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University of Richmond Symphony Orchestra

Department of Music, University of Richmond

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FREE Concert Series SPRING 2015 MUSIC

University of Richmond Symphony Orchestra

Alexander Kordzaia, *director*

Daniel Guzmán Loyzaga, *guest conductor*

Wednesday, April 8, 2015

7:30 p.m.

Camp Concert Hall, Booker Hall of Music

MUSIC.RICHMOND.EDU

PROGRAM

Thomas Dorsworth Academy Overture

Nicholas Yeutter
(b. 1992)

Piano Concerto No. 2 in c minor, Op. 18

Sergei Rachmaninoff
(1873 – 1943)

I. Moderato

II. Adagio sostenuto

III. Allegro scherzando

Daniel Leibovic, piano

INTERMISSION

Triptico Cubano*

Félix Guerrero
(1917-2001)

La Bella Cubana*

José White
(1836-1918)

Conga Symphony

Daniel Guzmán Loyzaga
(b. 1942)

* Daniel Guzmán Loyzaga, guest conductor and arranger

Please silence cell phones, digital watches, and paging devices before the concert.

Thomas Dorsworth Academy Overture

Thomas Dorsworth Academy (TDA) is a fictitious boarding school that functions as the primary setting in Nick Yeutter's *TDA Trilogy*, a series of young adult science fiction novels he began writing in high school. The first installation of the series, *TDA Awakening*, was published and distributed worldwide in November, 2011. The pivotal second book, *TDA Beckoning*, will be released this spring.

Composing the *Thomas Dorsworth Academy Overture* was a genuine blessing for Yeutter because it allowed him to craft themes and orchestral textures that are unique to specific characters and moments in his *TDA Trilogy*. For instance, the antagonist of the series, William Mayes, is characterized by the agitated f-minor groove in the strings alongside the bold, Phrygian-like melody in the low brass. William's insignia, the Eye of Radon, also gets its own theme: an ominous flute melody at the very beginning of the *Overture* that gets developed and enhanced over time. In contrast, the theme for David Barry, the main protagonist of the *TDA Trilogy*, is a brighter theme first heard in Ab Major (a key relative to William's f minor) and is meant to evoke hope and courage amidst the conflicts William imposes on TDA. Another prominent theme symbolizes the death and legacy of David's father, the initial conflict of the entire *TDA Trilogy*. The devastating event is marked by a slower theme played first by the piano but later developed in the solo violin, cello, and trumpet parts towards the end of the *Overture*.

As a whole, the *Thomas Dorsworth Academy Overture* consists of themes and textures that aim to evoke a range of emotions that many readers of the *TDA Trilogy* experience. As it is with most fictional book series, readers tend to grow closer to the characters over the course of the series. They form emotional attachments to certain ideas or things that the characters experience. Yeutter hopes to take this reader-character bonding experience to the next level with the *TDA Overture*. His thematic approach to the piece is Wagnerian in many respects, but unique in the ways he overlaps and develops those themes during the overture, just like how his *TDA Trilogy* characters change and mature during their time at Thomas Dorsworth Academy.

— Notes by Nicholas Yeutter

Continued

Piano Concerto No. 2 in c minor, Op. 18

The Piano Concerto No. 2, Op. 18 of Sergei Rachmaninoff is one of the most famous and beloved works ever written for piano and orchestra, its popularity the more notable in light of the circumstances surrounding its creation. In 1897, the composer's First Symphony received a disastrous premiere in St. Petersburg due to conductor Alexander Glazunov's deficiencies as a conductor, poor preparation and use of rehearsal time, and his inability to grasp the complexities of the lengthy score. Though unconfirmed, witnesses suggested that Glazunov may have been drunk, given his well-known problem with alcohol. Rachmaninoff left before the end of the performance, the event plunging him into a deep depression that lasted nearly three years during which he virtually abandoned composition. It was through the urging of family members that Rachmaninoff sought help from Dr. Nikolai Dahl, a neurology internist who had had success treating patients through hypnosis. After four months of treatment at the beginning of 1900, Rachmaninoff regained confidence in his ability to compose. Another important factor in the composer's recovery was Dahl's own musical background as an accomplished amateur violist and cellist, and sessions between the two were devoted not only to hypnotherapy, but engaging discussions about music. Rachmaninoff's return to full-fledged composition was heralded by the second piano concerto, and as he related, "I heard the same hypnotic formula repeated day after day while I lay half asleep in the armchair in Dahl's study. 'You will write a Concerto You will work with great facility It will be excellent.' . . . Although it may sound incredible, this cure really helped me. By the autumn I had finished two movements of the Concerto. . . ." The second and third movements were performed by the composer in December of 1900 in Moscow, and the work in its entirety received its first performance in November of 1901. Rachmaninoff dedicated the work "à Monsieur N. Dahl." Masterful, assured writing is evident throughout the entire work, from the solid command of musical structure to scintillating displays and diversity of pianistic textures. The concerto opens in an unusual way with bell-like chords that suggest the ringing of Russian church bells, and the ensuing opening melody is given to the orchestra, accompanied by blazing arpeggios in the piano. Throughout the concerto, Rachmaninoff creates an unerring cohesive interplay between orchestra and soloist, in which the virtuosity of the piano writing is never a mere vehicle for technical show; rather, it enhances the effortlessly unfolding emotional drama of the work. Above

