

May 31-June 14, 2025

The Clarice Smith Performing Arts Center

UNIVERSITY OF MARYLAND

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ABOUT NOI+F

The National Orchestral Institute + Festival (NOI+F) brings together aspiring orchestral musicians from across the country for a month of dynamic music-making and professional exploration. Chosen through a rigorous, cross-country audition process, these young artists present passionate and thrilling performances of adventurous repertoire at The Clarice Smith Performing Arts Center (The Clarice). Internationally recognized conducting luminary Marin Alsop was appointed first-ever music director of the National Orchestral Institute + Festival in 2020. As music director, Alsop leads the NOI+F Conducting Academy and conducts multiple concerts at The Clarice each June.

Dvořák's New World Symphony

Saturday, May 31, 2025 · 7:30PM · Dekelboum Concert Hall

John Morris Russell, conductor Erica Gabriel, soprano

Program

John Philip Sousa

(1854-1932)

Washington Post March

Hall Johnson

Arr. de Paur

Ride on King Jesus

Stephen Foster (1826-1864)

Arr. Walden

Slumber My Darling

Scott Joplin (1868-1917) Arr. Schuller Maple Leaf Rag

Aaron Copland (1900-1990) Variations on a Shaker Melody

George Gershwin (1898-1937) I Got Rhythm

Will Marion Cook (1869-1944) arr. Mounsey "Swing Along" from In Dahomey

Duke Ellington (1899-1974) "Giggling Rapids" from The River

INTERMISSION

Antonín Dvořák (1841-1904) Symphony No. 9 in E Minor, "From the New World," Op. 95 Adagio-Allegro molto

Largo Molto vivace Allegro con fuoco

ABOUT THE PROGRAM

Threads of America

"It's like the greatest story never told," says conductor John Morris Russell of this concert program. "The essence of American music is right here in this story."

Our story begins with a woman named Jeannette Thurber. Born as Jeannette Meyers into a wealthy, cultured family in mid-19th century New York, she studied and fell in love with music from a young age—but as a woman of means, society (and her parents) would not permit her to pursue it as a career. For her, like most women of her time, music was simply an ornament to improve her marriage prospects.

And that it did-by the age of 19 she married Francis Beatty Thurber, a millionaire grocery wholesaler, and she channeled her passion for music (and her husband's money) into becoming one of the first and most influential patrons of American music. Even more radical, she fought to create opportunities for women and people of color to participate in it.

"And so, she founded the National Conservatory of Music," says Russell, "Which based its admission solely on musical ability-regardless of race, regardless of gender, regardless of the ability to pay and regardless of religion. It was open to all. And she hired the best and the brightest from all over the world to teach there."

Enter Antonín Dvořák. The promise of a hefty salary and a new world full of music brought the Czech composer from his native Bohemia all the way to New York City in Fall 1892. His new gig was to serve as the Director of the National Conservatory of Music and to mine the musical potential of America.

"He got off the boat and the first thing he saw was this giant parade for the 400th anniversary of Columbus Day," says Russell. "This cavalcade of bands and floats and people in all sorts of costumes playing music of all kinds—this panoply of America right before him, marching down Broadway!"

And it's there that Dvořák's adventure in America begins. He goes on to discover the depth and beauty of African American spirituals through his student Harry Burleigh. He experiences exotic (though, inauthentic) "Indigenous drumming" at the Wild West show at Madison Square Garden. He hears the ragged, jagged rhythms of ragtime at the

Chicago World's Fair of 1893, and spends the summer soaking up folk music with his fellow Bohemians in Spillville, Iowa. Dvořák takes in all these wide-ranging threads of American music—and it all becomes a part of him.

"But here's, to me, the best part of the story," says Russell with a smile. "Dvořák had about 12 students-I might call them disciples; we'll be a little poetic."

The group represented a broad cross section of American identity—there were African Americans, Jews and at least one woman, too. The most famous was Will Marion Cook, a Black virtuoso violinist-turned-composer who later teamed up with the poet Paul Laurence Dunbar to create In Dahomey, the first all-Black musical on Broadway, setting the stage (so to speak) for Black musical expression in American theatre. But by and large, no one remembers the names of the 12 disciples of Dvořák.

"And it's because although they studied with the greatest living composer of the era, an orchestra was still not willing to perform a symphony or a concerto or an opera written by a woman, or written by a Black man, or, in many cases, written by a Jew," Russell says.

But all those students went into teaching.

"And who they taught is the who's who of American music," Russell says. "Rubin Goldmark, who studied with Dvořák, went on to teach George Gershwin and Aaron Copland. Will Marion Cook went on to teach Duke Ellington. Ruth Crawford Seeger was one of the female students who studied with Dvořák, and her stepson was Pete Seeger, who created the folk-rock movement."

The first half of this program sets us up to listen to Dvořák's New World Symphony "with ears going backwards and ears going forward," says Russell. "We can hear the lyricism of a Stephen Foster tune, whom he adored. We can hear the rhythm of drumming, we can hear the spiritual, the pentatonic scale, we can hear all those elements of his sound world in this symphony. But we can also hear the swinging rhythms of Ellington. We can hear Copland in the big, open sonorities."

We can hear threads of Gershwin, too, in the lilting blues, and John Philip Sousa in the triumphant joy and optimism of this work. We hear traces of the King of Ragtime. Scott Joplin, in the boogie-woogie walking bassline that ends the final movement. And so, the music of the New World was a dialogue among the many diverse voices that contribute to the fabric of America. The philanthropy and foresight of Thurber gave space for the vision of Dvořák, who came to America not only to teach, but to listen. And the myriad voices of folk music, spirituals, the blues, ragtime and beyond, would go to shape the music of America not just in their own time, but into our present day.

"What's most important is that we remember these people in context," says Russell. "They were swimming upstream. And we've all benefited from their chutzpah, and their belief in something much bigger-what could actually be the true spirit of this country."

That spirit is expressed in the music of tonight's program-both in Dvořák's New World Symphony and in the composers whose voices are threaded through it.

"Think of how many composers were touched by Dvořák's idea that America's music is within us all," says Russell. "And that it's not just these people's music or those people's music, but that it's all our music-and that we are all keepers of this legacy."

Symphony No. 9 in E Minor, "From the New World"

Antonín Dvořák

Sometimes the teacher becomes the studentand that was certainly the case for Antonín Dvořák. The Czech composer first came to New York City in 1892 to serve as the Director of the National Conservatory of Music, but it was a student singing in the halls of the conservatory who introduced him to the music of the New World.

The story goes that one evening, Dvořák was working late when he heard something that caught his ear. A deep, rich baritone voice echoed down the halls, singing melodies that bent and blurred the rules of music. These were songs of urgent and profound yearning; music that was rooted in the earth and yet flowing freely on the wind, the melodies full of syncopated rhythms and sliding notes, sly twists and turns of phrase. Dvořák had never heard anything like it before—the voice stopped him in his tracks.

The melodies were spirituals: visceral, innovative and entirely new to the Czech composer. The voice belonged to a young man named Harry Burleigh, an African American student who had received a scholarship to study at the prestigious conservatory.

Burleigh inherited his voice, his resilience and his deep love of music from his grandfather Hamilton Waters, who was formerly enslaved and partially blinded, likely the result of punishment inflicted by his owner for daring to read. Waters bought his own freedom (as well as his mother's) for \$55 in 1832 and moved his family to Erie, PA, where he went on to help escaped slaves along the final leg of the Underground Railroad as they crossed Lake Erie into freedom in Canada.

In Erie, Waters made his living as a town crier and lamplighter, often taking his grandson, the young Burleigh, along with him. Singing as he worked, he introduced Burleigh to the rich world of spirituals that he had grown up singing himself on the plantations.

Burleigh would take those songs with him in his heart, even as his voice led him to study at the National Conservatory of Music. That evening when Dvořák heard him in the hallways, Burleigh was once again singing as he worked. Though the scholarship covered his tuition, in the evenings Burleigh worked as a handyman and janitor at the conservatory to support himself through school. Even still, he was living on the margins.

"I used to stand hungry in front of one of Dennett's downtown restaurants and watch the man in the window cook cakes," he later recalled. "Then I would take a toothpick from my pocket, use it as if I had eaten, draw on my imagination and walk down the street singing to myself. That happened more than once or twice."

The life of the starving artist and the power of music to uplift even the most relentlessly disenfranchised, is something that resonated with Dvořák, too. Having grown up in Bohemia under the thumb of the Habsburg Empire, Dvořák and his family were often treated as second-class citizens. Still, they took pride in their Bohemian heritage and especially in their music. His father was the village butcher and a gigging musician on the side, so folk music was a part of every family gathering-and growing up playing the violin with local musicians colored much of Dvořák's own musical language.

"It is to the poor that I turn for musical greatness," Dvořák wrote in an 1893 letter to the New York Herald. "The poor work hard; they study seriously. If in my own career I have achieved a measure of success and reward, it is to some extent due to the fact that I was the son of poor parents and was reared in an atmosphere of struggle and endeavor."

As he looked toward an emerging American school of music, he knew it would be distinct from the highbrow European tradition of its forefathers. It would be rooted in American soil and American stories-and in the rich tradition of African American spirituals he heard Burleigh singing in the hallways of the conservatory.

"In the Negro melodies of America I discover all that is needed for a great and noble school of music," Dvořák said in the New York Herald. "They are pathetic, tender, passionate, melancholy, solemn, religious, bold, merry, gay or what you will. It is music that suits itself to any mood or any purpose. There is nothing in the whole range of composition that cannot be supplied with themes from this source. The American musician understands these tunes, and they move sentiment in him."

They moved sentiment in Dvořák, too. He wound up studying, in a way, with Burleigh, hiring him as a personal assistant and asking Burleigh to sing spirituals for him in the evenings. Burleigh also served as a librarian, copyist and double bass player in the conservatory orchestra Dvořák conducted. Burleigh's eye for musical detail led Dvořák to recommend him to his publisher. Over the next few decades, Burleigh would arrange and compose over 450 songs for publication, bringing the spirituals his grandfather taught him to concert stages across the globe.

These spirituals found their way into Dvořák's New World Symphony as well, in melody and in spirit. An echo of *Swing Low, Sweet Chariot* can be heard in the first movement, its lyricism balanced against the energy and excitement of Dvořák's adventure unfolding in the New World.

Burleigh's voice is heard, too, in the second movement, as the English horn sings the symphony's most famous melody: a yearning, nostalgic sigh winding its way over muted strings. Dvořák was said to have chosen the English horn over the clarinet because it reminded him of Burleigh's soaring baritone

voice. The sense of longing and homesickness was later echoed by William Arms Fisher, another of Dvořák's students, who gave the melody lyrics and published it under the wistful title "Goin' Home."

The third movement took its character from "The Song of Hiawatha," an 1855 epic poem by Henry Wadsworth Longfellow tracing the fictional adventures of an Ojibwe warrior named Hiawatha. According to Dvořák, the music was inspired by the wild dance of the magician at Hiawatha's wedding feast. In reality, the music draws more heavily on Dvořák's memories of Bohemia than it does on the Indigenous folk melodies of the U.S. Still, we whirl, swirl, and sway through the celebrations in this folk gathering bursting with color and life.

The symphony closes in grand, dramatic fashion, the many threads of Dvořák's time in the U.S. woven together into a vibrant portrait of America. The urgency of the finale's opening gradually gives way to a rhapsody on many melodies heard throughout the first three movements. The result is a musical tapestry of determination and grit, a head full of adventure and a heart full of hope.

"The American voice has a character of its own," Dvořák said. "I do not speak of method or style, but of the natural quality, the timbre of the voice."

In Dvořák's New World Symphony, we hear him searching for that elusive timbre, reaching for the soul and spirit of what it means to be an American. And yet, this symphony ends not with an answer, but a question. It ends with a chord ringing in the winds.

"Instead of getting bigger and ending with the big cymbal crash and the big hoopla, it ends quietly in a whisper," says Russell. "And it's almost as if Dvořák's putting it out there: Hey America, here are all the treasures before you. Now what are you going to do with them?"

Program notes written by Maggie Molloy. Maggie is a radio host and music journalist based in Seattle, WA, where she hosts the midday show on Classical King FM 98.1. She is also the curator and host of Second Inversion, a weekly radio show dedicated to contemporary and experimental music.

ABOUT THE ARTISTS

John Morris Russell



A master of the American musical style, John Morris Russell has devoted himself to redefining the American orchestral experience. In his 13th season as conductor of the Cincinnati Pops Orchestra, the wide-range and diversity of his work as a conductor, collaborator and educator continues to reinvigorate the musical scene

throughout Cincinnati and across the continent. As Music Director of the Hilton Head Symphony Orchestra in South Carolina, Russell leads the classical subscription series as well as the prestigious Hilton Head International Piano Competition. In his ninth season as Principal Pops Conductor of the Buffalo Philharmonic, JMR has also worked as a guest conductor with many of the most distinguished orchestras in North America.

With the Cincinnati Pops, Russell leads performances at historic Music Hall, concerts throughout the region, as well as domestic and international tours-including Florida in 2014 and China/Taiwan in 2017. His visionary leadership at The Pops created the "American Originals Project" which has garnered both critical and popular acclaim in two landmark recordings: American Originals (the music of Stephen Foster) and American Originals 1918 (a tribute to the dawn of the jazz age) for which he was awarded a

GRAMMY Nomination for "Best Classical Compendium." In 2020, the American Originals Project continued with King Records and the Cincinnati Sound with Late Night with David Letterman musical director, Paul Shaffer, celebrating the beginnings of bluegrass, country, rockabilly, soul and funk immortalized in recordings produced in the Queen City. JMR is also instrumental in the continuing development of the Cincinnati Symphony Orchestra's wildly successful classical roots initiative, which he helped create nearly two decades ago to celebrate African American musical traditions.

The Hilton Head Symphony Orchestra has enjoyed unprecedented artistic growth under John Morris Russell's leadership since 2011; concert attendance has blossomed and the orchestra has doubled its number of concerts. John Morris Russell earned degrees from the University of Southern California, Los Angeles and Williams College in Massachusetts, and has studied at the Guildhall School of Music and Drama in London, the Cleveland Institute of Music, the Aspen Music Festival in Colorado, and the Pierre Monteux School for Conductors in Hancock, Maine.

