



University Orchestra

Robert Gutter, music director

David Allen, clarinet
Grace Anderson, cello
LaTannia Ellerbe, conductor
Ted Federle, baritone
Andrew Hays, alto saxophone
Daniel C. Pappas, conductor
Yong Im Lee, piano

Tuesday, May 2, 2006
7:30 pm
Aycock Auditorium

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Program

Finlandia, Op. 27 no. 7

Jean Sibelius
(1865-1957)

LaTannia Ellerbe, conductor

Concerto for Clarinet in A
Rather Fast
Gay

Paul Hindemith
(1895-1963)

David Allen, clarinet

Concerto for Cello in B minor, Op. 104
Allegro

Antonin Dvořák
(1841-1904)

Grace Anderson, cello

Intermission

Concerto for Alto Saxophone and Orchestra, Op. 26
Meditative
Rhythmic

Paul Creston
(1906-1985)

Andrew Hays, alto saxophone

The Silence about heaven

Daniel C. Pappas
(b, 1981)

Daniel C. Pappas, conductor
World Premiere

Don Quichotte a Dulcinee
Chanson Romanesque
Chanson epique
Chanson a boire

Maurice Ravel
(1875-1937)

Ted Federle, baritone

Concerto for Piano in G Major
Allegramente

Maurice Ravel

Yong Im Lee, piano

The hall is equipped with a listening assistance system.
Patrons needing such assistance should contact an usher in the lobby.

Program Notes

The Silence about Heaven was written in response to reading the following:

'There have been times when I think we do not desire heaven; but more often I find myself wondering whether, in our heart of hearts, we have ever desired anything else. You may have noticed that the books you really love are bound together by a secret thread. You know very well what is the common quality that makes you love them, though you cannot put it into words: but most of your friends do not see it at all, and often wonder why, liking this, you should also like that. Even in your hobbies, has there not always been some secret attraction which the others are curiously ignorant of – something, not to be identified with, but always on the verge of breaking through, the smell of cut wood in the workshop or the clap-clap of water against the boat's side? Are not all lifelong friendships born at the moment when at last you meet another human being who has some inkling (but faint and uncertain even in the best) of that something which you were born desiring, and which, beneath the flux of other louder passions, night and day, year by year, from childhood to old age, you are looking for, watching for, listening for? You have never *had* it. All the things that have ever deeply possessed your soul have been but hints of it – tantalizing glimpses, promises never quite fulfilled, echoes that died away just as they caught your ear. But if it should really become manifest – if there ever came and echo that did not die away but swelled into the sound itself – you would know it. Beyond all possibility of doubt you would say 'Here at last is the thing I was made for.'

This signature on each soul may be a product of heredity and environment, but that only means that heredity and environment are among the instruments whereby God creates a soul. I am considering not how, but why, He makes each soul unique. If He had no use for all these differences, I do not see why He should have created more souls than one. Be sure that the ins and outs of your individuality are no mystery to Him; and one day they will no longer be a mystery to you. The mould in which a key is made would be a strange thing, if you had never seen a key: and the key itself a strange thing if you had never seen a lock. Your heart has a curious shape because it is a hollow made to fit a particular swelling in the infinite contours of the Divine substance, or a key to unlock one of the doors in the house with many mansions. For it is not humanity in the abstract that is to be saved, but you – you, the individual reader, John Stubbs or Jane Smith. Blessed and fortunate creature, your eyes shall behold Him and not another's. All that you are, sins apart, is destined, if you will let God have His good way, to utter satisfaction. The Brocken specter 'looked to every man like his first love', because she was a cheat. But God will look to every soul like its first love because He is its first love. Your place in heaven will seem to be made for you alone, because you were made for it – made for it stitch by stitch as a glove is made for a hand.'

- C.S. Lewis

Maurice Ravel

Don Quichotte à Dulcinée

Text by Paul Morand (1888-1976)

Chanson Romanesque

Si vous me disiez que la terre
À tant tourner vous offensa,
Je lui dépêcherais Pança:
Vous la verriez fixe et se taire.

Si vous me disiez que l'ennui
Vous vient du ciel trop fleuri d'astres,
Déchirant les divins cadastres,
Je faucherais d'un coup la nuit.

Si vous me disiez que l'espace
Ainsi vidé ne vous plaît point,
Chevalier dieu, la lance au poing,
J'étoilerais le vent qui passe.

Don Quichotte to Dulcinea

Romantic song

Were you to tell me that the earth
Offended you with so much turning,
I would dispatch Panza to deal with it:
You would see it still and silenced.

