UNCSA SYMPHONY ORCHESTRA
Nov. 10 at 7:30 p.m.

STEVENS CENTER

Robert Franz
MUSIC DIRECTOR/CONDUCTOR

PRESENTED BY
UNCSA

Brian Cole
CHANCELLOR

Saxton Rose
SCHOOL OF MUSIC, DEAN
UNCSA SYMPHONY ORCHESTRA

Sensemayá (1937-1938) ........................................................ Silvestre Revueltas (1899-1940)

Tristan und Isolde, WWV 90; .................................................... Richard Wagner (1813-1883)
Prelude and Liebestod (1858-1859)

INTERMISSION

Tchaikovsky Symphony No. 5, .......................................... Piotr Ilyich Tchaikovsky (1840-1893)
in E Minor, Op. 64 (1888)

Andante – Allegro con anima
Andante cantabile, con alcuna licenza
Valse: Allegro moderato
Finale: Andante maestoso – Allegro vivace
UNCSA SYMPHONY ORCHESTRA

Music Director/Conductor
Robert Franz

Violin I
Ruth Kelley, Concertmaster
Olga Zaiats, Associate Concertmaster
Sebastian Leczky, Assistant Concertmaster
Marina Zimmermann, Principal Second
Kennedy Graves, Assistant Principal Second
Felicia Adizue
Sophie Anderson
Santina Benavides*
Yija Cheng
Rhys Crawford*
Christina Demetropoulos
Ellie Dixon*
Diego Infanzon
Ryan Keith
Sara Krank
Saybren Long
Gabriel Mendoza
Lara Mršnik Čemažar
Rosie Nelson
Eva Okhotina*
Zachary Olsen*
Yu’laun Owens-Davis*
Sara Palacios
Isabelle Parker*
Jules Rabinalek*
Kate Rampel*
Nate Thomeer
Julian Walther
Jingyi Wei
Gray Wilkins*
Nick Williams
Yaruo Zhou

Viola
Arina Komarova, Principal
David Rankin, Assistant Principal
RoKem Bayne
Joshua Forbes
Ava Hirko
Isabella Okhotina
Hehe Qi
Yiming Zhao

Cello
Sophie Lyman, Principal
Donovan Vega, Assistant Principal
Gustavo Antoniacomi
Andrew Cho
Johanna Di Norcia
Becca Fuller
Ella McGovern
Radovan Pavisic de Pardo
Chloe Scarola
Elijah White

Double Bass
Gavin Hardy, Principal
Aaron Lawton, Assistant Principal
Sarah Nell Chase
Bryson Fink
Sarah Jafroodi
Michael Stratford
Simon Vazquez-Carr
Erik Wilson

*Tchaikovsky only
**UNCSA SYMPHONY ORCHESTRA**

### Flute
- Wagner
  - Ariel Collins
  - Gabrielle Small
  - Boroka Boisen
- Revueltas
  - Phoebe Pylant
  - Daniel Peña-Cruz
  - Ivan Muñoz Vargas (piccolo)
- Tchaikovsky
  - Daniel Peña-Cruz
  - Ariel Collins
  - Phoebe Pylant

### Bassoon
- Wagner
  - Fernando Peraza Ruiz
  - Baron Thor Young
  - CJ Claggett
- Revueltas
  - Fernando Peraza Ruiz
  - CJ Claggett
  - Baron Thor Young
- Tchaikovsky
  - Baron Thor Young
  - Fernando Peraza Ruiz

### Oboe
- Wagner
  - Maggie Williams
  - Evan LaVack†
  - Adrian Gonzalez (English Horn)
- Revueltas
  - Maggie Williams
  - Adrian Gonzalez
- Tchaikovsky
  - Adrian Gonzalez
  - Maggie Williams

### Horn
- Wagner
  - Chase Oncken
  - Nathan Olusemire
  - Kyle Coleman
  - Justice Ratliff
- Revueltas
  - Myles Moore
  - Justice Ratliff
  - Wyatt Gibson
  - Kyle Coleman
- Tchaikovsky
  - Amanda Friedman
  - Wyatt Gibson
  - Alex Partridge
  - Myles Moore
  - Nathan Olusemire (assistant)

### Clarinet
- Wagner
  - Ruslan Usaev
  - Ryan Holland
  - Harley Hicks (bass)
- Revueltas
  - Ruslan Usaev
  - Ryan Holland
  - Harley Hicks (bass)
- Tchaikovsky
  - Ruslan Usaev
  - Ryan Holland

