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THE UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC

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Presents

THE UNIVERSITY SYMPHONY ORCHESTRA
Alexander Kordzaia, Conductor and Music Director

Featuring 2010 Concerto Competition Winners

Elizabeth Homan, *soprano*
Jacqueline Morin, *violin*
Andrew Pericak, *horn*
Eric Piasecki, *baritone*
Eric Rudofker, *tenor*

Wednesday, December 1, 2010
7:30 p.m.

Camp Concert Hall
Booker Hall of Music





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 Symphony Orchestra. Kordzaia appeared as an opera conductor with CPCC Opera Company, Charlotte, North Carolina. He also served as Assistant Conductor of the Richmond Philharmonic Orchestra (1999-2001), Music Director of Charlotte Civic Orchestra (2003-2006), and Conductor Emeritus of Charlotte Civic Orchestra (2006-2007).

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 to give master classes in schools and with youth music organizations through the U.S. He has also continued to be a frequent guest conductor and pianist in the United States, France, Eastern Europe, Georgia, and Russia.

A program note from the conductor

Les Preludes (Liszt)

None of Liszt's 13 symphonic poems attained such fame as *Les Preludes*. The work was originally published as an introduction to *Les quatre elements* for male choir, but was revised by Liszt in 1854 and related to the words of the French poet Alphonse de Lamartine that now head the score. The quotation comes from Lamartine's delicately romantic *Meditations poetiques* and begins with the words, "What is our life but a series of preludes to that unknown song whose first solemn note is intoned by death?"

The composer did not slavishly follow the literary subject, so that his score can in no way be taken as a series of "preludes to death." This is contradicted by the concentration of form, and above all by the character of the music, which in essence is based on two themes: a powerful, majestic main subject and lyrical, luxurious subsidiary idea. From these two there grows, after a slow introduction and stormy continuation, with a middle section in a pastoral vein, the powerful reprise, before a triumphantly radiant coda symbolizes the conquest of all life's storms and oppositions.

Program

Villanelle

Paul Dukas
(1865-1935)

Andrew Pericak, *horn*

Ifigenia in Tauride

Ah tu non senti, amico

Joseph Haydn
(1732-1809)

Eric Rudofker, *tenor*

Così fan tutte

Una donna a quindici anni

Wolfgang Amadeus Mozart
(1756-1791)

Elizabeth Homan, *soprano*

Le nozze di Figaro

Hai già vinta la causa!

Mozart

Eric Piasecki, *baritone*

Violin Concerto No. 3 in B minor, Op. 61
III. *Molto moderato e maestoso*

Camille Saint-Saëns
(1835-1921)

Jacqueline Morin, *violin*

Intermission

Les Preludes, Symphonic Poem No. 3, G. 97

Franz Liszt
(1811-1886)



Please silence cell phones, digital watches, and paging devices before the concert. No unauthorized recording or photography.

University of Richmond Symphony Orchestra

Violin I

Jacqueline Morin, Concertmaster
Rebecca Stanley, Asst. Concertmaster
Kosh Kempster
Margaret Moore
Jordan Cates
Emma Greenspon
Lauren Guridy
Ann Tomskey
Emma Burnett
Jenna Moehring
Randy Allen

Violin II

Ashley Magnuson, Principal
Vivian Hsieh
Meredith Tierney, Asst. to the Conductor
Caitlyn Smith
Eileen Downey
Beth Foster
James Noel
Hananyah Baggott
Emily Lansing
Radhika Parekh

Viola

Hannah Goodman, Principal
Greg Bowen
John Noel
David Ray

Cello

Sarah Lucier, Principal
Joseph Moon
Azaryah Baggott
Michael Knowles
Douglas Kelner
Sheryl Smith
Naomi Stackman
Andrew Jordan
Francis Church

Bass

Samantha Lindsey, Principal
Erin Good
Emily Marsch

Flute

Deborah Pohlmann, Principal
Keith Hanlon
Lisa Miller

Oboe

Audrey Dignan, Principal
Aronne Brooks

Clarinet

Michael Goldberg, Principal
Anna Hadden

Bassoon

Arnold Wexler, Principal
Thomas Baise

French horn

Andrew Pericak, Principal
Ryan Smout
Edward Beach
Brian Fairtile

Trumpet

Thomas McCarty, Principal
Marla Mrowka

Trombone

Samuel Goldman, Principal
David Davis
Thad Williamson

Tuba

Robby Schranze

Timpani

John Hubbard

Percussion

Mike Boyd
Craig Lawyer

Harp

Veronika Shreve
Aponi Brunson

The Performers and Program Notes

(in order of appearance)



ANDREW PERICAK is from Charlottesville, VA, where he lived for his entire life prior to beginning college at the University of Richmond. He is currently a sophomore, majoring in environmental studies and geography with a minor in music.

