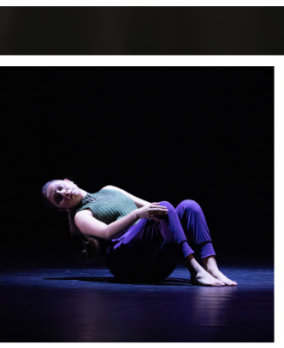


COLLEGE OF ARTS + ARCHITECTURE

2025/26 PERFORMANCES



Welcome!

We are pleased that you have come to our theaters to support the performing arts at UNC Charlotte. At a time when so much of life is experienced through screens, we celebrate the opportunity to be in this place together.

Live performance is different. There is an energy, a connection with the performers and with fellow audience members that is special.

These are days in which it is important to gather, to share space and stories, to witness beauty, to feel and to learn in the presence of others. Thank you for being here! You are a vital part of the performance experience, and we are grateful for your curiosity and participation.

Look for us, too, throughout the Charlotte community, where you will frequently encounter the creativity and expertise of our faculty, students, and alumni.

We hope you will join us again soon! Stay up to date with our College news and programming on our website at coaa.charlotte.edu.

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We welcome your valuable input on digital program books. Please complete [this brief survey](#) to provide your feedback.

UNIVERSITY OF NORTH CAROLINA
CHARLOTTE
COLLEGE OF ARTS + ARCHITECTURE

The Department of Music presents
The Faculty & Friends Concert Series

Elizabeth Sullivan, oboe
Nick Ritter, bassoon

with

Claudio Olivera, piano

Sensory-friendly performance

Rowe Recital Hall
Rowe Arts Building
Tuesday, April 7, 2026 | 7:30 pm
coaa.charlotte.edu

What is a sensory-friendly performance?

Sensory-friendly performances are designed to create a welcoming and comfortable arts experience for people with autism, sensory sensitivities, or other social, learning or cognitive disabilities. (The Kennedy Center Sensory Guidebook)

Below are some modifications that have been made to tonight's performance:

- Lighting will be at half for the duration of the program
- Sensory supports such as fidgets, headphones, and lap blankets are available in the lobby
- A relaxed environment with space to move around
- Quiet space available (right across the hall)

Please feel free to talk, or get up and leave your seat as needed. Our staff is available to assist you in the lobby!

We welcome your feedback on how we can make all of our performances more inclusive. Please contact [Liz Paradis](#), Director of Audience Services if you'd like to share your thoughts.

Program

Trio for Piano, Oboe and Bassoon (1926)

Francis Poulenc
(1899-1963)

Presto
Andante
Rondo

Brief Intermission

Trio for Piano, Oboe and Bassoon (1994)

André Previn
(1929-2019)

Lively
Slow
Jaunty

Program Notes

Trio for Piano, Oboe and Bassoon (1926)

by Francis Poulenc (1899-1963)

Francis Poulenc was a man of contradictions. He was both a hedonist and a deeply religious Catholic. He could write witty melodies that would be at home in a Parisian music hall, as well as sacred music inspired by his faith (the latter included his great opera *Dialogues of the Carmelites*). He was a manic-depressive, and even his most happy-go-lucky music at times had darker undercurrents. The French critic Claude Rostand wrote that Poulenc “always placed great value on being regarded as light, charming, frivolous, and flip. He loved risqué jokes and a Rabelaisian way of life.... But behind this spontaneity, this easy and ironic cutting up, was hidden much inner turmoil.” As Rostand said, “In Poulenc there is something of the monk and something of the hooligan.”

Poulenc burst onto the Parisian musical scene when, at the age of 18, he wrote *Rapsodie nègre* for baritone and chamber ensemble, a work that turned him into an overnight sensation in France. His ballet *Les Biches*, which Diaghilev staged in 1924, cemented his reputation. Poulenc wrote prolifically, giving particular attention to art songs with piano accompaniment, sacred music, and chamber works, especially for wind instruments. Influenced by Stravinsky's Neoclassicism and Satie's irreverent wit, Poulenc's secular music was distinguished by color, tunefulness, glitter, urbanity, and most of all, a sense of fun.

