



UNC CHARLOTTE  
College of Arts + Architecture

The Department of Music presents

# The UNC Charlotte Orchestra

Dr. Jonathan Govias, Music Director

T.J. Zuber, Assistant Conductor

**Overture: *The Hebrides*, Op. 26**

Felix Mendelssohn  
(1809-1847)

**Ballabili: Three Dances from *Macbeth***

Giuseppe Verdi  
(1813-1901)

II. Allegro moderato/Andante

T.J. Zuber, conductor

***Efterklänge af Ossian (Echoes of Ossian)*, Op. 1**

Niels Gade  
(1817-1890)

***Suite of Scottish Dances***

William Alwyn  
(1905-1985)

1. The Indian Queen
2. A Trip to Italy
3. Colonel Thornton's Strathspey
4. Reel - The Perthshire Hunt
5. Reel - Loch Earn
6. Carleton House
7. Miss Ann Carnegie's Hornpipe

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Anne R. Belk Theater  
Robinson Hall for the Performing Arts  
Thursday, October 4, 2018 | 7:30 pm  
[arts.uncc.edu](http://arts.uncc.edu)

# Program Notes

## Overture: *The Hebrides*, Op. 26

In a letter to his sister Fanny, dated 1 August 1829, Felix Mendelssohn enclosed a hand-drawn image from his ongoing travels in Scotland. In the background of the simple sketch, ancient sloping crags emerge from water; to their east lies a town, church steeples pushing into the sky. In the midground, the strait is populated by a wide array of shipping, in which fishing brigs, schooners, and sailboats are all identifiable. In the foreground, there stands the very image of modernity, depicted belching inky black smoke into the sky: a steamboat. The picture is a rare glimpse into a world on the verge of a technological revolution; within a year American inventor Peter Cooper would prove the viability of steam to power travel overland, and within a decade the first continental railway would be established in Belgium. The world, long closed except to those of significant means, was about to open, and travel would never be the same.

But in 1830, for those without the means or the opportunity, travel was still enjoyed vicariously through literature and music. It was in this spirit that Mendelssohn sent his freehand effort to his sister, and in another letter less than week later, enclosed a sketch of a very different and far more evocative nature. In a much more practiced hand, Mendelssohn annotated the first few measures of a theme that, with minimal alteration, would become the opening of one of the most famous concert overtures in the repertoire, *The Hebrides*.

All things Scottish, or Gaelic, had been in vogue since James Macpherson had published his first translations of epic poems by the bard Ossian. By 1800 the English editions had been rendered into multiple European languages, achieving a status close to pop culture for the era. Readers responded strongly to the powerful imagery and narratives: the combination of the passionate, the wild and the heroic were a marked departure from the traditional austere Classical Greek and Roman epics, works more reminiscent of schoolhouse misery than gripping adventure.

There is no direct known story to *The Hebrides*, but to deny the existence of a narrative is to deny the fundamental dramatic character of Mendelssohn's composition. From its opening notes, setting the stage over a vast wilderness, there are elements of passion and heroism intertwined in a long arc of exposition, turmoil and strife. Resolution is hard-won, coming only in the closing seconds of the overture. But like all great epics, even if victory is achieved, it bears a touch of the Pyrrhic, the tragic.

## **Ballabili: Three Dances from *Macbeth***

Verdi's opera *Macbeth* first premiered during March of 1847. The opera is based on the play by Shakespeare, an author Verdi highly admired and used as inspiration for several works. With hundreds of Operas based on the works of Shakespeare, few have ever achieved fame or recognition; however, Verdi is one of the few who was capable of transforming the famous poet's work into music, writing his operas of *Macbeth*, *Otello*, and *Falstaff*. After first premiering in Florence during March of 1847, despite being very innovative and unusual from most operas at the time, *Macbeth* was received with widespread approval and was repeatedly performed throughout Italy in the coming decades. This was during Verdi's self-proclaimed "galley years" in which he was struck by inspiration for a number of his most famous works. As an opera, *Macbeth* found audiences beyond Italy, as Verdi was soon called upon to write a revised version to be played in Paris. This new version became an obsession of his during the early 1860s and with assistance from Francesco Piave, Verdi began to overhaul his original opera for this new premiere, to make the work comply with the very strict format demanded by the Paris Opera. It was not until 1865 that the newest version was performed, with many additions and cuts from the original 1847 performance. One of the additions was the mandatory ballet expected by French audiences

Verdi inserted the *Ballabili* (literally: "Danceables"), a collection of three dances, in the Third Act, in which dealings with witches leads Macbeth to fulfill the tragic prophecies of death and slay his friend and rival, Banquo. The music, both dramatic and stately at times, portrays the black magic and Macbeth's dark murderous acts and the successes his ambition has brought him as he eliminates his enemies between himself and the Scottish throne. Verdi loved the concept portrayed in Shakespeare's original work, and is quoted with saying "...This tragedy is one of the greatest creations of man... If we can't make something great out of it let us at least try to do something out of the ordinary".

