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Schola Cantorum, Women's Chorale, and eighth blackbird

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THE UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC

presents

Schola Cantorum
Women's Chorale
and
eighth blackbird

David Pedersen, *conductor*



Friday, April 8, 2011
7:30 p.m.

University of Richmond
Camp Concert Hall

Sponsored in part by the Tucker-Boatwright Endowment.
A 2010-2011 Global Sounds Series Event

Women's Chorale

Kresnice (Slovenia)

Arr. by Karmina Šilec
(b. 1967)

Deborah Pohlmann, *flute*

Bog daj, Bog daj dober večer, za
vecerkom bole jutro.

Za jutrom je tratornica, na tratorki
hladna senca.

Na senci je postelica, na nji spava
sinko Janko.

Njegva majka rano stala, rano stala,
tiho zvala.

Stan'se gore, sinko dragi, drugi tvojo
rožo trga.

Maj jo trga, naj jo nosi preko loga
zelenoga.

Preko morja krvavoga, preko morja
kraj Dunaja

The Lord gives you a good evening,
and a better morning after it.

In the morning a cold shadow lies on
the lawn.

In the shadow there is a bed.
Janko the son sleeps in it.

His mother woke up early in the
morning and called him quietly.

Wake up, dear son, somebody else
picks your flower.

Let him pick it and carry it over the
green sea.

Over the bloody sea, over the sea
next to the Vienna's shores.

Daj Bog, Marija, daj dobro leto!

God and Mary, give us a good year!

In Slovene folk music, *kresnice* are groups of young women who sing verses in overlapping pairs. Before one group has finished their verse, the second group begins their verse, creating a unique sound effect in which the rhythms of each group clash temporarily. The verses "chase each other". The text of this piece would have been sung as part of Midsummer's Day celebrations, where antiphonal singing was a common traditional practice.

Karmina Šilec directs *Carmina Slovenica*, which is dedicated to performing contemporary and avant garde vocal music in addition to preserving and promoting the Slovenian culture and language.

Dravidian Dithyramb (South India)

Victor Paranjoti
(1906-1967)

Victor Paranjoti founded the Paranjoti Academy Chorus in 1958 in order to perform all genres of choral music and to promote Indian compositions based on ragas and local rhythms. "Dravidian" refers to the cultures of South India and "Dithyramb" is a Greek word for a passionate, wild hymn. The nonsense syllables suggest the *tarana*, a form of Hindustani vocal music that uses phonemes from Persian and Arabic sources. The composer described this piece as an "expression of uninhibited festivity" which requires rhythmic precision and a wide expressive range of tonal and dynamic elements.

Savory, Sage, Rosemary and Thyme (England/Canada)

Arr. Donald Patriquin
(b. 1938)

Pray can you buy me an acre or more, Savory, Sage, Rosemary and Thyme,
Between the wide ocean and the seashore?
And then you can be a true lover of mine.

Pray can you plough it with one ram's horn, Savory, Sage, Rosemary and Thyme,
And sew it all over with one peppercorn?
And then you can be a true lover of mine.

Pray can you reap it with a sickle of leather, Savory, Sage, Rosemary and Thyme,
And tie it all up with one peacock's feather?
And then you can be a true lover of mine.

Now you have asked me of these questions three,
And now it is my turn to ask three of thee.

Pray can you make me a fine cambric shirt, Savory, Sage, Rosemary and Thyme,
Without any seam and all needlework?
And then you can be a true lover of mine.

Pray can you wash and wade, Savory, Sage, Rosemary and Thyme,
Where water n'er flowed since earth was made?
And then you can be a true lover of mine.

Pray can you dry it on yonder sweet thorn, Savory, Sage, Rosemary and Thyme,
Where blossom n'er bloomed since Adam was born?
And then you can be a true lover of mine.

The original fair at Scarborough was a merchant festival established in 1253 by King Henry III. Traders from Europe and Asia gathered in Yorkshire to exchange goods for several weeks each year. Many folk songs emerged from the entertainment at these events, including the piece featured here. The text relates a lovers' dispute in which each asks the other to perform three impossible tasks in order to be taken back into the other's good graces. The repeated references to the herbs have been variously interpreted as the ingredients for a love potion, cure for the plague, and other purposes. Canadian composer Donald Patriquin promotes Canadian folk music traditions in his compositions as well as Canadian versions of other English folk songs. This arrangement comes from his cycle *Six Songs of Early Canada*.

