

Upcoming Concerts and Events

Wednesday, October 16, 10:00 a.m.
Music and Discourse
Latif Bolat, Turkish Sufi Musician
Massey Concert Hall

Wednesday, October 16, 7:30 p.m.
Faculty Jazz Group
Massey Concert Hall

Thursday, October 17, 7:00 and 9:00 p.m.
Bluegrass Ensemble
Curb Café

Friday, October 18, 7:30 p.m.
Voxology
Massey Concert Hall

Sunday, October 20, 2:00 p.m.
Classical String Quartets
Harton Recital Hall

Monday, October 21, 7:30 p.m.
Jazz Band and Jazz Band II
Massey Concert Hall

For more information on upcoming concerts and events, please visit www.belmont.edu/cmpa
or "like" Belmont University School of Music on Facebook.



Belmont is a tobacco-free campus.

Scanning for university convocation credit and MUG collection for music students will begin after the conclusion of the concert.
Weather permitting, scanning will take place outside between the McAfee Concert Hall and Trout Theater.
Students are requested to remain in their seats until the concert and applause have concluded.



Belmont University School of Music

Presents

The University Symphony Orchestra

Robert B. Gregg, Conductor

Music of the Russians

*Featuring Carmine Miranda,
Faculty Soloist*

Thursday, October 10, 2019
7:30 p.m.
McAfee Concert Hall

Program

Festive Overture

Dmitri Shostakovich
(1906-1975)

Variations on a Rococo Theme

Peter Tchaikovsky
(1840-1893)

Carmine Miranda, cello*

Symphony No. 2 in B Minor

- I. Allegro
- II. Scherzo
- III. Andante
- IV. Finale (Allegro)

Alexander Borodin
(1833-1887)

**School of Music Faculty*



BELMONT UNIVERSITY SCHOOL OF MUSIC

The Belmont University School of Music is one of the largest and most comprehensive music schools in the South. A stimulating artistic community that fosters the study of performance and creation of music in a context of excellence and respect for diversity in musical styles, the School of Music has over 700 music majors who are instructed by 55 full-time and 78 adjunct faculty. A variety of degrees may be earned, including the professional music degree, Bachelor of Music, with majors in performance (brass, guitar, organ, percussion, piano, strings, voice, and woodwinds), church music, commercial music, composition, music education, musical theatre, music theory, music therapy, music with an outside minor, and piano pedagogy. Other degrees include the Bachelor of Arts with a general major in music, Bachelor of Fine Arts with a major in musical theatre, and Master of Music with majors in church music, commercial music, composition, music education, pedagogy, and performance.

The School of Music provides a broad range of instrumental ensemble participation to all students. University offerings include Bass Ensemble, Bluegrass Ensemble, Concert Band, Guitar Ensemble, Jazz Ensemble, New Music Ensemble, Pep Band, Percussion Ensemble, Rock Ensemble, String Chamber Orchestra, Symphony Orchestra, Wind Ensemble, and chamber ensembles for brass, strings, and woodwinds. Vocal and choral ensembles include Chamber Singers, Chorale, Company, Jazzmin, Oratorio Chorus, Phoenix, Pops, Session, Southbound, University Singers, Voxology, and Women's Choir. Faculty ensembles at Belmont include the Belmont Camerata Musicale, Belmont Brass Quintet, and the Belmont Woodwind Quintet.

A School of Music highlight is the annual presentation of *Christmas at Belmont*, a concert featuring the diversity of musical offerings at the university. The program is shown nationally during the Christmas holidays on PBS.



As a courtesy to performers and audience, please turn off and place in a bag or pocket all cell phones, pagers, laptops, and other electronic devices.

The University Symphony Orchestra

First Violin

Darrian Lee, *Concertmaster*
Monica Garren
Skylar Hansen
Miranda Rojas
Zach Bunton
Sierra Sims-Smith
Sarah Remington
Lauren Pybus
Cassidy Forehand
Vivian McDermott
Isabella Cowart
Weston Welch
Renee Pyne
Kimberly Rendahl

Second Violin

McKay Perry, *Principal*
Morielle Haller
Emory Hutchens
Bailey Warren
Regina Mercurio
Brian Pinter
Connor Ostrow
Ava Jackson
Gabrielle Hildebrand
Katie Fair
Olivia Peppiatt
Teresa Kaminski
Ryen Belle Harran
Katy Frost Galloway
Teel Walters

Viola

Teran Hall, *Principal*
Jakob Jaquinde
Calista Brunett
Tracy Suppes
Grayson Scott
Rachel Greenman
Meagan Allen
Porcia Haynes