-Gavin Fulker

## ***Efterklänge af Ossian (Echoes of Ossian), Op. 1***

Danish composer Neils Wilhelm Gade was and continues to be the most important and successful Danish musician of his time, noted for his contributions as a violinist, organist, conductor, composer, and teacher. Born in 1817, Gade began his musical career as a violinist in the Royal Danish Orchestra, where he was heavily influenced by the music of Felix Mendelssohn, eventually following in his footsteps as assistant conductor of

the Leipzig Gewandhaus Orchestra, then principal conductor. In 1840 Gade completed his Op. 1, the overture *Efterklänge af Ossian*, which earned Gade a Copenhagen Musical Society Prize. The name, translated as “Echoes of Ossian” evokes the epic poetry of Scottish poet James Macpherson, ostensibly presented as translations from the Gaelic of a narratives by the ancient bard Oisín, or Ossian. Macpherson’s poems were highly influential, if not fashionable, in Europe. Mendelssohn’s overture *The Hebrides* drew inspiration both from Macpherson’s texts and Mendelssohn’s own travels in Scotland. Jean-Baptiste Bernadotte, Crown Prince of Sweden, named his first son after an Ossian character, at the suggestion of the godfather, Napoleon. Ossian’s fame was not limited to Europe: the American statesman Thomas Jefferson even expressed a desire to learn to read Gaelic so that he could read the poetry in the original language.

-Bryson Harding

*With its extended flowing melodies, interspersed by moments of dark furious energy and staccato refrains, Gade’s Echoes of Ossian channels many of the ideas within Mendelssohn’s more famous overture, without quoting it directly. The homage was almost certainly deliberate: Gade entered the piece into a competition that Mendelssohn himself was scheduled to judge. Although Mendelssohn was ultimately unable to adjudicate the submissions, Gade’s choice of a model was still fortuitous, earning him the prize.*

### **Suite of Scottish Dances**

*The Suite of Scottish Dances* was composed in 1946, six years after a turning point in Alwyn’s musical career. After contemplating the abandonment of his career as a composer because he believed his technique was subpar, Alwyn suddenly began to embrace neo-classicism. The Neo-Classical movement was begun in response to the 19th Century Romantic Era, in an attempt to bring back 17th and 18th century form and style to music. As such, Alwyn’s *Suite of Scottish Dances* contains three trademark characteristics of Classical Music: a single melody presented in a certain section(s) with the remaining parts accompanying; a particular emphasis on dynamics and phrasing; and finally, simple texture, which consequently requires extra consideration of instrumental details, as well as the inclusion of more marked, attention-getting rhythms.

The first movement, *The Indian Queen*, begins with a stately chord, followed by a pungent solo in the bassoon, and finally a buildup of lavish melodies and microtonal slides that are characteristic of the style of Indian music.

The second movement, *A Trip to Italy*, literally gives a grand tour of that country. From the brilliance of the oboe, lower woodwinds, and strings which depict historical and majestic points of interest, to the long tones in the strings illustrating the more rural side of Italy, the listener is exposed to the many facets of what Italians call home.

A strathspey is a stately dance in 4/4 time with several passages containing short notes preceding dotted notes. Such ornamentations are called Scotch snaps, and are exaggerated for rhythmic expression. Strathspeys are typically dances in pastoral airs, and one can hear such a connection in the bagpipe-like sound throughout the third movement.

Perthshire is a Scottish region of forests, glens, mountains, and rivers, and it's quite the bustling landscape during hunting seasons. Alwyn captures the essence of nonstop activity throughout the fourth movement. The movement is set as a reel, which is a simple meter dance containing movement within eighth notes, as well as accents on the first and third beats of each bar.

Loch means lake, and Loch Earn is a freshwater lake in the central highlands of Scotland. The fifth movement of the Suite maintains a repeating melody, as well as several embellishments in the winds and strings. Illustrative of a ripple effect, the musical style of this movement brings to mind the surface movement of the water of a grand lake. The style of this movement is once again a reel.

The Carleton House was a mansion in London, best known for housing British and Irish royalty. The stately embellishments and airy melodic structure in the sixth movement, which is played by the winds only, may provoke thoughts of majesty.

A hornpipe is a simple meter dance that is typically done in hard shoes to help dancers stay strictly in rhythm. The two variations of the hornpipe are fast and slow, and the final movement of the Suite is a fast variation. As illustrated in the movement, the rhythm must be very even, and must be executed as such by musicians and dancers alike. Accents are present on the first beat of each sixteenth note set, depicting the beating of the hard shoes.

Alwyn's works have become more popular and appreciated in the last two decades, with the growing interest among audiences in 20th Century English music.

-Alexandra Fitzgerald

# About the Music Director

A student of Kurt Masur, Marin Alsop and David Zinman, conductor **Jonathan Andrew Govias** has worked with some of the leading orchestras of the world, including the symphonies of Montréal, Cincinnati, San Diego, and the Tonhalle Orchester of Zurich.