Nuit d'étoiles (France)

Claude Debussy
(1862-1918)
Text by Theodore Banville
(1823-1891)
Arr. Alan Raines

Nuit d'étoiles, sous tes voiles,
sous ta brise et tes parfums,
Triste lyre qui soupire,
je rêve aux amours défunts.

La sereine mélancolie vient éclore
au fond de mon coeur,
Et j'entends l'âme de ma mie
Tressaillir dans le bois rêveur.

Je revois à notre fontaine
tes regards bleus comme les cieux;
Cettes rose, c'est ton haleine,
Et ces étoiles sont tes yeux.

Starry night, under your veils,
Under your breeze and your perfume,
A sad lyre that sighs,
I dream of loves lapsed.

A serene melancholy
Unfurls in the pit of my heart,
And I hear the sould of my beloved
Trembling in the dreamlike wood.

I see again in our fountain
Your eyes, blue like the skies;
This rose, it's your breath,
And these stars are your eyes.

"Nuit d'étoiles" is Debussy's famous chanson setting of a poem by Theodore Faullin de Banville. Originally for solo voice, the piece here is arranged for treble chorus. The pervasive use of parallel chords in the accompaniment is a characteristic of Debussy's compositional style which he called "chordal melodies" or "enhanced unisons". This early composition demonstrates his capacity for expressive tonal writing, where color chords and lush harmonies suggest a wide range of emotion.

Noche de lluvia (Rainy Night) (Uruguay)

Sid Robinovitch
(b. 1942)
Text by Juana de Ibarbourou
(1892-1979)

Caitlin Smith, *percussion*

Espera, no te duermas.
Quédate atento a lo que dice el viento
Y a lo que dice el agua que golpea
Con sus dedos menudos en los vidrios.

Todo mi corazón se vuelve oídos
Para escuchar a la hechizada hermana,
Que ha dormido en el cielo,
Que ha visto el sol,
Y baja ahora, elástica y alegre.

Escuchemos el ritmo de la lluvia.
Apoya entre mis senos
Tu frente taciturna.
Yo sentiré el latir de tus dos sienes,
Palpitantees y tibias.
Cómo estará de alegre el trigo ondeante!

Con qué avidéz se exponjará la hierba!
Cuántos diamantes colgarán ahora
Del ramaje profundo de los pinos!
Espera, no te duermas. Esta noche
Somos los dos un mundo,
Aislado por el viento y por la lluvia
Entre las cuencas tibias de una alcoba.

Wait, do not sleep.
Listen to what the wind is saying
And to what the water says tapping
With little fingers upon the window panes.

All my heart is listening
To hear the enchanted sister
Who has slept in the sky,
Who has seen the sun,
And now comes down, buoyant and
happy.

Let us listen to the rhythm of the rain.
Cradle between my breasts
Your silent forehead.
I will feel the beating of your temples,
Throbbing and warm.
How happy the waving wheat will be!

How eagerly the grass will thrive!
What diamonds will cluster now
In the deep branches of the pines!
Wait, do not sleep. Tonight
The two of us are a world,
Isolated by wind and rain
In the warmth of a bedroom.

Juana de Ibarbourou was a prolific Uruguayan poet who identified her emotions with imagery from nature. The tango musical idiom used in this arrangement sets the text in a way that suggests warmth and passion. The jazz-like, close vocal harmonies function as color chords that further enhance the moods of the text.

The Lake Isle of Innisfree (Ireland)

Eleanor Daley
(b. 1955)
Text by W. B. Yeats
(1865-1939)

I will arise and go now, and go to Innisfree,
And a small cabin build there, of clay and wattles made:
Nine bean-rows will I have there, a hive for the honey-bee;
And live alone in the bee-loud glade.

And I shall have some peace there, for peace comes dropping slow,
Dropping from the veils of the morning to where the cricket sings;
There midnight's all a glimmer, and noon a purple glow,
And evening full of the linnet's wings.