all, it is the beauty of the melodic writing that continues to endear this concerto to audiences, even to the extent that some of its themes have made their way into films and popular songs. While some critics have found fault with Rachmaninoff's stylistic adherence to Romantic ideals in the midst of the new types of musical rhetoric emerging in the early twentieth century, the originality and emotional sincerity of his musical voice are unmistakable. As the composer wrote: "What I try to do, when writing down my music, is to make it say simply and directly what is in my heart when I am composing."

—Notes by Dr. Joanne Kong

Continued

ALEXANDER KORDZAIA

Alexander Kordzaia accepted the position of Music Director of the University of Richmond Symphony Orchestra in 2007. In 2012 he was appointed to two positions in Cartagena, Colombia: Principal Guest Conductor of the Filarmónica Cartagena, and Artistic Director of the Festival of Orchestras.



A conductor and pianist, Maestro Kordzaia is a native of Tbilisi, the Republic of Georgia. By the time Kordzaia graduated from the Tbilisi Conservatory of Music, he was appointed as the Music Director and Conductor of the Georgia State Cappella and assistant conductor at the Tbilisi Opera House, the two most prestigious musical ensembles in the nation. Kordzaia led both of these groups on triumphant tours of the former U.S.S.R.

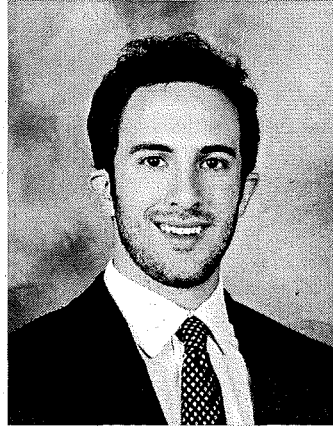
He came to the United States in 1991 to further his studies in New York at the Mannes College of Music and the Juilliard School of Music. Since his arrival in the United States, Kordzaia has conducted orchestras to critical acclaim. Recent engagements have included the 2012 and 2013 Cartagena Festival of Orchestras in Colombia, a Carnegie Hall performance with the American Youth Harp Ensemble, performances with Cincinnati Symphony musicians for the American Harp Society National Conference, the Cincinnati Symphonietta, the Okanogan Symphony in Spokane, Washington, a European tour with the American Youth Harp Ensemble, the Charlotte Civic Orchestra, North Carolina, the University of Richmond Symphony Orchestra, the Central Regional Orchestra of Virginia (2009 and 2012), South Central Virginia Senior Regional Orchestra, and the 2012 All-State Virginia Orchestra. He appeared as an opera conductor with CPCC Opera Company in Charlotte, North Carolina, served as Assistant Conductor of the Richmond Philharmonic Orchestra from 1999-2001, Music Director of the Richmond Philharmonic Orchestra from 2001-2003, Music Director of the Charlotte Civic Orchestra from 2003-2006, and Conductor Emeritus of the Charlotte Civic Orchestra from

2006-2007.

An active chamber musician, recent concerts have been in Washington, D.C., Maryland, New York, Vienna, Austria, and Cartagena, Colombia. Kordzaia is an active teacher/educator and classical music advocate throughout the mid-Atlantic states, and is frequently invited as an adjudicator, music coach and master class clinician in schools and with youth music organizations throughout the country. He also has continued to be a frequent guest conductor and pianist in the United States, France, Austria, Eastern Europe, South America, Georgia and Russia.

NICHOLAS YEUTTER

Nicholas Clayton Yeutter is a senior at the University of Richmond, studying music composition and chemistry. Hailing from Omaha, Nebraska, Nick composes concert, film, and electronic music. His works for these media range from multi-movement orchestral pieces to dramatic film scores to upbeat remixes that have been played in clubs and dance floors across the globe. Having successfully composed in a variety of distinct styles, his works have "broken musical boundaries" (USA Today *College SoundCheck*, October 7, 2014).



