

UNIVERSITY OF NORTH CAROLINA

**SCHOOL  
OF THE  
ARTS**

# CHAMBER MUSIC FESTIVAL



**OCTOBER 18-22, 2022**

**BILL AND JUDY WATSON CHAMBER MUSIC HALL**

WELCOME TO THE  
**UNCSA CHAMBER MUSIC FESTIVAL**

**OCTOBER 18-22, 2022**

WATSON HALL  
UNIVERSITY OF NORTH CAROLINA SCHOOL OF THE ARTS

THIS EVENT IS POSSIBLE BECAUSE OF THE  
INCREDIBLE GENEROSITY OF  
BILL AND JUDY WATSON WHO ALWAYS ENVISIONED  
A CHAMBER MUSIC FESTIVAL AT UNCSA.

WE AIM TO BRING THE BEST CHAMBER MUSIC EXPERIENCE TO  
YOU WITH OUR WONDERFUL STUDENTS, FACULTY AND  
GUEST ARTISTS WHO WILL WORK TOGETHER TO BRING YOU  
THE HIGHEST LEVEL PERFORMANCES IN WATSON HALL.

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SCHEDULE OF EVENTS

**TUESDAY, OCTOBER 18**

JENNIFER FRAUTSCHI  
VIOLIN MASTER CLASS  
4-6 P.M.

CONCERT NO. 1  
UNCSA STUDENTS AND FACULTY  
7:30 P.M.  
AVAILABLE IN PERSON AND VIA LIVESTREAM

**WEDNESDAY, OCTOBER 19**

CLIVE GREENSMITH  
CELLO MASTER CLASS  
11:15 A.M.-12:45 P.M.

**THURSDAY, OCTOBER 20**

JENNIFER FRAUTSCHI  
CHAMBER MUSIC MASTER CLASS  
4-5:30 P.M.

**FRIDAY, OCTOBER 21**

CLIVE GREENSMITH  
CHAMBER MUSIC MASTER CLASS  
4-5:30 P.M.

**SATURDAY, OCTOBER 22**

CONCERT NO. 2  
UNCSA STUDENTS, FACULTY AND GUEST ARTISTS  
7:30 P.M.

ALL EVENTS ARE HELD IN WATSON HALL



UNIVERSITY OF NORTH CAROLINA SCHOOL OF THE ARTS PRESENTS  
**CHAMBER MUSIC FESTIVAL**

CONCERT NO. 1 | **TUESDAY, OCTOBER 18** | WATSON HALL\*

**OVERTURE ON HEBREW THEMES OP. 34 (1919)..... SERGEI PROKOFIEV  
(1891-1953)**

**RUSLAN USAEV** Clarinet   **JANET ORENSTEIN** Violin   **MATTHIAS SEMRAU** Violin  
**JOSHUA FORBES** Viola   **BROOKS WHITEHOUSE** Cello   **AIDAN QUINTANA** Piano

**SEXTET IN E FLAT MAJOR OP. 81B ..... LUDWIG VAN BEETHOVEN  
(1770-1827)**

**ALLEGRO CON BRIO**

**ADAGIO**

**RONDO: ALLEGRO**

**KEVIN LAWRENCE** Violin   **NATHAN THOMEER** Violin  
**ULRICH EICHENAUER** Viola   **SAM MIHAVETZ** Cello   **MARIA SERKIN** French Horn  
**ELIJAH BARCLIFT** French Horn   **PAUL SHARPE** Double bass

**INTERMISSION**

**PIANO QUINTET IN F MINOR ..... CÉZAR FRANCK  
(1822-1890)**

**MOLTO MODERATO QUASI LENTO - ALLEGRO**

**LENTO CON MOLTO SENTIMENTO**

**ALLEGRO NON TROPPO MA CON FUOCO**

**KEVIN LAWRENCE** Violin   **JOSE OLEA VICO** Violin   **ULRICH EICHENAUER** Viola  
**JAKE ANDERSON** Cello   **DMITRI SHTEINBERG** Piano

UNIVERSITY OF NORTH CAROLINA SCHOOL OF THE ARTS PRESENTS  
**CHAMBER MUSIC FESTIVAL**

CONCERT NO. 2 | **SATURDAY, OCTOBER 22** | WATSON HALL

PIANO TRIO IN C MAJOR K. 548..... **WOLFGANG AMADEUS MOZART**  
**ALLEGRO** (1756-1791)  
**ANDANTE CANTABILE**  
**ALLEGRO**

**RAPHAEL PAPO** Violin   **CLIVE GREENSMITH** Cello   **CRISTIAN MAKHULI** Piano

STRING SEXTET IN A MAJOR OP. 48..... **ANTONIN DVOŘÁK**  
**ALLEGRO - MODERATO** (1841-1904)  
**DUMKA. POCO ALLEGRETTO**  
**FURIANT. PRESTO**  
**FINALE: TEMA CON VARIAZIONI. ALLEGRETTO GRAZIOSO, QUASI ANDANTINO**

**JENNIFER FRAUTSCHI** Violin   **AUSTIN ZHONG** Violin   **ULRICH EICHENAUER** Viola  
**XUE MEI** Viola   **BROOKS WHITEHOUSE** Cello   **JOJO DI NORCIA** Cello

**INTERMISSION**

PIANO QUINTET, OP. 44 ..... **ROBERT SCHUMANN**  
**SOSTENUTO ASSAI - ALLEGRO MA NON TROPPO** (1810-1856)  
**SCHERZO: MOLTO VIVACE - TRIO I - TRIO II**  
**ANDANTE CANTABILE**  
**FINALE: VIVACE**

**JENNIFER FRAUTSCHI** Violin   **ELLIE DIXON** Violin   **LAURENCE BROOKE** Viola  
**CLIVE GREENSMITH** Cello   **DMITRI VOROBIEV** Piano



# PROGRAM NOTES

## CONCERT NO. 1

**The Overture on Hebrew Themes** written by **Sergei Prokofiev** in 1919-20 while he was in New York is not the most famous composition by one of the greatest composers of 20th century. However, this work possesses a unique character achieved by the not so often heard combination of clarinet, string quartet and piano. It was commissioned by Zimro ensemble, a Russian sextet that was sponsored by Russian Zionist Organization. Prokofiev was given a notebook with Jewish folksongs in order to get some ideas for the composition. However, the leader of the group clarinetist Simeon Bellison (who would soon become the principal clarinetist of the New York Philharmonic) supposedly composed the melodies used in this work himself. The work was premiered by Zimro ensemble with Prokofiev himself at the piano in 1920 in Bohemian Club in New York City. For a while Prokofiev was asked to arrange The Overture for different instruments but resisted these suggestions until 1934 when he finally made a version for a chamber orchestra. However, the specific sound and character achieved by the original instruments in the sextet was hard to match and the chamber orchestra version was rarely performed. The composition is written in a sonata form and uses definite influences of klezmer music where the listener will hear quick changes from low to high register. Its rhythm will certainly make some audience members want to dance, however, please refrain from doing so at this performance as Watson Hall is not designed for that.

