

UNIVERSITY OF NORTH CAROLINA  
**CHARLOTTE**  
COLLEGE OF ARTS + ARCHITECTURE

The Department of Music presents

# Orchestra Mosaic Project

featuring  
*students, faculty, and friends from*

**Myers Park Chamber Orchestra**  
Cole Freeman, music director

**The Charlotteans**  
Ginger Wyrick, conductor

**Queens Chamber Orchestra**  
Alan Yamamoto and Peter deVries, co-directors

**UNC Charlotte Orchestra**  
Alan Yamamoto, conductor

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Anne R. Belk Theater  
Robinson Hall for the Performing Arts  
Tuesday, April 25, 2023 | 7:30 pm  
[coaa.charlotte.edu](http://coaa.charlotte.edu)

# Program

## **Concerto for Trombone**

Henri Tomasi  
(1901-1971)

Andante et Scherzo  
Nocturne  
Final: Tambourin

Jeremy Marks, trombone  
UNC Charlotte Orchestra

## **Nocturnes**

Claude Debussy  
(1862-1918)

Nuages  
Fêtes  
Sirènes

The Charlotteans and Orchestra Mosaic

# Program Notes

Henri Tomasi's storied career in music began as a child prodigy performing on the piano for wealthy families in Marseille in southern France. With World War I delaying his entry to the Paris Conservatory, Tomasi developed his piano improvisational skills by earning money performing in brothels and movie houses. The recipient of the Grand Prix de Rome in Composition and First Prize in Orchestra Conducting in 1927, Tomasi began his professional career as a conductor in French Indochina. He was one of the pioneers of radio orchestra broadcasts. He later returned to Paris to co-found the Triton Contemporary Music Ensemble with fellow composers Prokofiev, Milhaud, Honegger, and Poulenc. In 1939, he was drafted by the French Army and became a military marching band conductor. It was after World War II that Tomasi's composing career flourished, and over the next three decades he would compose numerous works, including orchestral, operatic, and cinematic music.

The **Trombone Concerto** is one of several concertos for winds written by Tomasi in the decade of the 1950s. The concerto begins with a set of expressive introductory solo passages, seeming to awaken a reluctant string accompaniment as the opening *Andante* unwinds into a moderately paced Siciliana in 12/8 time. The fragmented orchestral texture is held together by the lyrical lines of the trombone as the *Scherzo* section begins in dramatic fashion, quickly subsiding into a fast-moving waltz. Wind colors permeate the fabric of the music in joyous company with the soloist until the waltz eventually subsides, returning to the cautious string music heard at the beginning of the movement.

The second movement, *Nocturne*, begins with an ostinato (persistently repeating rhythmic pattern) and an eerie sonic landscape created by an unlikely combination of instruments: piccolo, clarinet, muted trumpet, harp, and tremolo strings. The addition of the solo trombone's slowly moving melody completes the suggestion of nighttime. Soon the orchestra's full force breaks through into an unexpected blues section that is like a memory or dream, only to be brought back to the ostinato texture and subsequent dissolution of the nocturnal vision.

The Latin rhythms of the third movement reflect the fast-paced French dance of the finale's title, *Tambourin*. The orchestra is now the driver of the music using themes from the two previous movements. Woodwinds, brass, percussion, and strings are used as orchestral families to create a chorus of symphonic sound now fully integrated with the solo trombone as the music drives to a climactic conclusion.

In an interview for the French literary artistic journal, *Comœdia* (1910), Debussy related the following:

I myself love music passionately; and because I love it, I try to set it free from barren traditions that stifle it. It is a free art, gushing forth, an open air art, an art boundless as the elements, the wind, the sky, the sea! It must never be shut in and become an academic art.