Music has always been an integral part of Nick's life. He has played piano since age five, clarinet since eleven, and guitar and bass since fourteen. His experiences in the Creighton Preparatory High School Concert Band allowed him to perform and earn superior ratings in regional and national band competitions. Nick's time in his high school's symphonic band, area youth orchestra, All-State orchestra, and other honorary ensembles helped shape the meticulous musical work ethic he maintains to this day.

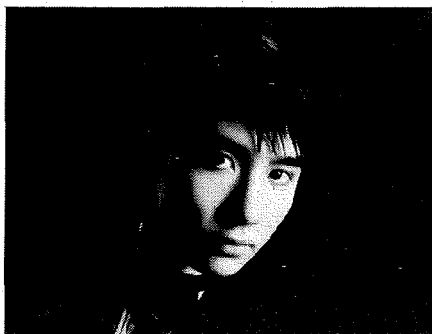
His accomplishments as a multi-instrumentalist and performer greatly

Continued

helped facilitate his transition into the realm of composition. At the University of Richmond, Nick is blessed to study composition and music technology with Dr. Benjamin Broening and Christopher Chandler. Both professors have been instrumental in further developing Nick's compositional ear and influences, often situating him outside his comfort zone in order to learn new techniques and mold him into a more stylistically adept composer. Nick has had the privilege of working with and writing music for a variety of talented musicians. From his chamber music friends and electronic music colleagues to Grammy-winning artists such as eighth blackbird, it has been a thrill for Nick to collaborate with these accomplished artists. He is immensely thankful for his family, friends, and professors for supporting his musical endeavors over the years.

DANIEL LEIBOVIC

Pianist Daniel Leibovic has earned numerous honors, including third place at the 2012 Virginia Music Teachers Association State Auditions, two first place awards in Virginia Commonwealth University's PianoFest competitions, and first place awards in the Richmond Music Teachers Association



District Auditions and Bach Competitions. He made his debut in 2011 with the Richmond Symphony as the piano winner of the Richmond Symphony Orchestra League Concerto Competition, and performed the Grieg Piano Concerto with the Richmond Symphony conducted by Erin Freeman.

He has participated in music festivals around the country including Interlochen Summer Arts Camp, California's Montecito International Music Festival, and Eastern Music Festival. At these summer institutes, he studied with pianists Peter Takács, Chapman Nyaho, John Cheek and Mayron Tsong. Additionally, he was chosen to perform in a Master Class with Seymour Bernstein, and has participated in chamber music

Continued

coaching sessions with eighth blackbird.

Daniel is currently a student of Elizabeth Parisot, and a sophomore at Yale University, where he was the recipient of the Creative and Performing Arts Award in 2013. In addition to studies in music performance both as a soloist and chamber musician, he is a computer science major and pursues research and activism on the issue of climate change as President of the Yale Student Environmental Coalition. He is also a student guide for the Yale University Art Gallery. A Richmond native, Daniel is a graduate of Maggie Walker Governor's School and has studied piano with Dr. Joanne Kong and music composition with Dr. Benjamin Broening.

Daniel believes the music of great composers is worth attempting to understand in hopes of transferring its beauty, gravity, and refinement unto one's own experience of the world. His performance tonight is dedicated to the late Greg "Bear" O'Bryan, English teacher at Maggie Walker Governor's School, who let him explore a different world of music, in prose.

DANIEL GUZMÁN LOYZAGA

Daniel Guzmán Loyzaga is a violinist, saxophonist, arranger, orchestrator, conductor and teacher. Maestro Guzmán founded a number of music groups and organizations, including the Orquesta Los Taínos in Santiago de Cuba (1955–1978), violinist with the "Orquesta Sinfónica de Oriente" in Santiago de Cuba (1962), conductor of the Marching Band, Choir and Popular Music Ensemble of Instituto de Santiago de Cuba (1960), the Chamber Orchestra at the Conservatorio Provincial de Música "Esteban Salas" (1961), Cubavision and TeleRebelde (1969-1978), musical director of recording studios "Siboney-EGREM" in Santiago de Cuba (1978-1985), honorary guest conductor of "Danzonera Sierra Madre," México (2009-), honorary conductor of Orquesta Popular de la Universidad de Nuevo León, México (2012-) and permanent honorary guest professor at Rotterdam Superior Conservatory (1993-), Rotterdam,



Continued

The Netherlands (1994-). Guzmán was also the founding director of the Provincial Center of Music Miguel Matamoros in Santiago de Cuba, an institution where he chairs the Technical-Artistic Council. He is currently president of "Concierto Santiago" UNEAC (National Union of Writers and Artists of Cuba) and hosts and conducts a festival each year in May.

