



COLLEGE OF MUSIC

University of North Texas College of Music

Ensemble Concert | Tuesday, April 21, 2026 | 7:30 p.m. | Recital Hall

Sinfonietta Orchestra

Lion City (2009) Soon Hee Newbold
(b. 1974)

Andante Festivo (1922/1939) Jean Sibelius
(1865–1957)

Libertango (1974) Astor Piazzolla
(1921–1992)
arr. James Kazik

Romance (c. 1908) Alberto Nepomuceno
(1864–1920)
Lucas Casagrande, cello

"Hoe-Down" from Rodeo (1942/1946) Aaron Copland
(1900–1990)

*Program five hundred fifty-eight of the 2025–2026 season
Photography and videography are prohibited*

Program Notes

***Lion City* | Soon Hee Newbold (b. 1974)**

Soon Hee Newbold is a Korean-American composer, conductor, musician, and accomplished pianist and violinist. She is well-known for writing contemporary music for student musicians of all levels. Newbold's *Lion City* is an exciting tone poem that evokes the culture and spirit of Singapore, which is known as *Singapura* or "the lion city." A 13th-century legend tells that the nation got its name when a prince mistook a large beast, most likely a tiger, for a lion outside his village. Newbold incorporates body percussion, harmonic glissandos, col legno, and fingernail pizzicato to evoke the sounds of traditional Asian instruments such as the *erhu* and *pipa*. The music begins with a serene, lyrical melody, before transitioning to a fiery (*con fuoco*) section that captures the diversity and culture of a celebration in this Southeast Asian nation.

***Andante Festivo* | Jean Sibelius (1865–1957)**

Finnish composer Jean Sibelius wrote *Andante Festivo* in 1922, originally for string quartet, and arranged it for string orchestra in 1938. The only recording of Sibelius conducting the Helsinki Philharmonic Orchestra performing this work from 1939 features a slow, quasi-religious tempo, and is the only recorded example of Sibelius interpreting one of his own works. It was performed at his funeral. Despite the solemn style, slow tempo, and funereal usage, this piece is written in G Major and elicits feelings of celebration. As it is originally chamber music, the Sinfonietta Orchestra performs this work without a conductor this evening, showcasing their expressivity and communication skills as musicians.

***Libertango* | Astor Piazzolla (1921–1992) arr. James Kazik (b. 1974)**

Astor Piazzolla was an Argentine composer, arranger, and bandoneon player. He is best known for revolutionizing the traditional tango into a new style dubbed "nuevo tango." The "new" tango style combined elements of traditional Argentine Tango with jazz and classical music. *Libertango*, a portmanteau of the words "libertad" (Spanish for liberty) and "tango," represents Piazzolla's break from the classical tango tradition. He originally published and recorded it on an album with the same title in 1974. *Libertango* has been arranged hundreds of times for a variety of solo instruments and ensembles, and has appeared on television and in movies. This particular arrangement passes the melodic line to different sections, while the bass section emphasizes the quintessential tango rhythmic ostinato. The infectious melody juxtaposed with percussive rhythmic figures provides ample opportunity for fun musical interpretation.

Romance | Alberto Nepomuceno (1864–1920)

Alberto Nepomuceno (1864-1920) was a prolific and influential Brazilian composer. The Romance, originally for cello and piano and later paired with a Tarantella, is a lyrical and intimate work that reflects the expressive ideals of late Romanticism while highlighting the cello's natural affinity for the human voice. Composed during the late 19th century, a period in which Nepomuceno was deeply influenced by European musical traditions, the piece blends the warmth and refinement of composers such as Johannes Brahms and Gabriel Fauré with a subtle individuality of its own.

Cast in a single, flowing movement, the Romance unfolds as a continuous melodic line, where the cello sings with sustained lyricism over a gently supportive piano accompaniment. Rather than relying on virtuosic display, the work demands nuance, control, and sensitivity, inviting the performer to shape long phrases with careful attention to tone, color, and timing. Its understated character creates a sense of introspection, drawing the listener into a quiet, contemplative sound world.

