

Louise Toppin in Recital

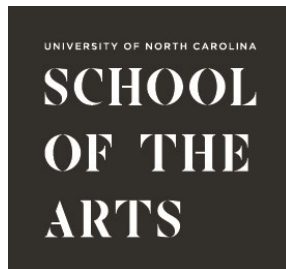
Louise Toppin, soprano
John O'Brien, piano

Watson Chamber Music Hall
Thursday, September 23, 2021 • 7:30 p.m.

Presented by

UNC School of the Arts
Brian Cole, Chancellor

School of Music
Saxton Rose, Dean



uncsa.edu/performances

Louise Toppin in Recital

His Helmet's Blaze from "Saracen Songs".....Henry Thacker Burleigh
Down by the Sea (1866 - 1949)
He Met Her in the Meadow
The Grey Wolf

Birth.....Margaret Bonds
Feast (1913 - 1972)
Little David Play on Your Harp
Stopping by Wood

I Am in Doubt.....Undine Smith Moore
Watch and Pray (1904 - 1989)
Set Down!

INTERMISSION

Healing from "Here and Now" (world premiere).....Rosephanye Powell
(b. 1962)

In the World We Leave Our Children (world premiere).....Persis Vehar
(b. 1937)

Poem from "For Terry" (world premiere).....Maria Corley
(b. 1966)

"Two Moods of Autumn" (world premiere).....Adolphus Hailstork
Autumn Fires (b. 1941)
Merry Autumn

Young Love in Spring.....Margaret Bonds
Poem d'Automne
Winter Moon
Summer Storm

BIOGRAPHIES

LOUISE TOPPIN, finalist in the Munich International Competition and winner of the Metropolitan Opera regional auditions, has received critical acclaim for her operatic, orchestral, and oratorio performances in the United States, Czech Republic, Scotland, Japan, China, Uruguay, Sweden, the Caribbean, Bermuda, New Zealand, England and Spain.

A prolific vocalist, Toppin has recorded more than 18 compact disks of American music, including “Songs of Illumination” (Centaur Records); “More Still” (Cambria); “Ah love, but a day,” “Paul Freeman Introduces...” Vol. I and II, “Witness” with the Czech National Symphony, “He’ll Bring it to Pass,” and “Heart on the Wall” with the Dvorak Symphony Orchestra (Albany Records); William Grant Still’s opera “Highway One” (Visionary Records); the recording for “A Hall Johnson Collection” published by Carl Fisher; and “La Saison des Fleurs” (music for soprano and fortepiano). Toppin’s newest releases of songs by Adolphus Hailstork include “Songs of Love and Justice Vol I” in 2021 and “Summer.Life.Songs” in 2022. She will also release “Duos” with countertenor Darryl Taylor and vocal chamber music and “The Soprano Songs of T. J. Anderson.”

Recent performances include co-curating and singing in the May 2021 festival “Song of America: A Celebration of Black Music” in Hamburg, Germany with Thomas Hampson, Larry Brownlee and Leah Hawkins; the 150th celebration of the ratification of the 13th amendment for Congress and President Obama at the U.S. Capitol; a performance in Havana, Cuba with the women’s orchestra Camerata Romeu; and the opening of the Smithsonian’s African American Heritage Museum. For Joanne Rile Artist Management, she tours in “Gershwin on Broadway” with pianist Leon Bates and Robert Sims.

Toppin studied with George Shirley, Phyllis Bryn Julson, Reri Grist and was a fellow at the Britten Aldeburgh Festival studying with Joan Sutherland, Richard Bonyngne and Elly Ameling. She was formerly the Distinguished University Professor of Music and Chair of the Department

of Music at the University of North Carolina at Chapel Hill and is currently the professor of music (voice) at The University of Michigan.

As a scholar, Toppin has lectured on the music of African American composers for many national conventions and on many college campuses, including Harvard, Tufts and Duke. She also encourages the performance and scholarship of African American compositions by students and scholars through her work as the co-founder and director of the George Shirley Vocal Competition, focusing exclusively on repertoire of African American art song, and Videmus, a non-profit organization that promotes the concert repertoire of African American and women composers. Toppin is also the founder of AfricanDiasporaMusicProject.org, a research tool to locate the repertoire of composers of the African Diaspora from the 1600s to the present.