I will arise and go now, for always night and day
I hear lake water lapping with low sounds by the shore;
While I stand on the roadway, or on the pavements grey,
I hear it in the deep heart's core.

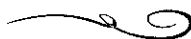
Innisfree is an uninhabited lake island on Lough Gill in County Sligo, Ireland. To a young Yeats, who read Thoreau's *Walden Pond* as a child, the isle represented a utopian escape from the din and commotion of urban life. Yeats explored the isle and often fantasized about building a primitive cabin there as Thoreau had done at Walden Pond. His poem was first published in 1888 and was very popular in Yeats' lifetime.

Pseudo-Yoik Lite (Finland)

Jaakko Mäntyjärvi
(b. 1963)

Yoik is a term that means "song" in the Sami or Lappish languages of northern Scandinavia. These folk songs feature short, repetitive motifs with a limited melodic range. The rhythmic language is very complex, however, and the songs have frequent meter changes. "Pseudo Yoik Lite" (the original "Pseudo-Yoik" was published for mixed voices) is meant to be a humorous spoof. The composer describes the piece "as an impression of a stereotype - the stereotype that most Finns associate with Lapland and its people." The text consists of nonsense syllables used to convey different sound effects and colors.

—Program notes by David Pedersen



Schola Cantorum

Responsorio segundo de Señor San José (Mexico) Ignacio de Jerusalem
(1707-1769)

Jacqueline Morin, *violin*
Caitlin Smith, *violin*
Audrey Dignan, *oboe*
Andrew Pericak, *horn*
Dr. Mary Beth Bennett, *organ continuo*

Esuriens terra Aegypti
clamavit populus ad regem
alimenta petens
Quibus ille respondit:
"Ite ad Joseph
et quidque vobis dixerit, facite."

Crescebat quotidie fames
in omni terra;
aperuitque Joseph universa horrea,
et vendebat Aegyptiis.
"Ite ad Joseph
et quidque vobis dixerit, facite."

So when all the land of Egypt was famished
the people cried
to Pharaoh for bread.
Then Pharaoh said to all the Egyptians,
"Go to Joseph;
whatever he says to you, do."

The famine was over
all the face of the earth,
and Joseph opened all the storehouses
and sold to the Egyptians.
"Go to Joseph;
whatever he says to you, do."

Ignacio de Jerusalem was a composer from the "Mexican Baroque" era. Born and educated in Italy, he relocated to Mexico City in the 1740's to direct the Coliseo Theater and the music program at the cathedral. His efforts greatly advanced the music of the region by updating the notational practices, expanding local orchestras and composing an enormous amount of new music which blended musical elements from Italy with local indigenous sounds and instruments.

The text of this piece is a Responsoy for St. Joseph, which would have been sung in the Liturgy of the Hours.

Duerme Negrito (Sleep, little Black One) (Venezuela)

Atahualpa Yupanqui
(1908-1992)

Caitlin Smith, *percussion*

Duerme, duerme negrito,
que tu mama e'ta en el campo neg-
rito.
Drume, drume mobila.

Sleep, sleep little black one,
your mama's in the fields, little one.
Sleep, sleep little one.

Te va a traé' codonise para tí,
Te va a traé' ca'ne de ce'do para tí,
Te va a traé' mucha' cosa' para tí.

She's going to bring quail for you,
she's going to bring fresh fruit for
you,
she's going to bring pork for you,
she's going to bring many things for
you.

Y si negro no se duerme,
viene e' diablo blanco y zás!
le come la patica chica bú,
apura chica bú!

And if the black one doesn't go to
sleep,
the white devil will come and zap!
he'll eat your little foot, *chica bú*;
hurry *chica bú*!

Trabajando duramente, trabajando si,
trabajando y no le pagan, trabajando
si,
trabajando y va tosiendo, trabajando
si,
p'al negrito chiquitito,
p'al negrito si.

She's working hard, working, yes,
working and they don't pay her, work-
ing, yes,
working and she's coughing, working,
yes,
for her sweet little black one,
for her little one, yes.

The text of *Duerme Negrito* is of Venezuelan origin, written in Spanish with an African slave dialect. The word "negrito" means literally "little black one" but in modern usage it is simply "darling." The child is lulled to sleep with impossible promises and warned of dire consequences while the mother is overworked, ill, and exploited in dehumanizing conditions. The rhythmic and harmonic structure are distinctly Latin American. Argentinian composer Atahualpa Yupanqui was the leading South American composer of folk music in the 1960's and 1970's.

