



*University*  
*Symphony Orchestra*

**Kevin M. Gerald**  
**Conductor**

**Andres Mila-Prats**  
**Guest Conductor**

**Alexander Ezerman**  
**Cello**

Monday, February 23, 2009  
7:30 p.m.  
Aycock Auditorium



THE UNIVERSITY of NORTH CAROLINA  
**GREENSBORO**

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*Program*

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**Slavonic Dance, Op. 46, No. 1**

**Antonín Dvorák**  
**(1841-1904)**

Andres Mila-Prats, conductor

**Cello Concerto in A minor, Op. 33**

**Robert Volkmann**  
**(1815-1883)**

Alexander Ezerman, violoncello

*intermission*

**Symphony No. 8 in G Major, Op. 88**

**Antonín Dvorák**

Allegro con brio

Adagio

Allegretto grazioso

Allegro ma non troppo

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## *Program Notes*

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### **Slavonic Dance, Op. 46, No. 1**

**Antonín Dvořák**

Written in August 1878, the first set of *Slavonic Dances* "was like an injection of monkey gland in the drawing rooms and concert halls of Europe" (Robertson). They were an instant success, especially in their duet form for piano. Unlike the *Hungarian Dances* of Brahms which are settings of actual folk melodies, Dvořák's dances are original tunes. Some have national origins in Poland, the Ukraine, Serbia and elsewhere, however; hence the name Slavonic rather than Bohemian. He is trying for an idealized form of each dance. The first dance of op. 46 is a Furiant, defined as an "exuberant Bohemian dance of fiery and impulsive character" - not translatable as 'fury'. Typically, the rhythm contrasts three groups of two beats with two groups of three beats covering the same time span called a hemiola. The dashing opening gives way to a light-hearted middle section before returning with imaginative changes of texture and color.

### **Cello Concerto in A minor, Op. 33**

**Robert Volkmann**

The *Concerto in A minor, Op 33*, by Robert Volkmann was composed in 1853-5 for the cellist Karl Schlesinger, but owing to the dedicatee's subsequent illness had to wait until November 1857 for its premiere, when Schlesinger introduced it in Vienna.

Born in Lommatzsch, Saxony, Volkmann had studied in Leipzig before working as a teacher of music in Prague and Budapest, an experience that inspired an affinity with Bohemian and Hungarian music. Many of his works exhibit the 'Hungarian' or Tzigeuner colouring variously exploited by Liszt, Joachim and Brahms. During this time Volkmann came within the orbit of Liszt, who championed some of his first successful compositions (such as the remarkable B flat minor Piano Trio, which also drew praise from Brahms). He settled in Vienna in 1854 but later returned to Budapest as professor of composition at the National Musical Academy there. Though once seen as a standard-bearer for the 'Music of the Future', Volkmann's instincts proved to be more conservative and most of his works are in the Classical genres. They include two Masses, two symphonies, six string quartets, three serenades (one with solo cello) and copious piano and vocal music.

Like Schumann, Volkmann sought to bind his Cello Concerto into a highly unified form, but his approach was more radical: his work is a true single-movement concerto, albeit one cast in several distinguishable spans: basically a large sonata form with episodes and digressions between the principal sections. He also uses the full range of the cello and the work, though nowhere concerned with facile display, abounds in bravura touches in terms of rapid figuration and double-stopping in octaves, sixths or thirds.

*Program Notes, continued*

The cello immediately propounds the finely shaped first subject, the elegant main theme being touched by a hint of anxious melancholy. An elaborate and voluble transition, dominated by a running semiquaver figure and demonstrating that this is a true virtuoso concerto, leads at length to a dolce second subject in C, the relative major, also announced by the soloist. Its initially songful strain develops in more purely instrumental terms with a witty alternation of low trills and high harmonics. A dialogue between cello, bassoon and oboe, quasi recitativo, leads to the central part of the concerto, corresponding to a development, largely based on the first subject and the semiquaver transition theme, in which Volkmann skillfully combines his ideas. Events turn dramatic, and issue in a cadenza-like solo episode which, with the gradual addition of orchestral instruments, modulates neatly into the recapitulation, which actually involves further development of the first subject before the second subject makes an orthodox reappearance in A major. A second, briefer cadenza leads into the coda. The cello's concluding roulades around the tonic A climb and fade to a high, quiet E before the brusque concluding chords.