Were you to tell me that you are wearied
By a sky too studded with stars –
Tearing the divine order asunder,
I'd scythe the night with a single blow.

Were you to tell me that space itself,
Thus made empty was not to your taste –
As a god-like knight, with lance in hand,
I'd sow the fleeting wind with stars.

Mais si vous disiez que mon sang
Est plus à moi qu'à vous ma Dame,
Je blêmirais dessous le blâme
Et je mourrais, vous bénissant.

Ô Dulcinée

Chanson épique

Bon Saint Michel qui me donnez loisir
De voir ma Dame et de l'entendre,
Bon Saint Michel qui me daignez choisir
Pour lui complaire et la défendre,
Bon Saint Michel, veuillez descendre
Avec Saint Georges sur l'autel
De la Madone au bleu mantel.

D'un rayon du ciel bénissez ma lame
Et son égale en pureté
Et son égale en piété
Comme en pudeur et chasteté: Ma Dame.

Ô grands Saint Georges et Saint Michel
L'ange qui veille sur ma veille,
Ma douce Dame si pareille
À vous, Madone au bleu mantel!
Amen.

Chanson à boire

Foin du bâtard, illustre Dame,
Qui pour me perdre à vos doux yeux
Dit que l'amour et le vin vieux
Mettent en deuil mon coeur, mon âme!

Je bois à la joie!
La joie est le seul but où je vais drois...
Lorsque j'ai...bu!

Foin du jaloux, brune maîtresse,
Qui geind, qui pleure et fait serment
D'être toujours ce pâle amant
Qui met de l'eau dans son ivresse!

Je bois à la joie!
La joie est le seul but où je vais drois...
Lorsque j'ai...bu!

But were you to tell me that my blood
Is more mine, my Lady, than your own,
I'd pale at the admonishment
And, blessing you, would die.

O Dulcinea.

Epic song

Good Saint Michael who gives me leave
To behold and hear my Lady,
Good Saint Michael who deigns to elect me
To please her and defend her,
Good Saint Michael, descend, I pray
With Saint George onto the altar
Of the Madonna robed in blue.

With a heavenly beam bless my blade
And its equal in purity
And its equal in piety
As in modesty and chastity: My Lady.

O great Saint George and great Saint Michael
Bless the angel watching over my vigil,
My sweet Lady, so like unto Thee,
O Madonna robed in blue!
Amen.

Drinking song

A pox on the bastard, illustrious Lady,
Who to discredit me in your sweet eyes,
Says that love and old wine
Are saddening my heart and soul!

I drink to joy!
Joy is the only goal to which I go straight...
When I am...drunk!

A pox on the jealous wretch, O dusky mistress,
Who whines and weeps and vows
Always to be this lily-livered lover
Who dilutes his drunkenness!

I drink to joy!
Joy is the only goal to which I go straight...
When I am...drunk!

Performers

David R. Allen received a Bachelor of Arts from Indiana University of Pennsylvania and Master of Music from Carnegie Mellon University. He is currently completing a Doctor of Musical Arts Degree at The University of North Carolina at Greensboro. In the spring of 1998, Mr. Allen studied chamber music at the European Mozart Academy in Poland. He has performed with the Greensboro Symphony, Charlotte Civic Orchestra, Pittsburgh Opera Orchestra and has participated in recordings with the Keystone Winds. He has performed in chamber music concerts and recitals in Europe and the Middle East including a performance the Usedomer Musikfestival in Germany with the Pan Wind Quintet. In July 2005, he performed at ClarinetFest in Japan as a member of the Una Voce Quartet. His primary teachers have been Kelly Burke and Thomas Thompson. David Allen is currently Instructor of clarinet at Radford University in Virginia and has served on the faculties of Queens University of Charlotte and The University of North Carolina at Asheville.

Winner of the Artist International Competition and the National Federation of Music Clubs, cellist **Grace Anderson** (former/maiden name Grace Lin) has been presented as a recitalist and a chamber musician in leading concert venues throughout North America and Europe. She gave her New York debut recital at Weill Recital Hall at Carnegie Hall in 1999, on which the New York Concert Review wrote "(Lin) played with 'rapier definition and boundless energy.'" Mrs. Anderson has also given recitals in Lincoln Center, Bargemusic, 92nd Street Y, the Kennedy Center, and the Caramoor festival.

