



University of Maryland School of Music Presents
SIBELIUS, MOZART AND DVOŘÁK
University Orchestra

Thursday, October 17, 2024 • 8PM
DEKELBOUM CONCERT HALL
AT THE CLARICE SMITH PERFORMING ARTS CENTER



University of Maryland School of Music
Presents

SIBELIUS, MOZART AND DVOŘÁK

University Orchestra

Andrew Samlal

Music Director

Andante festivo Jean Sibelius
(1865–1957)

Symphony No. 29 in A Major, K. 201 Wolfgang Amadeus Mozart
(1756–1791)

Sasha Kandybin, *Conductor*

INTERMISSION

Czech Suite, Op. 39 Antonin Dvořák
(1841–1904)



Hailing from the Caribbean twin isle of Trinidad and Tobago, conductor, pianist and vocal coach **ANDREW SAMLAL** aims at using his art to encourage a communion of the human spirit between performer and audience and bring glory to God. As a conductor, in a short space of time, Samlal has been fortunate to gather experience in symphonic, operatic, ballet and musical theater conducting, ranging from high school to professional ensembles. Through his graduate studies at Temple University, Samlal developed his conducting technique as well as collaborative piano and vocal coaching skills. Samlal also has a great deal of experience as a pianist in academic, operatic, religious and choral settings. Samlal is currently a doctoral conducting student at the University of Maryland, College Park where he studies with David Neely. Despite having a lively musical and work schedule, Samlal is passionate about both maintaining an active connection with his family back in Trinidad and research in philosophy and phenomenology. Using the experience that music can provide from a phenomenological point of view, as Celibidache encouraged, Samlal hopes to bring people of different backgrounds together and achieve that communion of the human spirit.



Having his international solo debut at the age of 12, violinist/conductor **SASHA KANDYBIN** has been praised as a performer with “soulful bliss and charisma” (Cremona Nazionale). An accomplished and aspiring conductor, Kandybin started his master’s degree in orchestral conducting at the University of Maryland this season with David Neely. He studied conducting and orchestration with Jonathan Strasser at the Manhattan School of Music Precollege, and served as an assistant conductor to the Precollege Symphony under Nell Flanders. He continued his experience at Rice University with mentorship and tutelage from Larry Rachleff and Donald Schleicher. As a violinist, Kandybin is a winner of numerous competitions, including the Cremona International Violin Competition and the New Jersey Intergenerational Orchestra Competition, among others. He has always been passionately involved in chamber music, having participated in festivals including the Manchester Music Festival as a fellowship performer; the NAC Young Artists Program, working and performing intensely with Pinchas Zukerman; and the Music@Menlo Chamber Music Festival, where he performed with musicians of the Chamber Music Society of Lincoln Center. At the Cleveland Institute of Music, Kandybin was part of the Advanced String Quartet Seminar in the Elara Quartet, where they were invited to the McGill International String Quartet Academy as well as the Juilliard String Quartet seminar and performance series. During his high school years, Kandybin received weekly tutelage and collaboration with the Emerson and Escher string quartets.

As an orchestral performer, Kandybin has been invited as a fellow to the Aspen Music Festival and the Music in the Mountains festival, where he was concertmaster of the chamber orchestra. His role as a concertmaster also extends throughout his time at Rice University’s Symphony Orchestra, where he received his masters in violin performance studying with Paul Kantor. At CIM, he studied with William Preucil, then concertmaster of The Cleveland Orchestra, followed by Phil Setzer of the Emerson String Quartet and Jessica Lee of The Cleveland Orchestra as well.

THE UNIVERSITY OF MARYLAND UNIVERSITY ORCHESTRA consists of over 70 musicians coming from all over campus. Despite their differences in age, ethnicity, degree programs and cultural backgrounds, they are united by their shared passion for music to present the most challenging and diverse programs for their friends in the school and the surrounding communities. Their mission is to inspire, enrich and connect the UMD community through their music-making and provide their schoolmates a space to find strength, solace and a sense of belonging.

Czech Suite, Op. 39

ANTONIN DVOŘÁK

Born September 8, 1841, Nelahozeves, Czechia | Died May 1, 1904, Prague, Czechia

The *Czech Suite* is made up of five movements, three of which are traditional Czech dances, and two are descriptive of the Bohemian countryside which inspired much of Dvořák's music. The first movement is a pastorale in which the bucolic atmosphere is created by drone sounds accompanying a long lyrical melody which is passed around the orchestra and meanders through different keys. Other textures are used to accompany it including prominent birdsong in places. The second movement is a Polka, the most celebrated of Bohemian dances that found its way into many nineteenth century composers' work. It is a dance in duple time with a characteristic rhythmic pattern. Dvořák's movement is in the minor key with a beautiful recurring melody, contrasted by a more lively trio.