Besides playing Principal Horn with the University of Richmond Symphony Orchestra, Pericak is active in the University Wind Ensemble and Pep Band. He currently receives private instruction from Ms. Rachel Velvikis, former Principal Horn of the Richmond Symphony, and Dr. Joanne Kong,

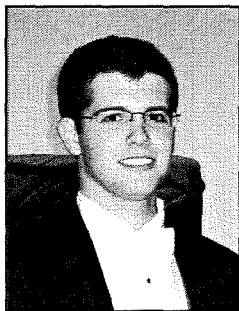
Director of Accompaniment at Richmond.

Pericak began playing horn at age 11, while in junior high school. He continued his ensemble involvement with the award-winning bands of Albemarle High School in Charlottesville, under the direction of Mr. Greg Thomas, also participating in the wind ensemble and marching band all four years. While in high school, he was twice named to the Virginia All-State Band, played with the Youth Orchestra of Charlottesville/Albemarle under the direction of Dr. Charles West, and received a Director's Award from Thomas for his dedication to the band program.

Pericak is grateful to Dr. Gene Anderson and the University of Richmond Music Department for allowing him this opportunity to perform as a soloist.

Villanelle (Dukas)

Best known for his work *The Sorcerer's Apprentice*, the French composer Paul Dukas (1865 - 1935) has few other pieces attributed to his name. While Dukas was a prolific composer, he was a perfectionist and as such destroyed most of his work out of dissatisfaction. *Villanelle* is one of his few remaining pieces, a work he wrote for an examination at the Conservatoire de Paris in 1906. While the subtitle of the piece says "for horn and piano or orchestra," Dukas never finished the instrumentation himself, an ironic outcome for a composer known for his orchestrational skill.



ERIC RUDOFKER is a fourth year music major from Blue Bell, PA, attending Germantown Academy and singing under Mr. Michael Kemp. A voice student of Dr. Jennifer Cable, Eric has been a member of Schola Cantorum for four years, also singing with the Octaves, an all-male student vocal ensemble.

In 2009, he sang Berlioz's *Requiem* as a member of the Philadelphia Singers, the chorale of the Philadelphia Orchestra. He will perform Schumann's *Dichterliebe* here at UofR in February 2011. Eric thanks his family, friends, and professors for their undying support!

Ifigenia in Tauride — Ah tu non senti, amico (Haydn)

The ancient Greek story of Iphigenia in Tauris has been set by an extensive list of composers. Tommaso Traetta's opera seria was first performed in 1763 in Vienna, and caught the attention of Franz Joseph Haydn, at the time working in the Esterházy palace in Hungary. Haydn's responsibilities at the palace were extensive, including writing opera.

It was not uncommon for Haydn, who is best known for his symphonies and string quartets, to recompose an aria from an existing opera, perhaps believing that he could improve upon the original. In 1786, Haydn's version of "Ah tu non senti amico" was performed at the Esterházy palace. In this aria, Oreste is enraged at learning that his mother, Clytemnestra, has killed his father, Agamemnon. Later, Oreste will murder his mother in revenge.

Text and translation on facing page...

Ah tu non senti amico,
Quell che soffre il mio cor:
mentre t'ascolto, truce,
e squallida in volto, nuda il pié,
sparsa il crin,
lacera il petto vedo la madre
in minaccioso aspetto,
quante furie ha d'intorno!
E quanti al seno mi vibra accesi dardi!
Dio! Non senti gli ulati, i lamenti!
E qual conduce funebre orrida pompa,
che me tragge amorir!
Sull'are atroci stride la nera fiamma
e mi prepara la bipenne fatal
la man piú cara.