Claude Debussy entered the Paris Conservatory at the age of 10. Encouraged to develop his talents on the piano, the young Debussy instead gravitated to the study of composition. He rejected the German tradition of the symphony (compositional) form, as well as the trajectory of Richard Wagner's extreme harmonic chromaticism. Debussy's innovation with traditional harmony is to use seventh chords for their sonic beauty over function, moving through tonal key areas using third-related harmonic motion. Combined with the exoticism of whole tone scales inspired by his hearing of music from the Far East, the tonal landscape created is untethered from any strict formulaic approach.

Intrigued by the Symbolist movement in literature, Debussy embraced Stéphane Mallarmé's poetry in his first symphonic sketch masterpiece, *Prelude à L'après-midi d'un faune* (Prelude to the Afternoon of a Faun). **Nocturnes** was inspired by the poems of another Symbolist poet, Henri de Régnier. Perhaps because of the success of *Faun*, Debussy spent seven years attempting to perfect the score of *Nocturnes*, and continued to revise it up to the time of his death. As a result, multiple versions of the orchestration exist. Tonight's performance references the 1930 Jobert edition.

In the first edition of the score, Debussy wrote the following remarks for each of the three movements:

*Nuages* (Clouds) renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading away in grey tones lightly tinged with white.

*Fêtes* (Festivals) gives the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision), which passes through the festive scene and becomes merged in it. But the background remains resolutely the same: the festival with its blending of music and luminous dust participating in the cosmic rhythm.

*Sirènes* (Sirens) depicts the sea and its countless rhythms and presently, amongst the waves silvered by the moonlight, is heard the mysterious song of the Sirens as they laugh and pass on.

## Biographies

**Cole Freeman** is the Orchestra Director at Myers Park and Butler High Schools. His ensembles regularly perform in the local community and recently performed at the 2022 NC Music Educators' Conference. Mr. Freeman's ensembles have consistently received Superior ratings at adjudicated events. Individual students from these ensembles have been accepted into local, regional, state, and even national level honors orchestras and youth orchestras. Mr. Freeman also maintains a private studio and performs regularly with local symphonies and chamber ensembles, including his own string quartet, the Linden Quartet. Mr. Freeman studied violin under Dr. Fabian Lopez and Calin Lupanu and string pedagogy under Dr. Rebecca MacLeod at UNC Greensboro.

**Jeremy Marks** started his position as Assistant Professor of Trombone at UNC Charlotte in the fall of 2018. Prior to his appointment, he held faculty positions at the University of Louisiana at Monroe, Southeastern Oklahoma State University, Blinn College (TX), and was the Teaching Assistant for the trombone studio at The University of Texas at Austin.

Jeremy serves as the principal trombonist of the Western Piedmont Symphony Orchestra and bass trombonist of the Asheville Symphony

Orchestra. Jeremy serves as the Artistic Director of the Carolina Trombone Project, a professional trombone ensemble that champions new, accessible repertoire.

Jeremy holds memberships with the International Trombone Association and Phi Mu Alpha Sinfonia. He is an S.E. Shires Trombone Artist and exclusively performs on Greg Black mouthpieces. Jeremy's primary teaching influences include Dr. Nathaniel Brickers, Dr. Steve Wolfinbarger, Dr. William Mathis, Garth Simmons, and Charles Villarrubia. He earned his Doctor of Musical Arts degree from The University of Texas at Austin, Master of Music from Western Michigan University, and Bachelor of Music from Bowling Green State University.

**Ginger Wyrick** is a conductor, author, clinician, lecturer, teacher, and performer. As a life-long musician, Ms. Wyrick is established professionally in piano, flute, organ, harpsichord, and voice. The author of numerous books and periodicals on music and curriculum development, she frequently leads workshops and lectures on music education, adjudicates competitions, and appears as guest conductor for honor choirs and festivals. She has performed throughout the United States, across Europe, and in Africa. Ms. Wyrick leads training events for all ages and has appeared at national symposiums presenting her research on the changing role of music in the United States and the local church. She is active as a liturgical arts consultant, choir director, and organist for congregations throughout the Charlotte region. Ms. Wyrick regularly appears as guest conductor for the Charlotte Music Club's annual performance of Handel's *Messiah* with community chorus and orchestra. She is former chorus master and a performer with Augusta Opera.