**Beethoven** wrote the **Sextet** for two French horns and string quartet op. 81b around 1795, however, it was published only in 1810. It is unclear what exactly led him to compose this work, however, some speculate that it was written for particular musicians in Bonn at that time. It is a joyful composition in the key of E flat major that was used quite often by Beethoven, including Eroica Symphony and Piano Sonata op. 81a "Les Adieux". In the first edition Beethoven indicated that the cello part should be doubled by the double bass, suggesting that perhaps Beethoven thought of this work as a mini concerto for two horns and strings. This is why today you will see seven people on stage instead of six, Paul Sharpe was gracious to help bring the first edition to life. The first movement is written in a typical sonata form and features quite a charming dialogue between the two horns and the string quartet. A beautiful Adagio transforms the listener to another world filled with an opera-like duet. The Finale is a joyful rondo that uses elements of a "hunting style" and involves strings more than the previous two movements. Please refrain from your desire to hunt during this movement.

It was around 1878 that **César Franck** developed feelings towards his 31 years old student Augusta Holmes. These feelings were not a secret from his wife who did not hide her anger. The **Quintet in F** that you will hear tonight was written in 1879 around the time when all of this was taking place and arguably served as a "love letter" to Augusta. While Franck's Quintet stands as one of the greatest piano quintets of the 19th century along with Schumann, Dvořák and Brahms, it wasn't well received by some people. One of the greatest teachers of the 20th century, Nadia Boulanger, commented that this composition contains more *ppp* and *FFF* markings than any other chamber music work. The first performance took place in 1880 with Camille Saint-Saëns (to whom it was dedicated) at the piano and the Marsick Quartet. Saint-Saëns stormed off the stage after the last chord due to his displeasure with unending harmonic modulations and the "love-letter" aspect. If you happen to be unhappy with this composition please refrain from leaving the hall before the piece ends. Enjoy the performance by these wonderful musicians and deal with Franck's morals on your own time.

The first movement's opening sets the stage for the whole composition by presenting a passionate theme played by strings, it is followed by a much calmer and longing response from the solo piano. This contrast will be heard throughout the work along with incredible colors and polyphonic textures that showcase each instrument in the best and most powerful way. It is important to note that in 1874 César Franck heard Wagner's Prelude to Act 1 of *Tristan und Isolde* which certainly influenced the chromatic voice leading that you will hear in the work. This monumental quintet is the kind of composition that is meant to draw the audience into a world of passion, drama and extreme mood changes.

## CONCERT NO. 2

**Mozart** wrote the **C major trio** K. 548 for piano, violin and cello in 1788, the same year that the famous G minor symphony was written. In the first two movements (Allegro and Andante Cantabile) we hear some dramatic elements that contrast the overall joyful and innocent character. Mozart's fourth child died shortly before the trio was composed and it is likely that those elements carry the weight of the tragedy. The last movement has a C minor section in the middle which is short lived and the movement ends in the typical "happy-end" fashion. It is important to note that Mozart's trios start to sound quite different from Haydn, and one important aspect is that the cello is starting to get much more involved. These trios are definitely a bridge to Beethoven who took the genre of a piano trio to the next level with such monumental works as Archduke trio op. 97 and Ghost trio op. 70 #1.

**Dvořák's Sextet op. 48 in A major** was written in May of 1878 in just 14 days. A great violinist of that time, Joseph Joachim, was so impressed by this work after hearing it for the first time that he got several musicians together and performed it in a special gala concert dedicated to Dvořák in 1879 with Dvořák himself present. The sextet was then performed in many venues around the world including Dresden, Prague and New York, and became an important work in the standard chamber music repertoire. It is difficult not to be mesmerized by the very inviting opening of the first movement which creates an atmosphere of a beautiful and peaceful scene. Overall, the first movement is in sonata form with surprising second theme in the key of C sharp major which provides quite a unique color and character. The second movement is marked Dumka, a term used for a composition of a nostalgic character and it is exactly what will be heard here, but not without a certain dance feel at the same time. The third movement is a scherzo written in a style of a Furiant, a typical Czech dance. However, a Furiant's normally featured rhythm of alternating 2 and 3 beats is not present here. Nevertheless, it is certainly a movement which will make you want to dance. (Once again, please refrain from doing so until after the concert.) The finale features theme and variations, however, it is done with quite an interesting thematic and harmonic development and involves a lot of polyphonic textures before erupting into a triumphant coda.

There are quite a few chamber music compositions which stand on the highest pedestal as the greatest gems in the repertoire. Hence the reason why they are performed over and over in concert halls around the world. **Schumann Piano Quintet op. 44** certainly belongs to this elite group. It was written during the so called "chamber music year" of 1842 when Schumann wrote most of his output in chamber music. The first movement starts with a very energetic theme that is followed by a more lyrical response. Just like in the Dvořák Sextet this beginning is also incredibly inviting, but in a very different way because of its very high energy. Just in case you were overjoyed just a bit too much, the second movement will certainly change your mood as it is a funeral march with two alternating sections that will keep your attention on the highest level. One important feature of this quintet is how much each instrument is involved and this movement constantly showcases each of the five players making it an equal conversation among all the instruments. Robert Schumann's style of writing is known for extreme differences in characters, and the third movement will certainly make you forget about the drama of the second movement as it is driven with the energy that guarantees to keep you on the edge of your seat. (Please refrain from being too agitated as those who are sitting next to you may still be in the dark mood of the funeral march.) The finale is a journey that starts in the key of C minor and sounds like a constant search for something that is unique and special. It is masterfully done as the coda finally resolves that search in a way that makes perfect architectural sense: it is a fugue based on the theme from the opening of the first movement.

Each of the compositions in this festival is unique and masterfully written. They are meant to make the audience and the performers feel like they are spending time with something that is very special and can perhaps take the mind away from all the difficulties in this world. Please enjoy the music and see where it takes you emotionally.