Erica Gabriel



Erica Gabriel, hailed "stunning soprano" by The Buffalo News, has performed as a featured artist with orchestras, opera companies and arts organizations across the United State. She was cast in the newly concertized version of Ragtime as Sarah Friend, which premiered at Music Hall with Maestro John

Morris Russell and the Cincinnati Pops Orchestra. She was also cast in Ravinia's production of Bernstein's *Mass* with the Chicago Symphony Orchestra, under the baton of Marin Alsop, which aired on the PBS Television Network as a part of their Great Performances series.

Most recently, she performed the role of Polly Peachum, in the Opera Columbus production of *The Threepenny Opera* in their 2024-2025 Season. She has toured with the renowned American Spiritual Ensemble, under the direction of Dr. Everett McCorvey. Her competition credits include second place winner of the 2020 Alltech Scholarship competition and the 2018 Gold Medal winner of the American Traditions Vocal Competition.

She received her bachelor's degree in voice performance and pedagogy from Oakwood University and holds a master's in voice performance from the University of Michigan. Currently, she is a doctoral candidate at the University of Kentucky.

Masterclass by Erin Hannigan, oboe

Monday, June 2, 2025 · 7PM · Gildenhorn Recital Hall

Welcome to our 2025 open masterclasses! As a courtesy to the musicians, please arrive early and be seated prior to the start of the class. Late seating will occur during breaks and at the discretion of the ushers.

ABOUT ERIN HANNIGAN



Oboist Erin Hannigan is the newly appointed Professor of Oboe at Rice University's Shepherd School of Music, a position she will begin in 2025-2026. She has been the principal oboist of the Dallas Symphony Orchestra since 2001 and, before coming to Dallas, she was a member of the Rochester Philharmonic.

Other orchestral engagements include those as guest principal oboist with the Chicago Symphony Orchestra, New York Philharmonic, Saint Paul Chamber Orchestra, St. Louis Symphony, Atlanta Symphony, the Los Angeles Philharmonic and the Minnesota Orchestra.

Hannigan has been a member of the Southern Methodist University faculty since 2002, where she is adjunct associate professor of oboe. She was previously a faculty member at the Eastman School of Music as instructor of Baroque oboe from 1996 to 2001. She has performed and taught at numerous summer festivals, including the Mainly Mozart All-Star

Orchestra, the STRINGS Festival, the National Repertory Orchestra, National Orchestral Institute + Festival, National Youth Orchestra, the Gstaad Menuhin Festival, Festival Napa Valley and the Festival-Institute at Round Top.

In 2018, Hannigan received the prestigious Ford Musician Award for Excellence in Community Service from the League of American Orchestras for her annual Concert for Kindness, which has raised over \$450,000 for animal rescue organizations. In 2012, Hannigan organized and recorded two CDs of the complete Zelenka Sonatas, available through Crystal Records (CD821 and CD822). In June 2008, Hannigan's first solo CD, From Hafiz to Firewing (and Beyond), was released, also on the Crystal Records label (CD 820).

Hannigan attended the Oberlin Conservatory where she studied with James Caldwell. She received her master's degree, the prestigious performer's certificate, and the 2021 Distinguished Alumni Award from the Eastman School of Music, where she was a student of Richard Killmer.

Take the Reins: Chamber Orchestra Concert

Friday, June 6, 2025 · 7:30PM · Dekelboum Concert Hall

Program

Igor Stravinsky (1882-1971) Danses concertantes

Marche - introduction

Marche - introduction Pas d'action

Thème varié Pas de deux

Marche - conclusion

Gian Carlo Menotti (1911-2007) Suite from Sebastian Introduction

Barcarolle

Baruffa (Street Fight)

Cortège

Sebastian's Dance

Dance of the Wounded Courtesan

Pavane

INTERMISSION

Carlos Chávez (1899-1978)

Toccata for Percussion Instruments

Franz Joseph Haydn

(1732-1809)

Symphony No. 97 in C Major

Adagio-Vivace

Adagio ma non troppo Menuetto e Trio. Allegretto

Finale: Presto assai

ABOUT THE PROGRAM

Danses concertantes Igor Stravinsky

On September 30, 1939, Igor Stravinsky arrived in the United States, seeking refuge from World War II and solace for his spirit following the deaths of both his daughter and his wife in the first three months of the year. After spending some time in New York and Boston and travelling extensively, he settled in Los Angeles the following summer. Stravinsky's finances were significantly strained after his 1940 move to the West Coast because of the lack of European performances of his music during wartime as well as continuing copyright problems with many of his early works, and he accepted a number of commissions to carry him through that difficult period. He made a few small contributions to the local film industry, notably the Four Norwegian Moods, intended for a never-realized movie about the Nazi invasion of Norway, and the Scherzo à la Russe, for a story with a Russian setting. In 1941, he received a commission from the American composer-conductor Werner Janssen for an orchestral work that Janssen intended to present on his concert series in Los Angeles. To fill the order, Stravinsky conceived what his biographer Eric Walter White called "a theme-less ballet" for a 24-piece chamber orchestra with the title Danses Concertantes.

One of the more popular musical genres during the time of Mozart and Haydn was the sinfonia concertante, which blended characteristics of a symphony and a concerto for multiple solo instruments, the classical counterpart of such baroque concerto grosso works ("great concerto") as Bach's Brandenburgs. Stravinsky's Danses Concertantes, scored for solo winds and strings, revives that "concerted" tradition in its three central movements-Pas d'Action, Thème Varié and Pas de Deux-which have the character, incisive rhythms and sectional structure of individual ballet scenes. The Pas d'Action ("Ensemble Dance") and Pas de Deux ("Dance for Two") are both in three symmetrical sections: vigorous-hesitantvigorous in the first; romantic-animatedromantic in the second. The central Thème Varié is based on a long theme with four free variations, perfect accompaniments to brief appearances by several dancers. These three movements are framed at beginning and end by an infectious march that looks back to another late-18th-century tradition, in which the musicians at a party would play themselves on and off the stage with such a piece. (Mozart's

violinist father, Leopold, had to give up participating in such performances in old age when he could no longer memorize the music.)

Suite from Sebastian Gian Carlo Menotti

Gian Carlo Menotti, a preeminent figure in American and European music and opera for nearly 70 years, was born on July 7, 1911 in Cadegliano, a country town on the Italian shore of Lake Lugano. His mother started giving Gian Carlo piano lessons when he was four, and within two years, he had begun composing songs, participating in local musicales and staging his own plays in a household puppet theater. The family moved to Milan when he was 10, and two years later he was admitted to the city's Verdi Conservatory to study composition and piano; he wrote his first opera that same year. In 1927, he was accepted by Philadelphia's Curtis Institute to study composition and piano; he graduated with honors in 1933. Menotti traveled and composed in Europe for the next three years (he retained his Italian citizenship throughout his life), and established his reputation with his first mature opera, Amelia Goes to the Ball, premiered in Philadelphia in April 1937 and accepted by The Metropolitan Opera for production the following season. The success of Amelia earned Menotti a commission from the National Broadcasting Corporation in 1939 for The Old Maid and the Thief, the first opera commissioned expressly for radio, and an appointment to the Curtis faculty in 1941. The Island God, a Metropolitan Opera commission, was poorly received upon its premiere in February 1942, however, and Menotti abandoned opera for a time to compose a piano concerto (for Rudolf Firkusny), the ballet Sebastian and a "madrigal fable" titled The Unicorn, the Gorgon and the Manticore. A Guggenheim Fellowship and a grant from the Alice M. Ditson Fund at Columbia University encouraged him to return to operatic composition in 1946 with The Medium, which was so enthusiastically received at its premiere at Columbia that it was brought to Broadway, where it played for seven months in a double bill with his The Telephone. Successes accumulated quickly: The Consul (1950) received a Pulitzer Prize and several international productions; NBC commissioned Amahl and the Night Visitors (1951), the first opera written for television: The Saint of Bleeker Street (1954) won for Menotti a Drama Critics' Circle Award and a second Pulitzer Prize; he founded the Festival of Two

Worlds in Spoleto, Italy in 1958. Menotti also devoted much energy to directing the Spoleto Festival, the Rome Opera, and, in January 2001, The Kennedy Center for a production of *The Consul* celebrating his ninetieth birthday. His many distinctions included a Kennedy Center Honor for Lifetime Achievement in the Arts (1984) and selection as "Musician of the Year" by Musical America (1991). Gian Carlo Menotti died in Monte Carlo on February 1, 2007.

Grace Robert, in her classic Borzoi Book of Ballet, summarized the plot Menotti himself created for Sebastian: "The scene is laid in Venice at the end of the 17th century. The story is of a conflict between two sisters whose possessive love for their brother, the Prince, will not allow him to find happiness with his mistress, the Courtesan, Constantly they spy on his meetings with her until they are able to gain possession of her veil, which, according to the rules of witchcraft, gives them power over her. They make a wax image of the Courtesan, cover it with her veil, and in a frenzy of evil stab the image, causing her to suffer agony with each blow. Their intention of bringing about her death is thwarted by their slave, Sebastian, who has long loved the Courtesan from afar. Removing the wax image, he stands in its place, covered with the veil, receiving in his own body the deadly wounds intended to destroy the Courtesan. The black magic, thus diverted from its intended object, reacts against the sisters. The way for the Prince's happiness with his beloved is opened by the selfless devotion of Sebastian."

The suite Menotti extracted from the complete score follows the action of the ballet. The Introduction establishes the festive, bustling Venetian scene against which the tragedy is set. The lilting Barcarolle is a pas de deux for the Prince and the Courtesan. In Street Fight, the vengeful sisters attack the effigy of the Courtesan. They are interrupted by a passing Cortège. In Sebastian's Dance, the servant dances fervently with the Courtesan's veil. Dance of the Wounded Courtesan portrays the woman's agonies. Pavane is the tender music accompanying Sebastian's death.

Toccata for Percussion Instruments Carlos Chávez

Carlos Chávez, the most important and influential figure in 20th-century Mexican music, devoted his life to raising the educational, concert and creative activities

of his native land to the standards of the other great musical nations. His career included an enormous list of achievements that would have staggered a man of lesser energy and dedication; between 1928 and 1949, he founded and conducted Mexico's first permanent professional orchestra, the Orquesta Sinfónica de México; he was director of the National Conservatory of Music, where he revolutionized the curriculum by including the study of native music (1928-1935); he was head of the Mexican Department of Fine Arts (1946-1952); he initiated governmentsponsored research into folklore and ancient instruments that led to the formation of a small ensemble of archaic Aztec and Nahua instruments; he championed the works not only of contemporary Mexican composers, but also those from throughout the country's history; he was Charles Eliot Norton Lecturer at Harvard University in 1958-1959; he guest conducted many of the major orchestras in the western hemisphere; and he was one of the great composers of his generation.

Chávez composed his Toccata for Percussion Instruments late in 1942 for the ensemble of dancers and musicians that the iconoclastic American composer John Cage had established to tour the country performing his and other new works. The piece was ready for Cage's West Coast engagements that year, but his troupe included no trained percussionists and it proved to be beyond their limited capabilities, so the Toccata was not performed until members of the National Conservatory Orchestra in Mexico City presented it on October 31, 1947: Chávez conducted it with his Orquesta Sinfónica de México the following year. He wrote of the work, "The Toccata was composed as an experiment in orthodox percussion instruments-those used regularly in symphony orchestras, that is, avoiding the exotic and the picturesque. Therefore it relies on its purely musical expression and formalistic structure. The thematic material is, for obvious reasons, rhythmic rather than melodic. However, themes proper, integrated by rhythmic motifs, are developed as I would have done with melodic elements. The form follows a given pattern and the course of the music follows a constantly renewed treatment of the basic thematic elements."

The term "toccata," a popular keyboard genre in the 16th and 17th centuries, was derived from the Italian word "toccare"-"to touch"-and indicated a piece intended to exhibit the player's virtuosity and manual dexterity.

Chávez took the word at its literal meaning for the title of his Toccata (i.e., all the instruments required in the piece produce their sounds by being struck), but also borrowed it to evoke the work's classical structure in its threemovement, fast-slow-fast organization and use of distinctive recurring motives to suggest conventional forms. The first movement (Allegro sempre giusto-"Fast, always precise") is built from three main ideas: sustained snare drum rolls, staccato taps on a small drum, and a leaping timpani motive. These elements are developed and intertwined throughout the movement and returned at the end, somewhat in the nature of a conventional sonata form. The ethereal Largo is largely given over to the shimmering sounds of pitched metal instruments. The closing Allegro un poco marziale ("Fast, a little march-like") begins with a sort-of timpani fanfare that is joined by other motives which are worked into a frenzied dance. (The Mexican choreographer Xavier Francis built a work on Toccata in 1952 that he titled Tóxcatl, after an Aztec spring festival that included human sacrifice.) Toccata ends as the timpani fanfare fades to silence.

Symphony No. 97 in C major Franz Joseph Haydn

When Haydn first arrived there, in 1791, London was one of the world's greatest cities of music. In addition to considerable activity at the traditional performance sites of church and court, London had boasted an active operatic life since well before Handel settled there in 1710; regularly enjoyed public concerts, including the "Bach-Abel Concerts," produced by Johann Christian Bach (Johann Sebastian's voungest son) and Carl Friedrich Abel between 1765 and 1782, and the series run after 1786 by Johann Peter Salomon, who had enticed Haydn to visit London for a series of concerts following the death of the composer's employer, Prince Nicolaus Esterházy, in September 1790. Havdn was swept at once into the artistic and social whirl of the capital upon his arrival. He was soon befriended by admirers from all social classes, including musicians, scholars, businessmen-even the royal family. He received an honorary doctorate from Oxford University in July 1791, had more invitations for dinners, parties, social engagements and weekends at Britain's best town houses and country manors than he could possibly accept, gave lessons to members of some of the city's finest families, and made so much money that, as he later told his biographer Griesinger, "My eyes popped out of my head." The focal point for the English

mania surrounding Haydn was Salomon's series of Friday concerts at the Hanover Square Rooms, which ran from March 11th to May 16th, and featured a work by Haydn at every performance. The Symphonies Nos. 95 and 96 were composed in London in 1791 and first heard at the concerts that spring. The entire venture proved to be such a success that Haydn was easily convinced to stay for another season the following year, and to return again in 1794-1795.