†UNCSA Alum
UNCSA SYMPHONY ORCHESTRA

Trumpet
Wagner
  Justin Whitt
  Wyatt Martinez
  Jennifer Conrad
Revueltas
  Nico McLaurin
  Justin Whitt
  Jackson Poole
  Wyatt Martinez
Tchaikovsky
  Samuel Santiago
  Nico McLaurin

Percussion
Wagner
  Ben Burson
  Revueltas
  Ben Burson (timp)
  Miah Cardoza
  Garrett Strauss
  Thompson Jones
  Ricky Hinojosa
  Griffin Honrado
Tchaikovsky
  Ben Burson

Trombone
Wagner
  Patrick Sweet
  Cameron Riley
  Jack Martin
Revueltas
  Patrick Sweet
  Reagan Henderson
  Jack Martin
Tchaikovsky
  Chase Thornhill
  Patrick Sweet
  Mason Waterman

Ensembles Staff

Director of Instrumental Ensembles
Mark A. Norman

Director of Artistic Operations
Ken Wilmot

Production/Operations
Graduate Assistants
Gabriel Mendoza
Daniel Peña-Cruz
Olga Zaiats
Yiming Zhao

Ensemble Library Graduate Assistants
Chase Thornhill
Marina Zimmermann

Tuba
Avery Greene

Harp
Lucy Hester

Piano
Clara Passmore
BIOGRAPHY

ROBERT FRANZ

Acclaimed conductor, Robert Franz, recognized as “an outstanding musician with profound intelligence,” has held to three principles throughout his career: a commitment to the highest artistic standards, to creating alliances and building bridges in each community he serves, and a dedication to being a strong force in music education. As music director of the Windsor Symphony Orchestra, the UNCSA Symphony Orchestra and artistic director of the Boise Baroque Orchestra, he has achieved success through his focus on each of these principles.

His appeal as a first-rate conductor and enthusiastic award-winning educator is acclaimed by critics, composers and audiences of all ages. Composer Bright Sheng praised Franz for his “extremely musical and passionate approach towards music making.” Franz is in increasing demand as a guest conductor, having collaborated with the Cleveland Orchestra, Baltimore Symphony, St. Louis Symphony, Rochester Philharmonic, North Carolina Symphony, Phoenix Symphony and Italy’s Orchestra da Camera Fiorentinas. 2022 marked his debut with the Fort Worth Symphony Orchestra. His versatility has led to performances with a wide array of artists, including James Galway, Joshua Bell, Rachel Barton Pine, Chris Botti, Idina Menzel and Chris Hadfield, as well as his work with composers such as John Harbison, Jennifer Higdon and Jordan Pal. An eloquent speaker, Franz recently presented a TEDx Talk entitled “Active Listening and Our Perception of Time.”
ABOUT THE STEVENS CENTER

This remarkable performance marks a poignant moment in history, as it will be the last event held in the Stevens Center before it begins an extensive, multi-phase renovation.

The historic Stevens Center serves as the largest learning laboratory at UNCSA, an economic driver for downtown Winston-Salem, and a cultural destination for residents and visitors. Originally a 1929 silent movie theater, the Stevens Center is a neoclassical building that was restored and reopened in 1983 with a redesigned stage and backstage that was able to house Broadway-scale live performances of music, theater, dance and opera.

Located in downtown Winston-Salem, the 1,380-seat theater is the primary performance space for the University of North Carolina School of the Arts as well as for the Winston-Salem Symphony, Piedmont Opera, National Black Theatre Festival, and several other local arts organizations.

The Stevens Center has had a tremendous impact — locally as an economic catalyst for downtown development, regionally as a cultural anchor since the 1930s, and nationally as the launching pad for the careers of countless actors, dancers, technicians, musicians, and others on stage and behind the scenes.

Once the Carolina Theatre, the facility was renamed for theater producer Roger L. Stevens upon its initial renovation and was reopened April 22-24, 1983, with a star-studded gala featuring the UNCSA Symphony Orchestra with Leonard Bernstein conducting and Isaac Stern as soloist, and Gregory Peck as the master of ceremonies. Guests in attendance included Agnes de Mille, Cliff Robertson, N.C. Gov. James B. Hunt, President and Mrs. Gerald Ford, and former First Lady Lady Bird Johnson.