# GUEST ARTISTS



## JENNIFER FRAUTSCHI

Two-time GRAMMY nominee and Avery Fisher career grant recipient Jennifer Frautschi has garnered worldwide acclaim as a deeply expressive, musically adventurous violinist with impeccable technique and a wide-ranging repertoire. Equally at home in the classic and contemporary repertoire, her recent seasons have featured performances and recordings of works ranging from Robert Schumann and Lili Boulanger to Barbara White and Arnold Schoenberg. She has also had the privilege of premiering several new works composed for her by prominent living composers. Critics have described her performances as “electrifying,” “riveting” and “mesmerizing,” lauding her “staggering energy and finesse” and “fierce expression.” After a recent performance of the Brahms Violin Concerto, Cleveland Classical wrote: “We witnessed the most magnificent performance by a guest soloist in recent memory. From the outset of the Brahms Concerto, she was a stunning presence, her playing a breathtaking conflation of grace and grit, and at times downright ferocious.”

Ms. Frautschi’s concerto appearances have included the Los Angeles Philharmonic under Pierre Boulez, the Chicago Symphony Orchestra under Christoph Eschenbach, Minnesota Orchestra under Osmo Vänskä, Boston Philharmonic, Buffalo Philharmonic, Cincinnati Symphony, Florida Orchestra, Milwaukee Symphony, Rhode Island Philharmonic, St Paul Chamber Orchestra, Utah Symphony, Lincoln Center’s Mostly Mozart Festival, and Orchestra of the Teatro di San Carlo Opera House. Her 2022-23 season features engagements with the Indianapolis Symphony and New World Symphony, re-engagements with the New Mexico Philharmonic and the Santa Rosa Symphony, and a residency at the North Carolina School of the Arts. During the 2022 summer season, she has been invited to perform with Chamber Music Northwest, Charlottesville Chamber Music Festival, Music@Menlo, Santa Fe Music Festival, Salt Bay Chamberfest, Sarasota Music Festival, Tippet Rise, and Vivace Festival.

Ms. Frautschi is an Artist Member of the Boston Chamber Music Society, and has performed at virtually all of the premier chamber music series and festivals in the United States: Caramoor, Charlottesville, Lake Champlain, La Musica, Moab, Newport, Ojai, Salt Bay, Santa Fe, Seattle, and Spoleto USA Chamber Music Festivals; Bravo! Vail, Chamber Music Northwest, La Jolla Summerfest, Music@Menlo, and Tippet Rise Arts Center; and at the Library of Congress, New York’s Metropolitan and Guggenheim Museums of Art, the 92nd Street Y, Chamber Music Society of Lincoln Center, Philadelphia Chamber Music Society, Phillips Collection, and Mainly Mozart in San Diego.

Internationally, she has been invited to present recitals in the Salzburg Mozarteum, Vienna Konzerthaus, Amsterdam Concertgebouw, La Cité de la Musique in Paris, Brussels’ Théâtre Royal de la Monnaie, London’s Wigmore Hall, and Beijing’s Imperial Garden, and toured England with musicians from Prussia Cove. She has performed at Chanel’s Pygmalion Series in Tokyo, the Cartagena International Music Festival in Columbia, San Miguel de Allende Festival in Mexico, the Spoleto Festival of the Two Worlds and Rome Chamber Music Festival in Italy, Pharo’s Trust in Cyprus, Kutna Hora Festival in the Czech Republic, Toronto Summer Music in Canada, and St. Barth’s Music Festival in the French West Indies. She has premiered important new works by Barbara White, Mason Bates, Oliver Knussen, Krzysztof Penderecki, Michael Hersch, and others, and has appeared at New York’s George Crumb Festival and Stefan Wolpe Centenary Concerts.

Her extensive discography includes several discs for Naxos: the Stravinsky Violin Concerto with the Philharmonia Orchestra of London, conducted by the legendary Robert Craft, and two GRAMMY-nominated recordings — Schoenberg’s Concerto for String Quartet and Orchestra and the Schoenberg Third String Quartet. Her most recent releases are with pianist John Blacklow on Albany Records: the complete sonatas of Robert Schumann, and *American Duos*, featuring works by contemporary American composers Barbara White, Steven Mackey, Elena Ruehr, Dan Coleman, and Stephen Hartke. The three recordings she released on Artek have received universal acclaim: the two Prokofiev Concerti with Gerard Schwarz and the Seattle Symphony; music of Ravel and Stravinsky for violin and piano; and 20th-century works for solo violin. Other recent recordings include a disc of Romantic Horn Trios, with hornist Eric Ruske and pianist Stephen Prutsman, and the Stravinsky Duo Concertant with pianist Jeremy Denk.

Born in Pasadena, California, Ms. Frautschi began the violin at age three under the Suzuki Method. She was a student of Robert Lipsett at the Colburn School for the Performing Arts in Los Angeles. She attended Harvard, the University of Southern California, the New England Conservatory of Music, and finished her studies with Robert Mann at The Juilliard School. She is an Artist-in-Residence at Stony Brook University. She performs on a glorious Antonio Stradivarius violin from 1722, the “ex-Cadiz,” on generous loan to her from a private American foundation with support from Rare Violins In Consortium.





## CLIVE GREENSMITH

From 1999 until its final season in 2013, Clive Greensmith was a member of the world-renowned Tokyo String Quartet, giving over one hundred performances each year in the most prestigious international venues, including New York's Carnegie Hall, Sydney Opera House, London's South Bank, Paris Chatelet, Berlin Philharmonie, Vienna Musikverein, and Suntory Hall in Tokyo. He has collaborated with international artists such as Andras Schiff, Pinchas Zukerman, Leon Fleisher, Lynn Harrell, Dmitry Sitkovetsky, Alicia de Larrocha, and Emanuel Ax.

Mr. Greensmith has given guest performances at prominent festivals worldwide. In North America, he has performed at the Aspen Music Festival, Marlboro Music Festival, Music@Menlo, La Jolla SummerFest, Santa Fe Chamber Music Festival, Cleveland Chamber Fest, and the Ravinia Festival. He is a regular guest of the Chamber Music Society of Lincoln Center and will undertake a national tour with Paul Huang, Wu Han, and Matthew Lipman in 2020. Internationally he has appeared at the Salzburg Festival in Austria, Edinburgh Festival in Scotland, Pacific Music Festival in Japan and the Hong Kong Arts Festival. As a soloist, Clive Greensmith has performed with the London Symphony Orchestra, Royal Philharmonic Orchestra, Seoul Philharmonic, and the RAI Orchestra of Rome among others.

