

# UNCSA

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## UNCSA CONCERTO COMPETITION

Apr. 23 at 1 p.m.

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WATSON HALL

**Claire Bryant**  
**Guillermo Figueroa**  
**Larry Weng**  
JUDGES

PRESENTED BY  
**UNCSA**

**Brian Cole**  
CHANCELLOR

**Saxton Rose**  
SCHOOL OF MUSIC, DEAN



# UNCSA CONCERTO COMPETITION

## 1 p.m. (all times are approximate)

"Don Quichotte à Dulcinée" (1932-33) ..... Maurice Ravel  
(1875 - 1937)  
text Paul Morand

Chanson Romanesque  
Chanson épique  
Chanson à boire

Kevin Spooner, baritone  
Polina Khatsko, piano

## 1:11 p.m.

Colors for Trombone (2013)..... Bert Appermont  
(b. 1973)

Yellow  
Red  
Blue  
Green

Elijah Van Camp-Goh, trombone  
Ashley Clasen, piano

## 1:29 p.m.

Clarinet Concerto No. 1 in F Minor, Op. 73 (1811) ..... Carl Maria von Weber  
(1786 - 1826)

Allegro moderato  
Adagio ma non troppo  
Rondo: Allegretto

Ruslan Usaev, clarinet  
Nancy Johnston, piano

## 1:55 p.m.

Concerto for Two Horns in E-flat Major, M.C56 (1780s?)..... Antonio Rosetti  
(1750 - 1792)

Allegro maestoso  
Romance: Adagio  
Rondeau: Allegretto

Ethan Mash, horn  
Ryan Mash, horn  
Annah Oh, piano

# UNCSA CONCERTO COMPETITION

10-MINUTE PAUSE

## 2:19 p.m.

Piano Concerto No. 1 in B-flat Minor,..... Pyotr Ilyich Tchaikovsky  
Op. 23 (1888-90) (1840 - 1893)

Allegro non troppo e molto maestoso - Allegro con spirito  
Andantino semplice - Prestissimo  
Allegro con fuoco

Cristian Makhuli, piano  
Polina Khatsko, piano

## 2:57 p.m.

Double Bass Concerto No. 2 in B Minor (1845)..... Giovanni Bottesini  
(1821 - 1889)

Allegro  
Andante  
Allegro

Sean Darney, double bass  
Robert Rocco, piano

## 3:18 p.m.

Violin Concerto in D Minor, Op. 47 (1904, rev. 1905) ..... Jean Sibelius  
(1865 - 1957)

Allegro moderato  
Adagio di molto  
Allegro, ma non tanto

Roni Shitrit, violin  
Polina Khatsko, piano

## 3:55 p.m.

Concerto for Flute and Orchestra, CNW 42 (1926)..... Carl Nielsen  
(1865 - 1931)

Allegro moderato  
Allegretto un poco - Adagio ma non troppo -  
Allegretto - Poco adagio - Tempo di marcia

Isabel Aviles, flute  
Robert Rocco, piano

10-MINUTE PAUSE

# UNCSA CONCERTO COMPETITION

## 4:25 p.m.

“Abscheulicher! Wo eilst du hin?” ..... Ludwig van Beethoven  
from “Fidelio” (1805) (1770 - 1827)

German libretto prepared by Joseph Sonnleithner  
from the French of Jean-Nicolas Bouilly

Lani Basich, soprano  
Robert Rocco, piano

## 4:35 p.m.

“Per questa bella mano,” K. 612 (1791) ..... Wolfgang Amadeus Mozart  
(1756 - 1791)  
text anonymous

Ethan Wood, bass  
Emery Wegh, double bass  
Robert Rocco, piano

## 4:45 p.m.

Cello Concerto in B Minor, Op. 104 (1894) ..... Antonín Dvořák  
(1841 - 1904)

Allegro  
Adagio ma non troppo  
Finale: Allegro moderato

Sophie Lyman, cello  
Polina Khatsko, piano

## 5:18 p.m.

Concerto No. 1 for Flute and Strings, Op. 45 (1954) ..... Malcolm Arnold  
(1921 - 2006)

Allegro energico  
Andante  
Con fuoco

Boróka Boisen, flute  
Robert Rocco, piano

Jury Deliberation  
Announcement of Winner

The judges for this afternoon's competition are  
Claire Bryant  
Guillermo Figueroa  
Larry Weng