Early Spring (China)

Chen Yi

(b. 1953)

Text by Su Dong-po

(1036-1101)

Movement One

Behind the bamboo, a few sprays of peach-tree grow,
When spring warms the stream, ducks are the first to know.
The shore is covered by weeds, the bamboo sprouts are short,
It is time for the globefish to show.

Movement Two

Returning wild geese from the flock would break away,
North-going journeyers are reluctant to go away.
Knowing from distance the desert is still under storm,
They would happily stay in the South for half a month more.

eighth blackbird

Tim Munro, *flute*

Michael J. Maccaferri, *clarinet*

Matt Albert, *violin*

Nicholas Photinos, *cello*

Matthew Duvall, *percussion*

Lisa Kaplan, *piano*

Note from the Composer

EARLY SPRING for mixed choir and chamber ensemble (flute, clarinet, violin, cello, percussion and piano) is commissioned by the Department of Music, University of Richmond, for Schola Cantorum and *eighth blackbird* with support from the Tucker-Boatwright Fund, premiered on April 8, 2011, at the University of Richmond.

The text is taken from two poems by poet Su Dong-po in *Song Dynasty*, written on the two paintings, *Duck Playing*, and *Wild Geese*, drawn by the monk Hui Chong. The lively description of the spring scenes welcomes a new season of the year.

—Chen Yi

Hine e Hine (Maori/New Zealand)

Arr. David Hamilton
(b. 1955)

E tangi ana koe, hine e hine, Kua ngenge ana koe, hine e hine, Ka ti to puiri ra, noho i te aroha, Te ngakau o te matua, hine e hine.	You are crying, my daughter, You are tired, my daughter, Stop your sadness, rest in love, The heart of the father, my daughter.
--	--

The earliest indigenous people of New Zealand were the Maori, who settled on the islands around a thousand years ago. Their own native music consisted of monophonic melodic lines with limited range. When the European missionaries arrived in New Zealand, the Maori assimilated the new harmonies and forms and this arrangement of a popular lullaby is a blend of the two styles. David Hamilton is the director of the Auckland Choral Society.

Desh (India)

Arr. Ethan Sperry
(b. 1971)

Traditional Indian music is largely learned by improvisation and aural tradition. This arrangement portrays the sounds of a traditional Indian ensemble, which might consist of percussion instruments as well as melodic instruments or voices that sing over a drone. The higher drone voices here employ harmonic overtone singing, which is singing two pitches simultaneously. Nonsense syllables and Indian rhythmic solfege syllables are used to mimic percussion instruments. "Desh" is based on a unique scale known as a "raga", and there are over 400 specific Indian ragas known. The "allap" section at the beginning is slow and improvisatory, resembling a lullaby. Repeating the word "mola," which means "sleep," the purpose of this section is to introduce the notes and patterns of the scale. The fast section follows, and the raga is presented in patterns that children would have sung as a game in order to learn the scale.

Ezekiel Saw de Wheel (America)

Arr. William Dawson
(1899-1990)

Ezekiel saw de wheel,
'way up in de mid'l of de air.

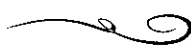
De big wheel run by faith,
An' de lit'l when run by de grace of God.
A lit'l wheel in a wheel,
'Way in de mid'l of de air.

Better mind my brother how you walk on de cross,
Your foot might slip, an' yer soul get lost.
Ole Satan wears a club foot shoe,
If you don' mind he'll slip it on you.

Some go to church fo' to sing an' shout, Hallelujah!
Befo' six months dey's all turn'd out,
'way in de mid'l of the air.

This classic African-American spiritual invokes vivid musical imagery to portray the sensational visions experienced by the Old Testament prophet Ezekiel. The "wheel in a wheel" occurred in the sky with many symbolic, heavenly figures rotating around each other in a dizzying array. William Dawson was a prolific composer and music educator who championed African-American spirituals.

