

Happy Birthday, Wolfgang Amadeus Mozart

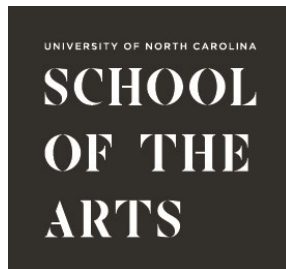
René Barbera, tenor
Ida Bieler, violin
Ulrich Eichenauer, viola
Sam Magill, cello
Oskar Espina-Ruiz, clarinet
Allison Gagnon, piano
Dmitri Vorobiev, piano
Polina Khatsko, piano

Watson Chamber Music Hall
Sunday, January 23, 2022 • 3 p.m.

Presented by

UNC School of the Arts
Brian Cole, Chancellor

School of Music
Saxton Rose, Dean



uncsa.edu/performances

Happy Birthday, Wolfgang Amadeus Mozart

Mozart-Adagio for Clarinet, Cello and Piano (1992, 2017) Arvo Pärt
(b. 1935)

Oskar Espina-Ruiz, clarinet
Sam Magill, cello
Dmitri Vorobiev, piano

Trio in E-flat Major for Clarinet, Viola.....Wolfgang Amadeus Mozart
and Piano, K. 498 (“Kegelstatt”) (1786) (1756 - 1791)

Andante
Menuetto
Allegretto

Oskar Espina-Ruiz, clarinet
Ulrich Eichenauer, viola
Dmitri Vorobiev, piano

“Va, dal furor portata,” concert ariaWolfgang Amadeus Mozart
for tenor, K. 21 (1765)

Va, dal furor portata,
Palesa il tradimento;
Ma ti sovvenga ingrata,
Il traditor qual'è.

Go, transported by fury,
reveal the treachery;
but remember, ingrate,
who is the traitor.

Scopri la frode ordita,
Ma pensa in quel momento,
Ch'io ti donai la vita,
Che tu la togli a me.

Disclose the deception that was
planned;
but at the moment consider
that I gave you life
and you take it from me.

René Barbera, tenor
Polina Khatsko, piano

“Un aura amorosa”Wolfgang Amadeus Mozart
from “Cosi fan tutte,” K. 588 (1789-90)

(FERRANDO)

(FERRANDO)

Un'aura amorosa
Del nostro tesoro
Un dolce ristoro
Al cor porgerà;

A breath of love
From our treasures
Will afford our hearts
Sweet sustenance.

Al cor che, nudrito
Da speme, da amore,
Di un'esca migliore
Bisogno non ha.

A heart nourished
On the hope of love
Has no need
Of greater inducement.

René Barbera, tenor
Polina Khatsko, piano

INTERMISSION

Piano Quartet No. 1 in G Minor, Wolfgang Amadeus Mozart
K. 478 (1785)

Allegro
Andante
Rondo: Allegro

Ida Bieler, violin
Ulrich Eichenauer, viola
Sam Magill, cello
Allison Gagnon, piano

"Il mio Tesoro" Wolfgang Amadeus Mozart
from "Don Giovanni," K. 527 (1787)

(DON OTTAVIO)

(DON OCTAVIO)

Il mio tesoro intanto
Andate a consolar,

E del bel ciglio il pianto
Cercate di asciugar.
Ditele che i suoi torti
A cendar io vado;
Che sol di stragi e morti
Nunzio vogl'io tornar.

To my beloved, o hasten,
To comfort, to comfort her sad
heart.
Sweet are the tears that chasten,
Yet grieve not those who part.
Tell her, to see her righted,
Ne'er will I cease pursuing,
My sword and faith I've plighted.
Nought my resolve shall thwart.

René Barbera, tenor
Polina Khatsko, piano

*After the conclusion of the concert we invite you to greet
Wolfgang and Constanze in the lobby of Watson Hall.
(Portrayed by UNCSA School of Drama students
Owen Harrison and Cassandra Tervalon.)*

BIOGRAPHIES

Tenor **RENÉ BARBERA** has quickly established himself as one of today's most exciting vocal artists. The first-ever sole recipient of all three top awards of the Operalia Competition in 2011 and winner of the Metropolitan Opera National Council Auditions in 2008, Barbera has earned critical praise and audience acclaim for his effortless singing, his "old-fashioned warmth" (Opera News), and his expressive musicality.