During a career spanning over twenty-five years, Mr. Greensmith has built up a catalog of landmark recordings, most notably The Complete Beethoven String Quartets for Harmonia Mundi with the Tokyo String Quartet, Mozart's 'Prussian' Quartets with the Tokyo String Quartet, Brahms Cello Sonatas with Boris Berman for Biddulph Recordings, and Clarinet Trios of Beethoven and Brahms with Jon Nakamatsu and Jon Manasse for Harmonia Mundi. In June 2018 he performed the newly reconstructed Pál Hermann cello concerto (1925) with the Lviv Philharmonic Orchestra under conductor, Theodor Kuchar. Toccata Classics released a live recording of his world premiere performance of the Concerto with Theodore Kuchar and the Lviv International Symphony Orchestra in the spring of 2019.

Deeply committed to the mentoring and development of young musicians, Clive has enjoyed a long and distinguished teaching career. In addition to his fifteen-year residency with the Tokyo String Quartet at Yale University, Mr. Greensmith has served as a faculty member at the Yehudi Menuhin School and Royal Northern College of Music in England, the San Francisco Conservatory of Music and the Manhattan School of Music. In 2013, following the final concerts of the Tokyo String Quartet, Mr. Greensmith joined the faculty at the Colburn School where he is currently a professor of cello and coaches chamber music for the Conservatory of Music and the Music Academy. Students of Mr. Greensmith have gone on to secure major positions in orchestras throughout the world and have won a number of prestigious awards.

In July 2019, he succeeded Günther Pichler as director of string chamber music at the Accademia Chigiana International Festival and Summer Academy in Siena, Italy. Also in 2019, Greensmith became the Artistic Director of the Nevada Chamber Music Festival.

Mr. Greensmith is a founding member of the Montrose Trio with pianist Jon Kimura Parker, and violinist Martin Beaver.

Clive Greensmith proudly uses Pirastro strings.



## ULRICH EICHENAUER

Viola faculty Ulrich Eichenauer grew up in Germany where he studied viola with Nobuko Imai. He's been on the faculties at UNCSA and in conservatories in Germany and Switzerland. Eichenauer was on the faculty of the Guildhall School in London, and he has given master classes in the United States, Europe, Asia and South America.

Eichenauer has performed at major international concert venues and festivals, such as Marlboro, Moritzburg, Kuhmo, Seattle Chamber Music Society, Westfalen Classics, Schloß Cappenberg, Rencontres Musicales in Evian, Berliner Musikfestspiele, Manchester Camerata Series and many others. As a member of the acclaimed Mendelssohn String Quartet and the Waldstein Quartet, he has toured extensively in the United States, Europe and South America and has released numerous recordings of romantic and contemporary repertoire. Together with other UNCSA faculty he plays in the Reynolda Quartet. Eichenauer regularly appears at renowned chamber music festivals and concert series in the United States and abroad. Early in his career, he served for several seasons as principal violist of the Dresden Philharmonic in Germany. He has recorded CDs with solo works by Max Reger and Paul Hindemith as well as lesser known chamber music repertoire of Heinrich Kaminski, Ludwig Thuille, Adolf Busch and others. Eichenauer plays the "Baron Knop" viola made in 1670 by Jacob Stainer.

# FACULTY



## KEVIN LAWRENCE

Praised by The Times, London, for his “vibrant intensity,” violinist Kevin Lawrence has consistently elicited superlative responses for his performances in major musical centers of the United States and Europe. His assertive style and strong musical personality have thrilled audiences at the National Gallery of Art in Washington; Merkin Hall and Lincoln Center in New York; in Chicago, Houston, London, Amsterdam, Frankfurt, Rome, Prague, St. Petersburg and Moscow. Lawrence has premiered works by contemporary American compositional voices Laura Kaminsky, Judith Shatin, Lawrence Dillon, Michael Rothkopf and Evan Chambers. His recordings of American sonatas and chamber music on the New World and Bridge labels won significant critical recognition and were named as Critics Choice by American Record Guide.

Lawrence’s release of the complete violin works of the American composer Arthur Foote on the New World label was “highly recommended” as “beautifully played” by the Washington Post, and heard on the Ken Burns series “Not for Ourselves Alone,” broadcast on PBS; his second CD of American violin sonatas, released recently by New World, was hailed as “vital playing” and “a labor of love” by ClassicsToday.com.

Lawrence studied with Ivan Galamian and Felix Galimir at the Juilliard School and with Josef Gingold at the Meadowmount School in Westport, NY. In 1980, Galamian appointed Lawrence to the Meadowmount faculty, where he taught for 14 summers. After serving as dean and then artistic director of the Killington Music Festival, he founded Green Mountain Chamber Music Festival in Vermont in 2004; at the conclusion of the 2021 season, he announced his retirement as the festival’s artistic director. Lawrence has given master classes throughout the United States and in Germany, Austria, the Czech Republic, Bulgaria, Romania, Slovenia, Russia, Canada, Israel, Venezuela, Costa Rica, China, Thailand and Korea. He is currently the chair of the string department at UNCSA, which recognized him with its Excellence in Teaching Award in 2007.



## JANET ORENSTEIN

Violinist Janet Orenstein has enjoyed an active performing career as soloist, chamber musician and advocate of contemporary music. A two-time winner of the USIA Artistic Ambassador Competition and founding member of the Guild Trio, with whom she played for over ten years, Orenstein has toured throughout the United States, Canada, Europe, Africa and Australia. She has recorded for the CRI, Centaur and Innova labels, and she has taught at major universities including University of Virginia, Wake Forest University and UNCSA. She is currently a member of the Greensboro Symphony.

Orenstein has performed at the Apple Hill Chamber Music Festival in Nelson, New Hampshire, the Green Mountain Chamber Music Festival in Burlington, Vermont, and the International Musicians Seminar at Prussia Cove in Cornwall, England. An advocate of contemporary music, she has premiered works by Sheila Silver, William Bolcom, and Harvey Sollberger, among many others, and performs from a vast repertoire of new music.

Upon returning from a long solo tour at age 32, Orenstein contracted focal dystonia, which made it nearly impossible for her to coordinate left-hand finger patterns. Orenstein worked ceaselessly to regain coordinated movement, and after 17 years, she held her first solo recital since her recovery in 2013. Orenstein collaborates with colleagues Ida Bieler, Ulrich Eichenauer and husband Brooks Whitehouse as a founding member of the Reynolda Quartet.



