



Rudi E. Scheidt  
School of Music

# THE UNIVERSITY OF MEMPHIS Symphony Orchestra

*presents,*

## SOLO AND ARIA COMPETITION WINNERS

Dr. Rafael Antonio Rodriguez, conductor  
Shannon Burr, soprano  
Noel Medford, viola  
JingYi Bai, piano

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MARCH 20 | 7:00 PM

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PLOUGH CONCERT HALL

Rudi E. Scheidt School of Music  
Albert Nguyen, Interim Director  
College of Communication and Fine Arts  
Debra Burns, Dean

# PROGRAM

***Nabucco Overture***

Giuseppe Verdi (1813-1901)

**“Do Not Utter a Word”**  
from the opera *Vanessa*

Samuel Barber (1910-1981)

Shannon Burr, soprano

***Viola Concerto in A minor***  
I. Andante comodo

William Walton (1902-1983)

Noel Medford, viola

***Piano Concerto in G Major***  
I. Allegramente

Maurice Ravel (1875-1937)

JingYi Bai, piano

***Danzón No. 2***

Arturo Márquez (b. 1950)

# UNIVERSITY OF MEMPHIS

## SYMPHONY ORCHESTRA

Dr. Rafael Antonio Rodriguez, conductor

### Flutes

Nicole Rodriguez  
Catie Balsamo  
Samuel Jesuyemi

### Oboes

Isaac Ripple  
Jesus Salazar  
Simon Dickerson

### Clarinets

Evgenii Mikheev  
Shihao (Hugh) Shu  
Maria (Pia) Arteaga

### Bassoons

Julian Rice  
Johnathan Gomez  
Jacob (Charles)

Bridges

### Horns

Jimmy Rhine  
Kelsey Pegues  
Tristan Bass  
Dean Blish

### Trumpets

Christian Chiasson  
Logan Smoot  
Oliver Buckley

### Trombones

Cassidy Shiflett-  
Cockrell  
Jacob Sanchez  
Dylan Mashburn

### Tuba

Nathan Owen

### Percussions

Christian Davis  
Colton Renfro  
Daniel Padron  
Allison Kiefer

### Violin I

Sebastian Gaviria  
Keiber Utrera  
Janaina Fernandes  
Emily Cooley  
Sarah Enoch  
Langston Suggs  
Lina Lumumba

### Violin II

Cecelia Erbe  
Isabella Palmer  
John Jesuyemi  
Gabby Gregory  
Claude Spivey  
Yinuo Yang

### Viola

Matt Finley  
Jonathan Bagoyado  
Danica (Rex) Brown

### Violoncello

Ina O'Ryan  
Lisandro Acosta  
Ella Bondar  
Miriam Henderson  
Asamoah Oppong  
Ruby Thurman

### Contrabass

Garret Kirk  
Aniyya Dent

### Piano

Dylan Griffith

### Harp

Frances Cobb

## PROGRAM NOTES

This evening's concert features the winners of this year's Solo and Aria Competition.

We begin our performance with an overture by Giuseppe Verdi that centers the cry for freedom of an oppressed nation. The opera is set in ancient Babylon during the reign of King Nebuchadnezzar II "the Great" and recounts the Biblical story of the subjugation and exile of the Hebrew people. Verdi's unusual incorporation of the chorus of the Hebrew slaves, "Va, pensiero, sull'ali dorate," within the overture created a poignant tension at the start of the opera which was premiered in Milan under Austrian rule in 1842. The slaves singing for their freedom mirrored the Italian cry for independence.

Samuel Barber's opera *Vanessa* was written in 1956 – 1957 and first performed at the Metropolitan Opera in New York City in 1958. The premiere "was an unqualified success." The aria "Do Not Utter a Word" has become a popular staple of the repertoire and has been recorded often by prominent singers such as Leontyne Price, Roberta Alexander, and Renée Fleming.

The *Viola Concerto in A minor* by William Walton was written in 1929 and first performed at the Queen's Hall, London on October 3rd of that year by Paul Hindemith as soloist and the composer conducting. Regarded as an avant-garde composer, Walton wrote the concerto while wintering in Amalfi, Italy, with his friends and patrons the Sitwells. He wrote in December 1928 that he was working hard on the piece, and said he considered the concerto potentially his finest work to date.

Composed between 1929 – 1931, Ravel was greatly influenced by his experiences during a visit to the United States in 1928. The biographer Arbie Orenstein writes that Ravel had been "impressed by its jazz, Negro spirituals and the excellence of its orchestras". Many of these idiomatic elements are present throughout the work, along with the composer's interest in Spanish Basque themes, and the work has remained popular since it's first performance in Paris in 1932. Ravel said that in this piece he was not aiming to be profound but to entertain, in the manner of Mozart and Saint-Saëns.

Arturo Márquez is perhaps the most renowned living Mexican composer, most famous for his series of eight Danzones, or dances. Regularly performed around the world, Marquez' music incorporates folkloric elements and idiomatic styles through the symphony orchestra. The *Danzón No. 2* is the most famous and oft-performed of these dances.