

UNIVERSITY OF NORTH CAROLINA
CHARLOTTE
COLLEGE OF ARTS + ARCHITECTURE

The Department of Music presents

Orchestra Mosaic

featuring

Queens Chamber Orchestra

and

UNC Charlotte Orchestra

Alan Yamamoto, conductor

Elizabeth Sullivan, oboe

David Russell, violin

Joseph Skillen, tuba

Sandra Levine Theater
Gambrell Center, Queens University
Monday, April 22, 2024 | 7:30 pm

Anne R. Belk Theater
Robinson Hall for the Performing Arts, UNC Charlotte
Thursday, April 25, 2024 | 7:30 pm
coaa.charlotte.edu

Program

Concerto for Oboe and Violin, BWV 1060R Johann Sebastian Bach
(1685-1750)

Elizabeth Sullivan, oboe; David Russell, violin
Erin Palmer, harpsichord

Allegro

Adagio

Allegro

Czardas (Csárdás) Vittorio Monti (1868-1922)
arr. Øystein Baadsvik

Joseph Skillen, tuba

Symphony No. 5, op. 67, C minor Ludwig van Beethoven
(1770-1827)

Allegro con brio

Andante con moto

Allegro

Allegro

Program Notes

Many of Bach's concertos for oboe or violin are thought to have originated during his years as Kapellmeister in the court of Anhalt-Cöthen where he had access to a small but skilled group of musicians, making the writing of concertos ideal. As was the practice of the day, music was routinely recycled as needed, and these pieces were later adapted as keyboard concertos. The original work from which this music was drawn has been lost, and the **Concerto in C minor for Oboe and Violin** played today is a reconstruction of the Concerto for Two Harpsichords, BWV1060.

The concerto is presented in the usual fast-slow-fast arrangement of movements. The first movement's lilting and lyrical theme suggests a playful interchange between the two solo instruments. With the second movement the soloists enter into a balletic *siciliana* atmosphere, with its 12/8 meter. The two solo voices exchange long melodies as they alternately soar above the unchanging string accompaniment in this slow dance music. The final movement's forceful and energetic music highlights contrasts in dynamics, rhythmic values (quarter notes vs. sixteenth notes) and compositional textures blending the solos, harpsichord and strings into a unified ensemble.

Vittorio Monti's **Czardas** (or Csárdás) has been a popular instrumental virtuoso piece since its original conception in 1904 for violin and piano. Since then, arrangements for a variety of solo string and wind instruments have been created. The title refers to a traditional Hungarian folk dance inspired by the music of roadside taverns. The dance is characterized by a series of musical sections in contrasting tempos, here beginning with a slow introduction and ending with a flurry of fast ascending notes.

One of the most famous symphonic fragments recognized by the general public is the four-note motive that begins Beethoven's **Fifth Symphony**. Using the repetition of a single motivic cell (a small number of pitches set to a recurrent rhythmic scheme), Beethoven's rhythmic pattern (short-short-short-long) in four notes and two pitches is used to generate a seductive power that builds exponentially as it spins further and further out through the orchestra's complete pitch range and the full instrumental color palette of the orchestral families.

The symphony's opening five measures of music, with two iterations of the motive and its two held notes, takes only eight seconds to play. One can see why this readily identifiable sequence of phrases, and the dramatic power of the music, would be exploited by corporate America to sell everything from luxury vehicles to house paint!

Through the first movements of Beethoven's previous four symphonies, there is a developing methodology that uses simple motivic cells as building blocks for an entire symphonic movement. That methodology is most fully developed in the first movement of the *Fifth Symphony*. The cell's brevity is key. Repetitions of the motive take place quickly, moving through instrumental families with great fluidity, creating phrase units in the process and helping to build the necessary Sonata Form sections. The recurrence of the motive in different guises in each of the symphony's movements creates a conceptual unity throughout the work.

