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The UNCG School of Music has been recognized for years as one of the elite music institutions in the United States. Fully accredited by the National Association of Schools of Music since 1938, the School offers the only comprehensive music program from undergraduate through doctoral study in both performance and music education in North Carolina. From a total population of approximately 12,700 university students, the UNCG School of Music serves over 575 music majors with a full-time faculty and staff of sixty. As such, the UNCG School of Music ranks among the largest Schools of Music in the South.

The UNCG School of Music now occupies a new 26 million dollar music building which is among the finest music facilities in the nation. In fact, the new music building is the largest academic building on the UNCG Campus. A large music library with state-of-the-art playback, study and research facilities houses all music reference materials. Greatly expanded classroom, studio, practice room, and rehearsal hall spaces are key components of the new structure. Two new recital halls, a large computer lab, a psycho-acoustics lab, electronic music labs, and recording studio space are additional features of the new facility. In addition, an enclosed multi-level parking deck adjoins the new music building to serve students, faculty and concert patrons.

Living in the artistically thriving Greensboro—Winston-Salem—High Point “Triad” area, students enjoy regular opportunities to attend and perform in concerts sponsored by such organizations as the Greensboro Symphony Orchestra, the Greensboro Opera Company, and the Eastern Music Festival. In addition, UNCG students interact first-hand with some of the world’s major artists who frequently schedule informal discussions, open rehearsals, and master classes at UNCG.

Costs of attending public universities in North Carolina, both for in-state and out-of-state students, represent a truly exceptional value in higher education. For further information regarding music as a major or minor field of study, please write:

Dr. John J. Deal, Dean
UNCG School of Music
P.O. Box 26167
Greensboro, North Carolina 27402-6167
(336) 334-5789
On the Web: www.uncg.edu/mus/



Chelsea Burns

piano

Junior Recital

Sunday, May 5, 2002
3:30 pm
Organ Recital Hall, School of Music

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Program

Danzas Cubanas

La tarde está amorosa
Mis amores
De mil amores

Ignacio Cervantes
(1847-1905)

Ignacio Cervantes was a Cuban composer and pianist who studied with Gottschalk, Alkan, and Marmontel. One of the pioneers of native Cuban concert music, his style was highly influenced by Gottschalk, while incorporating Cuban rhythms and melodic and cadential devices. His music, typical of many late nineteenth and early twentieth century Cuban composers, explored Spanish-derived music, especially Andalusian, rather than the later, more popular Afro-Cuban style.

Canción Triste y Danza Alegre

Roberto García Morillo
(b. 1911)

Homenaje a Roberto García Morillo
from *12 American Preludes*

Alberto Ginastera
(1916-1983)

Roberto García Morillo is an Argentine composer and music critic who studied at the Buenos Aires Conservatory, and later studied in France and Italy. His works are considered non-nationalistic, although almost all of them show Spanish influence.

Alma Brasileira from *Choros No. 5*
Aria from *Bachianas Brasileiras No. 4*

Heitor Villa-Lobos
(1887-1959)

Alberto Ginastera was an Argentine composer and teacher. A self-ascribed nationalist, the works presented here were from what he called his ‘objective nationalism’ and ‘subjective nationalism’ periods. Recognized for taking significant steps in establishing native Argentine music in art music forms, he was especially well known for his use of *malambo*, an Argentine competitive choreographic genre. Its feel and rhythm are evident in the second and fourth movements of the first piano sonata, where six rapid beats are superimposed by traditional Argentine dance rhythms such as the *gato* and the *zamba*.

Intermission

Trois Hommages

Homenaje a Paderewski: Pavane
Homenaje a Rodolfo y Ernesto Halffter: 3^{er} Sonata de El Escorial
Homenaje a Federico Mompou: Que li darem?

Joaquín Nin-Culmell
(b. 1908)

Heitor Villa-Lobos was the most significant Brazilian composer of the twentieth century. He was known for traveling widely to collect Brazilian folk songs, and rejected formal education from an early age. It has always been difficult to discern the origin of his melodies (as either originally composed by Villa-Lobos himself, or as traditional folk melodies of the Brazilian people) because he considered his own melodies to be new Brazilian folk tunes.

Sonata No. 1, Op. 22

Allegro marcato
Presto misterioso
Adagio molto appassionato
Ruvido ed ostinato

Alberto Ginastera

Joaquín Nin-Culmell is a composer and pianist of Cuban descent who has lived in the United States since 1939, where he has taught at schools including Williams College and the University of California, Berkeley. He studied with de Falla from 1930 to 1936. In his writing, Nin-Culmell strives to capture the spirit of Spanish music, rather than the letter, often altering traditional melodies and rhythms.

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Patrons needing such assistance should please see one of the ushers in the lobby.



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