For Salomon's 1792 concerts, which ran from February 17 to May 18, Haydn devised four new symphonies-Nos. 93, 94 ("Surprise"), 97 and 98. The Symphony No. 97, the last of these works to be composed, seems to have been written in a short time in March and April for a special concert for Haydn's benefit on May 3rd. "For this end-of-the-season occasion, Haydn composed a Symphony that he knew would thrill his audience," wrote Haydn authority H.C. Robbins Landon, "a bold, aggressive work, his last in a long series of symphonies in the key of C major." As was the custom at those events when a new work by Haydn was presented, the Symphony was placed as the first item after the intermission to give latecomers a chance to settle into their seats. The Symphony No. 97 was well received, and was played again at Salomon's regular series concerts on May 4 and 11 and June 6. When he left England to return home to Vienna at the beginning of July, Haydn was the most revered composer in the world.

The Symphony No. 97, the last and greatest of Havdn's twenty symphonies in the festive key of C Major, is a work of brilliance, nobility and grandeur. Following a slow introduction, the first movement continues with the presentation of the main theme, a bold unison fanfare spread across the entire orchestra; the second theme is a graceful melody given by strings and bassoons. The compact development section is largely grown from the main theme. The recapitulation includes not just the expected return of the earlier material, but also a quiet paragraph for the strings, begun after an expectant silence, that is derived from the theme of the introduction. The Adagio is a set of three leisurely variations on a long theme. The Menuetto is a feast of inventive sonorities: airy staccato chords in the strings; unexpected volleys from the timpani; tiny hunting calls from the horns and trumpets; even a delectable passage hung in the highest register of the solo violin to close the central trio section, a special tribute to the impresario Salomon, who also filled the role of concertmaster at his concerts. The finale is a sparkling and witty sonata-rondo.

Program notes by Dr. Richard E. Rodda

Mendelssohn's Midsummer Night's Dream

Saturday, June 7, 2025 · 7:30PM · Dekelboum Concert Hall

Andrew Grams, conductor Mary Hall Surface, director/adaptor Gerrad Alex Taylor (Puck, Demetrius, Bottom) Francesca Herrera, soprano Ryan Sellers (Lysander, Oberon) Jenna Berk (Hermia, Fairy) Tonya Beckman (Helena, Titania) Julianna Smith. mezzo-soprano

Program

Alfred Schnittke (1934-1998) (K)ein Sommernachtstraum (Not A Midsummer Night's Dream)

Paul Dukas (1865-1935) L'Apprenti sorcier (The Sorcerer's Apprentice)

INTERMISSION

Felix Mendelssohn (1809-1847)

A Midsummer Night's Dream Overture

Scherzo L'istesso tempo Lied mit Chor Andante Intermezzo Allegro

Con moto tranquillo (Notturno)

Andante Hochzeitsmarsch Marcia funebre Ein Tanz von Rüpeln Allegro vivace

Finale

Special thanks to Folger Theatre and Marie Schnegenburger, Mask Designer, for the 2006 production of A Midsummer Night's Dream.

DIRECTOR'S NOTE

Choices must be made when adapting a concert version of Mendelsson's music for Shakespeare's beloved comedy, A Midsummer Night's Dream (1575-1576). While the composer embeds some of the play's text within his music, the director/adaptor must choose how best to weave the music of Shakespeare's poetry in and around Mendelson's masterpiece. Our performance tonight highlights Shakespeare's belief that love can trick us but also transform us. Shakespeare also believed deeply in the transformative power

of theatre itself; a power that transports us into imaginary worlds where change is possible. So for this program, we invite you to journey imaginatively with us as our quartet of actors embody theatrical magic and bring all the characters of our tale to life.

The trickster, Puck, who wields the magic of metamorphosis, reigns over our adaptation. He begins with words that suggest that lovers, madmen and poets are the same;

they are deluded, crazed by fantasies. But might fantasy, "strong imagination," also hold transformative magic? We shall see. We meet Hermia, who has just learned that she will be severely punished if she refuses to yield to her father's demand to marry Demetrius. So. Hermia and her true love Lysander decide to flee beyond Athens' antique laws. They tell their plan to Helena, who Demetrius once loved. Helena decides to reveal their plan to Demetrius in hopes of regaining his love. All four lovers are launched into the enchanted forest where Oberon and Titania, the fairy king and queen, are locked in a quarrel. Oberon wants a boy in Titania's possession to serve in his retinue, but Titania refuses. To trick her into yielding, Oberon tells Puck to find a magical flower with a juice that, once placed in a sleeper's eyes, makes them fall in love with whatever they first see upon waking. Puck enchants the Queen and then happens upon Bottom the weaver, who has come to the forest to rehearse a play. Puck mischievously transforms the boastful Bottom into an ass just as Titania wakes. It's love at first sight.

Meanwhile, Puck follows Oberon's order to use the flower charm on Demetrius, too, so he might love Helena again. But Puck mistakenly puts the spell on Lysander, who wakes to see Helena and abandons Hermia. Puck then enchants the right man, but now both Demetrius and Lysander pledge their love to Helena, baffling both women. Puck magically leads them on a chase that ends in a final sleeping dream from which they wake, amazed, to have found their true loves again. Bottom also awakes, and while he is sweetly unable to describe his dream, he proclaims that it will become a ballad; it will be transformed into a work of art.

The couples return to the Athenian court to marry and are blessed by the now reconciled Oberon and Titania. Then we are blessed by Puck and art's magic. May this dream tonight of words and music ignite your imagination to love and dream new worlds.

Mary Hall Surface, director/adaptor

ABOUT THE PROGRAM

Music, Magic and Mischief

Do you believe in magic? That a wizard's spell or a fairy's potion or even a circus ringleader's baton might have the power to conjure worlds beyond the furthest reach of the imagination? This concert program suggests so. It's music that transports us to enchanted woodlands and sorcerer's workshops: music of dreams, delusions and hallucinations. From the haunted music box of Alfred Schnittke to the spiraling spells of Paul Dukas and the fairy dust of Felix Mendelssohn, this program invites us to suspend our disbelief and lean into the colorful forces swirling at the bottom of the cauldron. Perhaps music may be the greatest magic of all.

(K)ein Sommernachtstraum (Not A Midsummer Night's Dream) Alfred Schnittke

Beauty is full of contradictions—and so, too, was the life and music of the composer Alfred Schnittke. "I see no conflict in being both serious and comic in the same piece," he said in a 1988 interview. "In fact, I cannot have one without the other."

Light and dark, laughter and scream, dream and nightmare—these are just a few of the

juxtapositions that characterize (Not) A Midsummer Night's Dream. The sunny summer melodies that begin the piece swiftly melt into dissonance, cheerful allusions to courtly classical and baroque music suddenly mutating into a grotesque circus. The melodies bloom, wither and transform-not unlike a dream, each scene morphing into the next, our minds racing to catch up to the drama unfolding.

Yet even the grimmest musical moments vanish into polished, pretty melodies. Back and forth we swing from garden party to deranged rollercoaster-until slowly the strange dream begins to evaporate. The terror is gone but the unsettling darkness lingers as we open our eyes to awake on pins and needles. If not a midsummer night's dream, then what is it? A nightmare? A hallucination? A slow descent into madness? If you're looking for answers, Schnittke offered none. "The piece should be played in a concert of Shakespeare settings," he wrote in his program note, "Though it has no direct connection with Shakespeare."

You can be the judge of that in this concert planting the thorny roses of Schnittke alongside the enchanted forest of Felix Mendelssohn, whose fairy tale score for A Midsummer Night's Dream forms the second half of this program. As for Schnittke, waking and dreaming life continued to inform

one another, each marked by mysterious contradictions. In 1985, he suffered a stroke that left him in a coma. He was declared clinically dead on at least three occasions, but ultimately recovered, lived another 13 years, and continued to compose-even after a series of additional strokes left him almost completely paralyzed. (The score to his Ninth Symphony was barely legible, having been painstakingly written with his left hand.)

When Schnittke finally was laid down to rest, his gravestone was etched with a simple measure of music on the staff: a whole rest with a fermata above and a fortississimo below. In music, it symbolizes an extended silence-performed very, very loudly.

L'Apprenti sorcier (The Sorcerer's Apprentice)

Paul Dukas

Have you ever had an internship where you got stuck doing all the grunt work? Coffee runs and office chores, the stuff no one else wants to do. Mickey Mouse can relate. He thought he'd cut some corners on his list of chores by bewitching a broomstick to help. That's the scene that unfolds in Walt Disney's 1940 animated film Fantasia, easily the most iconic pop culture rendering of The Sorcerer's Apprentice. The title alone is enough to conjure up images of Mickey Mouse in a red robe and a pointy blue sorcerer's hat, spotted with a silver crescent moon and stars.

For the music, they borrowed a tune from Paul Dukas. Both the cartoon and the music are based on Johann Wolfgang von Goethe's 1797 poem of the same name. The story goes like this: an old sorcerer leaves his young apprentice at the workshop with some chores. The apprentice, in this case, being Mickey Mouse. But Mickey grows so tired of fetching water by pail. He's looking to speed up the process. So, he dons the sorcerer's hat and enchants a broomstick to help. The only problem is he doesn't know how to get the broomstick to stop!

Dukas brings the story to life with exceptional humor and wit. Eerie strings set the scene for the sorcerer's workshop, hinting toward the hocus pocus that's to come. A flurry of scampering woodwinds introduces our friend the apprentice, Mickey Mouse rolling up the cartoonishly long sleeves of his red robe. Muted brass utters the spell that brings the broomstick to life, at first just a muffled grunt from the bottom of the orchestra, but soon a jaunty bassoon melody as the broomstick sprouts two arms

and promptly hobbles off to start fetching water. Merrily they bounce along together until the apprentice, pleased with himself, begins daydreaming about his future as a powerful sorcerer. He's rudely awoken, of course, to find that the broomstick has completely flooded the workshop with water.

Colorful blasts explode across the orchestra in a frantic climax as the apprentice chops the broomstick into pieces. But now, each little woodchip becomes its own broomstick-and all of them start fetching water. Hold onto your sorcerer's hat! Here's where things really start to spiral. The music crescendos into a frenzy as the army of brooms continues multiplying, taunting the poor apprentice at every turn until finally the old sorcerer returns to break the spell. Unimpressed, the sorcerer snatches the broomstick and-in one swift, cheeky stroke-sweeps the apprentice back to work.

A Midsummer Night's Dream Felix Mendelssohn

"The course of true love never did run smooth," as William Shakespeare wrote in A Midsummer Night's Dream. And it was the delightful twists and turns of that classic play that inspired a young Felix Mendelssohn to compose some music for the tale.

Like many of us, Mendelssohn first encountered the play in adolescence. Born into a highly cultured family in Berlin, his musical and artistic talents were cultivated from a young age. He read the German translation of this (and many other) Shakespeare plays with his sister Fanny growing up. Both were taken with the magic of the tale, but particularly Felix. After seeing a production in Berlin as a teenager, he was already distilling this Shakespearean classic into a tight 12-minute overture. "I've gotten into the habit of composing in our garden," he wrote to his sister, who was traveling that summer. "Today or tomorrow, I shall go there to dream A Midsummer Night's Dream."

Mendelssohn swiftly brought the dream to life. Its first incarnation was a piano duet to perform at home with Fanny, but it wasn't long before he reimagined A Midsummer Night's Dream for the shimmering colors of the orchestra. He composed both versions by the tender age of 17. In case it's been a while since your last reading, here's a quick refresher on the plot. Our story unfolds under the light of the moon in an enchanted forest outside of Athens. There, in the middle of the night, four young Athenians have their love lives turned

upside-down by a mischievous fairy named Puck. Following orders from Oberon, the King of the Fairies, Puck enchants two of these unwitting mortals with a magic flower potion that makes each recipient fall in love with the next person they see^oand it's not the person they wandered into the forest with originally!

But Oberon and his fairy queen Titania have their own love troubles, too. As petty revenge, Oberon uses the same potion on Titania, causing her to fall in love with the punchline of the play: a lowly actor named Bottom who just happened to be rehearsing nearby in the forest with his troupe. Bottom, as you may recall, has the body of a man but the head of a donkey, thanks to one of Puck's impish tricks. Comedic chaos ensues, but in the end the spells are all undone, each mortal and fairy returns to their one true love, and the Shakespearean drama of it all evaporates into a faint memory, a distant dream just out of reach.

Mendelssohn captures the magic from the very opening notes: four ethereal chords that set the stage and transport us deep into the forest on a warm summer night. Fairies dance overhead in spritely, skittering string melodies as the music builds into a courtly dance, evoking the royal music of the court of Athens (home to our four mortal lovers).

The Athenians themselves are heard in a tender, soaring love melody, while Bottom makes his comical appearance in the braying "hee-haw" of the strings. Hunting horns in the distance add dimension to these whimsical woods, where love stories are threaded through the trees. But ultimately, it's the fairies who have the final word, just as in Shakespeare's original.

Though it was originally conceived as a standalone concert piece, Mendelssohn's Overture to A Midsummer Night's Dream was just the beginning. Seventeen years later he composed the rest of the incidental music, at the request of King Frederick William IV of Prussia. A new production of the play was planned for the king's palace at Potsdam, near Berlin, and he was looking to give the staging a little extra sparkle.

Mendelssohn welcomed the opportunity to revisit the magical world that so captured his imagination in his youth. He incorporated his original overture as the first of over a dozen musical numbers that bring Shakespeare's fairy world off the stage and into the audience. The incidental music is a mix of purely

instrumental music, vocal numbers and melodramas that enhance Shakespeare's original text. Shakespeare's poetry shimmers to life in Mendelssohn's music, from the fluttering fairies of the Scherzo to the mysterious, shifting shadows of the forest in the Intermezzo. We slip into sweet dreams in the Nocturne, a tender lullaby floating over the stillness of the night as Puck reverses the spell and ensures each mortal awakens to their one true love.

Of course, it wouldn't be a Shakespearean comedy without a wedding at the end (or in this case, a triple wedding)-and Mendelssohn's Wedding March is among the most ubiquitous pieces of music ever written. Grand and triumphant melodies pour over joyously like uncorked champagne. To this day, it's music that accompanies brides around the world as they walk down the aisle.

As the wedding festivities conclude, the fairies offer their final blessing. And as we wake softly from the intoxicating dream, we once again hear the four mysterious chords that opened the Overture, the magical spell now broken as we are transported back to the present moment. It was all just a charming little midsummer night's dream.