## **BIOGRAPHIES**

### **CLAIRE BRYANT**

Claire Bryant is a cellist, teacher and activist, whose passion and commitment shine brightly through all of her work. A sought-after and distinctive performer, Bryant has collaborated with such master artists as Emanuel Ax, Sir Simon Rattle and Dawn Upshaw, and she worked closely with luminary composers from Meredith Monk to Steve Reich to Herbie Hancock. Over the past 25 years, she has enjoyed a prominent solo career, appearing with major orchestras around the world including the Spartanburg Symphony Orchestra, Finland's Kuopio Symphony Orchestra and The National Symphony of Honduras.

Bryant is a co-founder of Decoda, Carnegie Hall's affiliate ensemble, and director of its initiative Music for Transformation, a criminal justice program which brings collaborative songwriting workshops to incarcerated communities. In this capacity, she was invited twice to share Decoda's work with the Obama administration in the White House.

In 2019, Bryant returned to her native South Carolina to join the University of South Carolina School of Music's faculty, where she enjoys a robust studio of talented young cellists. She is the coordinator of Bridging Our Distances, the community engagement arm of the School of Music, and she is the director of The Collective, a graduate ensemble dedicated to creative and innovative community performances and programming.

Bryant attended the University of South Carolina, the San Francisco Conservatory of Music and The Juilliard School, where her primary teachers were Robert Jesselson, Joel Krosnick and Bonnie Hampton.

### **GUILLERMO FIGUEROA**

One of the most versatile and respected musical artists of his generation - renowned as conductor, violinist, violist and concertmaster - Guillermo Figueroa is the music director of the Santa Fe Symphony Orchestra. He is also the artistic director of the Music in the Mountains Festival in Colorado and music director of the Lynn Philharmonia in Florida. Additionally, he was the music director of both the New Mexico Symphony and the Puerto Rico Symphony.

International appearances, among others, include the Toronto Symphony, Iceland Symphony, Orquesta Sinfonica de Chile and the National Symphony of Mexico. In the United States he has appeared with the orchestras of Buffalo, Detroit, New Jersey, Memphis, Phoenix, Tucson and the New York City Ballet.

As violinist, his recording of Ernesto Cordero's violin concertos for the Naxos label received a Latin Grammy® nomination in 2012. Figueroa was concertmaster

## BIOGRAPHIES

of the New York City Ballet, and a founding member and concertmaster of the Orpheus Chamber Orchestra, making over fifty recordings for Deutsche Grammophon. Also accomplished on the viola, Figueroa performs frequently as guest of the Emerson, Fine Arts, American and Orion string quartets.

Figueroa has given the world premieres of four violin concertos written for him: the “Concertino” by Mario Davidovsky, at Carnegie Hall with Orpheus; the “Double Concerto” by Harold Farberman, with the American Symphony at Fisher Hall, Lincoln Center; the “Violin Concerto” by Miguel del Aguila, commissioned by Figueroa and the NMSO; and “Insula” by Ernesto Cordero with the Solisti di Zagreb in Zagreb.

## LARRY WENG

Winner of the 2019 NYCA Worldwide Debut Audition and a laureate of the 2016 Queen Elisabeth International Piano Competition, Larry Weng has been described in *The New York Times* as playing with “steely power and incisive rhythm.” Of his 2014 New York debut at Weill Hall, the *New York Concert Review* described him as “an extremely sensitive musician and mature interpreter,” and “mature beyond his years.” Of his “Alborado del Gracioso,” Harry Rolnick of ConcertoNet exclaimed, “Radiant and transparent, picturesque and picaresque, wild but with the artistic perfection of wildness.”

Weng is also a laureate of the Boston Symphony Orchestra’s Concerto Competition, the Tchaikovsky International Piano Competition for Young Musicians, The New York International Piano Competition, the Kosciuzsko Foundation Chopin Competition and the Wideman International Piano Competition. He has been featured in concert in France, Switzerland, Belgium, the Netherlands, China, Japan, Brazil and Venezuela, and he has performed in many of the world’s renowned concert halls, including Boston’s Symphony Hall, New England Conservatory’s Jordan Hall, Weill Recital Hall, Carnegie Stern Auditorium, Merkin Hall, SubCulture, the Salle Cortot and the Sala Sao Paolo.