Qual destra omicida la morte m'appresta!
Ah ferma... t'aresta...
La madre m'uccida,
La madre spietata;
Ah ferma;
Se sazia l'ingrata di sangue non é,

Ah, barbara!
Affretta l'acerba ferita,
qual dono é la vita
se l'ebbi da te.

Ah non senti amico,
tu non senti gli ulati, i lamenti,
ah, non senti qual destra omicida
la morte m'appresta!

Ah, friend, you don't feel what makes my
heart suffer:
When I listen to you, cruel,
sometimes squalid, barefoot,
she pulls at her hair,
she tears at her breast, I see the mother
threatening,
how much rage she has!
And how she shoots darts at my trembling
chest! God! You don't feel the howls, the
laments! And so the nightmarish under-
taker leads, and drags me to death!
On the dreadful land a black flame
screches and prepares me for the fatal
battle axe held by a dear hand.

What homicidal right hand prepares for my
death! Ah, stop! Stop yourself!
The mother kills me;
The ruthless mother;
Ah, stop!
She is satisfied, the ingrate, she must not be
human,

Ah, barbarian!
Hasten the bitter wound,
what gift life would be,
if you were to let me have it.

Ah friend you don't feel,
You don't hear the shouts, the laments,
You don't feel that homicidal right hand
preparing for my death!

Text: Tommaso Traetta

Translation: Mierka Ross and Eric Rudofker



ELIZABETH HOMAN is a junior and an Artist Scholar at Richmond, pursuing a double major in political science and music. A versatile mezzo-soprano, Elizabeth performs with various groups on campus including an opera scenes trio, a jazz combo, Schola Cantorum, and Richmond's oldest co-ed a cappella group, Choeur du Roi.

Elizabeth has pursued classical music since the age of 5. Excelling in both the violin and piano, Elizabeth developed her ear and passion for music through more than ten years of private lessons. It was not until middle school that Elizabeth began her training in voice. By the end of her freshman year in high school, however, she was a member of The Pingry Balladeers, Pingry Glee Club, St. James' Church Choir, and the New Jersey All-State Mixed Chorus. Elizabeth continued to develop her vocal skills throughout high school. In 2007, she spent six weeks at the Boston University Tanglewood Institute, where she performed as a soloist in the famous Ozawa Hall. Upon graduation from Pingry, Elizabeth received the Senior Music Award and a \$1000 music grant from the Madeleine Wild Bristol Scholarship Fund. Tonight is Elizabeth's first performance with the University Orchestra— she would like to thank both her private voice teacher, Dr. Jennifer Cable, and her coach, Dr. Joanne Kong, for all of their support and encouragement.

Così fan tutte—Una donna a quindici anni (Mozart)

"Una donna a quindici anni" is an aria from Mozart's opera *Così fan tutte*. Sung in the opening scene of Act II, this aria embodies the overarching themes of deception and fickleness. Throughout the aria, Despina, a charming but manipulative maid, gives her advice on how a young lady should deal with men.

Una donna a quindici anni
De'è saper ogni gran moda
Dove il diavolo ha la coda
Cosa è bene, e mal cos'è.
De'è saper le maliziette
Che innamorano gli amanti
Finger riso, finger pianti
Inventar I bei perçe.

De'è in un momento dar retta a cento
Colle pupille parlar con mille
Dar speme a tutti, sien belli o brutti,
Saper nascondersi senza confondersi,
Senz'arrossire saper mentire.
E qual regina dall'alto soglio
Col posso e voglio farsi ubbidir.

(Par ch'abbian gusto di tal dottrina,
Viva Despina che sa servir!)

A woman of 15 years
Must know all the good methods,
Where the devil keeps his tail,
What's good and what's bad.
She must know the little malices
That enamour lovers:
To feign laughter, to feign tears,
And invent good reasons.

She must pay attention to a hundred at a time,
Speak through her eyes with a thousand,
Give hope to all, be they handsome or ugly,
Know how to obfuscate without getting confused,
And know how to lie without blushing.
And this queen from her high throne
Can make they obey with, "I can," and
"I want."

(It seems they like this doctrine,
Long live Despina, who knows how to serve!)



A senior vocal performance major at the University of Richmond, **ERIC PIASECKI** has enjoyed much success in his career as a young bass-baritone. He began his musical career with the world renowned Philadelphia Boy's Choir and Chorale at age 10 and has completed over 14 years of private study with several teachers, including Mrs. Shirley Madona, Mrs. Margaret Campbell, Dr. Robert Hamilton, Mrs. Kim Kronenberg Russell, and Dr. Jennifer Cable.

