

Friends University Division of Fine Arts  
presents



# FRIENDS UNIVERSITY SYMPHONY ORCHESTRA

featuring

Michael Phan, piano

Naomi Cavanaugh, soprano

Tan Ngo, violin

Tuesday, April 11, 2023

7.30PM - SEBITS AUDITORIUM

**Dr. Canes Nicolas, conductor**

# Friends University Symphony Orchestra

## Program

Sinfonia in G major, T.Si 8.....Tomasom Albinoni (1671-1751)  
1. Allegro  
2. Adagio  
3. Allegro

Caro nome from Rigoletto.....Giuseppe Verdi (1813-1901)  
Naomi Cavanaugh, soprano

Piano Concerto No. 2 in Bb, Op. 19.....L. v Beethoven (1770-1827)  
1. Allegro con brio  
Michael Phan, piano

-INTERMISSION-  
**15 MINUTES**

Violin Concerto in e, Op. 64.....Felix Mendelssohn (1809-1847)  
3. Allegretto non troppo-Allegro molto vivace  
Tan Ngo, violin

Hungarian March.....Hector Berlioz (1803-1869)  
Adam Tillberg, student conductor

Trois Contes Haitiens.....Ferere Laguerre (1935-1983)  
1. Ti Zwazo (Little Bird)  
2. Siro Grenadine (Grenadine Syrup)  
3. Conte Haitien (A Haitian Tale)

Danzon No. 2.....Arturo Marquez (1950-)

Please join us in the gallery for a reception directly following today's performance

# Orchestra Personnel

## **Violin 1**

Maria Allen, *asst. concertmaster*  
Taylor Altdoerffer  
Laura Black\*  
Celina Chapel  
Cameron Hamer  
Tan Ngo, *concertmaster*  
Rebecca Schloneger  
Olivia Straight

## **Violin 2**

Beverly Decker  
Lisa Lutz  
Katie Nichols  
Ivonne Porras  
Nichole Rockers  
Robert Ryder  
Kathy Safris  
Irvin Tapia  
Catherine Tummons, *principal*

## **Viola**

Abby Bay  
Amy Bohannan  
Kay Buskirk, *principal*  
Gabby Diveley  
Noah Longoria  
Jane Rhoads  
Jazleen Salas

## **Cello**

Jon Carroll  
Sean Hanna  
Ezekiel McGhee, *principal*  
Sara Pound  
Daijana Wallace

## **Double Bass**

Jessica Amir  
Devon Gassman  
Makenna Williams, *principal*

\*denotes Friends University faculty

## **Flute/Piccolo**

Courtney Dunagan, *principal*  
Amy Hoffman\*  
Hannah Saville

## **Oboe**

Angie Thomas  
Cindy Thompson, *principal\**

## **Clarinet**

Dimitri Snyder  
Sara Stucky, *principal*

## **Bassoon**

Colton Albert  
Kimme Whittemore\*, *principal*

## **Horn**

Clay Butherus  
Denise Kintzel, *principal\**  
Ann Simmons  
Kim Uyesato

## **Trumpet**

Joe Fisher, *principal*  
Robert Frahm

## **Trombone**

Dexter Hurst, *principal*

## **Tuba**

Adin Gilmore, *principal*

## **Percussion**

Micah Bolton  
Isabelle Loucks  
Miguel Santana Morales\*  
Jace Nelson  
Sydnee Smith  
Adam Tillberg, *principal*  
Matthew Treto

## **Piano**

Gavin Hawkins

## **Sinfonia in G major, T. Si 8**

Tomaso Albinoni was born on June 8, 1671 in Venice and died on January 17, 1751 in Venice. Much of Albinoni's operatic work has been lost because it was not published during his lifetime. He did complete and publish nine collections of instrumental works, and it is as composer of instrumental music that he is known today. Albinoni was a Venetian Baroque composer, the son of a successful paper merchant in Venice.

At an early age, he became proficient in music through studies in both violin and voice, but he had the good fortune to be able to cultivate music for pleasure rather than as a livelihood so he was free to work and perform his choice of music.

## **Caro nome**

Giuseppe Verdi composed the aria "Caro nome" for his opera Rigoletto that first premiered on March 11, 1851 in Venice, Italy. Commissioned by the Teatro La Fenice, Verdi kept the opera very secretive prior to the premiere due to threats of censorship by the Austrians, who controlled Northern Italy at the time. Rigoletto was an overnight success with "Caro nome" depicting young Gilda as she emerges from adolescence to develop into a young heroine. This melodic and tender piece portrays Gilda as she reconciles through young love.

## **Piano Concerto No. 2 in Bb major, Op. 19**

Composed in the late 1780s, Beethoven's Piano Concerto No. 2 was not premiered until March of 1795 in Vienna. It is known as his second concerto because it was published second, although the first to be completed. At the late height of the classical era, Beethoven integrated ideas of Mozart, namely the great involvement of the accompanying orchestra, as this level of texture had not been seen before. Through dramatization, Beethoven explores themes of delicacy and playfulness.