**Symphony No. 8 in G Major, Op. 88**

**Antonín Dvořák**

*Dvořák composed his Symphony No.8 during the summer and fall of 1889 at his Czech country home in Vysoká. He conducted its premiere in Prague on February 2, 1890. This is our fourth performance of the work: the Madison Symphony Orchestra has played it previously in 1957, 1991, and 2000. Duration 34:00.*

The *Symphony No.8*, one of Dvořák's most popular works, was something of a turning-point in Dvořák's career as a symphonist. His seventh symphony, written in 1884 is thoroughly German in its expression and in its strict formal development. The overriding influence of Brahms—particularly that of Brahms's *Symphony No.3*—is clearly audible. Coming five years later, the eighth symphony represents a truly new approach: Dvořák had left the imposing shadow of Brahms to find a more personal and natural means of expression. The composer himself wrote of his desire to compose a work that was "...different than the other symphonies, with individual thoughts worked out in a new way." In his eight and ninth symphonies, Dvořák takes a freer approach to form and thematic development, and his native Bohemian musical identity reasserts itself. One episode from this period is revealing of this new identity. When he published the score for the *Symphony No.8*, Dvořák had a protracted argument with his publisher Simrock over the spelling of his name—the composer insisted that his name be spelled in its Czech form, rather than in the German form of previous scores. Frustrated by Simrock's refusal, and by financial terms that were not in keeping with his now-impressive reputation, Dvořák broke his contract with the Viennese publisher, and gave the new symphony to the London firm of Novello.

### *Program Notes, continued*

Of all Dvorák's symphonies, the eighth was the quickest to gain international recognition. He conducted a successful at Prague in February of 1890, and brought the new symphony with him to England, for a performance in April. A few months later, his friend Hans Richter conducted a performance at Vienna. Dvorák himself conducted the symphony in Chicago three years later, at the Columbian Exposition. Writing to Dvorák after the Vienna premier, Richter expressed his admiration for the symphony:

"You would certainly have been pleased with this performance. All of us felt that it is a magnificent work, and we were all enthusiastic. Brahms dined with after the concert and we drank to the health of the absent father of No.4. *Vivat sequens!*" [Note: The G Major symphony was for many years as "No.4"—the fourth of Dvorák's mature symphonies. This numbering has since been revised to include his four early symphonies as well.]

Though this is a symphony in G Major, it begins with a pensive minor-key melody for cellos, which will reoccur at all of the main turning points the movement. The mood brightens with the addition of woodwinds (*Allegro con brio*), and the one of the movement's several main themes. Though it is set in sonata form, the entire movement is characterized by a profusion of eloquent melodies, rather than by extensive development. (Once, in responding to a critic of Dvorák's music, Brahms remarked that: "I would be happy if one of Dvorák's passing thoughts occurred to me as a main idea.") The climax of the movement comes at the end of the development, after a fugato section, when the trumpets triumphantly enter with the opening melody. This leads to a varied recapitulation and a powerful coda.

The *Adagio* is more Bohemian in flavor. There are no direct quotations of folk melodies in this movement, but the folk element is clear in the simplicity of Dvorák's themes and in the clear-cut form of this movement, in which he presents two sections in alternation (ABAB) with relatively little development. The first main section presents a series of fairly somber ideas, most prominently, a melody sung by the clarinets in their low register. The second section is much brighter, with oboe, flute, and eventually solo violin playing a lovely theme above a gentle dance-style background. This section reaches a climax as trumpets and timpani enter dramatically. Both sections are repeated in varied form.

Instead of a conventional scherzo, Dvorák's *Allegretto grazioso* is a waltz-style movement set in a simple three-part form. The central trio, a more folksy dance tune, is actually drawn from a now-obscure Dvorák comic opera called *The Stubborn Lovers*. After a reprise of the waltz, the movement closes with an abbreviated version of the trio music.

*Program Notes, continued*

Trumpet calls announce the beginning of the finale (*Allegro ma non troppo*) a loosely-constructed theme and variations. The theme is laid out by the cellos—a simple little two-phrase melody that apparently cost Dvorák a great deal of work. (At one point, when he was working on the symphony, he wrote to a friend that: “Melodies simply pour out of me.” But this particular theme went through at least nine drafts until he was satisfied.) His variations are wonderfully inventive—from a rough and brassy Bohemian folk dance to more introspective versions for woodwinds and strings. After a series of quiet variations, Dvorák brings back the rough dance once more, and ends in a crashing coda.

Program note by J. Michael Allsen

*Emergency Exit Information & Concert Etiquette*

*Patrons are encouraged to take note of exits located on all levels of the auditorium. In an emergency, please use the nearest exit, which may be behind you or different from the one which you entered.*

*Please turn off cellular phones, pagers, and alarm watches. As a courtesy to other audience members and to the performers, please wait for a break in the performance to enter or exit the hall.*

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## *The Conductor*

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**DR. KEVIN M. GERALDI** is Associate Director of Bands and Director of Orchestras at the University of North Carolina at Greensboro. In this capacity, he conducts the UNCG Symphony Orchestra, Symphonic Band, and Casella Sinfonietta, and is associate conductor of the UNCG Wind Ensemble. In addition, he teaches graduate and undergraduate conducting, directs the Wind Ensemble chamber music program, and coordinates the Carolina Band Festival and Conductors Conference. He holds the Doctor of Musical Arts and Master of Music degrees in instrumental conducting from the University of Michigan where he studied with Michael Haithcock and H. Robert Reynolds. Prior to beginning his doctoral studies, he served as Director of Bands at Lander University in Greenwood, SC.