## MARIA SERKIN

Dr. Maria Serkin is the Associate Professor of Horn at the University of North Carolina School of the Arts, where she leads a studio of some of the nation's most talented high school, undergraduate, and graduate horn students. She enjoys a multifaceted career as a performer and educator, and has held principal horn positions with the Florida Grand Opera, Palm Beach Symphony, Sarasota Orchestra, Atlantic Classical Orchestra, and the Charlottesville Symphony, and was a fellow with the New World Symphony. Prior to her role at UNCSCA, she taught at University of Virginia, the New World School of the Arts, and has led master classes extending from the Eastman School of Music and The Juilliard School to Sárospatak, Hungary.

Throughout her career, she has performed with the Boston Symphony Orchestra, Kansas City Symphony, Rochester Philharmonic Orchestra, Spoleto Festival USA, National Repertory Orchestra, Pacific Music Festival, Boston Early Music Festival, and was a fellow at the Tanglewood Music Center. Her New York and Miami recording credits include work with The Public Theater's Shakespeare in the Park, Gloria Estefan, and ESPN. Recent performance highlights include extensive work the Chamber Orchestra of the Triangle, Charlotte Symphony Orchestra, Palm Beach Opera, Hawaii Performing Arts Festival, Palm Beach Chamber Music Festival, the North Carolina Symphony, and the North Carolina Brass Band. In 2018, she was honored to premiere Kenneth Frazelle's Harken (Blue Ridge Airs III) at the 50th International Horn Symposium.



## PAUL SHARPE

Paul Sharpe is Professor of Double Bass at the University of North Carolina School of the Arts, and is active internationally as an orchestral and chamber musician and as a soloist. He has performed and taught throughout the world — in Germany at Villa Musica and the International Chamber Music Academy of Southern Germany; the International Double Bass Encounter in Brazil; Bass2008 at the Paris Conservatory; Poland's World Bass Festival; and in Italy at the Orfeo Music Festival. He has performed in recital and given master classes at the Cleveland Institute, the University of Iowa, the University of Michigan, University of North Texas, and University of Denver. As soloist with orchestra he has performed with the UNCSCA Wind Ensemble, Winston-Salem Symphony, Boise Philharmonic, Anchorage Symphony, Orquestra de Camara Theatro Sao Pedro (Porto Alegre, Brazil), Fairbanks Summer Arts Festival Orchestra, Lubbock Symphony Orchestra, Dallas Chamber Orchestra, and Aspen Young Artists Orchestra.

Prof. Sharpe enjoys performing with the eclectic bass quartet, "Bad Boys of Double Bass," and his work as a member of the unique cello-bass duo, Low and Lower ([www.getlowandlower.com](http://www.getlowandlower.com)) has pushed him from the traditional role of a classical double bassist into singing, acting, composing, arranging and more. Alumni from his UNCSCA double bass studio have recently won positions in the Philadelphia Orchestra, Charlotte Symphony, Hyogo Performing Arts Center Orchestra in Japan, and El Paso Symphony. And, in six of the last seven years, a member or two of his UNCSCA high school studio has been appointed to the NYO-USA or NYO2 orchestras. Prior to his appointment at UNCSCA, he was a tenured professor at Texas Tech University, adjunct faculty at University of North Texas, and an instructor at Augustana College (Rock Island, IL), and the Preucil School of Music. His principal teachers are Jeff Bradetich and Diana Gannett.



## DMITRI SHTEINBERG

A native of Moscow, Dmitri Shteinberg holds a Doctorate in piano performance from the Manhattan School of Music, and is currently Clifton Matthews Distinguished Professor of piano and department chair at the University of North Carolina School of the Arts. His performance credentials include Jerusalem Symphony, The Italian Filarmonica Marchigiana, Israel Chamber Orchestra, Israel Camerata Orchestra and Porto National Symphony under the batons of Massimo Pradella, Roger Nierenberg, Florin Totan and David Shallon, among others. In the United States, he appeared with the Baton Rouge, Richmond, Charlottesville, Salisbury and Manassas symphony orchestras. Shteinberg was a guest artist at the Mostly Mozart Festival, Summit Music Festival, Music Festival of the Hamptons, the "Oleg Kagan" Festival in Germany, Festival Aix-en-Provence in France and Open Chamber Music in Cornwall, England. Chamber music appearances include the Stern Auditorium at Carnegie Hall, The Kennedy Center, The Kimmel Center in Philadelphia, Alice Tully Hall in New York and the Saunders Theatre in Boston.

# FACULTY



## DMITRI VOROBIEV

Dmitri Vorobiev first gained international attention after winning the Casagrande International Piano Competition in Italy in 1994. He has been a major prize-winner in the Busoni, Cincinnati World, Ibla Grand Prize, AM.A. Calabria, Iowa and Alabama International piano competitions. In 2000, he placed first and also took three special prizes at the UNISA International Piano Competition in Pretoria, South Africa, and in 2003, he won first prize in the New Orleans International Piano Competition. He appeared as a soloist with Cape Town Symphony Orchestra, Pretoria Chamber Orchestra, Durban Symphony, Terni Philharmonic, Manhattan School of Music Symphony, Winston-Salem Symphony and Western Piedmont Symphony. His solo recitals have taken him throughout the United States, Israel, Russia, Germany, Czech Republic, Ireland and South Africa. Vorobiev's collaborations include frequent performances with violinist Ivan Zenaty as well as performances with Zemlinsky String Quartet, violinist Rodney Friend and appearances in duo-piano recitals with his wife, Polina Khatsko.

A native of Moscow, Russia, Vorobiev began his piano studies when he was 5. He attended the School of Music and the Music College of the Moscow State Conservatory where he studied with Nina Levitzkaya and Victor Bunin. In 1992, he was invited by Eric Larsen to study at the North Carolina School of the Arts, where he received his bachelor's degree. Vorobiev completed his MM at the Manhattan School of Music as a full scholarship student of Marc Silverman and winner of the Harold Bauer award. He earned his Doctor of Music Arts degree in piano performance from the University of Michigan School of Music, working with Arthur Greene.

One of his current projects is performing the complete solo piano works by Beethoven. Vorobiev's most recent production in progress is a double CD set with lesser known works by Beethoven. He is also an active chamber music player. Some of the highlights include recordings of complete sonatas for violin and piano and complete piano trios for the Naxos label. Currently, Vorobiev is an associate professor of piano at UNCSA. Vorobiev is in constant demand as an adjudicator and previously was on piano faculty at the University of Northern Iowa, International Music Academy in Pilsen, Czech Republic and the Cambridge International String Academy in Cambridge, England.