In the words of the fairy Puck (also known as Robin Goodfellow in English folklore):

If we shadows have offended. Think but this, and all is mended, That you have but slumber'd here While these visions did appear. And this weak and idle theme, No more yielding but a dream, Gentles, do not reprehend: If you pardon, we will mend: And, as I am an honest Puck, If we have unearned luck Now to 'scape the serpent's tongue, We will make amends ere long; Else the Puck a liar call: So, good night unto you all. Give me your hands, if we be friends, And Robin shall restore amends.

Program notes written by Maggie Molloy. Maggie is a radio host and music journalist based in Seattle, WA, where she hosts the midday show on Classical King FM 98.1. She is also the curator and host of Second Inversion, a weekly radio show dedicated to contemporary and experimental music.

ABOUT THE ARTISTS

Andrew Grams



With a unique combination of intensity, enthusiasm and technical clarity, American conductor Andrew Grams has steadily built a reputation for his dynamic concerts, ability to connect with audiences and long-term orchestra building. He's the winner of 2015 Conductor of the Year from the Illinois

Council of Orchestras and has led orchestras throughout the United States including the Chicago Symphony, Detroit Symphony, National Symphony Orchestra, St. Louis Symphony, Cincinnati Symphony, Baltimore Symphony, The Philadelphia Orchestra, Dallas Symphony and the Houston Symphony.

Andrew Grams became music director of the Elgin Symphony Orchestra after an international search in 2013 and recently concluded his tenure there after eight seasons. His charismatic conducting and easy accessibility have made him a favorite of Elgin Symphony audiences.

A frequent traveler, Grams has worked extensively with orchestras abroad, including the symphony orchestras of Toronto, Montreal and Vancouver, the Orchestre National de France, Hong Kong Philharmonic, BBC Symphony Orchestra London, the symphony orchestras of Sydney, Melbourne and Adelaide, the New Zealand Symphony Orchestra, the Barcelona Symphony Orchestra and Het Residentie Orchestra in The Hague, Netherlands. He has led multiple performances of New York City Ballet's George Balanchine's The Nutcracker and the first performances of the

new production of *The Nutcracker* for the Norwegian National Ballet in Olso.

Also an educator, Grams has worked with orchestras at institutions such as the Curtis Institute of Music, the Cleveland Institute of Music, Indiana University, Roosevelt University, the National Orchestral Institute + Festival at the University of Maryland and the Amsterdam Conservatorium.

Born in Severn, Maryland, Grams began studying the violin when he was eight years old. In 1999 he received a bachelor of music degree in violin performance from The Juilliard School, and in 2003 he received a conducting degree from the Curtis Institute of Music where he studied with OttoWerner Mueller. He was selected to spend the summer of 2003 studying with David Zinman, Murry Sidlin and Michael Stern at the American Academy of Conducting at Aspen and returned to that program again in 2004. Grams served as assistant conductor of The Cleveland Orchestra from 2004-2007 where he worked under the quidance of Franz Welser-Möst, and has since returned for several engagements.

As an accomplished violinist, Grams was a member of the New York City Ballet Orchestra from 1998-2004, serving as acting associate principal second violin in 2002 and 2004. Additionally, he has performed with ensembles including the Orpheus Chamber Orchestra, Orchestra of St. Luke's, Brooklyn Philharmonic and the New Jersey Symphony.

Mary Hall Surface



Mary Hall Surface is an awardwinning theatre director, playwright, teaching artist and museum educator. She has been nominated for ten Helen Hayes Awards, six for "outstanding director of a musical" and four for the Charles McAuthur Award for Playwriting. She received outstanding director in 2003 for

her musical *Perseus Bayou*, one of a series of six musicals written with composer David Maddox that reimagined myths and classic tales into new American contexts. A frequent collaborator with musical organizations, she has written three theatrical works for the National Symphony Orchestra's family concert series. With the Folger Consort, she directed and adapted the medieval Second Shephard's Play for a 2007 and 2016 production at the Folger Shakespeare Theatre.

Her plays have been produced worldwide including 17 productions at The Kennedy Center. Recent projects include directing Thornton Wilder's The Skin of Our Teeth

for DC's Constellation Theatre, which was recognized in The Wall Street Journal as one of the ten best regional theatre productions of 2017. In 2024, she directed a production adapted from Chelsea Clinton's book, She Persisted, for Maryland's Adventure Theatre/MTC which was nominated for eight Helen Hayes Awards. A champion of innovative theatre for family audiences, Mary Hall was awarded the Orlin Corey Medallion Award in 2023 from the Children's Theatre Foundation of America for her life-time achievements.

The National Gallery of Art commissioned her to write, direct and produce five plays for family audiences inspired by art, including Who's in the Hopper inspired by the art of Edward Hopper and Color's Garden inspired by the work of Henri Matisse. She is the founding instructor of the National Gallery's Writing Salon, which approached art as an inspiration for writing and embraced writing as a way to deepen connection to visual

art. She now leads "Write into Art," a popular online series for the Smithsonian Associates, and takes groups of writers to the Berkshires of Massachusetts and the Amalfi Coast of Italy. She has also presented her art-inspired creative and reflective writing workshops at the Smithsonian American Art Museum, Washington National Cathedral, The Kennedy Center, Harvard's Project Zero Classroom and will be a writer-in-residence this summer at the Chautauqua Institution. With educators at the Smithsonian in 2020, she developed an art-inspired writing tool for well-being and resilience that was highlighted in USA Today.

She is the founding artistic director of DC's Atlas INTERSECTIONS Festival (2010-2016), an all-arts festival designed as a catalyst for connection across all ages and communities. She enjoys sharing her life with her husband, actor/sculptor Kevin Reese and her daughter, singer/songwriter/actor Malinda.

Jenna Berk



Jenna Berk is an actor and dialect coach who has been working in D.C. theatre for more than a decade. A Midsummer Night's Dream holds a very special place in her heart, as it was the very first Shakespeare play she ever performed in, as a pint-sized Titania at Taylor Elementary School. Previous shows include: Constellation

Theatre Company: Avenue Q (Helen Hayes Award for "Outstanding Ensemble in a Musical," Helen Production), Urinetown (Nomination for Outstanding Supporting Actress in a Musical, Helen Production), Skin of Our Teeth (dir. Mary Hall Surface); Folger Theatre: Richard III; Taffety Punk: Titus Andronicus; Keegan Theatre: When We Were Young and Unafraid; Avant Bard: A Midsummer Night's Dream, Hurricane Diane; Pinky Swear Productions: The Last Burlesque; We Happy Few: Pericles; Longacre Lea: Whipping, or

The Football Hamlet; LiveArtDC: Drunkle Vanya; No Rules Theatre Company: Boeing Boeing: 1st Stage: Blithe Spirit: 4615 Theatre Company: Separate Rooms (Joe Calarco world premiere); Brave Spirits Theatre Company: 'Tis Pity She's a Whore, A King and No King, Two Noble Kinsmen, A Midsummer Night's Dream, and Richard III; The American Century Theater: The Show-Off. She has worked as a dialect coach with Rorschach Theatre, Flying V Theatre, Constellation Theatre, We Happy Few Productions and HB Woodlawn Secondary Program. Jenna has a B.A. in drama and English from the University of Virginia and a B.A. (Honours) from the London Academy of Music and Dramatic Art. She would like to thank her family, especially her husband Danny for making it possible for her to be onstage again and her son Archer for being so nice to come home to.

Tonya Beckman



Tonya is a DC-based actor and educator, with a background and interest in Shakespeare and other classical work, comedy, as well as new play development.

Credits include Folger Theatre, Shakespeare Theatre Company, Round House Theatre, Olney Theatre Center, Kennedy Center,

Studio Theatre, Theater J, Constellation Theatre (Helen Hayes Lead Actress nomination for *The Skin of our Teeth*); Mosiac Theater Company, Solas Nua, 1st Stage, Imagination Stage, Cleveland Play House, Cincinnati Playhouse, Fulton Theatre, Totem Pole Playhouse, Public Theatre of Maine, Purple Rose Theatre. Human

Race Theatre. She is a company member at Taffety Punk Theatre Company.

Dialect Coaching credits include: Theater J, Woolly Mammoth Theatre Co, Round House Theatre, Rep Stage, Imagination Stage, Constellation Theatre, Longacre Lea, Anacostia Playhouse, and she is the resident dialect coach at Theatre Lab School of the Dramatic Arts.

Tonya is on the theatre program faculty at George Washington University and at Theatre Lab School of the Dramatic Arts.

AEA, SAG-AFTRA.

Gerrad Taylor



Gerrad Alex Taylor (he/him/his) is an award-winning director and multidisciplinary theatre artist based out of the Greater Baltimore region and an assistant professor in the Department of Theatre at the University of Maryland, Baltimore County. His current creative work and research centers around creating

space that preserves history and celebrates culture of the Global Majority.

In 2021, he was named one of Baltimore's "40 Under 40" by the Washington Business Journal. In 2020, he founded Chesapeake Shakespeare's Black Classical Acting Ensemble (BCAE), an affinity space for black actors interested in training and exposure of the "classics" and what an expansion of the classical canon may look like today. In 2024, Gerrad joined

colleague Lizzi Albert to take on the roles of Co-Artistic Directors of Perisphere Theater in Montgomery County, MD.

He holds a B.A. in neuroscience from the Johns Hopkins University and an M.F.A. in performance from the University of Nevada. Las Vegas. He has worked with theatres and educational institutions across the country including the Chesapeake Shakespeare Company, Perisphere Theater, Great River Shakespeare Festival, Shakespeare Festival St. Louis, Pacific Conservatory Theatre-PCPA, Children's Theatre of Annapolis, Everyman Theatre, Constellation Theatre Company, Mosaic Theatre Company, Arena Stage, Studio Theatre and Washington Stage Guild. He is a member of the Actors' Equity Association and an Advanced Actor Combatant with the Society of American Fight Directors.

Ryan Sellers



Ryan Sellers: NATIONAL TOUR: Adventure Theatre MTC: Five Little Monkeys. DC AREA: Roundhouse Theatre: The Tempest (Helen Hayes, "Outstanding Supporting Performer"); Signature: A Funny Thing... Forum, Pacific Overtures, West Side Story, The Threepenny Opera, Miss

Saigon; Ford's Theatre: Sister Act, Little Shop of Horrors; Folger Theater: The Merry Wives of Windsor, The Second Shepherds' Play; Studio Theater: Bloody Bloody Andrew Jackson; Shakespeare Theatre Company: Romeo and Juliet, A Midsummer Night's Dream; Imagination Stage: The Ballad of Mu Lan, The Lion, the Witch, and the Wardrobe, The Night Fairy, Anime Momotaro; Constellation Theatre Company: School for Lies, White Snake, Arabian Nights; Keegan Theatre: Noises Off (Helen has award nomination, Outstanding Supporting Performer), The Undeniable Sound of Right Now, Shakespeare in Love.

Francesca Herrera



Francesca Herrera is a soprano from Atlanta, Georgia. Praised for her captivating stage presence and sparkling voice, she was the recipient of an Encouragement Award in the 2025 Metropolitan Opera Laffont Competition North Carolina District. During the 2024-

2025 Season, Herrera performed the role of Flora in Britten's *Turn of the Screw* under the direction of Chía Patiño with University of Michigan's Department of Voice & Opera. She sang the roles of Cathy/Shamana 1 and covered the role of Lucy in the first orchestral workshop of Derek Bermel's *The House on Mango Street*, a collaboration between the SMTD OperaLab and the Glimmerglass Festival. She was an emerging artist with Seagle Festival in 2024 and 2025 where she sang the roles of Zerlina in

Mozart's Don Giovanni and Johanna in Sondheim's Sweenev Todd. As an accomplished dancer, Herrera choreographed Seagle Festival's 2024 season opening production of Lerner and Loewe's Brigadoon. She recently won the Tommy Trotter Memorial Scholarship from the Opera Guild for Atlanta and placed first in the Great Lakes Region of the National Association of Teachers of Singing Student Auditions. She graduated cum laude from Duke University and was awarded the Duke Music Department's Julia Wilkinson Mueller Prize for Excellence in Music. She is pursuing a master's degree at the University of Michigan's School of Music, Theatre & Dance under the tutelage of Amanda Majeski. Herrera's other mentors include Leah Partridge, Chad Payton, Darren K. Woods, Tony Kostecki, and Richard Kagey

Julianna Smith



Mezzo-soprano Julianna Smith is a Resident Artist at the Academy of Vocal Arts, where she recently performed as Siebel in Gounod's Faust. In April 2025, she made her role debut as Mitrena in Vivaldi's Motezuma with Opera Neo. Smith was a Studio Artist in summer 2024, the

75th Anniversary Season of the Aspen Music Festival. At Aspen she covered the role of Hänsel in Hänsel und Gretel, and performed as Zita in Gianni Schicchi and as Siegrune in Act III of Die Walküre alongside Greer Grimsley and Christine Goerke. Smith also collaborated

with composer Jake Heggie for the preview concert of his new opera, Before It All Goes Dark, commissioned and produced by Music of Remembrance. She has won awards from the Kansas City District of the Metropolitan Opera Laffont Competition, the Mildred Miller International Voice Competition, the Mario Lanza Institute Vocal Competition, the Grand Concours Vocal Competition, the Orpheus Vocal Competition, the Musicians Club of Women and the Camille Coloratura Awards. Smith recently received her Master of Music at Northwestern University. She is from Towson. Maryland and holds a Bachelor of Music degree from the University of Maryland.

Masterclass by Audrey Wright, violin

Monday, June 9, 2025 · 7PM · Gildenhorn Recital Hall

Welcome to our 2025 open masterclasses! As a courtesy to the musicians, please arrive early and be seated prior to the start of the class. Late seating will occur during breaks and at the discretion of the ushers.

ABOUT AUDREY WRIGHT



Audrey Wright is a multifaceted artist across solo, chamber music and orchestral realms. She joined the violin section of the New York Philharmonic in 2022, having previously served as associate concertmaster of the Baltimore Symphony Orchestra. She also serves as concertmaster of the

Baltimore Chamber Orchestra. She has soloed with orchestras across the United States and worked closely with many of the leading musicians of our time, including members of the Borromeo, Juilliard, Emerson and Guarneri Quartets, Marin Alsop, Michael Tilson Thomas and Gábor Takács-Nagy. With a passion for innovative programming and juxtaposing a wide range of musical styles, her repertoire spans the early 17th century to the modern day, and her performing experience includes the full spectrum of these musical styles, from period performance practice to the premiering of new and personally commissioned works. Her debut album, Things In Pairs, with pianist Yundu Wang, was released on Navona Records in 2022.