Dr. Gerald received his Bachelor of Music Education degree from Illinois Wesleyan University, where he studied conducting with Steven Eggleston. From 1996-1998, he was director of bands for the Westchester Public Schools in Westchester, IL, where his ensembles received top honors. Dr. Gerald served as assistant conductor of the Central Illinois and Michigan Youth Symphonies. He appears regularly as a guest conductor and he maintains an active schedule as a clinician throughout the country. As a member of the Franklin Park Brass Quintet, Dr. Gerald has toured the Midwest, New England, and South Carolina, performing recitals and conducting brass and chamber music masterclasses. An avid proponent of contemporary music and chamber music, he has premiered numerous compositions and published articles in the *Music Educators Journal*, the *Journal of Band Research*, and the *Journal of the World Association of Symphonic Bands and Ensembles*.

Dr. Gerald has studied conducting privately and in seminars with teachers including Gustav Meier, Kenneth Kiesler, Pierre Boulez, and Frederick Fennell. He was recently a participant in the Conductor's Institute of South Carolina's opera conducting workshop at the Spoleto Festival, USA. Dr. Gerald is a recipient of the Thelma A. Robinson Award, an award given biennially by the Conductors Guild and the National Federation of Music Clubs. He is a member of the Conductors Guild, the College Band Directors National Association, Music Educators National Conference, Pi Kappa Lambda, Phi Mu Alpha Sinfonia, the International Trombone Association, and a National Arts Associate of Sigma Alpha Iota.

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**ANDRÉS MILÁ-PRATS** was born in Buenos Aires in 1976. He received his first degree in Orchestral Conducting from the Catholic University of Argentina where he studied Orchestral Conducting with Guillermo Scarabino, Choral Conducting with Néstor Andrenacci and Guillermo Opitz, and Composition with Marta Lambertini and Julio Viera. He also participated in Master classes and Conducting Workshops with Charles Dutoit, Ovidiu Balan (Romania) and Luis Gorelik (Argentina), and has conducted several Orchestras and Ensembles in Argentina, Chile, USA and Romania. He received a National Fellowship in Argentina for further studies in Conducting with Bruno D'Astoli and Musical Analysis with Federico Wiman. In addition, Andrés has carried out several projects that included premieres of New Music from young composers. He has also taken forward an interesting activity as a composer, and many of his pieces were premiered. He is now pursuing a Master's degree in Music Performance at UNCG where he studies with Robert Gutter.

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## THE SOLOIST

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**ALEXANDER EZERMAN** comes from a family where the cello runs four generations deep, including two former associate principals of the Philadelphia Orchestra. A prize winner in national and international competition, he has appeared as a soloist and chamber musician across the United States, Canada, Europe and South America. He is newly appointed to the faculty of the University of North Carolina at Greensboro as Associate Professor of Violoncello. His previous position was at Texas Tech University, where he was a founding member of the Botticelli String Quartet. He also regularly performs with his wife, violinist Stephanie Ezerman, as the Ezerman Duo. An active advocate and performer of new music, he has been involved in numerous premiers, and has performed all twelve of the "Sacher" pieces for solo cello in a single recital. His most recent premiere, *Ignis Fatuus* for solo cello, by composer Teresa LeVelle, has been recorded on the Innova Label. During the summer, he is on the faculty of the Green Mountain Chamber Music Festival in Burlington Vermont. He has previously been on the faculties of the Brevard Music Center and the Killington Music Festival. Ezerman holds a BM degree from Oberlin College Conservatory and a Master of Music and Doctorate of Musical Arts from the State University of New York at Stony Brook. His primary mentors include Timothy Eddy, Norman Fischer, David Wells and his grandmother Elsa Hilger.