The Neoclassical qualities of simplicity and balance, plus plenty of humor, infuse Poulenc's sparkling *Trio for Piano, Oboe, and Bassoon*, one of his earliest chamber works. Taking his teacher Ravel's advice, Poulenc modeled the Trio on the works of earlier composers whom he admired. In addition to following a Classical fast-slow-fast format, he noted that “the first movement follows the plan of a Haydn allegro and the final Rondo that of the scherzo from the second movement of Saint-Saëns's *Concerto for Piano and Orchestra*.” The Trio begins with a series of sober, dissonant piano chords that neither the bassoon nor the oboe is willing to take quite seriously, after which the three instruments break out into a spirited

gambol, with the two winds cavorting over jazzy piano chords. After a middle section highlighted by the oboe's long lyrical lines, frivolity returns to end the movement. The Andante, which Poulenc described as "sweet and melancholic," is a lovely, Mozart-like slow movement that showcases Poulenc's considerable melodic gifts. A brisk Rondo, bright and brimming with panache, brings the Trio to a joyful close.

– Program note by Barbara Leish

Trio for Oboe, Bassoon, and Piano (1994)

by André Previn (1929-2019)

Sir André Previn was born to a Jewish family in Berlin and emigrated with them to the United States in 1939 to escape the Nazis. He became a naturalized citizen of the United States in 1943 and grew up in Los Angeles. An Oscar winner, Previn toured and recorded as a jazz pianist, and was conductor of the Los Angeles Philharmonic from 1985-89. In the UK, where he was knighted in 1996, Previn is particularly remembered for his performance on the *Morecambe and Wise* comedy show in 1971, which involved his conducting a spoof performance of the *Grieg Piano Concerto*. At a concert in Britain afterwards, Previn had to interrupt the concerto to allow the audience time to stop giggling as they remembered the sketch. It is still considered one of the funniest comedy moments of all time.

Previn composed his *Trio for Piano, Oboe and Bassoon* in 1994 on a joint commission from the Orchestra of St. Luke's, the National Endowment for the Art and the Mary Flagler Cary Charitable Trust. Music for this combination of instruments is unusual but by no means unique; French composers in particular loved the sound of woodwinds, and in some ways Previn's Trio shows virtues that might be thought typically French: clarity, careful attention to the character of the individual instruments, and a sense of play and fun. Yet if the impulse behind this music might be thought French, here it has an American accent: Previn's Trio is full of energy, jazz rhythms, and the open harmonies that have, since the time of Copland and Harris, distinguished American music.

The trio is in three movements. The opening, marked “Lively,” moves from a spiky beginning through a flowing second theme-group introduced by the bassoon and marked *espressivo*. The basic metric markings in this movement are 2/4 and 4/4, but Previn frequently interrupts this even pulse with individual measures in subdivisions such as 7/8, 5/8, 3/4, 7/16, and others. It is indeed a “lively” movement, precisely for the vitality of its rhythms, and a brief coda drives to an emphatic close on a unison B-Flat. In the second movement, “Slow,” a piano prelude leads to the entrance of the solo oboe; this entrance is marked “lonely,” a marking that might apply to the entire movement, where long chromatic woodwind lines wind their way above chordal accompaniment. The music rises to a climax, then falls away to conclude on its opening material, now varied. The third movement, “Jaunty,” changes meter almost by measure. Previn treats the two wind instruments as a group and sets them in contrast to the piano, which has extended solo passages. The leaping opening idea reappears in many forms, including inversion, and near the end the tempo speeds ahead as Previn specifies that the music should be played with “Jazz phrasing.” These riffs alternate with brief piano interludes marked “simply.” Gradually the movement’s opening theme reasserts itself, and the Trio rushes to its blistering close, once again on a unison B-flat.

– Program note by Eric Bromberger

Faculty Biographies



Virginia native [Nick Ritter](#) has been a member of the Charlotte Symphony since 2023, where he plays bassoon and contrabassoon. He has also performed around the country with orchestras including the Chicago Symphony, National Symphony, Atlanta Symphony and many others. During the summers he has performed with the Santa Fe Opera and Peninsula Music Festival.

Nick is the bassoon faculty at UNC Charlotte, and draws a great deal of inspiration from his students and colleagues, as well as from the students he works with in his private studio and the various youth orchestras around Charlotte. His goal in teaching is to help build a strong and supportive community in the double reed world and beyond, all while pursuing musical excellence.