## BROOKS WHITEHOUSE

UNCSA cello professor Brooks Whitehouse has performed and taught throughout the United States and abroad. As a member of the Guild Trio, Whitehouse won USIA Artistic Ambassador and Chamber Music Yellow Springs competitions, and he has toured extensively in the United States, Europe, Canada and Australia. The trio has been a frequent feature on National Public Radio's "Performance Today," and has also appeared on the University of Missouri's public television series "Premiere Performances," and "Front Row Center" on KETC-TV9 in St. Louis.

He is the co-creator with Paul Sharpe of the popular cello/bass duo Low & Lower which has performed together as soloists with the Boise Philharmonic and the Winston-Salem Symphony and in recital at Interlochen, the University of Michigan, Arizona MusicFest, Garth Newell Music Festival, Mallarme Chamber Players, the Martha Bassett Show and live on the radio on WGBH's "Drive Time Live" and WUNC's "The State of Things with Frank Stasio."

Whitehouse has held fellowships at the Blossom and Bach Aria festivals, and he was winner of the Cabot prize as a fellow at the Tanglewood Music Center. He currently teaches and performs during the summer at the Green Mountain Chamber Music Festival. Whitehouse has appeared as guest artist with the American Chamber Players, Villa Musica (Germany), the Ciompi Quartet, The Apple Hill Chamber Players, the New Zealand String Quartet and the Garth Newell Piano Quartet, with whom he appeared in Carnegie Hall as part of their 40th anniversary celebration.

Before joining the faculty of UNCSA, Whitehouse held professorships at the University of Florida and the University of North Carolina Greensboro (UNCG). While at UNCG he was artistic director of three international cello celebrations honoring the legacy of cellists Luigi Silva, Bernard Greenhouse and Laszlo Varga, and hosted some of the world's finest cellists, including Janos Starker, Steven Doane, Joel Krosnick, Timothy Eddy and Paul Katz. Whitehouse currently serves on the board of the Greenhouse Foundation, an organization dedicated to creating opportunities for aspiring young cellists around the world.

# STUDENTS



## JAKE ANDERSON

Jake Anderson is a fourth-year undergraduate cellist from Boise, Idaho. His musical interest is deeply inspired by his peers in the cello studio and in all of the different schools at UNCSA. Jake has been fortunate to have many mentors share their time and talent with him, including Dr. Brooks Whitehouse, Dr. Brian Hodges, Laurel Talley and conductors Robert Franz and Jen Drake.

Jake is a chamber music enthusiast, and last spring he performed in UNCSA's Chamber Music Festival alongside violist Paul Neubauer. In the summer of 2020, Jake and his friends held a string quartet benefit concert for the Sphinx Organization and Equal Justice Initiative. He has been in multiple UNCSA productions including "The Nutcracker" and "La Clemenza di Tito" and has taken master classes from Jean-Guihen Queyras, Matt Haimovitz, Stéphane Tétreault, and Wesley Baldwin.

This year, Jake received UNCSA's annual Presser Scholar Award — a scholarship given to a rising fourth year music student each year. In addition to cello, Jake is a motivated student of the liberal arts and only occasionally gets in trouble for skipping class to ride his bike. He previously served as a resident assistant in the college dorms and a teaching assistant for the second-year music history course.



## ELIJAH BARCLIFT

Elijah Barclift is from Greensboro, North Carolina and a high school senior at UNCSA. This past summer, Elijah toured Europe with the National Youth Orchestra of America and attended Boston University Tanglewood Horn Institute. Elijah was recently named the 2021 and 2022 North Carolina Representative for the Music Teachers National Association's Senior Brass Competition, the Northeast Horn Workshop High School Solo Competition Winner, and the Northwest Horn Workshop High School Low Horn Excerpt Winner and Solo Competition runner up. As a young freelancer, he has performed with the Raleigh Symphony Orchestra and recently received a fellowship to perform with the Piedmont Wind Symphony this season. Elijah was the principal horn of the North Carolina All-State Honors Band in the seventh, eighth, and ninth grades. Elijah's parents are band directors and were his first music teachers. Before coming to UNCSA, he studied with Dr. Mary Burroughs and Dr. Maria Serkin.



## LAURENCE BROOKE

Raised in the mountains of southwest Virginia, Laurence Brooke began studying violin at the age of ten with Mike Mitchell of Floyd Music School after being exposed to the fiery, toe-tappin', foot-stompin' genre of bluegrass and old-time music in his town of Floyd, VA. During his studies with Mitchell, Brooke was taught a classical technique that went hand-in-hand with an appreciation for traditional and heritage music.

Brooke graduated from the University of Miami (UM) with a Bachelor of Music in 2019, bringing to a close an undergraduate career that was highlighted by performance and collaborative opportunities. During his time at the UM Frost School of Music, he developed a passion for chamber music that grew to match his love for orchestral works. He attended the Castleman Quartet Program during his undergrad summers and also worked as a strings ensemble director for the Roanoke Symphony Orchestra's summer program for the youth symphony. He has studied with Benedict Goodfriend, Charles Castleman and graduated from UNCSA in May 2021 with a Master of Music studying under Ida Bieler and Janet Orenstein. He is currently at UNCSA for a master's degree in viola under the tutelage of Ulrich Eichenauer.



## JOJO DI NORCIA

Jojo Di Norcia is a firm believer that in the world of music, the people involved in performing and listening to the pieces are just as important as the music itself. Yo-Yo Ma once said, "My twin passions are music and people," and Jojo shares the same sentiment. Now a third-year undergraduate student at UNCSA, she leaps at the opportunity to make solo performances more engaging between herself and the audience.

This year, Jojo Di Norcia was the highest scoring cellist in the expert divisions of both the Medici International Music Competition and the London International Music Competition this year, as well as a finalist in the Tokyo International Youth Music Competition and in UNCSA's Concerto Competition.

# STUDENTS



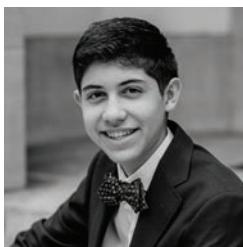
## ELLIE DIXON

Ellie Dixon, age 16, is a high school junior from Charlotte, North Carolina. She began playing violin at the age of five and currently studies with Kevin Lawrence at UNCSA. In 2019, Ellie won the Arts+ String Orchestra Camp Solo Competition and was a Debbie Abels Strings Scholar. Ellie has won prizes in both the junior and senior divisions of the Symphony Guild of Charlotte Young Artists Competition and was a finalist in the 2022 Hilton Head Symphony Orchestra Youth Concerto Competition. With her piano trio, Ellie competed in the 2022 Fischhoff National Chamber Music Competition and has played in master classes for Jan Vogler, Paul Neubauer, Eric Larsen, and Peter Orth. In past summers, Ellie has attended the Meadowmount School of Music, Eastern Carolina University's Four Seasons Chamber Music Festival, and the Green Mountain Chamber Music Festival. When she is not practicing, Ellie enjoys reading, going on walks, and sharing her music at retirement homes and at church.