Though Nepomuceno is often regarded as a pioneer of Brazilian national music, this piece reveals his cosmopolitan voice, shaped by his studies abroad and his engagement with the broader European tradition. The Romance stands as a testament to his gift for melody and expressive restraint, offering a moment of poetic reflection within the cello repertoire.

“Hoe-Down” from Rodeo | Aaron Copland (1900–1990)

Aaron Copland was an American composer, conductor, teacher, and pianist. He is known for composing classical music with a distinctly American style, evoking the American landscape and spirit of the pioneers. Copland's cowboy ballet, *Rodeo*, premiered in 1942, following the success of his previous Western ballet, *Billy the Kid*. The “Hoe-Down” is the ballet's closing movement and features two folk fiddle tunes, “Bonaparte's Retreat,” and “Miss McLeod's Reel.” After the success of the ballet and the music, Copland reorchestrated the Hoe-Down for string orchestra, which is what you hear in tonight's performance. The music is fast and exciting, evoking the celebration and fun one might find at the community dance parties from which this piece takes its name.

Biographies

Louanne Greer is currently pursuing a Ph.D. in Music Education at the University of North Texas, where she is a teaching fellow and conducts the Sinfonietta Orchestra. Her research interests include autonomy practices among middle school students, autonomy supportive teaching practices, and string pedagogy. Prior to UNT, Ms. Greer was the Director of Orchestras at Young Junior High in Arlington, TX, where she taught elementary and middle school orchestra for 17 years. She holds a Bachelor of Music degree (cello performance - UT Arlington) and a Master of Music degree (musicology-University of Tennessee). Ms. Greer has taught elementary, middle, and high school orchestra, as well as college orchestra, and has provided private and group cello instruction. Ms. Greer has served as Region Chair for TMEA/UIIL Region 5 and continues to serve on committees and subcommittees for music organizations. Ms. Greer also serves as a mentor for beginning teachers and developed and coordinated the mentoring network in Arlington ISD. As an active judge and clinician, she loves working with students and teachers at all levels and helping them create musical and rewarding experiences. In her free time, Ms. Greer enjoys playing freelance cello, reading books, crocheting, spending time with her husband, family, and especially her three dogs, Martha, Nelson, and Barbara. She is a member of ASTA, NAFME, SMTE, TMEA, TODA, and TMAA.

Italian-Brazilian cellist **Lucas Casagrande** started playing the cello at the age of 15, winning the Rio Claro Symphony Orchestra Young Soloists Competition three years later. He obtained a bachelor's degree from the prestigious University of São Paulo in 2020 before moving to the United States in 2022 to study with Dennis Parker at Nicholls State University. He obtained a master's degree at West Chester University of Pennsylvania in 2025 under the guidance of international soloist Dr. Ovidiu Marinescu, and in the same year, started his Doctoral in Musical Arts degree with distinguished Professor Nikola Ruzevic at the University of North Texas, also serving as a Teaching Fellow and focusing on research in virtuosic Brazilian music for cello.

Sinfonietta Orchestra Personnel

Violin 1

Anthony Gonzalez
Trinity Ha
Luis Huerta
Aissatou Rasa
Joshua Shapiro

Cello

Davis Burns
Ximena Fuentes Gutierrez
Mia Graybill
Hailée Rowley
Fransheska Sposito

Violin 2

Aidan Lanning
Nina Muñoz
Alexa Rodriguez
Ava Schoonover
Carina Watson
Evan Moses Wesly

Bass

Zach Motley
Coleman Pennington

Percussion

Peter Eisenmenger
Moses Ortiz

Viola

Caroline Barondeau
Anthony Brooks
Harnam Kaur
Kian Pham
Isabelle Vega

All members of the ensemble are equally important and are therefore listed alphabetically by section.