As an active chamber musician, Mrs. Anderson is the founder of the Tedesca Chamber Players, an all-strings group based in New York City whose performance of the Schubert string quintet was broadcast by BBC television. Mrs. Anderson has also performed as a member of Proteaus Five, the contemporary music ensemble in residence at the Aspen Music Festival, and as a member of the Scott Johnson Ensemble in concert tours to Holland, Germany, and France. Mrs. Anderson has formed chamber music collaborations with renowned artists such as members of the Chamber Music Society of Lincoln Center – violinist Cho-Liang Lin, Mark Peskanov, violist Paul Neubauer, and cellist Fred Sherry.

Mrs. Anderson began studying the cello at the age of ten at her native Taiwan. She earned a Bachelor's degree from Harvard University and a master's degree from the Juilliard School. This is her second year in the doctoral program at UNCG. Last year, she was the cellist of the Liberace Trio, the graduate chamber ensemble in residence at UNCG, and the principal cellist of the Winston-Salem Symphony. She has studied with Fred Sherry, Bernard Greenhouse, and Brooks Whitehouse. In addition, she has performed in master classes for Lluís Claret and Janos Starker.

She and her husband Joseph are proud to announce the recent birth of their first child, Georgia Camille Anderson, born on February 20th, 2006.

LaTannia Ellerbe will earn her Masters degree in violin performance this May. She currently studies violin with John Fadiol and conducting with Robert Gutter. She has previously studied violin with Christian Teal, Ernest Pereira, Anne Setzer, and Connie Heard; and conducting with Robin Fountain. She attended the Blair School of Music at Vanderbilt University as a Chancellor's Scholar and graduated in 2004 with a Bachelor of Music, magna cum laude. Ms. Ellerbe has attended numerous summer programs including Brevard Music Center, Eastern Music Festival, the Meadowmount School, and the Henry Mancini Institute. In the summer of 2005, LaTannia attended the Medomak Conductors Retreat to study with Kenneth Keissler. While at Medomak, she had the privilege of collaborating with legendary concert pianist Lorin Hollander. A fan of New Music, Ms. Ellerbe has premiered many works by young composers. In 2004 she performed with the award-winning composer Daniel Roumain for the MLK Lecture Series at Vanderbilt. She enjoys teaching violin and currently does so for the Music Academy of North Carolina, Our Lady of Grace Catholic School, and the Thomasville Public School System.

Ted Federle is a native of Cincinnati, Ohio and is in his first year of graduate study at UNCG in Voice-Performance. He received his BM in Voice-Performance from Bowling Green State University in Ohio. Recent performances include the title role in Puccini's *Gianni Schicchi* with the UNCG Opera Theatre and Greensboro Opera Company, Captain Corcoran in *HMS Pinafore*, Count Almaviva in *Le Nozze di Figaro* and Dr. Faulke in *Die Fledermaus* with BGSU.

Mr. Federle's concert experience includes the Brahms Requiem with the Washington and Lee University-Shenandoah Symphony Orchestra and Chorus as well as commencement soloist with the BGSU Symphonic Band and he has worked with conductors such as Xian Zhang, Edoardo Müller, and James Conlon. A winner of the North Carolina National Association of teachers of Singing and the UNCG Concerto competition, Mr. Federle's future engagements include performances with the Cincinnati Opera Company Chorus for their upcoming summer festival.

Saxophonist **Andrew Hays** was born in the heartland of Ohio, but now lives in Winston-Salem, North Carolina. Andrew has performed with noted artists such as Lou Rawls, Bernadette Peters, Al Martino, Larry Elgart, The Winston-Salem Symphony, The Roger Humphries Big Band, and The Balcony Big Band. As a chamber musician, he has performed with the Red Clay Saxophone Quartet and the New Century Saxophone Quartet, and was a founding member of the Affinity Saxophone Quartet. While with the Affinity Quartet, the ensemble was selected as a winner of the Pittsburgh Concert Society competition and a semi-finalist of the Fischhoff International Chamber Music Competition. As a soloist, Andrew won the Duquesne University concerto competition and earned honorable mention in the Duquesne University Women's Advisory Board competition. Currently, he teaches saxophone at the Community Music School of the North Carolina School of the Arts and the Community Music School of the University of North Carolina at Greensboro. Previously, he held the position of Adjunct Professor of Saxophone at Duquesne University in Pittsburgh, PA. Andrew is completing a DMA in saxophone performance at UNCG where he serves as a Graduate Assistant for the theory, saxophone, and jazz departments. Andrew also holds MM and BM degrees from Duquesne University in Pittsburgh, PA where he studied with renowned concert saxophonist James Houlik. Andrew can be heard on saxophonist Stephen Pollock's solo recording, "So Near, So Far," produced by Branford Marsalis and released by Alana Records in 2005.