Recent highlights include his Teatro alla Scala debut as Ernesto in "Don Pasquale" with conductor Riccardo Chailly; his Metropolitan Opera debut as Lindoro; Edgardo in "Lucia di Lammermoor" at the Deutsche Oper Berlin; his first Alfredo in "La Traviata" in Palermo; Don Ramiro in "La Cenerentola," Conte Almaviva ("Barbiere di Siviglia"), and Iopas in "Les Troyens" at San Francisco Opera; Don Ramiro, Conte Almaviva, and his first Arturo ("I Puritani") at the Opéra national de Paris; Don Ramiro in debuts with the Seattle Opera, Los Angeles Opera, and the Bayerische Staatsoper; Arturo at the Staatstheater Stuttgart; Ernesto with the Lyric Opera of Chicago; Tonio in "La fille du regiment" with Greensboro Opera; Almaviva with Los Angeles Opera; Giannetto in "La gazza ladra" and Narciso in "Il turco" in Italia at the Rossini Opera Festival in Pesaro; Rodrigo in Rossini's "La donna del lago" in his Santa Fe Opera debut; and the Italian Tenor in "Der Rosenkavalier" at the Lyric Opera of Chicago.

An alumna of the UNCSA School of Music, **IDA BIELER** joined the faculty in 2013. She was subsequently named artistic director of the school's Chrysalis Chamber Music Institute when it was formed in 2015. She has won prestigious music competitions on three continents, has been a regular performer in major music capitals throughout the world, has recorded for radio and television on five continents, and has appeared with leading international orchestras. Bieler was a member of Germany's legendary Melos String Quartet from 1993 until the quartet's retirement from the concert stage in 2005, and she was one of the first women to win a concertmaster position in a major European orchestra, serving from 1983-1988 as concertmaster of the "Gürzenich Orchester" Symphony and Opera Orchestra of Cologne. Her CD catalogue boasts an

exceptionally wide and stylistically varied range of solo and chamber music repertoire. Awards have included the Cannes Classical Award, Echo Klassik Preis, Fono Forum Stern des Monats, Repertoire "10" and the Strad's Chamber Music Selection of the Month. In addition to UNCSA, she is on the faculty of both the Robert Schumann Hochschule in Düsseldorf, Germany, and Kunstuniversität Graz, Austria. Bieler is the creator and director of the Vivaldi Project, a teacher training program in both the Robert Schumann Hochschule and UNCSA aimed at educating underprivileged youth.

ULRICH EICHENAUER grew up in Germany where he studied viola with Nobuko Imai. He is currently viola professor at the University of North Carolina School of the Arts (UNCSA) and has previously taught at conservatories in Germany and Switzerland. He was also on the faculty of the Guildhall School in London and has given masterclasses in the United States, Europe, Asia and South America.

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 currently plays in the Reynolda Quartet. He regularly appears at renowned chamber music festivals and concert series in the United States and abroad. Early in his career, he had 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 and lesser known chamber music repertoire by Heinrich Kaminski, Ludwig Thuille, Adolf Busch and others. Eichenauer plays on a viola known as the "Baron Knoop" made in 1670 by Jacob Stainer.

Cellist **SAMUEL MAGILL'S** first Naxos CD of Vernon Duke's Cello Concerto was hailed as "flat-out magnificent" by the American Record Guide. Since that 2007 release, he has recorded 17 additional CDs. In 2014 The Strad Magazine raved about Magill's "sumptuous tone" in his 2014 recital at New York's Bargemusic series, in which he and Beth Levin

played the rarely heard Czerny arrangement of Beethoven's Kreutzer Violin Sonata. This led to their 2016 Navona CD which includes the Kreutzer and the Solo Cello Sonata by Artur Schnabel. Classics Today wrote of "...Magill's superb technique, range of color, and intelligent pacing."

Magill has appeared as soloist throughout France, Belgium, Japan and the U.S., including performances of both the Schumann Concerto and the Brahms Double Concerto in Tokyo's famed Suntory Hall, and the Haydn D Major Concerto in Lincoln Center's Alice Tully Hall. Magill presented annual recitals from 1994 until 2019 at Lincoln Center's New York Public Library for the Performing Arts. He is a co-founder, with flutist Lucian Rinando and harpist Mélanie Genin, of the flute, cello and harp trio Sono Auros. They made their New York debut at Carnegie Hall's Weill Hall to critical acclaim. Strings Magazine declared them "masters of their instruments."

A pupil of the late Zara Nelsova, Magill is the former associate principal cello with the Metropolitan Opera Orchestra and a former member of both the Houston and Pittsburgh Symphony Orchestras. He attended UNCSA for high school and was a student of the late Irving Klein.

