

Dmitri Shteinberg in Recital

Dmitri Shteinberg, piano

Watson Chamber Music Hall

Tuesday, January 18, 2020 • 7:30 p.m.

Presented by

UNC School of the Arts

Brian Cole, Interim Chancellor

School of Music

Tony Woodcock, Interim Dean



uncsa.edu/performances

Dmitri Shteinberg in Recital

Sonata in F Major, K. 280 (1774)Wolfgang Amadeus Mozart
Allegro assai (1756 - 1791)
Adagio
Presto

Three Intermezzi, Op. 117 (1892).....Johannes Brahms
Andante moderato (1833 - 1897)
Andante non troppo e con molto espressione
Andante con moto

Ballade No. 4 in F Minor, Op. 52 (1842).....Frédéric Chopin
(1809 - 1848)

INTERMISSION

Fantasie in C, Op. 17 (1836)Robert Schumann
Durchaus fantastisch und (1810 - 1856)
leidenschaftlich vorzutragen
Mäßig - Durchaus energisch
Langsam getragen - Durchweg leise zu halten

BIOGRAPHY

DMITRI SHTEINBERG has appeared across North America, Germany, England, France, Switzerland, Sweden, Italy, Portugal, Russia, Bulgaria and Israel. His solo performances include the 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. 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. A native of Moscow, Shteinberg studied at the Gnessin Special School of Music under Anna Kantor, teacher of Evgeny Kissin. His later teachers include Victor Derevianko and Nina Svetlanova, both students of Heinrich Neuhaus. Shteinberg holds a doctorate from the Manhattan School of Music and is currently an artist-teacher of piano at the University of North Carolina School of the Arts. His former students received scholarships at numerous prestigious schools, including Manhattan School of Music, Eastman School of Music, Oberlin Conservatory and the Hartt School of Music. He is also on faculty at the Green Mountain Chamber Music Festival in Burlington, Vermont.

UNCSA MANIFESTO

We Believe

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

Integrative **arts 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.

Arts 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.

DEAN'S COUNCILS FOR UNCSA

The Dean's Councils support each of UNCSA's five arts schools - Dance, Design & Production, Drama, Filmmaking, and Music. Dean's Council members support the school of their choosing with an annual gift of \$5,000 or more, work closely with the Dean to advance that school's mission and fundraising priorities, and enjoy a deeper relationship with the Dean and students of the school. If you are interested in joining one of these groups of committed individuals, please contact Vice Chancellor for Advancement Ed Lewis at 336-770-3330 or lewise@uncsa.edu.

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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.

UPCOMING PERFORMANCES

ThreeForm: Bridging the Gap

Tuesday, January 21, 2020 • 7:30 p.m.
Watson Chamber Music Hall

ThreeForm, a new music trio composed of UNCSA saxophone professor Robert Young, pianist M. Maxwell Howard and percussionist Tim Sullivan, is committed to exploring the possibilities that arise when heavily infusing concert music with elements of jazz, improvisatory music, hip-hop, and other genres that are typically experienced outside of concert halls. In this performance, ThreeForm will perform fresh new jazz-inspired works by UNCSA alumni Nick Karr, Detroit-based jazz pianist Michael Malis and composer Timothy Peterson.

Weekend of Women+

Friday, January 24, 2020 • 4:30 p.m.
Saturday, January 25, 2020 • 2 p.m.
Freedman Theatre

This multi-day event presented by the School of Design & Production (D&P) brings together successful professional women+ from across the D&P represented professions for a weekend of programs and workshops designed to serve the entire student body. The weekend will provide opportunities to learn about and develop strategies to address the unique challenges facing women+ of varied identities today through discussion, networking and workshops. Please join us for the public panel discussion on Friday, January 24 and the closing reception and exhibition on Saturday, January 25. Free, no ticket required.

Cello Studio in Recital

Friday, January 24, 2020 • 7:30 p.m.
Watson Chamber Music Hall

UNCSA offers many opportunities each year for students to strengthen their skill in music performance, including events such as the Cello Studio Recital. These concerts allow students to demonstrate their knowledge of the repertoire and become confident and comfortable in front of audiences.

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