Originally from Cape Cod, Massachusetts, Wright developed a love of ensemble and collaborative playing from a young age. During her high school years, she went on several international tours with youth orchestras in the Boston area, attended the prestigious Walnut Hill School of Performing Arts, and was on the national radio

program "From the Top." As a recurring participant in the Verbier Festival since 2012, she has performed with the Verbier Festival Orchestra and Verbier Festival Chamber Orchestra. Wright was a Violin Fellow in the New World Symphony from 2013-2014 and a member of the Excelsa Quartet from 2014-2016. As the Fellowship String Quartet at the University of Maryland, Excelsa Quartet performed and competed internationally, working closely with members of the Guarneri, Emerson, St. Lawrence and Juilliard Quartets.

In addition to performing, Wright is a passionate teacher and chamber music coach. She has developed a specialty in coaching orchestral audition excerpts and preparation. In 2020, she released a YouTube series of excerpt tutorial videos that have been referenced by musicians around the world. She was the Director of the Homewood Chamber Music Seminar at Johns Hopkins University from 2017-2018, has coached chamber music at the University of Maryland, and maintains a small studio of private students.

Wright holds bachelor's and master's degrees from the New England Conservatory of Music and a doctoral degree from the University of Maryland. Her primary teachers have included David Salness, Lucy Chapman, Bayla Keyes and Magdalena Richter. She plays on a 1753 J.B. Guadagnini violin generously on loan from the Alsop Trust.

Open Rehearsal with Marin Alsop

Friday, June 13, 2025 · 10AM · Dekelboum Concert Hall

Welcome to our 2025 open rehearsals! As a courtesy to the musicians, please arrive early and be seated prior to the start of the rehearsal. Late seating will occur during orchestra breaks and at the discretion of the ushers. All open rehearsals are "working" rehearsals and therefore the program may not be played in its entirety. Rehearsal selections to be made from:

Jasmine Barnes

(b. 1991)

Kinsfolknem (NOI+F Co-Commission)

The Sunday Dinner

The Repast

The Reunion
Demarre McGill, flute

Titus Underwood, oboe Anthony McGill, clarinet Andrew Brady, bassoon

Gustav Mahler (1860-1911)

Symphony No. 2 in C Minor, "Resurrection"
Allegro maestoso. Mit durchaus ernstem und feierlichem Ausdruck
Andante moderato: Sehr gemächlich In ruhig fliessender Bewegung
Urlicht: Sehr feierlich aber schlicht
Finale, on Klopstock's ode Auferstehen
Midori Marsh, soprano
Gabrielle Beteag, mezzo-soprano
Baltimore Choral Arts Society

Anthony Blake Clark, music director

To assist the learning process, we've established the following guidelines for our guests:

- Remain in your seat until a break.
- Do not distract the conductor or musicians.
- Refrain from eating or drinking.
- Do not use any electronics:
 - · Turn off the alarms on your phones, watches and other devices.
 - · Refrain from photographing, videotaping or recording.
 - · Turn off your phones.
 - · Do not send text messages or update social media accounts.

Thank you for helping us make this rehearsal a success.

New Directions

Friday, June 13, 2025 · Dekelboum Concert Hall

Sara Aldana, conductor Sheila del Bosque Fuentes, conductor Sasha Kandybin, conductor Jinhee Park, conductor

Program

Program order will be announced from the stage. Works featured in this event are:

Ben Rieke Upward Mobility B

(b. 2000)

Branch Freeman Thought-Terminating Cliche

(b. 1997)

Jihwan Yoon Behind the Mirror

(b. 1998)

ABOUT THE PROGRAM

Upward Mobility B

Ben Rieke

About the Piece

"To me, the great similarity between contemporary music and contemporary American life is an incongruity between massive effort and potentially subverted ends. The effort is something to be celebrated in itself, and sometimes the ends are too, but there is a danger in thinking that effort can be substituted for ends. Everything (including effort) must have a direction, and that direction must inevitably change. Be careful if it appears to stay the same!"

-Ben Rieke

About the Composer



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Ben Rieke is a composer and pianist from Naperville, Illinois. He has previously won awards from the SNM NY Federation of Music Clubs, Kaleidoscope Chamber Orchestra, ASCAP, Tribeca New Music and New York's Metropolitan Youth Orchestra, and has participated in masterclasses with Georg

Friedrich Haas, Du Yun and David Ludwig.
Ensembles and musicians that have performed
Ben's work include JACK quartet, Wet Ink
Ensemble, Bent Frequency, the Resonance
Collective, the Indiana University Concert
Orchestra, the Juilliard Orchestra and Irvine
Arditti. He recently graduated from Juilliard's
master of music composition program studying
with Andrew Norman and is currently at the
Yale School of Music as a doctor of musical
arts candidate. Before that, he studied at
Indiana University (IU), obtaining bachelor of
music degrees in music composition and piano

New Directions

performance, studying with P.Q. Phan, David Dzubay, Claude Baker, Don Freund and Roberto Plano. At IU, he also obtained a bachelor of science degree in computer science. Among other interests are a lasting passion for rock music and a fascination with artificial intelligence, his specialization during computer science studies.

Thought-Terminating Cliche Branch Freeman

About the Composer



Branch Freeman is a composer and pianist based in New York City. A recent graduate of The Juilliard School (M.M. '24), Branch previously graduated magna cum laude with highest honors in Music from Harvard University (B.A. '20). His music has been performed in the United States and abroad

by acclaimed ensembles including the JACK Quartet, the Parker Quartet, Tanglewood's New Fromm Players, the Divertimento Ensemble. the Jasper Quartet and Hub New Music, Branch has studied with many celebrated composers including Melinda Wagner, Chaya Czernowin, Yvette Jackson and Gerald Levinson, and has participated in master classes with many more, including Michael Gandolfi, George Lewis, Joan Tower and Osvaldo Golijov, Branch's work has garnered numerous awards including Juilliard's Palmer Dixon Prize (2023), Harvard's John Green composition prize (2020) and Harvard's Wister Prize (2020). Having served as a 2024 composition fellow at the Tanglewood Music Center, he will be returning for Tanglewood's 2025 Season for the premiere of his new octet. Adult Entertainment. He has attended many other festivals in the U.S. and abroad as both a composer and a pianist, including the Bowdoin International Music Festival, the Boston University Tanglewood Institute, the Divertimento International Workshop for Young Composers and the Orfeo International Music Festival. Branch is thrilled to have the privilege of serving as a NOI+F Composition Academy fellow!

Behind the Mirror

Jihwan Yoon

About the Piece

"Behind the mirror lies the suppressed self, the distorted and twisted long avoided, now confronted face to face."

-Jihwan Yoon

About the Composer



Jihwan Yoon is a composer, pianist, and educator from South Korea whose work explores human thought, emotion, and perception, as well as their transformation through time. By questioning musical, philosophical, and social phenomena, he reinterprets abstract concepts through

sound, inviting listeners to engage with new perspectives. His music serves as a medium for dialogue, fostering connections between ideas, audiences, and the community.

Jihwan's works have been recognized by different organizations around the world. His orchestra work In the Mirror... was recently awarded the Martinu Composition Prize from the Mannes School of Music in 2024, which was followed by the performance of the Mannes Orchestra's 2024-2025 season opening concert under the direction of Maestro David Hayes. As a composer with a strong connection to the piano, his piano works won the ASCAP Morton Gould Young Composer Award (2019) and the Grand Award at the Pacific Rim Music Composition Competition (2024). His chamber works have been internationally recognized as well, earning the Special Prize in the Junior Category at the International Antonín Dvořák Composition Competition (2017) and the First Prize at the Golden Key Music Festival in Composition (2015). His works have been performed by notable ensembles and orchestras such as JACK Quartet, Mivos Quartet, and Brasilia National Orchestra. Upcoming projects are involved with the Fontainebleau Schools (FR) in July 2025.

Alongside his work as a composer, Jihwan is an active pianist who performs a wide range of repertoire, from contemporary works to classical masterpieces. In 2024, he was a guest

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Pianist- Composer who was featured in a solo piano recital titled Peabody Korean Composers' Night, curated by composer Young-Jun Lee. The concert program featured his own compositions alongside works by Korean composers from the Peabody Conservatory. He was frequently invited to perform in the Mannes Sounds Festival, presenting his chamber works, solo piano pieces, and classical repertoire during his studies at Mannes. He was recognized for his contribution to piano performance with the Steinway Award (2020) upon his graduation from Mannes. Through these performances, he continues to bridge the past and present, fostering a deeper appreciation for both historical and contemporary music.

His excellence in music theory was recognized with the Felix Salzer Techniques of Music Award (2024) from Mannes. Currently, he serves as an Adjunct Faculty member in the Music Theory department at Hofstra University. In addition to teaching, he is an active collaborator, working as a Collaborative Pianist at the Manhattan School of Music Precollege. His musical career also includes service in the Republic of Korea's Navy Symphonic Band (2021–23), where he was proudly discharged after contributing as a pianist and band music arranger.

Jihwan will start pursuing his Doctor of Music degree at Indiana University in Fall 2025, where he is appointed as an Associate Instructor in Composition. He earned his Bachelor's and Master's degrees with honors from the Mannes School of Music, double majoring in Composition and Piano. His mentors include Lewis Nielson, Lowell Liebermann, Robert Cuckson, Pavlina Dokovska, Vladimir Valjarevic, and Lynne Rogers.

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ABOUT THE CONDUCTORS

Sara Aldana



Born in Bogotá, Colombia, conductor Sara Aldana is known for her sensitivity and charisma on the podium. Sara currently serves as Cover Conductor for the Detroit Symphony Orchestra and the Detroit Symphony Youth Orchestra, where she supports rehearsals, artistic preparation and education

programs. In this role, she has worked closely with conductors including Jader Bignamini, Marie Jacquot, Jeannette Sorrell, Kevin John Edusei and Tabita Berglund. She has previously held conducting positions with the Reno Chamber Orchestra, the Michigan Youth Symphony Orchestra and the Life Sciences Orchestra. In the upcoming 2025-2026 Season, she will make her debut with the Lansing Symphony Orchestra and return to the Reno Chamber Orchestra for a subscription concert.

This summer, Sara will be a conducting fellow at the Cabrillo Festival of Contemporary Music, Domaine Forget and the National Orchestral Institute + Festival. Previous summers have included serving as conducting fellow and assistant to Maestro Alondra de la Parra at Festival Paax GNP in Mexico with the Impossible Orchestra and participating in the Cabrillo Festival studying with Cristian Mäcelaru and Octavio Mas-Arocas. Previous season highlights include guest conducting Detroit's American Romanian Festival and premiering Concert Black, a musical by Mattie Levy.

Sara is committed to making music accessible and meaningful through education and community engagement. While with the Reno Chamber Orchestra, she led student workshops and helped develop a Latinx music library for educators, broadening classroom repertoire in the region. In Austin, she launched Fiesta: A Celebration of Latin American Music, a bilingual concert supported by the Rainwater Innovation Grant. Bringing together local musicians, teachers, and students, the project highlighted the richness of Latin American repertoire and fostered partnerships with Latinx organizations.

An accomplished violinist, Sara holds two degrees in violin performance from the University of Texas at Austin, where she won the university's Concerto Competition performing Barber's Violin Concerto. She has appeared as a soloist with the Balcones Symphony Orchestra and the Austin Civic Orchestra, and performed on a violin by Oliver Radke, generously loaned through the Virtu Foundation.

She recently completed her degree in orchestral conducting at the University of Michigan under the mentorship of Professor Kenneth Kiesler. Her mentors also include Kelly Kuo, Douglas Kinney-Frost, Sally O'Reilly, Brian Lewis and William Fedkenheuer. Beyond the podium, Sara finds inspiration in soccer-both as a player and a proud fan of F.C. Barcelona.

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Sheila del Bosque



Sheila del Bosque is a Cuban conductor, flutist and composer. She is currently a conductor for YOLA (Youth Orchestra of Los Angeles), the youth orchestra affiliated with the Los Angeles Philharmonic. She holds a bachelor's degree in film scoring, performance and orchestral conducting, as well as a master's

degree in jazz performance, both from Berklee College of Music. She has served as assistant conductor for the Berklee Contemporary Symphony Orchestra, the Orchestra of the Americas—as a Carlos Miguel Prieto Conducting Fellowship 2024 recipient, earning the OAcademy Exceptional Achievement Award—and the National Symphony Orchestra of Chile. In 2022, she founded The New Way Orchestra, an initiative dedicated to promoting diversity in classical music through support for underrepresented communities, outstanding performances, and community outreach programs. She has conducted orchestras such as the Cincinnati Symphony Orchestra, the Boston Philharmonic Orchestra and the Buffalo Philharmonic Orchestra in prestigious masterclasses. Additionally, she is a Haynes Artist, a faculty member at Interlochen Center for the Arts and Chair of the Jazz Committee for the National Flute Association.

Jinhee Park



Jinhee Park is a South Korean pianist and conductor based in New York City, known for her musical versatility and extensive experience in both vocal and instrumental repertoire. A 2025 Carlos Miguel Prieto Conducting Fellow, Jinhee is expanding her work on the podium with the same clarity and musical

insight that have defined her career as a collaborative artist. In 2023, she took the podium for Ravel's L'enfant et les sortilèges at the Opera Conservatory of the Chautaugua Institution-building on years of coaching and preparing opera productions. As a vocal collaborative pianist, Jinhee, in partnership with soprano Meredith Wohlgemuth, has received international recognition by winning the first prize at the Schubert International LiedDuo 2023 in Dortmund and the Concours International Musical de Montréal (Art Song Division) in 2022. She also received the best pianist awards from both competitions. From 2018 to 2024, Jinhee served as a vocal coach at the Chautaugua Institution Opera Conservatory, working closely with

Marlena Malas. During this time, she coached productions such as *Le nozze di Figaro*, *Don Giovanni, I Capuleti e i Montecchi*, among others.

As a chamber musician, she was appointed one of the official pianists at the Concours International Musical de Montreal in the Violin edition 2023. Additionally, she holds the position of official pianist at the Hudson Valley String Competition. Jinhee's performances have appeared venues in the United States, Canada, Germany, Spain and Korea, and she actively collaborates with internationallyacclaimed musicians, including Stella Chen and Timothy Chooi. In Fall 2024, Jinhee joined the Manhattan School of Music as a member of the Vocal Arts faculty, with a primary focus on song repertoire. Jinhee received her bachelor's degree from Seoul National University, followed by a master's degree at The Juilliard School. Furthering her musical education, she attained an artist diploma from Manhattan School of Music under the guidance of distinguished mentors such as Jonathan Feldman, Warren Jones, Margo Garrett, and Lydia Brown. In 2025, Jinhee earned her doctor of musical arts degree from the Juilliard School.