Ms. Wyrick holds leadership positions in several professional organizations and is the former president of the North Carolina American Choral Directors Association. She is the recipient of the Lara Hoggard Award for distinguished service in choral music. Additional scholarship and service honors include membership in Pi Kappa Lambda, Phi Beta Delta, and Mu Phi Epsilon. She was recognized by the Charlotte Office of Global Education and Engagement for her contributions made to enrich the global community and was selected in the first cohort of the Global Learning and Internationalization Institute at Charlotte.

**Alan Yamamoto** is a full-time faculty member in the music department at Central Piedmont Community College. In the 2021-2022 academic year, he served as conductor of the Queens University Chamber Orchestra and the UNC Charlotte Orchestra. Yamamoto is the former Resident Conductor of the Charlotte Symphony and the Colorado Music Festival in Boulder. A frequent collaborator with the UNC Charlotte Department of Music, he has produced successful performances of Britten's *War Requiem* and Stravinsky's *Les Noces* with students and faculty.

Yamamoto was the founder and director of the Modern Music Festival in Boulder, a forum dedicated to contemporary composers that embraced multimedia and world music productions. The enterprise was recognized by the legislature of the state of Colorado for its cultural contribution to the greater Denver metropolitan arts community. Inspired by the concept of the Society for Private Musical Performances from post-WWI Vienna, Yamamoto presented the Boulder, New Orleans, and Houston premieres of the Schoenberg/Stein chamber ensemble arrangement of Mahler's *Fourth Symphony*. To further this genre, Yamamoto has arranged and performed the chamber ensemble versions of Mahler's *Rückert Lieder* and the symphonic movement *Blumine*.

Yamamoto has held conducting posts at numerous universities and conservatories, including the University of California at Berkeley, the Massachusetts Institute of Technology, and the New England Conservatory. His major teachers include Franco Ferrara, Sergiu Celibidache, Herbert Blomstedt, and Gunther Schuller.

# Orchestra Mosaic Personnel

## **Violin I**

Alexandra Fitzgerald\*\*  
Martha Murray  
Cole Freeman (MP)  
Lucy Frost (MP)  
Sierra Lance  
Mark Gutierrez  
Peter deVries (QCO)  
Olivia Lindquist (QCO)

## **Violin II**

Tabitha Metz-Abraham (QCO)#  
Amy Shell  
Kirsten Allen (QCO)  
Stella Dippong (QCO)  
Faith Gladstone  
Ella Norton (MP)  
Julia Moy (MP)  
Madeleine McKinney (MP)  
Joseph Jones  
Jazmine Garvey (CPCC/QCO)  
Zileyah Onaforwora  
Wen Wen

## **Viola**

Karl Peterson#  
Elysia Duckett  
Jack Sullivan (MP)  
Apple Keenan (MP)  
Nisa Sheikh  
Aidan Restelli  
Brandon Stinson  
Kyle Kern

## **Cello**

Lincoln Gaskins#  
Jane Cho  
Sydney Norwood  
Thomas McCauley  
Olivia Brooks (CPCC/QCO)  
Malik Byrd  
Matt Lavin (QCO)  
Evie Sadacca (QCO)

## **Bass**

Ellie Poovey#  
Will Hack  
Alexander Shaffer (MP)  
Brett Roberts (QCO)

## **Flute**

Sean Stanton  
Sophie Taylor, piccolo  
Fredrick Smith, piccolo (CPCC/QCO)

## **Oboe**

Elizabeth Sullivan, English Horn  
Ashley Jones  
Samantha Webber

## **Clarinet**

Eric Kennedy  
May Smith  
Satarah Byers (QCO)  
Donovan Perkins (QCO)



**Bassoon**

David Wallace  
Ian Quinn  
Kirstin Contreras

\*\* Concertmaster

# Principal

MP: Myers Park High School  
QCO: Queens Chamber Orchestra  
CPCC/QCO: Central Piedmont