The motive, not defining any specific tonality by itself, uses accumulation to create tonality and modality (depending on the falling interval), and drives the tempo forward with its rhythmic pulse. By necessity, the other tools at the composer's disposal become equally prominent: dynamics – the sudden (*subito*) shifts between piano and forte; articulation – the addition of textural *sforzandos* (*sfz*); tempo – the use of *fermatas* to create holds in the momentum of the music; and the growing importance of silence, or rests between large chords to punctuate cadences and formal sections. Beethoven uses these compositional elements to show us what the symphony orchestra is capable of as a dramatic instrument, with limitless expression and power.

Beethoven continues to develop the tone color of the woodwinds as an expressive musical force. He increases the pitch range of the orchestra on both extremes by adding piccolo and contra-bassoon to the fourth movement. And for the first time in the symphony genre, Beethoven adds three trombones (also in the fourth movement)-alto, tenor and bass, traditionally reserved for large ensemble religious works, again to deepen and expand the colors of the orchestra. The timpani part is given specific rhythmic contours that expand its vocabulary from previous symphonic works, none more important than its transitional role in leading the ensemble in dramatic fashion from movement III to the opening of the Finale's heroic opening chords.

Biographies

Elizabeth Sullivan is the Associate Professor of Oboe and Musicianship at UNC Charlotte. She is a passionate educator and performer dedicated to elevating others in all musical fields. An accomplished pedagogue, Dr. Sullivan teaches college and private students of all levels. Her students have gone on to study at prestigious music programs, perform broadly in regional orchestras, and teach in middle and high schools. She frequently presents at conferences across North America, including the College Music Society National Conference and the National Association for College Wind and Percussion Instructors National Conference. A strong supporter of public schools, Dr. Sullivan has been an adjudicator for regional and state middle and high school competitions. She also works to uplift first-generation college students through research and conference presentations.

Dr. Sullivan is a dedicated performer and has played at venues across North America. Her debut album, *A Dramatic Journey*, was greatly praised by reviewers. She is a founding member of Trio Village, a chamber music group focused on uplifting female and historically marginalized composers. They have performed at national conferences around the U.S., and they received the distinction of third prize in the Professional Chamber Music division and were finalists for the Ernst Bacon Award for American music in the chamber ensemble division in 2021.

Dr. Sullivan lives in Concord, N.C. with her husband and two children. When not performing or teaching, she can be found tending her garden, caring for her chickens, or hiking in the mountains.

Violinist **David Russell** is the Anne Reynolds Belk Distinguished Professor of Music at UNC Charlotte. Prior to joining the UNC Charlotte faculty, Mr. Russell served on some of the top violin faculties in the world, including The Cleveland Institute of Music, Oberlin College Conservatory of Music, Ivan Galamian's Meadowmount School of Music, the ENCORE School for Strings, Keshet Eilon International Violin Mastercourse (Israel), ARIA International Summer Music Academy, Green Mountain Chamber Music Festival, and LMFL Courses in England, Wales, and France. He has directed *Masterclass Al-Andalus* (Spain), and the *Mountaintop Mastercourse* for Violin in Elizabethtown, New York.

He has concertized across North and South America, Europe, Asia and the Middle East and has served as a Distinguished Member of the Jury of both the International Violin Competition of Sion-Valais (Switzerland), and the International Violin Competition of Buenos Aires (Argentina), as well as at several national competitions in the United States. He served as Artistic Director for the Pensacola Chamber Music Festival and the internationally acclaimed *Violins of Hope-Charlotte* program featuring violins restored from the Holocaust. He has appeared on NPR's *All Things Considered* and *Performance Today*. His CD *Llegado Andalusi* will be released on Albany Records in the Fall of 2024.

Mr. Russell's former students are winners of Major violin competitions (Menuhin, Leopold Mozart), hold seats in major orchestras such as The Cleveland Orchestra, Philadelphia Orchestra, Minneapolis Symphony and many others. He has attracted students to UNC Charlotte from Norway, Brazil, New York, Connecticut, and Los Angeles, as well as throughout the North Carolina region.