The Stevens Center has played host to a range of notable events including the world premieres of Neil Simon’s “Lost in Yonkers,” winner of a Pulitzer Prize and four Tony Awards, and “Jake’s Women,” a 19-performance sellout starring Alan Alda. The UNCSA Presents series launched in 2018 brought Broadway back to Winston-Salem with “Kinky Boots” followed by “Once,” as well as performances by Kathy Mattea, Flor de Toloache, Steve Earle and the Dukes, Mavis Staples, the Del McCoury Band, Josh Ritter and more as part of the American Music Series.

Other performances throughout the theater’s history have included Rodgers & Hammerstein’s “State Fair,” Victor Borge, the Smothers Brothers, STOMP, Riders In The Sky, the Vienna Choir Boys, Béla Fleck, The Magic School Bus, Carol Channing and Rita Moreno, “Joseph and the Amazing Technicolor Dreamcoat,” Alison Krauss, the 35th Anniversary Reunion of “The Andy Griffith Show,” Gordon Lightfoot, Tony Bennett, the filming of Chris Daughtry’s music video “September” and a critical scene in the 1987 film “The Bedroom Window.” In its days as the Carolina Theatre, the venue even played host to “The King,” Elvis Presley, in 1956.
ACKNOWLEDGEMENT

UNCSA is thankful to the past and present administrative, technical, box office and facilities staff members who have overseen the inner workings of the majestic facility known as the Stevens Center and kept it shining for the past 40 years.

Steven Carlino: Technical Director
Alex Farlow: Technical Director
Marilyn James: Box Office Assistant
Pam Joyner: Environment Services
Eric Launer: Production Manager
Phil Perry: Facility Services
Kathi Rainwater: Box Office Manager
Russell Scott: Manager of Patron Services
Scott Spencer: General Manager
Ollie Thomas: Environment Services
Latonya Wright: Manager of Patron Services
DEAN’S CIRCLES

The Dean’s Circles support each of the five arts schools at UNCSA — Dance, Design & Production, Drama, Filmmaking and Music. Dean’s Circle members support the school of their choosing with an annual gift of $5,000 or more in support of discretionary funds, scholarships or other fundraising priorities. Members enjoy special events and opportunities to interact with the school’s dean, faculty and students. If you are interested in joining one or more UNCSA Dean’s Circles, please contact Shannon Wright, Director of Development for Leadership Annual & Family Giving, at wrights@uncsa.edu or 336-770-1427.

DEAN’S CIRCLE FOR THE SCHOOL OF MUSIC

Ms. A. Hope Adams
Mrs. Elizabeth A. Bergstone
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Ms. Jean C. Davis
Mr. Barry Eisenberg and Mrs. Lynn Eisenberg
Mr. John E. Gehring and Mrs. Jane K. Gehring
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Dr. Frederic R. Kahl and Mrs. Pamela P. Kahl
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THE ASSOCIATES

The Associates, UNCSA’s volunteer organization, invites you to join them. For more information about the organization and volunteer opportunities, visit www.uncsa.edu/associates or email them at UNCSAassociatesportal@uncsa.edu.
UNCSA MANIFESTO

We Believe

**ARTISTS** enrich our culture, enlighten our society, lift our spirits, and feed our souls.

Integrative **ART 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.

**ART 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.

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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.
Fletcher Opera Scenes
Nov. 12 at 2 p.m.
HANES BRANDS THEATRE

Join us for an afternoon at the opera as the A.J. Fletcher Opera Institute Fellows perform scenes from the operatic repertoire. These gifted performers have received unparalleled training at the graduate and post-graduate level, honing their skills under the guidance of the renowned Fletcher faculty artists. Many Fletcher alumni have gone on to remarkable opera careers in the U.S. and around the globe.

Watson Brass and Timothy Olsen in Concert: Organ and Brass Fireworks
Nov. 19 at 3 p.m.
CRAWFORD HALL

The Watson Brass will join Kenan Professor of Organ Timothy Olsen for an explosively festive evening titled “Organ and Brass Fireworks,” featuring the magnificent Sarah Graham Kenan C.B. Fisk Op. 75 pipe organ in Crawford Hall. The music for organ and brass will include Richard Strauss’ powerful, majestic Feierlicher Einzug (“Festival Procession”), which was composed for the investiture ceremonies of the Order of St. John, and Sigfrid Karg-Elert’s joyous Nun danket alle Gott (“Now Thank We All Our God”), among others.