—Program notes by David Pedersen



Mr. David Pedersen, *director*
Dr. Mary Beth Bennett, *accompanist*

WOMEN'S CHORALE

Soprano

Whitney Cavin
Rianna DiBartolo-
Cordovano
Emily Dowd
Danielle Hyder
Elizabeth Hyman
Aubrey James
Hyeryun Jeong
Helen Jordan
Alison Linas
Kathryn Maher
Lina Malave
Emma Materne
Harlean Owens
Natasha Rathlev
Natalie Salim
Sharon Scinicariello

Alto

Jessica Bailey
Mary Lynn Barner,
Jane Berry
Anna Creech
Elizabeth Dorton
Shannon Hedrick
Hyesoo Jee
Cristina Meehan
Jessica Pedersen
Laura Szakmary

SCHOLA CANTORUM

Soprano

Nancy Angelica
Christine Godinez
Colleen Labutta
Lucy Maude
Kerrissa Richards
Maeghan Sevigny
Frances Sisson
Caitlin Venable
Torrie Williams

Alto

Austin Carter
Martha Crockett
Elizabeth Homan
Taylyn Hulse
Emily Kluball
Amy Nicholas

Tenor

Chris Dolci
Robert Emmerich
Kelly Kurz
Patrick Murphy
Ryan Papera
Nathaniel Riehl
Eric Rudofker

Bass

William Buckley
Jared Feinman
Joseph Gribb
Patrick Jones
Eric Piasecki
Timothy Wiles

About the Director

DAVID PEDERSEN is the director of the University of Richmond Women's Chorale, additionally serving as the interim conductor of Schola Cantorum during the 2011 spring semester. In 2009, Mr. Pedersen conducted Women's Chorale on a concert tour of central Europe with performances in Czech Republic, Slovakia, and Hungary. He is the newly appointed artistic director of the James River Singers, and will conduct his debut concert in the Fall of 2011.

Mr. Pedersen serves as director of music at St. Joseph Catholic Church in Richmond, where he conducts adult and youth choirs. He has previously directed the church music programs at Our Lady of Mount Carmel Catholic Church in Newport News, Virginia, and Risen Christ Catholic Community in Boise, Idaho. He founded and directed the Honor Choir, Women's Chorale, and Classical Guitar Ensemble at Bishop Kelly High School in Boise, Idaho, where his ensembles consistently earned top ratings and achieved regional recognition at festivals and competitions. In 2006, the choirs were invited to perform in Austria and Czech Republic for the celebration of the 250th anniversary of Mozart's birth.

David Pedersen is the chair of the voice department at the Greater Richmond School of Music where he teaches studio voice lessons. He is also an active adjudicator and clinician in regional choral festivals. Mr. Pedersen has sung lead and supporting roles in opera and musical theater productions as well as bass/baritone solos in oratorios, cantatas, and choral works. Recently he performed at the 2010 Church Music Association of America Colloquium, as well as with the James River Singers, Richmond Choral Society, Boise Baroque Orchestra and Opera Idaho. Mr. Pedersen holds Bachelor of Music and Master of Music degrees in vocal performance and classical guitar performance from Northern Arizona University in Flagstaff, Arizona. David Pedersen is a member of the American Choral Directors' Association and the Church Music Association of America.

A native of Huntington Beach, California, David currently lives in Richmond with his wife, Jessica, and they are expecting their first child in July, 2011.

eighth blackbird

Tim Munro, *flutes* • Michael J. Maccaferri, *clarinets*
Matt Albert, *violin & viola* • Nicholas Photinos, *cello*
Matthew Duvall, *percussion* • Lisa Kaplan, *piano*

Hailed as “friendly, unpretentious, idealistic, and highly skilled” by the *New Yorker*, eighth blackbird is widely lauded for its unusual performing style – often playing from memory with theatrical flair – and for its efforts to make new music accessible to wider audiences. Since its founding in 1996, the sextet has actively commissioned and recorded new works; recent commissions include a concerto from Jennifer Higdon and pieces from Steve Reich, Mark-Anthony Turnage, Steven Mackey, David Lang, Stephen Hartke, and Bruno Mantovani. The group’s CD *strange imaginary animals* won two Grammy Awards in 2008, including one for Best Chamber Music Performance.