JOHN O'BRIEN was born into a musical family and studied piano with his father through high school. He began his undergraduate studies as a double major in violin and piano performance, studying violin with Robert Gerle and piano with William Masselos. He continued his college piano studies with John Perry, completing the Bachelor of Music and Master of Music in piano performance at the University of Southern California. In 1989, O'Brien was awarded the Doctor of Musical Arts in accompanying from the University of Southern California, studying with Gwendolyn Koldofsky and Jean Barr.

He served on the faculty of East Carolina University (ECU) from 1985-2021. During his tenure at ECU he served as chair of vocal studies for 15 years, chair of keyboard studies for five years, music director of the ECU opera theatre for 10 years and as professor of accompanying for 22 years. O'Brien has collaborated with such artists as Metropolitan Opera stars Hilda Harris and Victoria Livengood, violinist Eliot Chapo, tenor Bill Brown, flautist Carol Wincenc and clarinetist Deborah Chodacki. He has performed in New York's Merkin Recital Hall and Weill Recital Hall at Carnegie Hall. As harpsichordist he performed regularly with Clarino Consort and Baroque dance soloist Paige Whitley-Bauguess, and he has

performed recitals with soprano Julianne Baird, baroque violinist Julie Andrijeski, and he has been a regular keyboardist with Atlanta Baroque. He is a founding member of the North Carolina Baroque Orchestra with which he regularly performs on keyboard, violin/viola and baroque flute. He was a featured artist at the 2005, 2006, 2008 and 2010 Magnolia Baroque Festival in Winston-Salem, NC, and he has performed at the Piccolo Spoleto Festival with Chatham Baroque.

UNCSA MANIFESTO

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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 Interim Vice Chancellor for Advancement Rich Whittington at 336-770-3330 or whittingtonr@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

UNCSA Wind Ensembles: Across the Pond

Saturday, September 25, 2021 • 7:30 p.m.

Stephens Center for the Performing Arts

Mark A. Norman, Music Director/Conductor

Timothy Heath, Graduate Conductor

The UNCSA Wind Ensemble performs Gustav Holst's masterwork "Suite in E-flat," written in 1909 and widely recognized as the first original work for a concert band. The Bergstone Brass performs Howard Blake's regal Sinfonietta for Brass, written for the famous Phillip Jones Brass Ensemble in 1987. The Chamber Winds perform Ruth Gipps' "Seascape," with its rippling and bellowing arpeggios, described as a "pocket-size 'La Mer'" for wind dectet, and Adam Gorb's "Battle Symphony," featuring 17th-century battle romps, fanfares, drum rolls and martial scrimmaging. Edward Gregson's epic "Concerto for Tuba" demonstrates the versatility and technical abilities of the instrument, performed by new faculty member Brent Harvey.

"Best of 2020-21" Film Screening

Friday, October 1, 2021 • 7:00 p.m.

ACE Main Theatre

A 90-minute program featuring some of the best short films created in the School of Filmmaking during the 2020-21 school year. This screening will also be offered on demand from Friday, Oct. 1, at 7 p.m. until Sunday, Oct. 3, at 11:59 p.m.

Fifth Annual Salem Bach Festival: 1685 – the Birth of Genius

Friday, October 1, 2021 • 7:30 p.m.

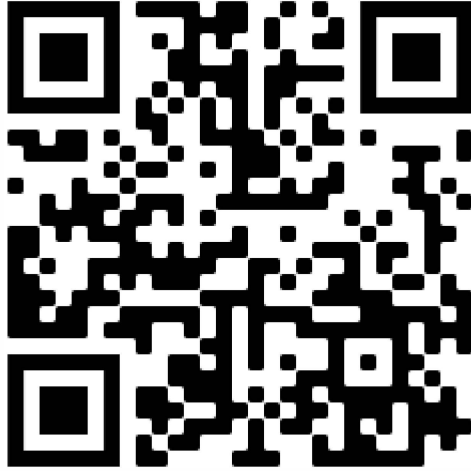
Watson Chamber Music Hall

The year 1685 saw the birth of three monumental Baroque composers: Johann Sebastian Bach, George Frideric Handel and Domenico Scarlatti. This concert, featuring students and faculty-artists from the School of Music, interweaves instrumental and vocal music from these three prolific composers in the first concert of the annual Salem Bach Festival.

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You are invited to participate in an anonymous online survey at points throughout tonight's recital. Use this QR code to access the six-question survey. If you choose to participate, the survey includes a consent form, although your name will not be linked to your responses.