**Horn**

Cameron Morris  
Leilanie Torres Curet  
Keelan Lovvorn

**Trumpet**

Jacob Sims  
Will Wiand  
J'aimee Tatum

**Trombone**

Chris Smith  
Asher Haines  
Lee Caesar

**Tuba**

Lily Cagle

**Timpani**

Tripp Haynes

**Percussion**

Ryan Comley  
Jack Applegate

**Harp**

Christine Leimer (CPCC)  
Ezekiel Martin (CPCC)

# The Charlotteans

Razaan Abnowf

Amelia Andrews

Ramona Angle

Bree Blanco Rios

Alaina Brack

Kaitlyn Brennan

Arianna Brown

Tylar Brumfield

Gabriel Bryant

Yhajaira Bustamante

Rajai Byers

Ali Chrisley

Corrine Collison

Valerie DaPolito

Maggie Deese

Amanda Elder

Aileen Enriquez

Aryana Figueroa

Madeleine Filizola

Sofia Franco

Page Freeman

Blaire Gardner

Nona Goffney-Brown

Morgan Grady

Emma Harris

Meghan Hildebrand

Karissa Kimbrell

Ashlee Krok

Lily Lanier

Jinny Lee

Morgan Leo

Melody Long

Anna Marks

Taylor Marks

Katie Mordarski

Elise Mosley

Bianca Muñoz

Melanie Nie Hrah Eban

Reem Nour

Kazia Orkiszewski

Vivan Pham

Aixa Ponce

Sarah Reeder

Jalah Roper

Abigail Roscoe

Alison-Leigh Rosenfeld

Emily Schuman

Alyson Smith

Ariana Smith

Mazzy Spencer

Jacquelyn Stelmack

Gabby Stiltner

Megan Teasck

Biak Tial

Kat Tyson

Kirstan Vest

Abbey Wallace

Emma Wallace

Zaniya Ward

Alyssa Wood

Haley Wright

Cara Zahrobsky

Claudio Olivera, Rehearsal Pianist

# CoA+A Performing Arts Services

Dean Adams, Associate Dean for Performing Arts Services

Liz Paradis, Audience Services Manager

Beth Rucker, Business Services Coordinator

Liz Wooley, Performing Arts Operations Manager

Meena Carr, Assistant Technical Director

Rachel Engstrom, Lecturer, Costume Lab Supervisor / Designer

Matthew B. Fraiser, Lecturer, Technical Director

Hali Hutchison-Houk, Costume Lab Manager

Rick Moll, Senior Lecturer, Master Electrician

Gordon W. Olson, Senior Lecturer, Lighting Designer

Benjamin G. Stickels, Senior Lecturer, Audio Engineer and Interim Production Manager

Rachel Swenson Watkins, Senior Lecturer, Stage Management

Hazel Doherty, Music Stage Manager

Wendy Van Rees, Performing Arts House Management Supervisor

Alex Gomes, Performing Arts House Manager

## Patron Services Representatives

Will Loyd, Avery Pack, Naomi Perakis, Justin Spencer

## Robinson Hall Technicians

Caleb Basham, Lucy Burch, Mary Groff, Nick Mendlik, Christian Souza,

Renee Szeghy

## Performing Arts Audio Technician

Emily Parker

# College of Arts + Architecture

## Upcoming Events

### APRIL

University Chorale Wed Apr 26 | 7:30 pm  
Anne R. Belk Theater

Jazz Combos & Ensemble Thu Apr 27 | 7:30 pm  
Anne R. Belk Theater

Wind Ensemble & Symphonic Band Fri Apr 28 | 7:30 pm  
Anne R. Belk Theater

### MAY

Percussion Ensemble Mon May 1 | 7:30 pm  
Anne R. Belk Theater

Men's & Women's Choirs Tue May 2 | 7:30 pm (W) & 8:30 pm (M)  
Anne R. Belk Theater