Nick attended Northwestern University and DePaul University, earning degrees in music theory and bassoon performance. His teachers include Lewis Kirk, Christopher Millard, Bill Buchman, Miles Maner, and David McGill, in addition to studies with Per Hannevold and Nancy Goeres at the Aspen Music Festival.



[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 under-represented 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.



[Claudio Olivera](#), pianist, began his musical studies in Venezuela at age 8 and debuted as a soloist with orchestra at 12. A prize-winning performer, he earned the Van Cliburn Award at the Interlochen Arts Camp and received top honors in competitions such as the Yamaha Piano Competition (2002) and I Salón Nacional de Pianistas de Venezuela (2006-07).

He has performed with nearly every major Venezuelan orchestra and internationally in Germany, Italy, Chile, Spain, France, and the U.S. Notable appearances include Rachmaninoff's *Piano Concerto No. 3* with the RIAS Berlin International Youth Orchestra at the Rachmaninoff Festival in Catania, Italy. He obtained his undergrad degree in Production Engineering at the Universidad Simón Bolívar in Caracas, Venezuela. He also holds a Pianist Certificate from Juan José Landaeta Conservatory and a Master's in Piano and Pedagogy from Germany's Martin Luther Universität Halle-Wittenberg, supported by a DAAD scholarship. He later earned a Doctor of Musical Arts in Piano Performance from the University of South Carolina under Dr. Marina Lomazov.

A dedicated educator and collaborator, he has served as Adjunct Piano Faculty and Staff Accompanist at USC, received the Yamaha In-Residency Fellowship for innovative community engagement, and was a three-time recipient of the Steinway & Sons Top Teacher Award (2018, 2019, 2021). Since 2020, he has also worked in audio/video editing and livestream production for the Four Seasons Chamber Music Festival, Seattle Chamber Music Society, and Vivace Music Foundation. Based in Charlotte since 2021, Olivera often collaborates with Opera Carolina, is the main accompanist for Queen City Performing Arts. In 2025 he joined the UNC Charlotte Department of Music as Departmental Pianist.

Support the Department of Music

The Music Department's Chair's Excellence Fund supports student welfare, class supplies, scholarship assistance, recruiting, lecture series, school-wide events, promotion, and related needs.

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College of Arts + Architecture

Upcoming Events

APRIL

[Cabaret](#)

Book by Joe Masteroff

Music by John Kander, Lyrics by Fred Ebb

Thu Apr 16–Sat Apr 18 | 7:30 pm

Sat Apr 18 & Sun Apr 19* | 2:00 pm

Anne R. Belk Theater

*ASL Interpretation on Sun 4/19

Closed Captioning in English & German available at all performances

[Jazz Combos & Ensemble](#)

Tue Apr 21 | 7:30 pm

Anne R. Belk Theater

[Wind Ensemble & Symphonic Band](#)

Wed Apr 22 | 7:30 pm

Anne R. Belk Theater

[Orchestra](#)

Thu Apr 23 | 7:30 pm

Anne R. Belk Theater

[No Tears Project](#)

Sat Apr 25 | 7:30 pm

Anne R. Belk Theater

[Percussion Ensemble](#)

Mon Apr 27 | 7:30 pm

Anne R. Belk Theater

[Women's & Men's Choirs](#)

Tue Apr 28 | 7:30 pm (W) & 8:30 pm (M)

Anne R. Belk Theater

[University Chorale](#)

Wed Apr 29 | 7:30 pm

Anne R. Belk Theater

Thank you!

An engaged audience is the most essential level of support we can receive. Thank you for being a part of this performance experience!

Revenue from ticket sales directly supports student scholarships in dance, music, and theatre. You can expand opportunities for students with a financial gift to fund scholarships, visiting artists and scholars, master classes, study abroad, and more. To make a secure gift online, please visit giving.charlotte.edu. Thank you for your support!

About the College of Arts + Architecture

The College of Arts + Architecture promotes the arts and design as engines of civic imagination through distinction in creative teaching and research, artistic performance, and community-driven work.

Through investigations in the performing and visual arts, design and affiliated pursuits, we provoke thought, cultivate aesthetic sensibilities, make space for memory and reflection, instigate creative action, and help build communities.

Established in 2008, the College of Arts + Architecture represents over 1,000 students and more than 100 full-time faculty members in five creative disciplines: art and art history, architecture, dance, music, and theatre.

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