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Sasha Kandybin



Performing on stage in Cremona's international music academy at age 12, violinist/ conductor Sasha Kandybin has been praised as a performer with "soulful bliss and charisma", Cremona Nazionale. An accomplished and aspiring conductor, Sasha started his masters 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 Pre-college Symphony under Nell Flanders. He continued his experience with mentorship and tutelage from Larry Rachleff and Donald Schleicher at Rice University. As a violinist, Sasha 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, Sasha 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. Throughout much of his chamber music experience, Sasha has also been in frequent collaboration with the Emerson and Escher String Quartets, As an orchestral performer, Sasha 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 TCO. Sasha believes in the uniting power of music and strives to bind the gap between classical music and those who do not have the experience or exposure to relate to it. His time at the CIM was substantially spent with Connect Outreach Program, where he performed across all of Northeast Ohio, advocating for higher music education for children in public school systems, libraries, markets, and fundraiser events. With a passion for verbally engaging and connecting with audiences. Sasha played a principal role in giving presentations and lectures on behalf of the program. In January of 2017, HBO aired and featured a special concert episode of El Sistema's Unity Youth Orchestra Performance with The Recycled Orchestra of Cateura (Paraguay) at Trinity Church, in which Sasha co-directed and played as a mentor and concertmaster.





Alsop Conducts Mahler's "Resurrection" Symphony

Saturday, June 14, 2025 · 7:30PM · Dekelboum Concert Hall

Marin Alsop, conductor

Program

Jasmine Barnes (b. 1991)

Kinsfolknem (NOI+F Co-Commission)
The Sunday Dinner
The Repast
The Reunion
Demarre McGill, flute
Titus Underwood, oboe
Anthony McGill, clarinet
Andrew Brady, bassoon

INTERMISSION

Gustav Mahler (1860-1911)

Symphony No. 2 in C Minor, "Resurrection"
Allegro maestoso. Mit durchaus ernstem und feierlichem Ausdruck
Andante moderato: Sehr gemächlich In ruhig fliessender Bewegung
Urlicht: Sehr feierlich aber schlicht
Finale, on Klopstock's ode Auferstehen Midori Marsh, soprano
Gabrielle Beteag, mezzo-soprano
Baltimore Choral Arts Society
Anthony Blake Clark, music director

ABOUT THE PROGRAM

Kinsfolknem (NOI+F Co-Commission) Jasmine Barnes

Jasmine Barnes was born in 1991 in Baltimore and took advantage of every musical opportunity during her education in the city's schools, participating in classes, ensembles and programs at the Baltimore School for the Arts, Arena Players (the oldest continually performing historically African-American community theatre in the United States). AKAdemy Dance Collective and Maryland Institute College of Art (MICA), as well as playing in the marching, concert and pep bands at Baltimore Polytechnic Institute as a high school student. Her rich experiences as a young musician instilled in her a continuing passion for teaching others-one of her aspirations is creating a non-profit organization to bring art lessons to low-income communities. Barnes undertook her professional training at Morgan State University, a public, historically Black research university in Baltimore. where she studied voice and composition and composed works for the choir, early products of her continuing interest in writing for voice. She was the first graduate of Morgan State to major in music composition and staved at the school for graduate work with noted composer James Lee III.

After receiving her master's degree in 2018, Barnes was appointed Head of Composition and Jazz Voice at Booker T. Washington High School for the Performing and Visual Arts in Dallas. In 2019, she partnered with the AT&T Performing Arts Center in Dallas in creating a composition competition for her students to write an original piece for the Center's chandelier, a spectacular array of L.E.D acrylic light rods that change in color and configuration as they are lifted into the ceiling before every performance to the accompaniment of specially composed music. During her three years teaching at Booker T. Washington, Barnes received honors from the National Young Arts Foundation, American Composer's Forum, and NextNotes High School Music Creator Competition, Since 2021, Barnes has devoted herself primarily to composition, receiving commissions from the New York Philharmonic, Juilliard Pre College, Carnegie Hall, Washington National Opera (in celebration of The Kennedy Center's 50th year anniversary), Chicago Symphony Orchestra, Orpheus Chamber Orchestra, Aspen Music

Festival and School, Baltimore Choral Arts and CityMusic Cleveland, winning the Black Brilliance Award from the Pleiades Project and the Brinkley Fine Arts First Place Award of Alpha Kappa Alpha Sorority, and holding fellowships and residencies at the Chautaugua Institution, American Lyric Theater in the Composer Librettist Development Program. and Opera Theater of Saint Louis' New Works Collective. In 2022, Jasmine Barnes was the subject of the Emmy Award-winning PBS documentary "Dreamer." Her opera She Who Dared, which takes as its subject the courageous women who helped desegregate the Montgomery bus system in the 1950s, premiered in 2025 by Chicago Opera Theater.

Each year since 2016, Carnegie Hall's Weill Music Institute has brought together the brightest young musicians ages 14-17 from across the country to form the National Youth Orchestra II (NYO2) for a summer orchestral training program that includes a residency and a concert at Carnegie Hall. (The program runs in conjunction with the National Youth Orchestra of the United States of America [NYO-USA] for musicians ages 16-19.) For the NYO2 session in 2024, Carnegie Hall commissioned Jasmine Barnes to compose Kinsfolknem, a concerto for flute, oboe, clarinet and bassoon, which was premiered in August at Carnegie Hall by NYO2 conducted by Teddy Abrams, with four of the country's most distinguished woodwind players as soloists: flutist Demarre McGill (Seattle Symphony), oboist Titus Underwood (Nashville Symphony), clarinetist Anthony McGill (New York Philharmonic) and bassoonist Andrew Brady (Saint Paul Chamber Orchestra). The concert was repeated at the Meverson Symphony Center in Dallas in August, and is available on YouTube.

Barnes wrote, "Kinsfolknem is a celebration of a family and extended-family gathering. The piece highlights the sound world of places and themes surrounding Black family events. The first two movements, The Sunday Dinner and The Repast, showcase themes based on gospel idioms. The last movement, The Reunion, is a celebration featuring the sounds of a Black cookout."

Kinsfolknem was co-commissioned by Carnegie Hall, Aspen Music Festival and School and Clarice Presents' National Orchestral Institute + Festival.

Symphony No. 2 in C Minor, "Resurrection"

Gustav Mahler

In August 1886, the distinguished conductor Arthur Nikisch, later music director of the Boston Symphony Orchestra, appointed the 26-year-old Gustav Mahler as his assistant at the Leipzig Opera. At Leipzig, Mahler met Carl von Weber, grandson of the composer, and the two worked on a new performing edition of the virtually forgotten Weber opera Die drei Pintos ("The Three Pintos," two being impostors of the title character). Following the premiere of Die drei Pintos, on January 20. 1888. Mahler attended a reception in a room filled with flowers. This seemingly beneficent image played on his mind, becoming transmogrified into nightmares and waking visions, almost hallucinations, of himself on a funeral bier surrounded by floral wreaths.

Mahler completed his First Symphony in March 1888, and began its successor almost immediately. Spurred by the startling visions of his own death, he conceived the new work as a tone poem entitled "Totenfeier" ("Funeral Rite"). The title was apparently taken from the translation by the composer's close friend Siegfried Lipiner, titled "Totenfeier," of Adam Mickiewicz's Polish epic Dziady. Though he inscribed his manuscript, "Symphony in C minor/First Movement," Mahler had no idea at the time what sort of music would follow Totenfeier and he considered allowing the movement to stand as an independent work.

The next five years were ones of intense professional and personal activity for Mahler. He resigned from the Leipzig Opera in May 1888 and applied for posts in Karlsruhe, Budapest, Hamburg and Meiningen. To support his petition for this last position, he wrote to Hans von Bülow, director at Meiningen until 1885, to ask for his recommendation, but the letter was ignored. Richard Strauss, however, the successor to Bülow at Meiningen, took up Mahler's cause on the evidence of his talent furnished by Die drei Pintos and his growing reputation as a conductor of Mozart and Wagner. When Strauss showed Bülow the score for the Weber/Mahler opera, Bülow responded caustically, "Be it Weberei or Mahlerei [puns in German on 'weaving' and 'painting'], it makes no difference to me. The whole thing is a pastiche, an infamous, out-of-date bagatelle. I am simply nauseated," Mahler, needless to say, did not get the job at Meiningen, but

he was awarded the position at Budapest, where his duties began in October 1888.

In 1891, Mahler switched jobs once again, this time leaving Budapest to join the prestigious Hamburg Opera as principal conductor. There he encountered Bülow, who was director of the Hamburg Philharmonic concerts. Bülow had certainly not forgotten his earlier low estimate of Mahler the composer, but after a performance of Siegfried he allowed that "Hamburg has now acquired a simply first-rate opera conductor in Mr. Gustav Mahler." Encouraged by Bülow's admiration of his conducting, Mahler asked for his comments on the still-unperformed *Totenfeier*. Mahler described their encounter:

"When I played my Totenfeier for Bülow, he fell into a state of extreme nervous tension, clapped his hands over his ears and exclaimed, 'Beside your music, Tristan sounds as simple as a Haydn symphony! If that is still music then I do not understand a single thing about music!' We parted from each other in complete friendship, I, however, with the conviction that Bülow considers me an able conductor but absolutely hopeless as a composer."

Mahler, who throughout his career considered his composition more important than his conducting, was deeply wounded by this behavior, but he controlled his anger out of respect for Bülow, who had extended him many kindnesses and become something of a mentor. Bülow did nothing to guell his doubts about the quality of his creative work, however, and Mahler, who had written nothing since Totenfeier three years before, was at a crisis in his career as a composer. The year after Bülow's withering criticisms. Mahler found inspiration to compose again in a collection of German folk poems by Ludwig Achim von Arnim and Clemens Brentano called "Des Knaben Wunderhorn" ("The Youth's Magic Horn"). He had known these texts since at least 1887, and in 1892 set four of them for voice and piano, thereby renewing some of his creative self-confidence. The following summer, when he was free from the pressures of conducting, he took rustic lodgings in the village of Steinbach on Lake Attersee in the lovely Austrian Salzkammergut, near Salzburg, and it was there that he resumed work on the Second Symphony, five years after the first movement had been completed. Without a clear plan as to how they would fit into the symphony's overall structure, he used two of the Wunderhorn songs from the preceding year as the bases for the internal movements of the piece. On

July 16, he completed the orchestral score of the Scherzo, derived from "Des Antonius von Padua Fischpredigt," a cynical poem about St. Anthony preaching a sermon to the fishes, who, like some human congregations, return to their fleshly ways as soon as the holy man finishes his lesson. Only three days later, "Urlicht" ("Primal Light") for mezzo-soprano solo, was completed; by the end of the month, the Andante, newly conceived, was finished.

By the end of summer 1893, the first four movements of the symphony were finished, but Mahler was still unsure about the work's ending. The finality implied by the opening movement's "Funeral Rite" seemed to allow no logical progression to another point of climax. As a response to the questions posed by the first movement, he envisioned a grand choral close for the work, much in the manner of the triumphant ending of Beethoven's final symphony. "My experience with the last movement of my second symphony was such that I literally ransacked world literature, even including the Bible, to find the redeeming word." Still, no solution presented itself.

In December 1892, Bülow's health gave out, and he designated Mahler to be his successor as conductor of the Hamburg Philharmonic concerts. A year later Bülow went to Egypt for treatment, but died suddenly at Cairo on February 12, 1894. Mahler was deeply saddened by the news. He met with Josef Förster the same day and played through the Totenfeier with such emotion that his friend was convinced it was offered "in memory of Bülow." Förster described the memorial service at Hamburg's St. Michael Church: "Mahler and I were present at the moving farewell.... The strongest impression to remain was that of the singing of the children's voices. The effect was created not just by Klopstock's profound poem [Auferstehen - 'Resurrection'] but by the innocence of the pure sounds issuing from the children's throats. The funeral procession started. At the Hamburg Opera, where Bülow had so often delighted the people, he was greeted by the funeral music from Wagner's Götterdämmerung [conducted by Mahler].

"Outside the Opera, I could not find Mahler. But that afternoon I hurried to his apartment as if to obey a command. I opened the door and saw him sitting at his writing desk. He turned to me and said: "Dear friend, I have it!' I understood: 'Auferstehen, ja auferstehen wirst du nach kurzen Ruh ['Rise again, yes you will rise again after a short rest]. I had guessed the secret: Klopstock's poem, which that morning we had heard from the mouths of children, was to be the basis for the finale of the Second Symphony." On June 29, 1894, three months later, Mahler

completed his monumental "Resurrection" symphony, six years after it was begun.

The composer himself wrote of the emotional engines driving this symphony:

"First movement. We stand by the coffin of a well-loved person. His life, struggles, passions and aspirations once more, for the last time, pass before our mind's eye—And now in this moment of gravity and of emotion that convulses our deepest being, our heart is gripped by a dreadfully serious voice which that passes us by in the deafening bustle of daily life: What now? What is this life—and this death? Do we have an existence beyond it? Is all this only a confused dream, or do life and this death have a meaning?—And we must answer this question if we are to live on.

"Second movement-Andante (in the style of a Ländler). You must have attended the funeral of a person dear to you and then, perhaps, the picture of a happy hour long past arises in your mind like a ray of sun undimmed-and you can almost forget what has happened.

"Third movement—Scherzo, based on "Des Antonius von Padua Fischpredigt." When you awaken from the nostalgic daydream [of the preceding movement] and you return to the confusion of real life, it can happen that the ceaseless motion, the senseless bustle of daily activity may strike you with horror. Then life can seem meaningless, a gruesome, ghostly spectacle, from which you may recoil with a cry of disgust!

"Fourth movement-Urlicht (mezzosoprano solo). The moving voice of naïve faith sounds in our ear: I am of God, and desire to return to God! God will give me a lamp, will light me to eternal bliss!