In his time at the University of Richmond, Eric has served as a soloist and featured performer in the University's Schola Cantorum, Jazz Ensemble, Chamber Ensemble, and Opera Scenes. Eric would like to extend his sincerest thanks to his family, close friends, his vocal coach Dr. Joanne Kong, and the faculty of the University of Richmond department of music, without whom this performance would not be possible.

Le nozze di Figaro—Hai gia vinta la causa! (Mozart)

By the third act of Mozart's *Le nozze di Figaro*, much has transpired before the introduction of Count Almaviva's famous recitative and aria. Essentially, Figaro's wife leaves the room and informs him that he has won the case, and that they have tricked the count into allowing them to marry. Having overheard Susanna's statement, the count is perplexed and then quickly expresses his rage at the tomfoolery that has transpired right under his own nose. Filled with confusion, anger, and a childlike desire for vengeance, the count expresses his disgust at the situation, and begins to ponder how he will turn the tables on his conniving servants.

Text/translation follows...

Le nozze di Figaro (The Marriage of Figaro) (Mozart)
Hai già vinta la causa!

Hai già vinta la causa!
Cosa sento?
In qual laccio cadea?
Perfidi! io voglio di tal modo punirvi,
A piacer mio la sentenza sarà.
Ma s'ei pagasse la vecchia pretendente?
Pagarla! In qual maniera?
E poi v'è Antonio
Che all'incognito Figaro ricusa
Di dare una nipote in matrimonio.
Coltivando l'orgoglio di questo mentecatto..
Tutto giova a un raggiro..
Il colpo è fatto.

Vedrò mentr'io sospiro
Felice un servo mio?
E un ben che invan desio,
Ei posseder dovrà?
Vedrò per man d'amore
Unita a un vile oggetto
Chi in me destò un affetto,
Che per me poi non ha?

Ah no! lasciar in pace
Non vo' questo contento,
Tu non nascesti, audace,
Per dare a me tormento,
E forse ancor per ridere
Di mia infelicità.
Già la speranza sola
delle vendette mie
Quest'anima consola,
E giubilar mi fa.

"You've won the case already!"
What do I hear?
What trap have I fallen into?
Scoundrels! I'll punish you in this way,
The decision will be how I want it.
But if he pays off the old plaintiff?
Pay her! How?
And then there's Antonio,
Who won't give his niece in
marriage to the nobody Figaro.
To nurture that lamebrain's pride..
Everything's useful for the plot..
The deed is done.

Shall I, while I'm sighing,
See one of my servants happy?
And the good thing I want in vain,
Shall he have it?
Shall I see the woman who woke in me
A feeling she doesn't have for me
United to a vile object
By the hand of love?

Ah no! I won't leave
This happiness in peace,
You weren't born, rash person,
To torture me,
And maybe to laugh
At my unhappiness.
Now only the hope
Of the revenges I'll have
Consoles this soul
And makes me rejoice.

Text: Lorenzo da Ponte
Translation: Jane Bishop



JACQUELINE MORIN is a senior music major and pre-medical student at the University of Richmond. From Wytheville, VA, she started violin lessons at the age of 5 and soon began viola as well. She served as Assistant Principal of the viola section for the Renaissance Academy Chamber Orchestra for several years, during which the orchestra performed in the West Cork Chamber Music Festival in Ireland, twice for Governor Mark Warner, and recorded a CD.

At the University of Richmond, Jacqueline has been the violist and later the second violinist for the University's only string quartet, performing works by Beethoven, Borodin, and Ravel. Also the Principal Violist for the University of Richmond's Symphony Orchestra, she currently serves as the Symphony's Concertmaster.

Jacqueline would like to thank her violin teacher, Susy Yim, accompanist, Dr. Joanne Kong, and the University's Music Department for their constant advice and encouragement. She would also like to thank her family, particularly her mother, who devoted countless hours to helping her become the musician she is today.

