. She is the violinist for the Umoja Gospel Choir and has played for Sunday services at the chapel on campus as well as in several Richmond-area churches.

In addition to her musical involvement, Natalia is very active on campus. She is the Special Events Chairperson for the Campus Activities Board, a Student Admissions Representative, a UR Cheerleader, and she works part-time in the football office. An honor student, Natalia is a member of Phi Eta Sigma and Golden Key National Honor societies, as well as Phi Kappa Mu, the Music Honor Society. She has been recognized by the Dean of UR’s Westhampton College for her academic achievement and campus involvement. Natalia performs by request as a soloist under the auspices of her own business, "Just Stringin’ It", and is a network violinist with the musicians of Radiance String Ensembles. Most recently she was honored to be asked to play for the President’s Donors Brunch at UR, for the second year in a row.

Natalia is the daughter of Renate Sanders of Newport News. She has one sister, Natasha, who lives in Brooklyn, New York. Natalia gives God the glory and honor for the gifts and talents He has bestowed upon her, and for allowing her the opportunity to share her music with the community.
JESSICA CLOUGH is a senior at the University of Richmond, with a major in Music (Violin Performance) and a minor in Business Administration. She has held the position of Concertmaster of the University Orchestra for the past three years and is first violin in the University of Richmond String Quartet.

Other orchestra experiences include the Youth Orchestra of Bucks County, Pennsylvania, where she served as Concertmaster for a year and performed the Bruch Violin Concerto, and the Philadelphia Youth Orchestra. Her violin teachers include Susanna Klein, Matt Albert, and Richard Amoroso. Jess has worked as the Marketing Intern for the Philadelphia Orchestra and is currently working at the Richmond Symphony as an Intern.

After graduation, Jessica aspires to a career in arts management, but plans to keep playing the violin and expanding her musical horizons.
We would like to thank the Music Department, Barbara Melton, eighth blackbird, Dr. Joanne Kong, and Susy Yim for working with and supporting our Orchestra and soloists.
FALL 2009 – SPRING 2010
DEPARTMENT OF MUSIC CONCERT SERIES
FREE—No Ticket Required—Camp Concert Hall *unless otherwise noted

Fall 2009
Duo Piano Recital
Joanne Kong and Paul Hanson
Sun. Sept 20 – 3:00p

Family Weekend Concert
Fri., Oct. 2 – 7:30p

Matt Albert and
Andrew McCann, violins
Mon., 10/5 – 7:30p

David Esleck Trio
Fri., 10/16 – 7:30p

Judith Cline, soprano
Carla Ellen Modissett, piano
Sun., 10/25 – 3:00p

Longwood Wind Symphony &
UofR Wind Ensemble
Wed., 10/28 – 7:30p

Third Practice Electro-
Acoustic Music Festival
Fri., Nov. 6 & Sat., Nov. 7

Schola Cantorum &
Women’s Chorale
Sun., Nov. 8 – 3:00p

World Music Concert
Sat., Nov. 14 – 3:00p

University Wind Ensemble
Thom Ritter George, Guest Conductor
Sun., Nov. 15 – 7:30p

Bruce Stevens, organ
Mon., Nov. 16 – 7:30p
*Cannon Memorial Chapel

University Jazz Ensemble &
Jazz Combo
Mon., Nov. 23 – 7:30p

University Chamber Ensembles &
Opera Scenes—Cosi fan Tutte
Mon., 11/30 – 7:30p
*Perkinson Recital Hall

University Orchestra
Wed., Dec. 2 – 7:30p

Christmas Candlelight Service
Sun., Dec. 6 – 5:00p & 8:00p
*Cannon Memorial Chapel

Spring 2010
Jeremy McEntire, flute
Charles Hulin, piano
Sun., Jan. 24 – 3:00p

Geoff Haydon, piano
Wed., Feb. 3 – 7:30p

Oliver Sacks, author and neurologist
Fri., Feb. 5 – 7:30p. *Ticket Required

Richard Becker, piano
Sun., Feb. 7 – 3:00p

Jazz Faculty All-Stars –
Mardi Gras Celebration
Wed., Feb. 17 – 7:30p
*Ticket Required

Mad Songs
Jennifer Cable, soprano
Kenneth Merrill, harpsichord
Mon., March 1 – 7:30p

Duo Piano Recital
Richard Becker and
Doris Wylee-Becker
Sun., March 28 – 3:00p

University Orchestra
Wed., April 7 – 7:30p

Handel’s “Messiah” (HWV56)
Schola Cantorum & Women’s Chorale
Sun., April 11 – 5:00p
Pre-concert lecture—4:00p
*Cannon Memorial Chapel

UofR Jazz Ensemble & Jazz Combo
Mon., April 12 – 7:30p

University Wind Ensemble
Wed., April 14 – 7:30p

University Chamber Ensembles
Mon., April 19 – 7:30p