An avid chamber musician and collaborator, Weng has participated in the Ravinia Steans Institute and the Verbier Academy and has worked with renowned musicians such as Claude and Pamela Frank, Gabor Takacs, David Shifrin and David Soyer, among others. He is a frequent collaborator at the Lisker Music Foundation concert series in Chicago, as well as the Downtown Music at Grace in White Plains. Weng is a member of the award winning two piano, two percussion ensemble, Icarus Quartet, which recently released its debut album, “Big Things,” to critical acclaim.

## **BIOGRAPHIES**

In 2009, Weng graduated from the highly selective joint degree program between Columbia University and The Juilliard School with a BA in economics and an MM in piano performance under the tutelage of professors Jerome Lowenthal and Matti Raekallio. He continued his studies with professor Boris Berman at the Yale School of Music, and in 2019 received his Doctor of Musical Arts degree. Weng serves on the faculty of the Wake Forest University Department of Music.



## UNCSA MANIFESTO

### We Believe

**ARTISTS** enrich our culture, enlighten our society, lift our spirits, and feed our souls.

Integrative **ART EDUCATION** from an early age sparks a lifetime of creative thinking, powerful self-expression, and innovative problem solving.

Rigorous **ARTISTIC TRAINING** empowers our students and graduates to engage our communities, advance local and global creative industries, and inspire the world.

**ART ORGANIZATIONS** improve the quality of life and place in big cities and small communities, transforming them from merely livable to truly lovable.

**UNC SCHOOL OF THE ARTS** nurtures the talent, hones the craft, and develops the unique voices of emerging artists. We realize the full potential of exceptionally creative and passionate students to do their best work and become their best selves.

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## THE SCHOOL OF MUSIC

The School of Music gives talented young artists the opportunity to perfect their musical talent and prepare for life as professional musicians. Our training includes both private instruction and public performance experience, including more than 150 recitals and concerts presented each year. This performance experience, combined with career development opportunities and studies in music theory, literature and style, provides the ultimate training to help young musicians grow as both artists and professionals.

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## DEAN'S CIRCLES

The Dean's Circles support each of the five arts schools at UNCSA — Dance, Design & Production, Drama, Filmmaking and Music. Dean's Circle members support the school of their choosing with an annual gift of \$5,000 or more in support of discretionary funds, scholarships, or other fundraising priorities. Members enjoy special events and opportunities to interact with the school's dean, faculty and students. If you are interested in joining one or more UNCSA Dean's Circles, please contact Shannon Wright, Director of Development for Leadership Annual & Family Giving, at [wrights@uncsa.edu](mailto:wrights@uncsa.edu) or **336-770-1427**.

## DEAN'S CIRCLE FOR THE SCHOOL OF MUSIC

Mrs. Elizabeth A. Bergstone  
Dr. and Mrs. Malcolm M. Brown  
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Mr. and Mrs. John D. Wigodsky  
Ms. Patricia J. Wilmot

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## THE ASSOCIATES

The Associates, UNCSA's volunteer organization, invites you to join them. For more information about the organization and volunteer opportunities, visit [www.uncsa.edu/associates](http://www.uncsa.edu/associates) or email them at [UNCSAassociatesportal@uncsa.edu](mailto:UNCSAassociatesportal@uncsa.edu).



# UNCSA

## **UNCSA Symphony Orchestra with Guillermo Figueroa**

**Apr. 29 at 7:30 p.m.**

STEVENS CENTER

Guest conductor and violinist Guillermo Figueroa both plays and leads the UNCSA Symphony Orchestra from his instrument in a performance of Ernesto Cordero's Violin Concerto. Figueroa's recording of this work received a Latin Grammy nomination. Also on the program are Jennifer Higdon's "Blue Cathedral" and Berlioz's masterpiece, "Symphonie Fantastique."

## **UNCSA Cantata Singers**

**Apr. 30 at 2 p.m.**

CRAWFORD HALL

The UNCSA Cantata Singers presents a spring concert. Faculty-artist James Allbritten will conduct.

## **School of Filmmaking Presents: M.F.A. Films 2023**

**May 5 at 2 p.m.**

ACE MAIN THEATRE

The School of Filmmaking presents its first-ever screening of films created by students of its graduate programs in the 2022-23 school year.