Cello

Torri Weidinger, *Principal*
Rachelle Larivee
Ellie Stevens
Karina Hart
Alayna Mihalakakos
Noah Barnhart
John Horst
Adriana Calzavara
Taylor Benton
Emily Boggess

Bass

Terrance Chuinard, *Co-Principal*
Iain Rice, *Co-Principal*
Abby Maynard
Justin Berger-Davis
Chris Rogers
Ryan Parrilli
Lucia Battaglia

Flute

Chloe White, *Principal*
Lily Rimmer
Christine Chong
Jessica Benevento, *Piccolo*

Oboe

Evabeth Ellis, *Principal*
Sofia Valle
Kendall Roper

Clarinet

McKensy Malin, *Co-Principal*
Mike Morello, *Co-Principal*
Titus Cody
Lauren Lipa

Bassoon

Kayleigh Hradil, *Principal*
Hannah Bachinsky

Horn

Patrick Ring, *Principal*
Antonina Forseze
Angela Espinoza
Dennis Burns
Jeorgia Lamb

Trumpet

Charles Meggitt, *Co-Principal*
Davis Ginn, *Co-Principal*
Justin Henke

Trombone

Soren Allen, *Principal*
Collin Felter
Cassie Meredith

Tuba

Reid Calchary

Timpani/Percussion

Sam Carullo, *Principal*
Wade Voris
Chris Kang
Matthew Love
Cody Otis

Harp

Cherish McKellar
Elise Coughlan

Program Notes

Shostakovich — Festive Overture

Festive Overture was written in 1954 on a commission for the 37th anniversary of the October Revolution in 1917. Officials of the Bolshoi Theater had found that they were without an opening work, with only days before the concert. In desperation, they reached out to Shostakovich, who had recently accepted a position as musical consultant to the theater. Working under a strict timeline, he completed the work in three days, sending couriers with parts still wet with ink to the theater's copyists. Shostakovich took inspiration from Glinka's *Ruslan and Ludmilla* overture (1842) and the influence can be heard in the similar tempo and liveliness of the melody. Two main themes are used throughout the work, one quickly paced, the second more lyrical. The two themes are stated separately, but eventually join together in counterpoint. The overture opens with a rising fanfare that makes a brief reappearance before the fiery closing coda.

Program Notes by Charles Meggitt, School of Music Graduate Student

Tchaikovsky — Variations on a Rococo Theme

Tchaikovsky's *Variations on a Rococo Theme for Cello and Orchestra*, Opus 33, was dedicated to Karl Friedrich Wilhelm Fitzenhagen, principal cellist of the Imperial Russian Music Society of Moscow, who performed its premiere on November 18, 1877. The theme is not based on a particular composition but is simply in the style of a Rococo work. Although *Variations* was originally composed for piano and cello, Tchaikovsky invited Fitzenhagen's ideas. The cellist was an avid and commanding performer, frequently engaged soloist, chamber music performer, and a professor at the Moscow Conservatory. While the Theme remained true to its original composer, Fitzenhagen expanded and flourished the soloistic material, eliminated one of the variations, and altered the order of the total variations. Tchaikovsky's publisher, Jürgenson, wrote to the Russian composer saying, "Horrible Fitzenhagen insists on changing your cello piece. He wants to 'cello' it up and claims you gave him permission." Indeed, Fitzenhagen did "cello" it up, and *Variations on a Rococo Theme for Cello and Orchestra* became an absolutely becoming compliment to the repertoire of the solo cello. Thus, a harmonious collaboration between the expert in composition and the cello artist produced a masterpiece that shed a beautiful light on the splendor of the cello. The Rococo Variations include an introduction, the theme, and seven variations.

Program Notes by Morielle Haller, School of Music Graduate Student

Borodin — Symphony No. 2 in B Minor

Aleksandr Borodin is a celebrated late-Romantic Russian composer, though during his lifetime, he was better known for his contributions to science and medicine. Born as the illegitimate son of a Russian prince and his mistress, Borodin was officially registered to one of his father's serfs, as was common during this time. Nevertheless, Borodin was still able to enjoy a comfortable upbringing thanks to his father. In his childhood, he was educated at home by his mother, learned to play the flute and piano, and even tried his

hand at composition. Encouraged to pursue a more formal education, Borodin decided to study chemistry. In 1850, he attended the Academy of Medicine in St. Petersburg, where he received his doctorate and became a professor. Despite his large involvement in his academic and scientific studies, Borodin still maintained a devotion to music.