Maestro Guzmán has worked with Dr. Michael Davison of the University of Richmond performing in both classical and Cuban folk music styles. Dr. Davison performed two concerti with the "Orquesta Sinfónica de Oriente" and last May, Guzmán and Davison worked together to present a big band concert for the festival, Concierto Santiago 2014. Students from the Universities of Richmond and Penn State rehearsed with the students from Conservatorio Provincial de Música "Esteban Salas" to perform a big band concert. This coming year, Guzman has invited Dr. Davison to perform with a brass chamber group at the festival. He is presently composing a concerto for trumpet and trombone for Mark Lusk, the trombone teacher at Penn State University, and Dr. Davison. It will be premiered at the 2015 Festival in Santiago de Cuba.

Maestro Guzmán has been on the jury of many national and international events such as festivals Benny Moré in Memoriam, Sindo Garay, the Creator Musical, Boleros de Oro, CUBADISCO, Lira Bratislava (Slovakia), Orfeo de Oro (Bulgaria), Sopot (Poland), and the Adolfo Guzman contest of Santiaguero Carnival music. He also was invited to the White Nights festival in Leningrad, Russia. Since 1986, Mr. Guzmán has been on the faculty at the Conservatorio Provincial de Música "Esteban Salas" in the areas of performance and orchestration, and is director of the Youth Orchestra. As a director and music producer, he has produced more than 40 recording projects in various media (LD, cassettes, CD and DVD) for Cuba, England, Holland and Japan, and has worked in Germany, Bulgaria, Canada, Czechoslovakia, Colombia, Spain, the USA, Finland, France, Holland, Hungary, Panama, Poland, Sweden, USSR and Venezuela. Mr. Guzmán won the Grand Prize at the Orchestration at the National Festival of Music Creator in 1971 and has received numerous awards and honors for his musical works including the Order of the Cuban Culture, Order Raul Gómez García and Plate José María Heredia.

PERFORMERS

1st Violins:

Leslie Kinnas, Concertmaster
Daniel Yoo
Hannah Sullivan
Heather Gammon
Emily Bradford
Shiv Toolsidas
Daraa Rathi
James Noel*
Richuan Hu
Jonathan Lingerfelt*

2nd Violins:

Grace Leng, Principal,
John Seo, Assistant Principal
Anna Saakian*
Brighton Payne*
Sandy Shelton*
Randy Allen*
Michael Marino
Robert Costanzo
Megan Campbell*
Lauren Campbell*
Eileen Downey**

Bass:

Michael Stumpf, Principal*
Michael Knowles*
Jake Mchugh*

Flute:

Marie Fernandez, Principal
Katherine Cook, Principal
Olivia Haynes
Kehinde Jegede
Katherine Pullam*

Viola:

Vance Pilkington, Principal
Bobby Kania*

Cello:

Catherine Edwards, Principal
Isabella Gomez Torres
Andrew Jordan*
Patrick Tonhon
Marilyn Kern*
Sidney Whitlock*
Douglas Kellner*
Michael Knowles*

Oboe:

Lauren Oddo, Principal
Erin Vidlak, Principal
Elise Favia, English Horn

Clarinet:

Michael Goldberg, Principal *
Nicholas Yeutter, Principal
Sam Frazier, Bass Clarinet*

Continued

Bassoon:

Arnold Wexler, Principal*
Conor Lemmon, Principal
Eric Chang
Tom Bise, Contra Bassoon*

French horn:

Rayn Smout, Principal***
Gretchen Georgas*
Jenn Myers*
Dale Dean *

Trumpet:

Thomas McCarty, Principal*
Randy Abernathy*
Bill Torres*
Laurel Wayne
Michael Haliczzer
Mike Davison**

Tromboni:

Rebecca Buffington, Principal***
Ross Wright*
Matt Chafin*
Charlie Durkin
Jesse Woon
Spencer Stokes

Tuba:

Russ Wolz*

Harp:

Audrey Kindsfather

Timpani:

John Hubbard***

Percussion:

Alexander Ginsberg
Ben Panko
James Fong
Leah Brooke
Santos Ramirez

Librarian:

Erin Vidlak

Assistant to the conductor:

John Seo

**Community musician*

*** University of Richmond professor*

**** University of Richmond alumnus*

Special thanks to the following:

Maestro Daniel Guzmán Loyzaga

UR Ensemble-in-Residence eighth blackbird,
for coaching the Orchestra

Dr. Michael Davison, for working on the Cuban project

Dr. Jeffrey Riehl, Professor of Music
and Interim Department Chairman

Linda Smalley, Department of Music Administrative Coordinator

Mr. Clarke Bustard

Dr. Joanne Kong, for preparing the Rachmaninoff concerto
with the Orchestra, coaching Orchestra members,
and leading sectional rehearsals

The University of Richmond's
new Hamburg Steinway concert grand piano
is featured in tonight's performance of the Rachmaninoff concerto.



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