

# Embracing the '20s

Kevin Lawrence, violin  
Dmitri Shteinberg, piano

Watson Chamber Music Hall  
Saturday, January 15, 2022 • 7:30 p.m.

*Presented by*

**UNC School of the Arts**  
Brian Cole, Chancellor

**School of Music**  
Saxton Rose, Dean



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# Embracing the '20s

Sonata No. 3 for Violin and Keyboard ..... Johann Sebastian Bach  
in E Major, BWV 1016 (1720-23) (1685 - 1750)

Adagio

Allegro

Adagio ma non tanto

Allegro

Desert Glass (2021) (world premiere).....Peter Noll  
(b. 1999)

Rondo brillante, D. 895 (1826).....Franz Schubert  
(1797 - 1828)

Sonata No. 2 for Violin and Piano, .....Ernest Bloch  
"Poème mystique" (1924) (1880 - 1959)

## BIOGRAPHIES

Violinist **KEVIN LAWRENCE** has consistently elicited superlative responses for his performances in major musical centers of the United States and Europe. He has appeared in recital at the National Gallery of Art in Washington; Merkin Hall and Lincoln Center in New York; in Chicago, Houston, London, Amsterdam, Frankfurt, Rome, Prague, St. Petersburg and Moscow. Lawrence has premiered works by contemporary American compositional voices Laura Kaminsky, Judith Shatin, Lawrence Dillon, Michael Rothkopf and Evan Chambers. His recordings of American sonatas and chamber music on the New World and Bridge labels won significant critical recognition and were named as Critics Choice by American Record Guide.

Lawrence studied with Ivan Galamian and Felix Galimir at the Juilliard School and with Josef Gingold at the Meadowmount School in Westport, NY. In 1980, Galamian appointed Lawrence to the Meadowmount faculty, where he taught for 14 summers. After serving as dean and then artistic director of the Killington Music Festival, he founded Green Mountain Chamber Music Festival in Vermont in 2004; at the conclusion of the 2021 season, he announced his retirement as the festival's artistic director. Lawrence has given master classes throughout the United States and in Germany, Austria, the Czech Republic, Bulgaria, Romania, Slovenia, Russia, Canada, Israel, Venezuela, Costa Rica, China, Thailand and Korea.

**DMITRI SHTEINBERG** joined the University of North Carolina School of the Arts (UNCSA) faculty in 2011. Outside his regular teaching responsibilities, he remains engaged in developing the curriculum at UNCSA's Community Music School, with a dual focus on professional training for young children as well as for future teachers.

Shteinberg's personal areas of interest involve period instruments and eighteenth-century performance practice, viewed in a broad socio-cultural light. The other area of research is the emergence of "modern" music in the early twentieth century, a topic he has taught as a multidisciplinary course.

Students of Shteinberg's studio have performed with the UNCSA symphony, the Fayetteville Symphony and Winston-Salem Youth Orchestra, and have won numerous local and regional competitions. Furthermore, studio alumni hold teaching positions in the United States and China.

**PETER NOLL** is a composer whose music explores the combination of minimalism, modernism and impressionism. His music is immersed in the ideas of philosophy and the natural world. Noll follows the concept of "what?" and "how?" in search of "why?" What is the sound that needs to be explored, and how can that sound be achieved? These questions give Noll the challenge of the "why?" in his music. He writes for all combinations of instruments and voices, from acoustic to electric and solo to large symphonic settings. Noll began his music journey as a saxophonist, completing his undergraduate study in music performance at Florida Gulf Coast University. He is currently pursuing a Master of Music in composition at UNCSA, studying with Lawrence Dillon and serving as a teaching assistant for the composition studio at UNCSA.

Noll shares the following about his composition "Desert Glass" on tonight's concert: " 'Desert Glass' aims to create the sensation of sonic disorientation. This feeling is meant to represent the toll desert heat has on the mind as well as the inverted view of the desert through a glass sphere. I encourage you to get lost in the ethereal sounds created in 'Desert Glass.' "

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## 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.

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**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

### **Latin American Soundscapes**

Tuesday, January 18, 2022 • 7:30 p.m.  
Watson Chamber Music Hall

The Americas Ensemble leads a musical tour across Latin America. Flutist Maria Fernanda Castillo, oboist Jaren Atherholt, bassoonist Benjamin Atherholt and cuatro/guitar player Régulo Stabilito will showcase Latin American music from the Baroque to the present, ranging from classical repertoire to traditional music. The program features musical selections from Bolivia, Brazil, Argentina and Venezuela.

### **Low and Lower: Off the Deep End**

Saturday, January 22, 2022 • 7:30 p.m.  
Watson Chamber Music Hall

The popular duo of faculty-artists Brooks Whitehouse, cello, and Paul Sharpe, double bass, plumbs the depths with, among other things, a dramatic setting of “The Three Bares,” a poem that can be found at the scandalous fringes of Robert Service’s oeuvre.

### **Happy Birthday, Wolfgang Amadeus Mozart**

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

UNCSA faculty-artists come together in a program of chamber music by Wolfgang Amadeus Mozart in celebration of his 266th birthday. Since 1978, this annual celebration has been among the most popular and anticipated of musical offerings by UNCSA. This year’s concert will feature renowned tenor and UNCSA alumnus, René Barbera, who will sing three Mozart arias: “Va dal furor portata,” “Se di lauri il crine adorno” from the opera seria, “Mitridate, re di Ponto,” and “Fuor del mar” from “Idomeneo.”

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