The third movement is a *sousedská*, which is a dance in three-quarter time. It has a calm, swaying character and it is usually danced in pairs. The publisher gave the movement the alternative title of "Minuet," but the character of the music is quite different from the Viennese minuet of the classical period. It has long legato lines with occasional rhythmic snaps. The fourth movement is a romance that takes us back into the countryside. It is slower and gentler than the two preceding dances, and like the first movement has a lyrical melody that passes around the orchestra. The final movement is a furiant. This is a fast energetic dance that swaps regularly between duple and triple time. It provides a lively and exuberant conclusion to the work. Dvořák wrote another two very famous furiant: one in his Slavonic Dances, opus 46, and the other as the third movement of his sixth symphony.

– Program note adapted from The Portobello Orchestra

Andante festivo

JEAN SIBELIUS

Born December 8, 1865, Hämeenlinna, Finland | Died September 20, 1957, Ainola, Järvenpää, Finland

Originally scored for string quartet in 1922, *Andante festivo* was later rescored for string orchestra and optional timpani in 1938. The piece was premiered on New Year's Day in 1939 as part of a live worldwide broadcast for the New York World Exhibition. Sibelius, often recognized as Finland's greatest composer, conducted that premiere performance with the Finnish Radio Symphony Orchestra as a greeting to the world from Finland. The recording now serves as the only existing record of the composer interpreting his own work. *Andante festivo* was clearly an important work to Sibelius, and it was in stark contrast to his larger form orchestral works that had dominated most of his career. The 1939 premiere was his last performance as a conductor, but the music stayed with him until the end. The piece was played at his funeral.

– Program note courtesy of the Grande Ronde Symphony

Symphony No. 29 in A Major, K. 201

WOLFGANG AMADEUS MOZART

Born January 27, 1756, Salzburg, Austria | Died December 5, 1791, Vienna, Austria

Mozart composed his sparkling Symphony in A, K. 201, early in 1774, about the time he turned 18. He had just returned from a visit with his father to Vienna, where he had heard the latest works of Haydn and others, and the experience seems to have inspired him to write a number of important new works. While this symphony still has a youthful vigor and grace and a wonderfully transparent texture, it is already moving away from the polished “entertainment” of Mozart’s earlier music. With a nervous tension in the first movement themes, the beautiful cantabile of the slow movement and the brilliant finale, this symphony represents the high point in his early symphonic writing. He then abandoned the form for four years, before returning to write the more complex and personally expressive late symphonies.

– Program note by Martin Pearlman

UNIVERSITY ORCHESTRA

Andrew Samlal, *Music Director*

Sasha Kandybin, *Associate Conductor*

Violin 1

Aditi Pothukuchi,
Concertmaster
Gyuseok Kang,
Principal Second
Nashrah Rahman
Clare Hofheinz
Wonjae Kim
Helynne Van Petten
Chris Yeung
Michael Roberts
Claire Huang
Biannca Fuentes
Theodore Stephens-Kalmar
Lorelai Lloyd
Samwit Dangol
Chloe Thompson
Ashley Wu
Joshua Mathew
Angelique Alphonse
Sofia Villani
Yoojin Jeon

Violin 2

Kara Gardiner,
Principal
Laila Shakoor
David Bond
Nathan Castelo
Soyeon Lee
Evelyn Wang
Maya Hoffman
Ananya Garg
Daniel Huang
Raphael Feldman
Sadie Uhlig
Jeffery Yu
Jeizen Jose
Ryan Li
Angelique Payne
Anna Wilson
Akiro Licitra
Sabrina Chuaqui
Matthew Chabot
Jasmin Ali
Yu-Shin Lee
Sarah Stambler

Viola

Gregory Park,
Principal
Theodore Gifford
Ally Rizzo
Mayank Gupta
Lindsey Winters
Erin Hopper
Vivienne Loukota
Kayla Rigal
Lara Nielsen
Michael Maroney
Abigail Alabi
Kexin Liu
Sahana Audhithan

Cello

Anurag Kumar,
Principal
James Liao
Ethan Yen
Emma Lin
Jasmyne Anyu
Felix Gomez
Anish Chinni
Ken Schumer
Kaylah Brown
Anthony van Rheenen
Robert Park
Sebastian Pop
Marcello Silva
Quentin Ludet
Uma Plenz

Bass

Audrey Tabibi,
Principal
Mark DeVale
Ethan Swartz

Flute

Radha Kausik
Shohini Banerjee

Oboe

Lauren Nelson
Zander Barrow

English Horn

Zander Barrow

Clarinet

Camillo Lin
Elanor Kim

Bassoon

Jacob Keeley
Lixin Zheng

Horn

Matthew Chabot
Ethan Thoms-Chesley
Josh Sharp
Gavin Gibson

Timpani

Nicholas Kelly

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SEASON

*at The Clarice Smith
Performing Arts Center*