## JOSHUA FORBES

Joshua Forbes, a natural born violist, was raised in Durham, North Carolina. As a child he was always interested in music. At the age of seven he was a singer for Cinittap Music, a school for vocal training in Raleigh, North Carolina. Being a part of this team piqued his interest in the arts. His true passion for the viola began in middle school at Durham School of the Arts, where he was introduced to the instrument by music teacher Boyd Gibson. That is when Joshua fell in love with music, and he began his studies on the viola at the age of eleven. In 2017, Joshua decided to pursue music as a career and began to study under Simon Ertz. In 2018, he attended UNCSA for high school and studied viola with Ulrich Eichenauer. Joshua is currently an undergraduate violist at UNCSA, pursuing his lifelong dream of becoming a soloist and professional chamber musician. He has attended summer intensives across the United States and abroad: Northern Lights Music Festival, Green Mountain Chamber Music Festival, and Landesakademie für die musizierende Jugend in Baden-Württemberg. He has also played under several professional conductors. When not performing, Joshua spends his free time as a traveling musician.



## CRISTIAN MAKHULI

Cristian Makhuli, 17, is a high school senior at the University of North Carolina School of the Arts studying with Dr. Dmitri Vorobiev. Born in Charlotte, NC, he began his piano studies at the age of 9. Cristian made his orchestral debut at the age of 13 with the Winston-Salem Symphony as first place winner of the Peter Perret Youth Talent Search. As winner of the Symphony Guild of Charlotte's Young Artists Competition he will perform with the Charlotte Symphony Orchestra under the direction of Christopher James Lees during their 2022-23 season. Throughout the course of his studies, Cristian has had the honor of performing in master classes with teachers including Robert McDonald, Jerome Lowenthal, Peter Frankl, Richard Goode, and Gary Graffman. Cristian is an active chamber musician and is a founder of the Charlotte Piano Trio and Blue Ridge Piano Trio. This summer, he attended the Southeastern Piano Festival and the Aspen Music Festival. When he's not practicing, he enjoys studying math and physics and playing sports.



## SAM MIHAVETZ

Sam Mihavetz is a fourth-year undergraduate cello performance major. Born and raised in Baltimore, he started playing the cello at six years old and attended Baltimore School for the Arts from 2015-2019. Since attending UNCSA, Sam has had several opportunities to perform pieces from all eras of music from baroque pieces with harpsichord to the Nutcracker to a piano trio premiere for the Forsyth County Audubon Society. In more recent years, Sam has garnered interest in Appalachian folk traditions and enjoys researching folk music from around the world. Sam is an avid supporter of contemporary and cross-genre music, having recorded on Matt Ellin's 2017 album, "All Is Not Lost."



### **XUE MEI**

Xue Mei is a graduate student at UNCSA from China. At 13, Mei began learning viola at the middle school attached to the Tianjin Conservatory of Music. She began studying chamber music at the age of 15 and became a member of the Tianyin Middle School Quartet. She earned her bachelor's degree from Tianjin Conservatory of Music. During her college years, she joined the Tianjin Conservatory of Music Youth Symphony Orchestra and Tianjin Baroque Chamber Orchestra and performed around China.



### **RAPHAEL PAPO**

Raphael Papo is a British-Israeli violinist who studied at Wells Cathedral School for four years and is currently completing his undergraduate degree with Ida Bieler at UNCSA. At Wells, Papo served as concertmaster of the school symphony orchestra and was a prominent leader in many ensembles. Later, Papo moved to New York City to study at Mannes School of Music with Lewis Kaplan. After transferring to North Carolina to study with Bieler, Papo discovered his passion for working and teaching young children and continues to work as a committed educator with the Vivaldi Project. In summer 2021, he attended the Moritzburg Academy in Germany. As a performer, Papo is a violinist in the Chamber Orchestra of the Triangle in Durham. Recently Papo was highly commended in the NC MTNA competition in the United States, and in Germany he received the Bruno Fey Foundation Promotion award.



### **AIDAN QUINTANA**

Since coming to UNCSA, Aidan Quintana has emerged as one of the most versatile young musicians in the state. A high school senior studying piano under Professor Dmitri Shteinberg at UNCSA, he has placed in multiple state-level piano competitions and performs regularly at piano studio events and recitals. A lover of musical collaboration, he also enjoys playing chamber music, accompanying fellow students, assisting with sound recording projects, as well as performing with UNCSA's Symphony Orchestra and the UNCSA Jazz Ensemble in concert.



### **MATTHIAS SEMRAU**

Matthias Semrau was born in 2004 in Cologne, Germany. He began his violin studies at the age of four, after being exposed to chamber music rehearsals in his living room. His passion for music led him to study at the Humboldt Gymnasium Köln specializing in music. At age 15 he moved to the United States to continue his studies in the High School program of the University of North Carolina School of the Arts with Ida Bieler.

Matthias was a member of the Cologne Youth Orchestra and he participated in the first international Chamber Music Academy of Southern Germany and in the Saluzzo Opera Academy.

He recently was an alternate winner in the North Carolina MTNA Senior Strings competition and a finalist in the West Virginia Concerto Competition.

Matthias is also a member of the Cross the Line Project and is interested in finding more diverse ways to bring classical music to audiences all across societies. He is planning to continue this work in Germany collaborating with the BeethovenFest Bonn.

# STUDENTS



## NATHAN THOMEER

Nathan Thomeer is a violinist from Buffalo, NY. He began playing the violin at the age of three and received his undergraduate degree in violin performance from Baldwin Wallace Conservatory of Music (BW) studying under Dr. Julian Ross. Currently, he is a 2nd year graduate student at the University of North Carolina School of the Arts (UNCSA) studying with Kevin Lawrence.

At UNCSA, Nathan is a member of the Symphony Orchestra, Opera Orchestra and Ballet Orchestra and has played under Karen Ni Bhroin, Robert Franz, Thomas Wilkens, Jiannan Cheng, Jamie Allbritten and Michael Buttermann. He served as the Associate Concertmaster for the UNCSA Opera orchestra. Nathan has also had the opportunity to sub professionally with the Western Piedmont Symphony Orchestra under the direction of music director Matthew Troy.