He is married to collaborative pianist Zaiba Sheikh. They have two sons, US Navy Lt. Daniel Russell and Ian Russell, a newly accepted Freshman at Randolph College in Virginia.

Chair of the Music Department at UNC Charlotte and professor of tuba and euphonium, **Joseph Skillen** is a respected performer, teacher, and scholar. His scholarly work includes more than 40 publications, three book chapters, 12 professional recordings, musical transcriptions, and multiple solo performances on four continents. Current research interests include brass pedagogy, contemplative teaching practices, curricular design, commissioning and premiering new works for tuba, community engagement, and arts entrepreneurship. Skillen's former students are performing in orchestras, military bands, teaching in higher education and K-12 schools, and also enjoying careers in business, engineering, and medicine with the mind of an artist. He is the former Secretary of the International Tuba Euphonium Association and holds degrees from Tennessee Tech University, Pennsylvania State University, and Michigan State University. Skillen has served in multiple administrative positions including serving as Associate Dean for Graduate Studies at Louisiana State University where he was named an emeritus professor.

Dr. Alan Yamamoto is the Visiting Director of Orchestras at UNC Charlotte. He is also the conductor of the Queens University Orchestra. From 2011 to 2022 Dr. Yamamoto was the conductor of the Central Piedmont Opera Theater Orchestra and a full-time faculty member at the college for nine years. His current community collaborative project, Orchestra Mosaic, pulls together students from partner university orchestras and high school string ensembles using university faculty and area professionals as coaches and players to provide an exceptional learning environment for students. Dr. Yamamoto first came to Charlotte in 2003 as the Resident Conductor of the Charlotte Symphony, and was prior to that time the Resident Conductor of the Colorado Music Festival in Boulder.

UNC Charlotte Orchestra

Violin I

Peter deVries, Concertmaster*
Emily Schmidt, Concertmaster

Aria DiLoreto*
Martha Murray

Sierra Lance
Jessica Vogel*

Mark Privette

Violin II

Martha Player*
Jacob Bell

Zihui Qui
Andrea Davidson*

Ashley Ly*
Josepp Anderson

Dave Walker*
Lael Nalian

Hanna Chakraborty
Anders Rumpf

David Xu

Viola

Matt Darsey/David Strassberg
Nisa Sheikh

Marscia Martinez-Mendoza*
Drea Gauquie

Daniel Guevara
Emilio Pacheco Arroyo

Aidan Restelli
Emily Verolme*

Brandon Stinson
Kyle Kern

Cello

Jane Cho
Mila Woodard

Sydney Norwood
Jennifer Frisina*

Matt Lavin*
Malik Byrd

Yosvel Baez
Isaiah Helwich

Bass

Tom Hildreth*
Aiden Van Der Kraan

Roberto Gutiérrez
Mahogany Williams

Brett Roberts*
Dylan Jordan*

Flute

Alexis Forner
Maxine Williams
Jeffrey Wang (+Piccolo)

Oboe

Tana Nichols
Sara Giraldo

Clarinet

Wyatt Stocks
Sufian Azfar

Bassoon

David Wallace
Andrew Ives

Horn

Cameron Morris
Leilanie Torres Curet

Trumpet

Will Wiand
Benny Horn

Trombone

Chris Smith
Trevor Murch
Asher Haines
Micah Burkheimer*

Timpani

Jack Applegate

*Queens Chamber Orchestra

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College of Arts + Architecture

Upcoming Events

APRIL

Wind Ensemble & Symphonic Band

Wed Apr 24 | 7:30 pm

Anne R. Belk Theater

Men's & Women's Choirs

Fri Apr 26 | 7:30 pm (W) & 8:30 pm (M)

Anne R. Belk Theater

University Chorale

Sat Apr 27 | 7:30 pm

Anne R. Belk Theater

Percussion Ensemble

Mon Apr 29 | 7:30 pm

Anne R. Belk Theater