

UNCSA

ANIMA VOX AND FRIENDS

Mar. 24 at 2 p.m.

WATSON HALL

Tadeu Coelho
FLUTE

Carole Ott Coelho
VOICE

Dmitri Vorobiev
PIANO

PRESENTED BY
UNCSA

Brian Cole
CHANCELLOR

Saxton Rose
SCHOOL OF MUSIC, DEAN

ANIMA VOX AND FRIENDS

Douce Dame Jolie, for voice, flute and electronics (2015) Ell Rich
(b. 1984)
Text by Guillaume de Machaut

Imago, for flute, soprano and electronics (2018)..... Fiona Hill
(b. 1976)

Growing Wings, for solo flute (2023) (world premiere) Phoebe Pylant
(b. 2007)

Cantata Ew'ge Quelle, milder Strom, TWV 1:546 (c.1725)..... Georg Philipp Telemann
(1681-1767)
Text from James 1:17-21

Free Improvisation Anima Vox & Dmitri Vorobiev

The Laurel's Heartbeat, for flute, voice and electronics (2023) Mark Engebretson
(b. 1964)
Texts by Edna St. Vincent Millay and Julia Noëlle Coelho

Daphne
Woods-grass

BIOGRAPHIES

TADEU COELHO

Brazilian-born artist and flutist Tadeu Coelho is professor of flute at the University of North Carolina School of the Arts (UNCSA). Recipient of the 2020 and the 2013 UNCSA Excellence in Teaching Awards, Coelho is also the recipient of the coveted North Carolina Board of Governors Excellence in Teaching Award of 2014. Coelho frequently appears as a master soloist and clinician throughout the Americas. He has performed as first solo flutist of the Santa Fe Symphony, the Hofer Symphoniker, Germany and the Spoleto Festival Orchestra in Italy, among others.

Coelho is an avid proponent of new music. He has commissioned, performed and recorded works by numerous living composers. Coelho has embarked on a flute and voice project, Anima Vox, a duo specializing in seamless concert experiences and free improvisation.

Coelho can be heard in several recordings. His newest recording is titled, "Latino Voices," and it is a collection of newly commissioned works for the Anima Vox duo. His solo CDs include "Live from New Orleans," "Azules - Enchanting Music for the Soul for Flute and Harp," "Nocturnes for Flute and Piano," "Modernly Classic," "18th Century Flute Sonatas," both with former UNCSA colleague Eric Larsen, "Flute Music from Brazil," "¡Rompe! - Mexican Chamber Music" and "Life-Drawing, for Solo Flute." Coelho has published the complete works of Pattápio Silva, several works for solo flute, as well as a collection of daily flute exercises with accompanying CDs. Coelho has recently published his transcription of Paganini's Caprice No. 24 for solo flute, aiming to bring the flute part closer to the original violin score. Coelho is a Miyazawa artist.

BIOGRAPHIES

CAROLE OTT COELHO

Carole Ott Coelho is professor of music and associate director of choral activities at the University of North Carolina at Greensboro (UNCG). Her degrees include the Master of Music and Doctor of Musical Arts in conducting from the University of Michigan where she studied with Jerry Blackstone. She also holds a Bachelor of Music in music education from the University of Cincinnati College-Conservatory of Music where her primary instrument was horn. While pursuing graduate studies at the University of Michigan, Ott Coelho received a double Grammy for her role in the preparation of William Bolcom's "The Songs of Innocence and of Experience."

At UNCG, Ott Coelho directs the University Chorale, teaches undergraduate and graduate conducting, free improvisation and graduate seminars in choral music. Ott Coelho is a recipient of The American Prize in choral conducting (college/university division).

An active soprano, Ott Coelho has appeared with the Early Music Ensemble at the University of Michigan, the New Baroque Chamber Players in North Carolina, in master classes with Early Music Vancouver, and premiered the works of Susan Botti at the American Academy in Rome. Recent research interests include free improvisation in the choral setting, vocal chamber music, and the music of Josquin des Prez. In 2018, she was a Fulbright Scholar to Minas Gerais, Brazil.