## **Violin Concerto in E minor, Op. 64**

Written for the great friend of Felix Mendelssohn, Ferdinand David, and first performed in March of 1845 in Leipzig, Germany. Instantaneously, this piece became a classic. Mendelssohn uses a classical structure, but applies revolutionary features such as a climactic cadenza and unpaused transitions into varying stylistic choices that representative of changing times. Between the Andante and the finale, Mendelssohn places another kind of bridge, a tiny and wistful intermezzo. Strings only accompany the soloist, which sets off nicely the touch of the fanfare that starts the finale.

It is sparkling and busy music whose gait allows room for swinging, broad tunes, as well as for the dazzling sixteenth notes of the solo part. Here, too, the composer delights in the witty play of foreground and background as he

## **Hungarian March**

When a young Hector Berlioz was composing for an upcoming concert in Hungary, a local musician instructed him "An easy way to win over the favor of the Hungarian musical crowd is writing to one of their nationalistic folk tunes." With this in mind, Berlioz chose "Rákóczi March," which was an unofficial Hungarian anthem during the early 19th century. It clearly worked.

Upon its premiere, Berlioz states, "...the hall was shaken by unprecedented shouting and stamping of feet...We had to start again but on the second occasion, too, the audience could hardly or not at all control themselves, just like on the first occasion." With the success of its premiere behind him, Berlioz, with some modifications, later incorporated the now called "Hungarian March" into "La damnation de Faust." This is the version most commonly performed today.

## **Three Haitian Tales**

Férère Laguerre, born and raised in Haiti, studied piano with his aunt, Lina Mathon Blanchet, a well-known Haitian pianist and composer. He also studied harmony and composition with Werner Jaegerhuber, another established Haitian composer. Dr. Laguerre worked as a dentist, but his great love was music, and he performed frequently as a pianist. His works display a rich harmonic vocabulary influenced by Bartok, Milhaud, and other early twentieth century composers. The three movements of the Three Haitian Tales were originally written for a small orchestra of blind students that he directed at the Ecole St. Vincent, an Episcopal Church school for handicapped children.

## **Danzon No. 2**

One of the most prolific composers of contemporary Mexican art music, Arturo Marquez has left his mark on the danzon, a Cuban dance and music style. The son of a Mariachi musician, Marquez grew under the influence of Mexico's musical culture. After a trip to Malinalco, he was struck by the wild rhythms and lightness of the danzon, so much so that he was inspired to create a series of compositions based on them. This piece is part of that accomplishment.

## **Naomi Cavanaugh**

A native of San Francisco and raised in Marin County California, Naomi is working to complete her BM in Voice Performance at Friends University where she's studying with Dr. Matthew Schloneger. Naomi has performed many roles in opera and opera scenes throughout the Missouri and Kansas areas. While at Friends, she has performed Vitellia in Mozart's La Clemenza di Tito, Laetitia in The Old Maid and the Thief and last summer participated in the inaugural season of Friends' Opera Seme young artist program in Arezzo, Italy.

She was recently awarded first place in both the Senior Women's Classical Division and Advanced African American Spirituals Division at the NATS West Central Region Auditions and will represent Friends in the 2023 finals of the National Opera Association Collegiate Opera Scenes Competition.

## **Michael Phan**

Michael is a student of Shirley Wiebe and is a junior at Kapaun Mt. Carmel High School where he accompanies the school choir and theater programs. He is an active church musician, playing organ at Church of the Magdalen and Lorraine Avenue Mennonite Church. Michael has received I ratings each year at the KSHSAA Regional and State Piano Festivals and has been a participant in the KMTA District and State Honors Auditions. In 2022 he won 1st place in the WMMTA Junior Division of the Scholarship Auditions, WMMTA Concerto Auditions, High School Division, the Hesston College keyboard Competition, Senior Division, and the Tabor College Bach Festival, Senior Division. He was one of a few students chosen to play in Spencer Myer's master class at the 2022 KMTA Conference at Bethel College.

Michael is also a violinist and has been a member of the Wichita Symphony Youth Orchestras since the age of 10. He has received I ratings for violin solos at the KSHSAA Solo and Small Ensemble Festivals his high school years. He has been a member of the KMEA All-State Orchestra for the past 2 years.

## Tan Ngo

A native of Vietnam, Tan has been studying violin for over fifteen years. He is currently pursuing a BM degree in Violin Performance at Friends University under Professor Laura H. Black. Tan's ultimate goal is to attend one of the top music schools in the United States to further refine his skills and prepare for a career as a professional violinist. He is committed to working hard and practicing diligently to achieve this goal.

As a result of this commitment, Tan has already received a few awards including third prize and second prize at the Miller Concerto Competition in 2021 and 2022, first prize at the KASTA Solo Competition in 2021, and most recently being named concertmaster of the Kansas Intercollegiate Orchestra.

## Acknowledgements

Dr. Amy Bragg Carey  
Robert Hett  
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Leigh Barton-Green

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Thursday, April 20, 7:30 p.m.

Alumni Auditorium

### **Symphony of Spring**

Friday, April 28, 7:30 p.m.

Saturday, April 29, 7:30 p.m.

Sunday, April 30, 2 p.m.

Sebits Auditorium

### **Concert Choir Coffeehouse**

Sunday, April 30, 7 p.m.

Casado Campus Center Atrium

### **Opera Workshop**

Friday, May 5, 7:30 p.m.

Riney Fine Arts Center

### **Jazz Finale Concert**

Saturday, May 6, 7:30 p.m.

Sebits Auditorium

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