"Fifth movement. We again confront all the dreadful guestions and the mood of the end of the first movement. The end of all living things has come. The Last Judgment is announced and the ultimate terror of this Day of Davs has arrived. The earth quakes, the graves burst open, the dead rise and stride hither in endless procession. Our senses fail us and all consciousness fades away at the approach of the eternal Spirit. The 'Great Summons' resounds: the trumpets of the apocalypse call. Softly there sounds a choir of saints and heavenly creatures: 'Rise again, yes, thou shalt rise again.' And the glory of God appears. All is still and blissful. And behold: there is no judgment; there are no sinners, no righteous ones, no great and no humble-there is no punishment and no reward! An almighty love shines through us with blessed knowing and being."

Program notes by Dr. Richard E. Rodda

TEXTS & TRANSLATIONS

O Röschen rot!
Der Mensch liegt in grösster Not!
Der Mensch liegt in grösster Pein!
Je lieber möcht' ich im Himmel sein!

Da kam ich auf einen breiten Weg:
Da kam ein Engelein und wollt' mich abweisen!
Ach nein! Ich liess mich nicht abweisen!
Ich bin von Gott und will wieder zu Gott!
Der liebe Gott wird mir ein Lichtchen geben,
Wird leuchten mir in das ewig selig Leben!

Aufersteh'n, ja aufersteh'n wirst du, mein Staub, nach kurzer Ruh: Unsterblich Leben wird der dich rief dir geben.

Wieder aufzublüh'n wirst du gesät! Der Herr der Ernte geht und sammelt Garben uns ein, die starben!

O glaube, mein Herz, o glaube, es geht dir nichts verloren! Dein ist, was du gesehnt, dein was du geliebt, was du gestritten!

O glaube, du warst nicht umsonst geboren! Hast nicht umsonst gelebt, gelitten!

Was entstanden ist, das muss vergehen! Was vergangen, aufersteh'n! Hör auf zu beben! Bereite dich zu leben!

O Schmerz! Du Alldurchdringer, dir bin ich entrungen! O Tod! Du Allbezwinger, nun bist du bezwungen! Mit Flügeln, die ich mir errungen, in heissem Liebesstreben, werd' ich entschweben zum Licht, zu dem kein Aug' gedrungen!

Sterben werd' ich, um zu leben!

Aufersteh'n, ja aufersteh'n wirst du, mein Herz, in einem Nu! Was du geschlagen, zu Gott wird es dich tragen! Oh red rose! Man lies in deepest need, Man lies in deepest pain. Much would I rather be in heaven!

Then I came onto a broad path:
An angel came and wanted to send me away.
Ah, no! I would not be sent away.
I am from God and will return to God!
Dear God will give me a light,
Will illumine me to eternal, blessed life!

Rise again, yes you will rise again, my dust, after a short rest: Immortal life will He who called you grant to you.

To bloom again you are sown! The Lord of the harvest goes and gathers sheaves, even us. who died!

* * *

* * *

O believe, my heart, o believe, Nothing will be lost to you! What you longed for is yours Yours, what you have loved, what you have struggled for!

O believe, You were not born in vain! You have not lived in vain, Suffered in vain!

What was created must pass away! What has passed away must rise! Cease trembling! Prepare yourself to live!

O suffering! You that pierce all things, From you have I been wrested!
O death! You that overcome all things, now you are overcome!
With wings that I have won for myself in the fervent struggle of love, I shall fly away to the light which no eye has pierced.

I shall die in order to live!

Rise again, yes you will rise again, my heart, in the twinkling of an eye! What you have conquered will carry you to God!

ABOUT THE ARTISTS

Marin Alsop



The first and only conductor to receive a MacArthur Fellowship, Marin Alsop is internationally recognized for her innovative approach to programming and audience development.

The 2024-25 Season marks Alsop's sixth as Chief Conductor of the ORF Vienna Radio

Symphony Orchestra; her second as Artistic Director & Chief Conductor of the Polish National Radio Symphony; her second as Principal Guest Conductor of the Philharmonia; and her first as Principal Guest Conductor of The Philadelphia Orchestra. She is also Music Director Laureate and OrchKids Founder of the Baltimore Symphony and Chief Conductor of the Ravinia Festival, where she leads the Chicago Symphony's annual summer residencies.

Alsop becomes the first U.S.-born woman to conduct the Berlin Philharmonic when she makes her long-awaited debut with the orchestra in February 2025, leading the world premiere of a new commission from Outi Tarkiainen. Other 2024-2025 highlights include a Nico Muhly world premiere with the New York Philharmonic, a New Year's Eve concert with The Philadelphia Orchestra, and multiple performances with the Philharmonia.

Alsop has long-standing relationships with the London Philharmonic and London Symphony and regularly guest conducts the New York Philharmonic, The Philadelphia Orchestra, Leipzig Gewandhaus Orchestra, Orchestra of the Age of Enlightenment, Budapest Festival Orchestra, Orchestre de Paris, La Scala Orchestra, Royal Concertgebouw Orchestra, Orchestre Philharmonique de Radio France, NDR Elbphilharmonie Orchestra, and others. A full decade after making history as the first female conductor of London's Last Night of the Proms, in 2023 she became the first woman and first American to quest conduct three Last Nights in the festival's long history. She made her triumphant debut at New York's Metropolitan Opera in 2024.

Alsop's discography comprises more than 200 titles for Decca, Harmonia Mundi and Sony Classical, as well as her acclaimed Naxos cycles of Brahms with the London Philharmonic, Dvořák with the Baltimore Symphony and Prokofiev with the São Paulo Symphony. Recent releases include a live account of Candide with the LSO & Chorus and multiple titles with the Vienna RSO for Naxos, among them a John Adams collection that has just received a 2025 Grammy nomination for "Best Orchestral Performance."

Demarre McGill, flute



Demarre McGill has gained international recognition as one of the premier flutists of his generation, celebrated for his lyrical expressiveness and technical prowess. Winner of the prestigious Avery Fisher Career Grant and the Sphinx Medal of Excellence, McGill has appeared as a soloist

with renowned orchestras including The Philadelphia Orchestra, and the San Francisco, Seattle, Pittsburgh, Dallas, Grant Park, San Diego, Chicago and Baltimore symphonies. His captivating performances have earned him critical acclaim and a distinguished place in the world of classical music.

Currently serving as the principal flute of the Seattle Symphony, McGill has previously held principal flute positions with the Dallas Symphony, San Diego Symphony, The Florida Orchestra and Santa Fe Opera Orchestra. He has also served as acting principal flute with the Metropolitan Opera Orchestra and the Pittsburgh Symphony Orchestra.

As an educator, Demarre McGill is committed to inspiring and nurturing the next generation of musicians. He has coached and presented master classes in South Africa, South Korea, Japan, Canada and throughout the United States. He has served on the faculties of the National Youth Orchestra of the United States, the

National Orchestral Institute + Festival at the University of Maryland, the Orford Music Festival, Summerfest at the Curtis Institute of Music, Sarasota Music Festival and the Stellenbosch International Chamber Music Festival in South Africa. Additionally, McGill spent seven years as associate professor of flute at the University of Cincinnati College-Conservatory of Music and has been an artist-faculty member of the Aspen Music Festival and School since 2017.

Demarre McGill is also a founding member of the Myriad Trio and a former member of the Chamber Music Society of Lincoln Center's Bowers Program. He is the co-founder of Art of Élan and is a regular participant in prestigious chamber music festivals such as Santa Fe, Marlboro, Seattle and Stellenbosch. In 2014, McGill co-founded the McGill/McHale Trio with his brother clarinetist Anthony McGill and pianist Michael McHale. Their debut CD, Portraits, released by MKI Artists in August 2017,

has received rave reviews, as has Winged Creatures, his recording with Anthony McGill and the Chicago Youth Symphony Orchestra.

A champion for accessibility and relevance in classical music, Demarre McGill actively promotes the works of underrepresented composers and engages in projects that highlight diverse cultural perspectives. His media credits include appearances on PBS's Live from Lincoln Center, A&E Network's The Gifted Ones, NBC's Today Show, NBC Nightly News, and, along with his brother Anthony, on Mr. Rogers' Neighborhood.

Born in Chicago, Demarre McGill began studying the flute at age 7 and attended the Merit School of Music. In the years that followed, he studied with Susan Levitin. Demarre received his bachelor's degree from The Curtis Institute of Music and a master's degree from The Juilliard School. Demarre McGill is a Yamaha Performing Artist.

Titus Underwood, oboe



Titus Underwood is Principal Oboe of the Nashville Symphony Orchestra and the 2021 recipient of the Sphinx Medal of Excellence award and a 2021 Midsouth Regional Emmy® winner for his work on "We Are Nashville." Prior to the NSO, he was acting associate principal of Utah Symphony, and has performed

as guest principal of Pittsburgh Symphony Orchestra, Miami Symphony Orchestra and The Florida Orchestra. A sought-after freelance performer, Titus has also performed with the Los Angeles Philharmonic, Atlanta Symphony, Puerto Rico Symphony and San Diego Symphony. Titus regularly plays principal oboe in Chineke!, the Gateways Music Festival and Bellingham Festival of Music.

Titus received his master of music degree from The Juilliard School, where he studied with Elaine Douvas, and pursued additional studies with Nathan Hughes and Pedro Diaz. He earned his bachelor of music degree from the Cleveland Institute of Music where he was a student of John Mack, legendary principal oboist of The Cleveland Orchestra, with additional studies from Frank Rosenwein and Jeffrey Rathbun. In 2013, he received his artist diploma from The Colburn School as a student of Allan Vogel.

Anthony McGill, clarinet



Hailed for his "trademark brilliance, penetrating sound and rich character" (The New York Times), clarinetist **Anthony McGill** enjoys a dynamic international solo and chamber music career and is principal clarinet of the New York Philharmonic-the first African-American principal player in the organization's

history. He is the recipient of the 2020 Avery Fisher Prize, one of classical music's most significant awards and was named Musical America's 2024 Instrumentalist of the Year.

McGill appears as a soloist with top orchestras, including the New York and Los Angeles philharmonics, The Metropolitan Opera and the Baltimore, Boston, Chicago and Detroit symphonies. In the 2024-25 Season, he makes his BBC Proms debut performing Mozart's Clarinet Concerto with the BBC Scottish Symphony Orchestra and Gemma New.

Also this season, McGill embarks on a multicity tour with Emanuel Ax. He joins the performance and recording project Principal Brothers featuring his brother, Demarre McGill, as well as Titus Underwood and Bryan Young, four leading Black American woodwind principals performing the works of three prominent Black composers: James Lee III, Valerie Coleman and Errollyn Wallen.

He performed alongside Itzhak Perlman, Yo-Yo Ma and Gabriela Montero at the inauguration of President Barack Obama. American Stories, his album with the Pacifica Quartet, was nominated for a GRAMMY®. He has been a collaborator of the Miró, Pacifica, Shanghai and Takács Quartets, and performs with leading artists including Inon Barnatan, Gloria Chien, Yefim Bronfman, Gil Shaham, Midori, Mitsuko Uchida and Lang.

He serves on the faculty of The Juilliard School and is artistic director for Juilliard's Music Advancement Program. He holds the William R. and Hyunah Yu Brody Distinguished Chair at the Curtis Institute of Music.

McGill's #TakeTwoKnees campaign protesting the death of George Floyd went viral, reaching thousands of individuals. He was invited by the Equal Justice Initiative (EJI) to perform at the dedication of the National Monument to Freedom. Since 2023, he has partnered with civil rights leader Bryan Stevenson to organize EJI classical music industry convenings examining America's history of racial inequality in Montgomery, Alabama.

He is a Backun Artist and performs exclusively on Backun Clarinets.

Andrew Brady, bassoon



Native Tennesseean Andrew Brady joined the Saint Paul Chamber Orchestra in the 2022-2023 Season as principal bassoon. Brady comes to Minnesota from the Atlanta Symphony Orchestra, having served there as principal bassoon since January 2016. Prior to the ASO, Brady held the same position for

two years with the Louisiana Philharmonic.

As a soloist, Brady has performed concertos by Hertel, Rossini, Mozart, Weber and Zwilich with the Atlanta Symphony Orchestra, Southeast Symphony, the Los Angeles Doctor's Symphony and The Colburn Orchestra. He appears regularly as principal bassoonist with the Grand Teton Music Festival Orchestra, and has performed as guest principal with the Los Angeles Philharmonic at the Hollywood Bowl, as well as at Carnegie Hall and on European tours with the Orpheus Chamber Orchestra. Brady's artistry is in high demand and has

taken him to South Africa, Korea, China, Mexico and the United Kingdom as well as many destinations within the contiguous United States for both performances and teaching engagements. In past summers, Brady has been a proud member of the Chineke! Orchestra including a performance at the 2017 BBC Proms. The ensemble is the UK's first Black and minority ethnic orchestra and seeks to promote diversity and change within classical music by increasing representation and visibility of musicians of color. Andrew is also thrilled to have participated in the "Juneteenth: A Global Celebration for Freedom" concert with the Re-Collective Orchestra at the Hollywood Bowl in June 2022. The concert was broadcast live on CNN and marked the first performance of an all-Black orchestra at the Hollywood Bowl. The celebration featured such legendary artists as Chaka Khan, The Roots, Michelle Williams, and Earth, Wind & Fire.

Enthusiastically involved in music education, Brady has taught as an artist-in-residence at Kennesaw State University, and is sought after for masterclasses and private tutelage. He has also served on the faculties of the Stellenbosch International Chamber Music Festival, National Orchestral Institute + Festival, Brevard Music Center, Festival Napa Valley and National Youth Orchestra/NYO2 through Carnegie Hall.

Brady graduated with his bachelor of music degree from The Colburn School Conservatory of Music in 2013, where he studied with Richard Beene. Additional major teachers and influences include Anthony Parnther, Rick Ranti and Suzanne Nelsen.