Anima Vox is an innovative flute and soprano duo specializing in seamless concert experiences and free improvisation. Flutist Tadeu Coelho and soprano Carole Ott Coelho blend their voices in ways that are simultaneously striking and ethereal. Always striving to diversify the chamber music field, the duo's repertoire ranges from Gregorian Chant to free improvisation and everything in between. Recent concert projects include "Between Two Worlds," "Lullabies for Little Ones," "Burning Bright," "Latino Voices," "Cafezinho Concert Series" (Black Lives Matter, Children's Songs, Irish Folksongs, Latinx Revolution), and "O Blissful Loss of Self."

BIOGRAPHIES

DMITRI VOROBIEV

Dmitri Vorobiev first gained international attention after winning the Casagrande International Piano Competition in Italy in 1994. He has been a major prize-winner in the Busoni, Cincinnati World, Ibla Grand Prize, A.M.A. Calabria, Iowa and Alabama international piano competitions. In 2000, he placed first and also took three special prizes at the UNISA International Piano Competition in Pretoria, South Africa, and in 2003, he won first prize in the New Orleans International Piano Competition.

Vorobiev appeared as a soloist with Cape Town Symphony Orchestra, Pretoria Chamber Orchestra, Durban Symphony, Terni Philharmonic, Manhattan School of Music Symphony, Winston-Salem Symphony and Western Piedmont Symphony. His solo recitals have taken him throughout the United States, Israel, Russia, Germany, Czech Republic, Ireland and South Africa.

One of his current projects is performing the complete solo piano works by Beethoven. Vorobiev's most recent production in progress is a double CD set with lesser-known works by Beethoven. He is also an active chamber music player. Some of the highlights include recordings of complete sonatas for violin and piano and complete piano trios by Bohuslav Martinů with violinist Stephen Shipps and cellist Richard Aaron for the Naxos label.

ANIMA VOX AND FRIENDS

TEXTS AND TRANSLATIONS

Rich: Douce Dame Jolie

Douce dame jolie,
Pour Dieu ne pensés mie
Que nulle ait signorie
Seur moy fors vous seulement.

Qu'adès sans tricherie Chierie
Vous ay et humblement
Tous les jours de ma vie Servie
Sans villain pensement.

Telemann: Church cantata

Ew'ge Quelle, milder

Aria
Ew'ge Quelle, milder Strom, unerschoepflichs Meer
der Gaben!
Nur von dir, guet'ger Vater, nehmen wir alles Gute,
das wir haben.

Recitative
Bedenk ich das, was deine Guete mir, vom
Ursprung meines Seins, bis hierher fuer und fuer,
allein im Leiblichen erweis't,
wie deine Guete mich so reichlich deckt und speis't:
so schliesst mein Mund zuletzt, bei so viel
Gnadenproben dies denken mit erfreutem Loben;
ich stimme voll Erstaunung an:

Arioso
Ach Herr! Ich bin fuer so viel Wunderdinge
zu niedrig, zu geringe,
die du an deinem Knecht getan!

Recitative
Doch wenn die schwachen Sinne
sich erst in der Gueter Abgrund senken,
die deine Gnade mir im Geistlichen entdeckt,
die nicht zu zaehlen sind, die niemals auszudenken:
so schwindeln, taumeln, wanken
die ganz verschlungen Gedanken;
ich muss mich selbst dabei verlieren;
mein Bleimass ist zu schwach, den Grund darin zu
spueren. Wie teuer ust allein der einz'ge Schatz,
dass du, zu meinem Heil und Leben,

Rich: Douce Dame Jolie

Sweet, beautiful lady
For God's sake, do not think
That anyone rules over me
But you alone

For endlessly, and without falsehood
I have cherished you and humbly
All the days of my life I have served you
With no unworthy thoughts.

Strom (text from James 1:17-22)

Aria
Eternal source, gentle stream, inexhaustible sea of
gifts!
Only from you, good father, do we take everything
good that we have.

Recitative
When I consider what your goodness has done for
me, from the origin of my being to this point, for and
for proven in the body alone,
how your goodness covers and feeds me so richly:
This is how my mouth closes at last, after so many
trials of grace think this with pleased praise;
I agree with complete amazement:

Arioso
Oh Lord! I'm for so many wonderful things
too low, too low,
what you have done to your servant!