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# *UNCG Symphony Orchestra*

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## **Violin 1**

Julianne Odahowski, concertmaster  
Deborah Woodhams, concertmaster  
Chris Bridgman  
Amanda Edmundson  
Derrick Foskey  
Seung Hee Kwon  
Peggy Marshall  
Megan Morris  
Casey Ogle  
Steven Rahn  
Taya Ricker  
Haein Song

## **Violin 2**

Julianne Odahowski, co-principal  
Deborah Woodhams, co-principal  
Veronica Allen  
Katherine Bewley  
Elizabeth Cansler  
Brittany Ellis  
Maria Fischer  
Lisa Gattuso  
Kathleen House  
Kim Jennings  
Monique Stewart  
Chris Thurstone

## **Viola**

Emily Wang, co-principal  
Kate Middel, co-principal  
Corrie Franklin  
Noelle Saleh  
Matthew Sharpe  
Elizabeth Adamik  
Eric Eakes  
Courtney Guthrie  
Elizabeth Green  
Anne Marie Wittmann  
Natalasha Todd  
Nicole Peragine

## **Cello**

Lena Timmons, principal  
Sarah Dorsey  
Jonathan Frederick  
David Friedrich  
Kevin Lowery  
Eric Perreault  
Michael Pierron  
Domenic Sabol

## **Bass**

Kit Polen, principal  
Robert Dixon  
Stella Heine  
Stuart McLemore  
Zach Painter

## **Flute**

James Miller  
Chris Nagle  
Julie Smith

## **Oboe**

Casey Davis  
Jim Davis  
Michael Witsberger  
Brittany Joyce

## **Clarinet**

Joey Simpson  
Jay Welborn

## **Bassoon**

Chris Akins  
Amanda Harman  
Kristen Wright  
Erica Yeager

## **Horn**

Jessica Alcon  
Nick Lee  
Austin Macdonald  
Michael Thomas  
Drew Phillips

## **Trumpet**

Mike Castellucci  
James Dickens

## **Trombone**

Aaron Wilson  
Matt Hanson  
Mike Long

## **Tuba**

Josh Heston

## **Percussion**

Joseph Cox  
Michael Harriss  
Alex Kluttz  
Melissa Mitchell

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## *Instrumental Division Faculty*

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Dennis AsKew, tuba/euphonium

Edward Bach, trumpet

Ashley Barret, oboe

Jacqueline Bartlett, harp

John R. Beck, percussion

Craig Brown, string bass

Kelly Burke, clarinet

Michael Burns, bassoon

Chad Eby, jazz

Deborah Egekvist, flute

Alex Ezerman, cello

Susan Fancher, saxophone

Kevin Gerald, conducting

Wycliffe Gordon, jazz trombone

Hal Grossman, violin

Robert Gutter, conducting

Steve Haines, jazz

Randy Kohlenberg, trombone

Gesa Kordes, violin

John R. Locke, conducting

Rebecca MacLeod, music education

Fabian Lopez, violin

Mark Mazzatenta, guitar

Abigail Pack, horn

Scott Rawls, viola

Ed Riley, clarinet

Jennifer Stewart Walter, music educ.

Steven Stusek, saxophone

Anthony Taylor, clarinet

Thomas Taylor, drum set

Peter Zlotnick, percussion

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## *Coming Events*

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Monday, February 2, UNCG University Band, Andrea Brown, conductor,

7:30 p.m. Aycock Auditorium

Thursday, February 5, UNCG Jazz Band & Jazz Ensemble, Chad Eby and Steve Haines, conductors

7:30 p.m. Recital Hall

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THE UNIVERSITY *of* NORTH CAROLINA  
**GREENSBORO**



The UNCG School of Music has been recognized for years as one of the elite music institutions in the United States. Fully accredited by the National Association of Schools of Music since 1938, the School offers the only comprehensive music program from undergraduate through doctoral study in both performance and music education in North Carolina. From a total population of approximately 17,000 university students, the UNCG School of Music serves over 600 music majors with a full-time faculty and staff of sixty. As such, the UNCG School of Music ranks among the largest Schools of Music in the South.

The UNCG School of Music occupies a 26 million dollar music building which is among the finest music facilities in the nation. In fact, the music building is on of the largest academic buildings on the UNCG Campus. A large music library with state-of-the-art playback, study and research facilities houses all music reference materials. Greatly expanded classroom, studio, practice room, and rehearsal hall spaces are key components of the new structure. Two recital halls, a large computer lab, a psycho-acoustics lab, electronic music labs, and recording studio space are additional features of the nearly new facility. In addition, an enclosed multi-level parking deck adjoins the new music building to serve students, faculty and concert patrons.

Living in the artistically thriving Greensboro—Winston-Salem—High Point “Triad” area, students enjoy regular opportunities to attend and perform in concerts sponsored by such organizations as the Greensboro Symphony Orchestra, the Greensboro Opera Company, and the Eastern Music Festival. In addition, UNCG students interact first-hand with some of the world’s major artists who frequently schedule informal discussions, open rehearsals, and master classes at UNCG.

Costs of attending public universities in North Carolina, both for in-state and out-of-state students, represent a truly exceptional value in higher education.

For further information regarding music as a major or minor field of study, please write:

Dr. John J. Deal, Dean  
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Greensboro, North Carolina 27402-6170  
(336) 334-5789

On the Web: [www.uncg.edu/mus/](http://www.uncg.edu/mus/)