Violin Concerto No. 3 in B minor, Op. 61 (Saint-Saëns)
III. *Molto moderato e maestoso*

Camille Saint-Saëns was born in Paris in 1835 and died in Algiers in 1921. He was a versatile composer, writing works for every genre of French music and a plethora of different instruments. His *Violin Concerto in B minor* was dedicated to Spanish violinist Pablo de Sarasate and contains a variety of French, Spanish, and Italian themes. The third movement begins with a slight cadenza that introduces a robust, yet flowing theme. The cadenza lays foundation for the first theme, which is reminiscent of a Spanish character. The second theme breaks from the virtuosic disposition and introduces a beautiful floating melody. The movement ends with a marked increase in tempo, which builds tension until the explosion of the movement's conclusion.

THE 2010-2011 DEPARTMENT OF MUSIC CONCERT SERIES

FREE— in Camp Concert Hall, *unless otherwise noted*

*designates tickets required (Modlin Box Office, 289-8980)

FALL 2010

Sunday, Sept. 19—3:00p

Perkinson Recital Hall

Donald George, *tenor*

Lucy Mauro, *piano*

Monday, Sept. 20—7:30p

Emily Riggs, *soprano*

David Ballena, *piano*

Friday, Sept. 24—7:30p

FAMILY WEEKEND CONCERT

Jazz, Orchestra, Band, Choirs

Wednesday, Oct. 13—7:30p *

TimbaSon, with

Mike Davison and guests

Thursday, Oct. 21—7:30p

Perkinson Recital Hall

MUSIC OF NORTH INDIA—Rajeev Taranath, *sarod*

Friday, Oct. 22—7:30p *

RICHMOND SYMPHONY

Steven Smith, Director

Joanne Kong, *harpisichord & piano*

Sunday, Oct. 24—3:00p

SCHOLA CANTORUM & REUNION CHOIR

WOMEN'S CHORALE

Friday, Oct. 29—7:30p

DAVID ESLECK TRIO

Thursday, Nov. 4—6 times vary

3P ELECTROACOUSTIC MUSIC FESTIVAL

Sunday, Nov. 14—7:30p

UNIVERSITY WIND ENSEMBLE

Wednesday, Nov. 17—7:30p *

CUBAN SPECTACULAR

UR JAZZ COMBO & area musicians

Sunday, Nov. 21—3:00p

WORLD MUSIC CONCERT—UR Taiko Ensemble

Monday, Nov. 22—7:30p

UR JAZZ ENSEMBLE & JAZZ COMBO

With guest Justo Almarino, *sax & clarinet*

Monday, Nov. 29—7:30p

UR CHAMBER ENSEMBLES CONCERT

Wednesday, Dec. 1—7:30p

UR SYMPHONY ORCHESTRA

Featuring student winners of

2010 Concerto/Vocal Competition

Sunday, Dec. 5—5:00 and 8:00p

Cannon Memorial Chapel

37th ANNUAL CANDLELIGHT FESTIVAL OF

LESSONS AND CAROLS

SPRING 2011

Wednesday, Jan. 26—7:30p *

CHAMBER MUSIC OF ARNOLD SCHOENBERG

ensemble-in-residence *eighth blackbird* and

UofR Music faculty

Sunday, Feb. 6—3:00p

RICHARD BECKER, *piano*

Wednesday, Feb. 23—7:30p

THOMAS MASTROIANNI, *piano*

Saturday, Feb. 26—3:00p *

THE ROLE OF MUSIC IN A GLOBAL SOCIETY

NEUMANN LECTURE ON MUSIC—PANEL

Discussion with Lei Liang,

Shanghai Quartet, and Wu Man

Sunday, March 27—3:00p

RICHARD BECKER, *piano*

DORIS WYLEE-BECKER, *piano*

Monday, April 4—7:30p *

JEPSON LEADERSHIP FORUM

Chen Yi, composer

Wednesday, April 6—7:30p

UR SYMPHONY ORCHESTRA

Friday, April 8—7:30p *

SCHOLA CANTORUM, WOMEN'S CHORALE,

EIGHTH BLACKBIRD, with composer Chen Yi

Sunday, April 10—all day, across campus

GLOBAL SOUNDS FESTIVAL

Monday, April 11—7:30p

UR JAZZ ENSEMBLE & COMBO

Wednesday, April 13—7:30p

UR WIND ENSEMBLE

Wednesday, April 20—7:30p

UR CHAMBER ENSEMBLES