At UNCSA, Nathan is a member of ArtistCorps, a program that provides arts instruction, integration and exposure to school-aged children and seniors in the Winston-Salem community. ArtistCorps serves at a variety of settings including Title I Schools, Head Start programs, and community organizations. In ArtistCorps, Nathan has been teaching violin to middle schoolers and high schoolers around the Winston-Salem community.

While at Baldwin Wallace Conservatory, Nathan was a finalist in the BW Concerto Competition during the spring of 2020 and was also a member of the Baldwin Wallace Symphony Orchestra, led by Dr. Soo Han, where he served as concertmaster, asst. concertmaster and principal second violin. During the fall of 2019, he was the concertmaster in the academic premiere of Kinky Boots with the nationally-ranked BW musical theater program.

Nathan has had master classes with violinists of the Cleveland Orchestra such as Stephen Rose, Takako Masame and Miho Hashizume. He has also had the opportunity to work with Daniel Chong of the Parker Quartet, Noah Bendix-Balgley, Soovin Kim, Eric Wong and Dr. Penny Kruse. As a chamber musician Nathan has attended Green Mountain Chamber Music Festival, Kinhaven Music School and Luzerne Music Center. He was also the Associate Concertmaster for the College Light Opera Company (CLOC) in Cape Cod, Massachusetts for the summer of 2019 where he worked with many guest conductors from different orchestras and Broadway shows including Andrew Bourgoin, Andrew Crust and Miles Plant.



## RUSLAN USAEV

Native of Moscow, Russia, Ruslan Usaev started playing the clarinet at the age of 10. He attended Gnessin State Musical College where he studied with Evgeniy Varavko. Ruslan is a winner of numerous competitions in solo clarinet as well as chamber music. Currently he is an undergraduate student at the University of North Carolina School of the Arts where he studies with Prof. Oskar Espina-Ruiz.



## JOSE OLEA VICO

Jose Olea Vico grew up in Winston-Salem, NC, and began playing the violin in sixth grade through orchestra classes offered in middle school. He was later accepted into the high school program at UNCSA to study with Kevin Lawrence. After graduating from high school, he enrolled at East Carolina University, working with Ara Gregorian and Hye-Jin Kim for a year of undergraduate study. In the fall of 2017 he transferred back to UNCSA to continue study with Professor Lawrence; he graduated in the spring of 2021 and is now in his second year of the master's program at UNCSA. Jose has attended the Luby Violin Symposium (2017, 2021) as well as the Green Mountain Chamber Music Festival (2022) and performed in master classes presented by Aaron Berofsky, Tom Chiu, and Joseph Lin. Jose is also a NC Student Fellow with the Chamber Orchestra of the Triangle for the 2022-23 season.



## AUSTIN ZHONG

Born in Colorado, American violinist Austin Zhong has performed across the world at some of the most prestigious international venues. As a former member of the Shen Yun Performing Arts and Shen Yun Symphony Orchestra, he has performed in prestigious venues across North and South America, Asia, Australia, the United Kingdom, and Europe.

Austin began studying the violin at the age of six and was promptly accepted by Fei Tian Academy of the Arts at age 11, and later by Fei Tian College, on full scholarship. Since then, he has traveled and performed extensively throughout the world as a practicum student with the Shen Yun Performing Arts. Austin is currently a second-year graduate student at UNCSA under the guidance of Ida Bieler.



# MEMORIES FROM MARCH 2022

BROOKS WHITEHOUSE, BILL WATSON, JAN VOGLER, JUDY WATSON



RAPHAEL PAPO, IDA BIELER, ULRICH EICHENAUER,  
JAN VOGLER, JANET ORENSTEIN, BROOKS WHITEHOUSE,  
PAUL NEUBAUER, AUSTIN ZHONG



KEVIN LAWRENCE, BELLA WARD, ULRICH EICHENAUER, SOPHIE LYMAN,  
LAURENCE BROOKE, BROOKS WHITEHOUSE

# MEMORIES FROM MARCH 2022

SAM TRIPP, ELLIE DIXON, CRISTIAN MAKHULI, ERIC LARSEN



LUCA KEVORKIAN, MARTA DJOROVIC, JAKE ANDERSON,  
XUE MEI, PAUL NEUBAUER



JAKE ANDERSON, LUCA KEVORKIAN, MARTA DJOROVIC,  
PAUL NEUBAUER, XUE MEI

# PLEASE JOIN US FOR THE **MARCH 2023** CHAMBER MUSIC FESTIVAL

GUEST ARTISTS WILL INCLUDE:



**KIM KASHKASHIAN**



**PETER WILEY**



**TYSON DAVIS**

## UPCOMING **2022** UNCSA MUSIC PERFORMANCES

GUEST ARTIST DOMINIK WAGNER,  
DOUBLE BASS, IN RECITAL

**OCTOBER 29**

UNCSA TRUMPET STUDIO RECITAL

**OCTOBER 30**

OSKAR ESPINA-RUIZ, CLARINET,  
AND DMITRI VOROBIEV, PIANO,  
IN RECITAL

**NOVEMBER 1**

OMAR THOMAS WITH  
THE UNCSA WIND ENSEMBLE AND  
THE PIEDMONT WIND SYMPHONY

**NOVEMBER 4**

KEVIN LAWRENCE, VIOLIN, AND  
DMITRI SHTEINBERG, PIANO, IN RECITAL:

THE JOYFUL LIFE

**NOVEMBER 5**

MARIA SERKIN, HORN, AND  
JOHN ILIKA, TROMBONE, IN RECITAL

**NOVEMBER 5**

A.J. FLETCHER OPERA INSTITUTE:  
OPERA SCENES

**NOVEMBER 12**

PIANO WEEKEND CONCERT

**NOVEMBER 12**

TADEU COELHO, FLUTE, AND  
DMITRI VOROBIEV, PIANO, IN RECITAL

**NOVEMBER 13**

UNCSA SYMPHONY ORCHESTRA AND  
CANTATA SINGERS: HANDEL'S JEPHTHA,  
JAMES ALLBRITTEN, CONDUCTOR

**NOVEMBER 19**

UNCSA BAROQUE ENSEMBLE  
WITH SAM NEMEC

**NOVEMBER 20**

UNCSA PIANO DEPARTMENT RECITAL

**NOVEMBER 22**

GUITAR STUDIO RECITAL

**DECEMBER 6**

THE NUTCRACKER

**DECEMBER 9-18**

LOW AND LOWER CHRISTMAS

**DECEMBER 10**

GUEST ARTIST: JULIAN LAGE TRIO

**DECEMBER 13**



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