He continued to compose through his scientific pursuits and later became a member of a group of composers referred to as the “Mighty Handful.” The five consisted of Russian nationalist composers Balakirev, Rimsky-Korsakov, Mussorgsky, Cui, and Borodin himself. Because of his chemistry career, Borodin described himself a “Sunday composer” because he was not considered to be as prolific a composer as others during his time. He would compose on his days off and when he was too ill to go to work, which made composition a slow process for him. Many of his works were left unfinished and were edited by Rimsky-Korsakov after his death. Borodin’s compositions consist of three symphonies (though he died before the third could be completed), an opera, dozens of songs, piano pieces, two string quartets, and his most popular work, *In the Steppes of Central Asia* (1880).

Borodin’s Symphony No. 2 in B Minor is considered to be his most popular symphony, as well as the most popular symphony written by any member of the “Mighty Handful.” Between his scientific studies and labors on his opera, his second symphony took over five years to complete. First performed in 1877, Borodin’s Symphony No. 2 was poorly received due to impractical and heavy brass writing. He later revised his second symphony, thinning the brass parts and therefore lightening the texture. The work was reintroduced and received a more positive reaction.

The first movement of Borodin’s Symphony No. 2 in B Minor, in an imaginative sonata-form, opens with a forceful and ominous theme. Borodin himself suggested the first movement depicts a gathering of Russian warriors. The second movement, a fast Scherzo, consists of a lightly scored melody, which develops into a warm, graceful melody in the Trio section. The lyrical melody in the Trio is reminiscent of *Prince Igor*, Borodin’s opera. The third movement, Andante, follows the warm lyrical ideas of the Trio, though through more passion and tenderness. Without hesitation, the third movement leads directly into the Allegro fourth and final movement.

Program Notes by Jessica Benevento, School of Music Graduate Student



About the Soloist

Dr. Carmine Miranda, Belmont Fellow in the School of Music, teaches cello and coaches chamber music. He holds the Doctor of Musical Arts, Master of Music, and Bachelor of Music in Cello Performance from the University of Cincinnati College Conservatory of Music (CCM). Born in Venezuela to Armenian and Italian immigrants, he began his musical studies at the Latin-American Academy of Violoncello and the Simon Bolivar Conservatory of Music (the institution that spawned the famous “El Sistema”). At Bolivar, he was a member of the National Youth Orchestra and the Orchestra of Beethoven under the direction of Gustavo Dudamel and Giuseppe Sinopoli.

As an avid soloist, he has performed with several chamber ensembles and orchestras including Caracas Municipal Symphony, Karlovy Vary Symphony Orchestra, South Czech Philharmonic, Moravian Philharmonic, among many others. Miranda has also performed in prominent concert halls and music festivals in the United States and around the world including Carnegie Hall, DeBartolo Performing Arts Center, Maurice Gusman Concert Hall, Straz Center for the Performing Arts, Smetana Hall (CZ), Aula Magna Hall (VE), International Český Krumlov Music Festival, Parma Music Festival, Bowdoin Music Festival, Close Encounters with Music Series in Great Barrington, New York, and others. He has also collaborated with internationally acclaimed artists, including Yehuda Hanani, Muneko Otani, Awadagin Pratt, Rodolfo Saglimbeni, Yuriy Yanko, Mario Košík, Petr Vronský, composer Judith Shatin, Spanish composer Luis Serrano Alarcón, and Grammy nominated composer Michael Hoppé.

At the ages of twenty-two and twenty-three, Miranda recorded the *Six Cello Suites* by Johann Sebastian Bach, under the label Centaur Records, and Alfredo Piatti’s *12 Caprices for Solo Cello*, under the label Navona Records, joining the ranks of the youngest in the world to record these entire works. In 2013 he completed the United States premiere of Nikita Koshkin’s “L’istesso Tempo” composition for cello and guitar. In 2015 he completed a world premiere recording of Yves Ramette’s sonata for cello and piano. He was also selected to represent the University of Cincinnati as a soloist for a multi-state American tour with the CCM Wind Orchestra, culminating with an opening night performance at the College Band Directors National Association National Conference in North Carolina’s Aycock Auditorium.

Miranda is regularly invited to conduct masterclasses as a professor and lecturer at some of the finest institutions and music festivals around the world. He wrote a compelling article published in one of the oldest musicological journals in the U.K. (The Musical Times, London, Spring 2016), where he uncovered a code written by Robert Schumann in his Cello Concerto. Miranda is the president and founder of the independent electronic music label and production company RLU Records and is equally skilled as an electronic and dance music composer, producer, and DJ under the pseudonym “45trona Ut”. Currently he is a Dogal USA artist and plays on a 2005 Jules Azzi cello made in New York City and Dogal’s Montagnana strings handmade in Venice, Italy.