Now celebrating its 15th season, eighth blackbird showcases music by the two most recent Pulitzer Prize-winning composers in its 2010-11 recording and performing repertoire, featuring new and recent works (written expressly for the ensemble) by both Jennifer Higdon and Steve Reich. Headlining the group’s season is its new politically-driven two-part program “PowerFUL/less”, tackling Stravinsky’s provocative statement questioning the value, meaning and power of art. The ensemble will curate and perform in Park Avenue Armory’s new “Tune-In” contemporary music festival in New York City. Other highlights include a return to Zankel Hall; performances at Chicago’s Museum of Contemporary Art; a tour of Higdon’s new concerto *On a Wire* with several high-profile orchestras; Reich festivals on both sides of the Atlantic – at Carnegie Hall and at London’s Barbican Hall; a return to the Library of Congress for a concert that includes the world premiere of a new work by Stephen Hartke; and a new CD featuring Reich’s prize-winning *Double Sextet* on Nonesuch, which was released in September 2010.

Last season eighth blackbird made its debut at the Santa Fe Chamber Music Festival, playing the world premiere of Mark-Anthony Turnage’s *Grazioso!*, and presented a new version of Schoenberg’s *Pierrot lunaire*. The ensemble premiered *Slide*, a new music-theater piece by Rinde Eckert and Steven Mackey, at the Ojai Music Festival (where eighth blackbird acted as Music Director for the 2009 season), and it held a week-long residency at the Curtis Institute of Music. Highlights of past seasons have included performances in South Korea, Mexico, the UK, the Netherlands, and at nearly every major chamber music venue in North America. eighth blackbird was honored in 2007 with the American Music Center’s Trailblazer Award and a Meet The Composer Award, and the group’s numerous competition wins include the Grand Prize at the Concert Artists Guild International Competition and the Naumburg Chamber Music Award. The sextet has been profiled in the *New York Times* and featured on *CBS News Sunday Morning* and Bloomberg TV’s *Muse*. eighth blackbird has recorded for the Cedille, Nonesuch and Naxos labels, and is represented by Opus 3 Artists.

—Visit www.eighthblackbird.org

Chen Yi, composer

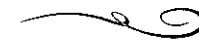
Chen Yi blends Chinese and Western traditions, transcending cultural and musical boundaries. She was the first woman to receive a master’s degree in composition in China, and received her D.M.A. from Columbia University in the City of New York, studying composition with Wu Zuqiang, Chou Wen-chung and Mario Davidovsky. She was elected to the American Academy of Arts and Sciences in 2005, and is a recipient of the prestigious Charles Ives Living Award from the American Academy of Arts and Letters.

Chen Yi’s music has been performed by the greatest performers from around the world, including Yehudi Menuhin, Yo-Yo Ma, Evelyn Glennie, the Cleveland Orchestra, the BBC, the Seattle, Pacific, and Singapore symphonies, the Brooklyn, New York, and Los Angeles philharmonics. She has received fellowships from the Guggenheim Foundation and the National Endowment for the Arts, as well as the Lieberson Award from the American Academy of Arts and Letters and a Grammy Award.

Recent works include a song cycle *From the Path of Beauty* for Chanticleer and the Shanghai String Quartet, *Suite from China West* for the Metropolitan Wind Symphony, *Tunes from My Home* for the Newstead Trio, a recorder concerto, *Ancient Chinese Beauty*, for Michaela Petri, *Concerto for Reeds* for oboe, sheng, and chamber orchestra, *Rhyme of Fire* for the Royal Philharmonic Orchestra (commissioned by the BBC Proms).

Chen Yi currently serves as a Distinguished Professor at the University of Missouri-Kansas City Conservatory of Music and Dance.

—Presser Publishing



“Classical music was forbidden during the Cultural Revolution, but I tried hard to continue playing, even when I worked for twelve hours a day as a laborer, carrying hundred-pound loads of rocks and mud for irrigation walls, I would play both simple songs to farmers along with excerpts from the standard western classical repertory. It was during that period that I started thinking about the value of individual lives and the importance of education in society. As an artist living in the United States, I feel strongly that I can improve the understanding between people by sharing my music.”

—Chen Yi

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, *harpichord & 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

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

Thursday, March 17—7:30p

KANDINSKY TRIO

Perkinson Recital Hall

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