Midori Marsh, soprano



Named a top 30 Artist under 30 by CBC Radio, American-Canadian soprano Midori Marsh is quickly establishing herself as a "polished and poised performer" with a "truly gorgeous, expressive sound" (OperaRamblings). In her debut as Donna Anna in Don Giovanni (Calgary Opera) Marsh

was praised for "portraying the role with an intensity of emotion that dominated the stage" and "a powerful, darkly rounded, and flexible voice" (Edmonton Scene). In concert, Ms. Marsh was a featured soloist with the National Arts Centre Orchestra in works by Clara Schumann, joined the Toronto Symphony Orchestra as the soprano soloist for Haydn's Creation, and has been a two time guest soloist with Thorgy Thor and the Thorchestra

(TSO, NAC). She returns to Wolf Trap for her second summer as a Filene artist, where she will also appear in Carmina Burana with the National Symphony Orchestra, and sing the role of Frasquita in Carmen. The previous summer saw her take on the role of Musetta in La Bohème. During her time as a young artist with the Canadian Opera Company, her roles included Nella in Gianni Schicchi, the soprano soloist in Mozart's Requiem, Annina in La Traviata, Papagena in Die Zauberflöte and Frasquita in Carmen. She holds degrees from Laurier University and the University of Toronto. She's a two time Metropolitan Opera Laffont Competition Semifinalist, a Jensen Foundation prize winner, a Lotte Lenya finalist, and a first prize and audience choice winner of the Canadian Opera Company Centre Stage Competition

Gabrielle Beteag, mezzo-soprano



American mezzo Gabrielle
Beteag brings a fresh joy, and
commanding warmth to
repertoire spanning baroque to
contemporary works. Praised
for her "precise, soaring
voice" by San Francisco
Classical Voice, Beteag's recent
performance in the San
Francisco Adler Fellow
Showcase was "a peak

performance at the opera...a moment of transfiguration." 2025 takes Beteag to Seattle and San Francisco to perform Gertrude Stein in the 10th anniversary production of Tom Cipullo's After Life with Music of Remembrance, after which she returns to Wolf Trap to sing Mère Marie in Dialogues des Carmélites. Her recent performances include Mother in The Handmaid's Tale, Stimme von Oben in Die Frau ohne Schatten and Teacher in The (R)evolution of Steve Jobs, all at San Francisco Opera, Mercédès

in Carmen at The Atlanta Opera and Woman with Hat/Duchess in The Ghosts of Versailles at Chautaugua Opera. A lover of concert work, Beteag has sung with orchestras across the country, including the National Symphony Orchestra (Beethoven Symphony No. 9), the National Orchestral Institute + Festival (Weill's Seven Deadly Sins), the Berkeley Symphony (Beethoven Symphony No. 9), the Santa Rosa Symphony (Mahler Symphony No. 2, "Resurrection"), and the San Francisco Ballet (Das Lied von der Erde). In 2020, Beteag won the Metropolitan Opera National Council Auditions, and has received additional accolades from organizations including the Paris Opera Competition, the Sullivan Foundation, the Gerda Lissner Foundation, the Cooper-Bing Competition, and the Giulio Gari Foundation. Next season she returns to the Santa Rosa Symphony, and will make her debut with the Los Angeles Philharmonic.

Baltimore Choral Arts Society

Baltimore Choral Arts Society, now in its 59th season, celebrates the joy of choral music through exceptional performances and diverse educational partnerships. The chorus and Chamber Singers present concerts throughout the Mid-Atlantic region and Europe. Baltimore Choral Arts regularly performs with the Baltimore Symphony Orchestra, National Philharmonic and other prominent area ensembles. This season, Music Director Anthony Blake Clark has established largescale collaborations with the Morgan State University Choir and Peabody Conservatory.

Choral Arts provides thoughtful and impactful music education initiatives that serve youth in and around Baltimore. These include CoroLAB, a partnership with high school choral music programs; Vocal Fellows, a leadership opportunity for professional singers; the Student Composer Project, a competition for high-school and college composers; and Sing and Play with Baltimore Choral Arts,

a series of free music classes for children ages 0-5 and their caregivers, presented in partnership with the Enoch Pratt Free Library.

In an ongoing effort to make choral music accessible throughout the Baltimore region, Choral Arts produces Discovery Series programming. These outreach initiatives include free performances and events such as open rehearsals, audience singalongs, and community concerts.

Recent awards and recognitions include the 2023 Capital Emmy® for Diversity/Equity/ Inclusion with Maryland Public Television for Artworks: Dreamer, a documentary featuring Choral Arts' 2022 performance of Mozart's Requiem and Jasmine Barnes' Portraits: Douglass and Tubman; the 2020 Chorus America/ASCAP Alice Parker Award; and the 2020 American Prize in Community Chorus Conducting (Anthony Blake Clark.)

ROSTER

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Eric Gee Louis Gephardt-Gorsuch Rebecca Gideon Steven Gilmore Arthur Dan Gleckler Alvson Griese Ruth Heilman Brett Heischmidt Patricia Hengen Danielle Horetsky Phil Hurd Claire Husselbee Elizabeth James Douglas Jones James Kaper Avery Kesar Erin S. Koch Becca Kowalski Samantha Kymmell Julie Lang Adria Lawrence Christine Layton Michael Lee Rebecca W. Lieb Benjamin Lieberman Robert Lieberman Elizabeth Liedahl Sandra Losemann Mark Lowitt Caleb Madder Amy Mansfield Juliana Marin Brendan McCov Lauren McDonald

Elizabeth McGonigle Andrew McGuirk Abbev McNeill Diane Mountain Michael Mountain Alexander Myers Chet Myers Spoorthi Nibhanupudi Claire Nutt Michael Nutt Darin Ostrander Nerissa Paglinauan Emily Pallikal Clark D. Pickett Moses Pounds Bob Pownall Jorge Ramirez-Sanchez Michael Rickelton Sarah Rivera Francis Ritterman Liz Russell Kristen Samuelsen Peter Savage Jacob Schleger Jim Scofield Melody Scofield Laura Scott Priya Sekar Michael Selmanoff Ginette Serrero Lindsay Sheets Ying Sheu Kathleen Shu

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Joel Slotkin Mary Speers Rina Steinhauer Brandon Sumida Alan Sweatman Kelly Sweatman Rachel Tanenblatt Tim Teeter Chris Thaler Eric Thompson Shelbi Timmons Raymond Toy Adam VanGorder Elisabeth Vaeth Rebecca Wald **Natalie West** Dan Weyandt Mel Wilhoit Susan Wilhoit Lauren Williams Rvan Wilson Eric Winter Laura Wolf Lvnn Wolf Nancy Womble Dave Wopat Norah Worthington Erin Wright John Wright Mara Yaffee Adam Zukowski

Fellows & Faculty

Fellows

Flute

Honor Hickman, 23 MM, Eastman School of Music Belmont, MA

Ingrid McDuffee, 21 BFA, Carnegie Mellon University Austin, TX

Shane Salinas, BM, 21 BM, University of North Texas Keller, TX

Jennifer Szabo, 28 DMA, George Mason University Garden City, NY

Oboe

Aaron Haettenschwiller, 24 MM, Manhattan School of Music Baltimore, MD

Michelle Moeller, 26 DMA, University of Georgia Dallas, TX

Brendan Shirk, 25 MM, Shenandoah Conservatory Spotsylvania. VA

William Simpfendorfer, 19 BM, The Juilliard School Colorado Springs, CO

Clarinet

Adrian Gongora, 21 BM, University of Florida Orlando, FL

Jerry Han, 18 BM, The Juilliard School Toronto, ON, Canada

Pin Kan, 26 MM, New England Conservatory of Music Taipei, Taiwan

Ayuna Sumi, 23 MM, University of North Texas Yamaguchi, Japan

Bassoon

Lindsay Glaccum, 20 BM, Vanderbilt University The Woodlands, TX

Finn McCune, 21 BM, Michigan State University East Lansing, MI

Declan Messner, 21 BM, Baldwin Wallace University Cleveland, OH

Nathan Shepherd, 20 BM, The Juilliard School Lanesville, IN Supported by Ms. Louise M. Huddleston

Horn

Cade Araza, 20 BM, The Juilliard School Phoenix, AZ

Tori Boell, 31 MA, Bard Conservatory Floral Park, NY

Diego Gonzalez, 20 BM, Vanderbilt University Fulshear, TX

Sam Hart, 23 MM, Yale University San Antonio, TX

Trevor Healy, 24 DMA, University of Wisconsin-Madison Canadice, NY Supported by The Marinus & Minna B. Koster Foundation, Inc.

Brooks Wisniewski, 21 BM, The Juilliard School Milwaukee, WI

Trumpet

Nicholas Peterson-Hunt, 19 BM, Rice University Salem, OR

Jack Ramu, 21 BM, The Juilliard School Cumming, GA

Fiona Shonik, 22 BM, Northwestern University Sea Cliff, NY Sophie Urban, 20 BM, Rice University Colorado Springs, CO Supported by The Marinus & Minna B. Koster Foundation, Inc.

Trombone

Sebastian Alvarez, 24 MM, Rice University Caracas, Venezuela

Dalton Hooper, 24 MM, Temple University Braselton, GA

Bass Trombone

Michael Mazerolle, 23 MM, Rice University Fishers, IN

Tuba

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Percussion

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Eric Green, 27 DMA, University of Minnesota Iowa City, IA

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Harp

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Violin

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BM, Boston Conservatory Maracaibo, Venezuela Supported by Mrs. Mary Anne Hakes

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Lawrence Hall, 21

BM, New England Conservatory of Music Wheaton, IL

Collin LeBlanc, 19

BM, Indiana University Lutz, FL

Olivia McCallum, 20

BM, Boston University Bronx, NY

Lukas Munsell, 23

MM, Rice University South Riding, VA

Alyssa Trebat, 24

MM, Peabody Conservatory Elgin, IL

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Yabetza Vivas-Irizarry, 33

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Juliana Athayde Concertmaster, Rochester Philharmonic Eastman School of Music

Derek Powell
National Symphony Orchestra

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Jennifer Ross Principal Second (Ret.), Pittsburgh Symphony Orchestra

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Kenneth Slowik, Smithsonian Institution University of Maryland

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Martha Long Principal, Baltimore Symphony Orchestra

Demarre McGill Principal, Seattle Symphony

Oboe

Erik Behr*
Principal, Rochester Philharmonic

Erin Hannigan Principal, Dallas Symphony Orchestra Rice University

Marion Kuszyk* Associate Principal, Los Angeles Philharmonic University of Southern California

Titus Underwood Principal, Nashville Symphony Orchestra

Clarinet

Yehuda Gilad Colburn School and University of Southern California

Anthony McGill Principal, New York Philharmonic The Juilliard School and Curtis Institute

Bassoon

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Principal, Milwaukee Symphony Orchestra University of Wisconsin-Milwaukee

Frank Morelli Co-Principal, Orpheus Chamber Orchestra (Emeritus) Yale School of Music

Horn

Andrew Bain Principal, Los Angeles Philharmonic Colburn School

Elizabeth Freimuth Principal, Cincinnati Symphony Orchestra and Rice University

Gregory Miller Empire Brass University of Maryland

Gail Williams Chicago Symphony Orchestra (Ret.) Chicago Chamber Musicians Northwestern University

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Barbara Butler Rice University

Chris Gekker University of Maryland

Amy McCabe
Principal, "The President's Own"
United States Marine Band

Micah Wilkinson Principal, Pittsburgh Symphony Orchestra Duquesne University

Trombone

Matthew Guilford Bass Trombone, National Symphony Orchestra

Megumi Kanda Principal, Milwaukee Symphony Orchestra

Ava Ordman Principal, Lansing Symphony Orchestra Michigan State University (Ret.)

Larry Zalkind Eastman School of Music

*Denotes NOI+F Alumni

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United States Air Force Ceremonial Band (Ret.) University of Maryland

David Fedderly

Principal (Ret.), Baltimore Symphony Orchestra

Richard Antoine White*

Principal, Santa Fe Symphony University of New Mexico

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Jauvon Gilliam

Principal Timpani, National Symphony Orchestra

Eric Shin*

Principal Percussion, National Symphony Orchestra

Svet Stoyanov

University of Miami

John Tafoya

Principal (Ret.), National Symphony Orchestra Indiana University

Alana Wiesing*

Principal Timpani, Tucson Symphony Orchestra

Harp

Adriana Horne

National Symphony Orchestra

Composition

Jasmine Barnes

Anna Clyne

Nathan Lincoln-DeCusatis Fordham University

Conducting

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Music Director, National
Orchestral Institute + Festival
Chief Conductor, ORF Vienna
Radio Symphony Orchestra
Chief Conductor and Curator,
Ravinia Festival
Music Director Laureate, Baltimore
Symphony Orchestra

Mei-Ann Chen

Music Director, Chicago Sinfonietta Chief Conductor, Grosses Orchester Graz at Styriarte.



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Don't Miss!

The NOI Philharmonic On Stage

Thrilling orchestral performances at The Clarice

Tchaikovsky's Fourth Symphony (June 21 · 7:30PM)
Danzmayr Conducts Cuong & Strauss (June 28 · 7:30PM)

Tickets start at \$25. Join us at 6:30PM for pre-concert SPARK! Lounge conversations.

Experience The Process

See the NOI+F faculty, fellows and conductors in action

Open Masterclasses (June 16 & 23 · 7PM)
Open Rehearsals (June 20 & 27 · 10AM)

Tickets are \$10.

NOI+F Unbound

Members of the NOI Philharmonic perform in smaller ensembles

Family Concert: Peter and The Wolf (June 22 · 2PM)

Chamber Music 2.0 (June 26 · 7PM)

Free, no tickets required.

NOI+F at Washington National Cathedral

Alsop Conducts Mahler's "Resurrection" Symphony (June 15)
Danzmayr Conducts Cuong & Strauss (June 29)

Visit qo.umd.edu/noiwnc25 for tickets.

THE CLARICE'S GUIDE TO ETIQUETTE

Welcome to The Clarice Community

The Clarice Smith Performing Arts Center is committed to creating and maintaining a culture that values and affirms the diversity and humanity of our community. Whether you're a student, audience member, staff or faculty member, an artist or a rental client, you belong at The Clarice.

Our Guidelines

Our guidelines apply to everyone in our building and at our events, and aim to create a safe, welcoming and respectful environment for all:

Be a Courteous Community Member

Be respectful of people and property. Verbal and physical abuse will not be tolerated, including but not limited to unwanted invasion of another person's physical space and abusive or harassing behavior or speech.

Look Out for One Another

Safety and comfort are our top priority. Our staff members are here to encourage safe venue operations, uphold rules, and assist with emergency procedures. If you witness or experience behavior that violates these guidelines, please alert a member of staff immediately.

SAFETY FIRST!

Please take this opportunity to silence your cell phones, and anything else that might beep or buzz. Photography and audio or video recording are prohibited. And finally, please take note of the nearest exit from the venue. In case of an emergency, walk, do not run, to that exit. Please follow all instructions provided by Clarice staff and emergency first responders.