Recitative
But if the weak senses
first sink into the good abyss,
who discovers your grace to me spiritually,
which cannot be counted, which can never be
imagined so dizzy, reeling, swaying
the completely engulfed thoughts;
I have to lose myself in it;
my lead measure is too weak to feel the reason in it.
How dear is the only treasure that you, for my
salvation and life,

ANIMA VOX AND FRIENDS

TEXTS AND TRANSLATIONS

mir dein unschaetzbar Wort gegeben!
Dies troestet mich in allem Mangel und Verdruss;
dies zeigt mir, wie ich wandeln muss
und wie ich endlich, wenn ich sterbe,
den allergroessten Ueberfluss,
den Reichtum deines Haufes, erbe.

Aria

Ihr, die ihr die Kluefte, der Berge durchwuehlet,
was ist's, dass euer Fleiss erzielet?
Ein glaenzend doch vergaenglich's Gut.
Habt auf das Wort des Hoechsten acht,
das euch die groessten Schaetze bringet,
in dem es ewig selig macht,
nur der allein, wird reich, der nach den Gaben ringet,
auf welchen die Wohlfahrt der Seelen beruht.

gave me your priceless word!
This comforts me in all want and sorrow;
this shows me how I must walk
and how I finally, when I die,
the greatest abundance,
the wealth of your household, inherit.

Aria

You who search the clefts of the mountains,
what is it that your diligence achieves?
A brilliant yet fleeting good.
Pay attention to the word of the Most High,
that brings you the greatest treasures,
in which it makes you eternally happy,
only he who strives for the gifts will become rich,
on which the welfare of souls rests.

Engebretson: The Laurel's Heartbeat

Daphne by Edna St. Vincent Millay

Why do you follow me? — Any moment I can be Nothing but a laurel-tree.
Any moment of the chase I can leave you in my place A pink bough for your embrace.
Yet if over hill and hollow Still it is your will to follow, I am off; — to heel, Apollo!

Woods-grass by Julia Noëlle Coelho

I'm walking in the woods, and I see a red-pitch bird
I see the sun bleeding in the sky.
The birds sing happily when the rain falls lightly.
The sun sets and the blue sky darkens to grey, blue, red.

An owl reminds me that I have to go home.
The grass around me sways in the night breeze-wind.
While I start to go home, I stare at the rising river,
A storm begins the trees whistle and I run home.



UNCSA MISSION

The University of North Carolina School of the Arts provides gifted emerging artists with the experience, knowledge, and skills needed to excel in their disciplines and in their lives, and it serves and enriches the cultural and economic prosperity of the people of North Carolina and the nation. UNCSA is the state's unique professional school for the performing, visual, and moving image arts, training students at the high school, undergraduate, and master's levels for professional careers in the arts. (Approved by the UNC Board of Governors 2/2014)



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.



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.

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.

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UNCSA JAZZ FEST

UNCSA Improvised Music and Jazz Spring Mini-Fest **Mar. 26 at 5:30 p.m.**

MILLENNIUM CENTER

Join us for UNCSA's first Improvised Music and Jazz Spring Mini-Fest at the Millennium Center in downtown Winston-Salem. The acclaimed UNCSA Jazz Ensemble kicks off the evening at 6 p.m. with lively big band dance music in the Speak Easy room, where swing dancers of all skill levels can kick up their heels!

Beginning at 7:15 p.m., four UNCSA Spring Jazz Combos perform jazz standards on multiple stages of the center's lower level. At 8:30 p.m., everyone reconvenes in the Speak Easy room for an all-star lineup of visiting artists playing modern jazz quintet at its finest: Justin Ray, trumpet; Jacob Rodriguez, saxophone; Alex Taub, piano; Matt Rybicki, double bass; and Alan Hall, drums. Jazz and Contemporary Department Chair Steven Alford directs.

UNCSA Symphony Orchestra: Orchestral Premieres

Apr. 6 at 2 p.m.

CRAWFORD HALL

Led by renowned conductor Mark A. Norman, the UNCSA Symphony Orchestra will take you on a journey through the latest sounds and styles that are shaping the orchestral world of today.

Be inspired by the incredible creativity of our student composers, whose original compositions will be showcased in this performance, and enjoy the wonderful talent and virtuosity of the next generation of composers and musicians.