Daniel C Pappas is currently a graduate composition student at the University of North Carolina at Greensboro where he studies with Dr. Mark Engebretson. Daniel received his undergraduate degree from Grace College, Indiana in violin performance. There he studied violin with Olga Yurkova and theory with Verna May Feltz. Having grown up in Southern Germany he received training in violin, piano, the recorder and theory/composition from an early age at the Musikschule Aalen. His teachers include Stefan Kueling and the composer Henning Brauel. Daniel's first notable performance took place in Heubach, Germany with the Rosenstein Kammerorchester in 2004, which has recently commissioned an orchestral suite to be performed in the fall of 2006. Upon completion of his Master's degree at UNCG he will enter into a doctoral program for composition.

Yong Im Lee is a DMA student in Piano Performance at UNCG and a student of Andrew Willis. She has performed numerous recitals throughout South America and the United States, including performances in Chile at the Music Festival of Frutillar, in the National Library of Santiago, and for the Young Pianists Cycle. Ms. Lee has appeared as a soloist with the *Orquesta Sinfónica de Concepción* and the *Orquesta Santa Cecilia de Chillán* in Chile, and *Indiana University South Bend Philharmonic Orchestra*. In addition, she has performed in Rio Cuarto (Argentina), Porto Alegre (Brazil), and Ciudad de Treinta y Tres (Uruguay). In the United States she has performed many solo and chamber recitals in South Bend, Indiana and Boston, Massachusetts. She has also participated in several international competitions and masterclasses such as *Tel-Hai International Piano Masterclass* in Israel. Born in Seoul, South Korea, Ms. Lee has resided in Santiago, Chile, since 1987. She holds a Bachelor's Degree with High Distinction from Indiana University South Bend, and a Master's Degree with Distinction and a Graduate Performance Diploma from Longy School of Music in Boston. In addition to Dr. Willis, her teachers include Alexander Toradze, Alexander Korsantia, Eileen Hutchins, and Sally Pinkas.

The Orchestra

Violin I

LaTannia Ellerbe, concertmaster
Seung Hee Kwon, assn't concertmaster
Michael Cummings
Gretchen Heller
William Selle
Jared Matthews
Annalisa Chang
Elisabeth Cansler
Kimberly Jennings

Violin II

Laura Doyle, principal
Andrew Liggitt, assn't principal
Daniel Pappas
Elizabeth Larson
Holley Ross
Amy Johnson
Shelley Blalock
Brittany Ellis
Kristen Walton

Viola

Lindsey Parsons, principal
John Ward, assn't principal
Susannah Plaster
Joseph Driggars
Laura Anderson
Morgan Caffey
Caitlin Leming
Amber Autry
Anna Wittmann
Christina Fuchs
Alex Beard

Cello

Brian Hodges, principal
Gina Pezzoli, assn't principal
Jesse McAdoo
Michael Way
Kevin Lowery
Kendall Ramseur
Rebecca Wade
Jonathan Benson
Krista Britt

Double Bass

Paul Quast, principal
Patrick Byrd, assn't principal
Michael Ditrilio
Di Wang
Christopher Polen
Ryan Mack
Stella Heine
Stephen Jackson
Stuart McLemore
Jason Peppers

Flute and Piccolo

Tika Douthitt +
Allison Flores
Laura Pritchett +

Oboe and English horn

Cheshire Moon
Thomas Pappas
Katherine Woolsey, principal

Clarinet and *Bass Clarinet

Sarah Lloyd, co-principal
Kelly Smith, co-principal

Bassoon

Rebecca Hammontree, principal
Justin Thompson

Horn

Kendal Alley
Kate Hopper, co-principal
Philip Kassel, co-principal
Julie Price, co-principal
Shannon Witt

Trumpet

James Dickens, co-principal
Matt Boggs
Jeff Kindschuh, co-principal

Trombone and *Bass Trombone

Frank Beaty
Nicholas Goehring*
Paul Pietrowski, principal

Tuba

Brad Slusarczyk

Percussion

Dave Fox
Tim Heath
Thad Lowder
Braxton Sherouse, principal
Matt Watlington

Harp

Clarke Carriker

Librarian

Lindsey Parsons

Personnel Manager

Daniel Pappas