OSKAR ESPINA-RUIZ is associate professor of clarinet at UNCSA. Described by the press as a "masterful soloist" (La Nación, Costa Rica) and a "highly expressive clarinetist" (Nevskoye Vremia, Russia), he has performed at major concert halls and festivals to high critical acclaim, including concerto performances at the Philharmonic Hall in St. Petersburg, Russia, and recitals in New York City, Washington DC, Moscow, Madrid, Tokyo, Beijing, Shanghai and Hong Kong. Espina-Ruiz has appeared as soloist with the St. Petersburg State Academic Symphony (Russia), St. Petersburg Chamber Philharmonic (Russia), Orquesta Sinfónica de la Ciudad de Asunción (Paraguay) and Bilbao Symphony (Spain). His chamber music collaborations include the American, Argus, Ariel, Cassatt, Daedalus, Escher, Shanghai and Verona quartets, the Quintet of the Americas, pianists Benjamin Hochman, Ursula

Oppens and Anthony Newman, and Metropolitan Opera Orchestra artists. He has recorded for the Bridge, Kobaltone and Prion labels, receiving high critical acclaim by fellow clarinetists Richard Stoltzman and Charles Neidich for his solo recording “Julián Menéndez Rediscovered.” He holds a Doctor of Musical Arts from Stony Brook University.

Canadian pianist **ALLISON GAGNON** directs the Collaborative Piano Program at UNCSCA and concertizes with vocal and instrumental colleagues both here and beyond. Before joining UNCSCA in 1998 she was affiliated with two Canadian universities: Queen’s University in Kingston, Ontario and McGill University in Montreal, Quebec. She was also a member of the piano staff at the Meadowmount School of Music in New York for almost 20 years.

A dedicated educator, Gagnon has received the UNCSCA Excellence in Teaching Award, and graduates of the collaborative piano program she launched 20 years ago at UNCSCA are active professionally across the US, in Canada and abroad. Her developing interest in the role of music in dementia care has led to a new dimension in her role as educator: since 2019 she has served as faculty mentor for the Morning Music Club team of UNCSCA’s ArtistCorps community engagement initiative.

Gagnon completed her Doctor of Musical Arts with Anne Epperson at the Cleveland Institute of Music. Her earlier teachers were Dale Bartlett (McGill), Michael Krist (Vienna Hochschule für Musik), Pierre Jasmin, Margaret McLellan (Queen’s) and her mother Marjorie Gagnon. Her creative interests include ceramics and wildlife photography. She also serves on the executive board of the North Carolina Music Teachers Association and the board of Forsyth Audubon.

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, A.M.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. 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 by Bohuslav Martinů with Arbor Trio for the Naxos label.

A native of Belarus, **POLINA KHATSKO** has established herself both as an active performer, coach and a dedicated teacher. Currently a staff pianist at UNCSA, she is also a pianist for the Sphinx Competition and a sought-after freelancer. Passionate about instrumental collaboration, she enjoys regular performances and recordings with fellow artists, encompassing a substantial repertoire for strings, woodwinds and brass.

Khatsko has served on the piano faculties of the University of Northern Iowa, the University of Michigan preparatory department and Leipzig Summer Piano Institute, and she has been on the collaborative piano staff at the Vivace International Music Festival, International Music Academy in Pilsen (Czech Republic), Cambridge International String Academy (England) and the University of Michigan string department. She has recorded Beethoven's complete works for cello and piano with Anthony Elliott. She received her master's and doctoral degrees from the University of Michigan as a student of Arthur Greene.

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The Dean's Councils support each of UNCSEA'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 Lissy Garrison at 336-770-3329 or garrisonl@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.

UNCSEA 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.

UPCOMING PERFORMANCES

UNCSA Jazz Ensemble in Concert

Tuesday, January 25, 2022 • 7:30 p.m.

Freedman Theatre

Jon Metzger, vibraphone

Ron Rudkin, director

Acclaimed alumnus and jazz vibraphonist Jon Metzger (M.M. '94, B.M. '81) will join the UNCSA Jazz Ensemble for its winter concert. Metzger is the author of "The Art and Language of Jazz Vibes," one of the premier methods for his instrument.

The Jazz Ensemble will serve up a program of the "melting pot" of jazz, celebrating the variety of style throughout the heyday of big band jazz.

Jon Metzger in Concert – Jazz Originals and Standards

Wednesday, January 26, 2022 • 7:30 p.m.

Watson Chamber Music Hall

Jon Metzger, vibraphone

Ronald Rudkin, saxophone

Federico Pivetta, piano

Steve Haines, bass

John R. Beck, drums

Acclaimed alumnus and jazz vibraphonist Jon Metzger (M.M. '94, B.M. '81) performs alongside of a jazz combo composed of UNCSA faculty, alumni and guests.

Organ Studio Recital

Friday, January 28, 2022 • 7:30 p.m.

Crawford Hall

As part of the annual UNCSA High School Organ Festival & Competition, students of Kenan Professor of Organ Timothy Olsen will perform an eclectic program, including works by César Franck whose bicentennial will be celebrated in 2022.

UNCSA

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