In his work as an educator and builder of ensembles, groups under his direction have been invited to perform across the globe at major conferences spanning the educational and scientific communities, including the North Carolina Music Educators Association, the International Society of Music Education Biennial in Glasgow, the International Conference of Music Perception and Cognition in San Francisco, and the World Alliance of Arts Education in Auckland, NZ. In March of 2019 he will lead the UNC Charlotte Orchestra for its second straight invited international residency in Vancouver Canada, at the state-of-the-art Kay Meek Centre.

As a youth orchestra and music education specialist, he has worked with leading outreach programs in England, Scotland, Brazil, Venezuela, Colombia, Canada, Israel and South Africa. His keynote addresses on ensemble direction, music education and entrepreneurship since October 2010 include academic institutions such as the University of Western Ontario, University of Maryland Baltimore County, Cape Town University, Liverpool John Moores University, Western Washington University; centres for industry and innovation such Hub Zurich and Hub Vienna; two national symposia on the Arts in Education at London's South Bank Centre; and NAMM and the music education association conferences for the provinces of Alberta and Québec. In November of this year he will deliver masterclasses or guest lectures at the Royal Birmingham Conservatoire, Royal Liverpool Philharmonic and the Royal Academy of Music (London).

He is the recipient of multiple honours, including the Priddy Fellowship in Arts Leadership, the Reinhard Mohn Fellowship for Social Entrepreneurship, and the Abreu Fellowship at the New England Conservatory. Now on his third career, as Director of Orchestras at UNC Charlotte, he previously worked as a Marketing Director for a major symphony orchestra, and as a corporate consultant for a German media multinational before returning to music.

# Chamber Orchestra Personnel

## **Violin I**

Jane Parris, Concertmaster  
Elizabeth Farley  
Min-Woo Ryoo  
Michael Coston  
Reileigh Brown  
Michaela Meadows  
Christen Crumpler

## **Violin II**

Ruby Byrd\*  
Alexandra Fltzgerald  
Christopher Bare  
Alina Pohlkovskaia  
Alex Caviness  
Ranae Tuttle

## **Viola**

Malik Johnson\*  
Joshua Charette  
Yovany Romero Gomez  
Thomas Woods

## **Cello**

Renzo Caceres\*  
John Mooney  
Andrew Llamas  
Gianna Agostino  
Elijah Pierce

## **Bass**

Jackson Sigmon\*  
Brendan Curry

## **Flute**

Danielle Dameron\*  
Madison Snelson

## **Oboe**

Olivia Leonardo\*  
Elizabeth Sullivan°

## **Clarinet**

Kellie Joyner\*  
Gavin Fulker

## **Bassoon**

Gina Marchitell\*  
Christopher Moser †

## **Horn**

T.J. Zuber\*  
Joshua Murray  
Mario Hawthorne  
Rosie Faires

## **Trumpet**

Eric Millard°

## **Trombone**

Patrick Foray\*  
Cameron King  
Will Cochran

## **Tuba**

Bryson Harding

## **Harp**

Tamar Rowe

## **Percussion**

Evan Corey\*  
Jonathan Carpenter

\* denotes principal

† denotes community member

° denotes UNCC faculty member

# College of Arts + Architecture

## Upcoming Events

### OCTOBER

University Chorale Mon Oct 15 | 7:30 pm  
Anne R. Belk Theater

*Twelfth Night* Thu Oct 25- Sat Oct 27, Wed Oct 31- Sat Nov 3 | 7:30 pm  
by William Shakespeare Sun Oct 28 & Sun Nov 4 | 2:00 pm  
Black Box Theater

McColl Artist-in-Residence Liz Miller Wed Oct 31 | 5:00 pm  
Opening Reception Rowe Galleries

### NOVEMBER

Double Vision Tue Nov 6 | 6:00 pm  
Opening Reception Projective Eye Gallery, UNCC Center City

For Heroes Proved: A Veterans Day Concert Sun Nov 11 | 7:30 pm  
Ovens Auditorium

## CoA+A Performing Arts Services

Dean Adams, Associate Dean for Performing Arts Services  
Christopher Buess, Lecturer, Production Manager  
Beverly Lueke, Performing Arts Operations Manager  
Liz Paradis, Audience Services Manager  
Beth Rucker, Business Services Coordinator  
Rachel Engstrom, Lecturer, Costume Shop Manager and Costume Designer  
Matthew B. Fraiser, Lecturer, Technical Director  
Hali Hutchison, Costume Lab Cutter / Draper  
Rick Moll, Senior Lecturer, Master Electrician  
Gordon W. Olson, Lecturer, Lighting Designer  
Benjamin G. Stickels, Senior Lecturer, Sound Engineer and Asst. Production Manager  
Rachel Watkins, Lecturer, Stage Management

Robinson Hall Technicians