

CLARICE SMITH PERFORMING ARTS CENTER
PRESENTS

UM Repertoire Orchestra

MICHAEL INGRAM & JOHN DEVLIN, MUSIC DIRECTORS

JAMES STERN, GUEST CONDUCTOR
NICOLE ALDRICH, SOPRANO



MONDAY, FEBRUARY 22, 2010 • 8PM
DEKELBOUM CONCERT HALL

CLARICE SMITH PERFORMING ARTS CENTER 57



UM REPERTOIRE ORCHESTRA

Michael Ingram & John Devlin, music directors
James Stern, guest conductor
Nicole Aldrich, soprano

W. A. MOZART (1756–1791)

Overture to *The Marriage of Figaro*
“Ruhe sanft, mein holdes Leben” from *Zaide*
“Schon lacht der holde Frühling”
Nicole Aldrich, soprano

ALEXANDER BORODIN (1833–1887)

Polovetsian Dances from *Prince Igor*
James Stern, guest conductor

INTERMISSION

LUDWIG VAN BEETHOVEN (1770–1827)

Symphony No. 7 in A Major, op. 92
I. Poco sostenuto – Vivace
II. Allegretto
III. Presto – Assai meno presto
IV. Allegro con brio

ABOUT THE ARTISTS

ABOUT THE SOLOIST

Soprano **NICOLE ALDRICH** is a doctoral fellow in choral conducting. Before coming to Maryland, she was a member of the choral faculty at the University of Delaware, where she directed the university’s premier women’s ensemble, the University Singers, and taught undergraduate and graduate conducting. Her life as a singer encompasses song recital, orchestral appearances, and oratorio solos, including performances with the Newark Symphony Orchestra, New Music Delaware, and the University of Delaware Symphony Orchestra, with whom she performed Samuel Barber’s *Knoxville: Summer of 1915*. At the University of Maryland, she sings with the nationally-recognized Chamber Singers and was one of eight singers chosen to perform an excerpt of Luciano Berio’s *Sinfonia* with the University of Maryland Symphony Orchestra. An avid performer of new music, Nicole was recently the soprano soloist in the Washington DC-area premiere of the Pulitzer Prize-winning *Little Match Girl Passion* by David Lang. Nicole combines her love of singing, teaching, and conducting as the director of the University of Maryland Chorale.

ABOUT THE GUEST CONDUCTOR

JAMES STERN is a multi-faceted musician whose violin playing has been heard worldwide and cited by the Washington Post for “virtuosity and penetrating intelligence.” In addition he enjoys an ever-growing reputation as a violist, pianist and conductor. Stern is a member of two critically acclaimed ensembles, the SternAndrist Duo with his wife, pianist Audrey Andrist, and Strata, a trio in which the two of them are joined by clarinetist Nathan Williams. He has served on the faculty of the Cleveland Institute of Music and is now Associate Professor and Chair of the String Division at the University of Maryland School of Music. He has taught masterclasses throughout North America and in China, Norway and Italy.

He has performed at the Marlboro, Ravinia, Banff and Bowdoin festivals as well as at New York’s Alice Tully Hall and Carnegie Hall. From 1992 to 2001, while teaching at the University of the Pacific Conservatory of Music in Stockton, California, he performed with the Sierra Chamber Society and the Gold Coast Chamber Players. Since moving to the Washington DC area he has performed with the 21st Century Consort, the Contemporary Music Forum, the Smithsonian Chamber Players and the Axelrod Quartet, at such venues as the Corcoran Gallery, the German and French Embassies, the Smithsonian Institution’s Hirshhorn Museum, National Museum of American History, Renwick Gallery and American Art Museum, the Library of Congress, the National Gallery, the Phillips Collection, the National Museum of the American Indian, Strathmore Mansion and the White House. In his frequent appearances at the Clarice Smith Performing Arts Center at the University of

Maryland he has brought innovative programming that includes performing in multiple capacities, composing and arranging, reciting poetry and distributing pre-concert essays via the Center's website.

ABOUT THE MUSIC DIRECTORS



MICHAEL INGRAM began conducting at age 15 in his hometown of Columbia, Missouri, and has since performed as oboist, percussionist, pianist, chorister, narrator, and conductor throughout the country and around the world, including at venues in Boston, Philadelphia, Paris, Rome and Florence. His principal teachers have been James Buswell and Carol Ou (conducting), as well as Mia Chung and Alina Polyakov (piano). He has participated as pianist and conductor at The Pierre Monteux School for Conductors and the National Orchestral Institute. Michael graduated summa cum laude from Gordon College in Boston, Massachusetts, where he studied piano, conducting and German, and served as Assistant Conductor for the Gordon Symphony Orchestra, the Gordon College Wind Ensemble and the Gordon College Composers Guild. He also taught music theory and ear training at Gordon College and at the New England Conservatory Preparatory School.

Michael currently studies conducting with James Ross at the University of Maryland School of Music, where he serves as Music Director of the University of Maryland Repertoire Orchestra. He also conducts and coaches for the UM Symphony Orchestra, the Maryland Opera Studio, the Bach Cantata Series, and the Gordon (MA) Symphony Orchestra. With the Maryland Opera Studio, Michael has conducted Donizetti's *L'elisir d'amore* and will assist on the world premiere of Frank Proto and John Chenault's *Shadowboxer*, in addition to conducting Dominick Argento's *Postcard from Morocco* this spring. Michael's interests extend far beyond the concert hall as well. He has published poetry and prose, taught English grammar and literature, announced for National Public Radio, and delivered speeches on a myriad of topics ranging from music to spirituality.



JOHN DEVLIN is a member of the graduate conducting program at the University of Maryland School of Music, where he is a student of James Ross and Michael Votta. John graduated in 2008, summa cum laude, from Emory University with degrees in Clarinet Performance and Orchestral Conducting. He is currently Music Director of the University of Maryland Repertoire Orchestra, Assistant Conductor of the University of Maryland Symphony Orchestra, and a conductor for the Bach Cantata Series.

Previously, Devlin has studied conducting at Tanglewood as part of the Young Conductor Program, at Emory University, and at the Conductors Institute at Bard College. At these and other programs he has studied with Marin Alsop (Baltimore Symphony Orchestra), Harold Farberman (Bard Conservatory of Music), Leon Botstein (American Symphony Orchestra and Jerusalem Symphony Orchestra), Frank Battisti (New England Conservatory, emeritus), Richard Prior (Emory University) and Scott Stewart (Emory University).

Devlin started his professional conducting in Atlanta, Georgia, where he served as Assistant Conductor for the Emory Youth Symphony Orchestra and was the music director for several Atlanta-based, world-premier operatic productions. His professional affiliations include Mu Phi Epsilon, The Conductors Guild and the League of American Orchestras.

W. A. MOZART (1756-1791)Overture to *The Marriage of Figaro*"Ruhe sanft, mein holdes Leben" from *Zaïde*

"Schon lacht der holde Frühling"

The Marriage of Figaro was Mozart's first collaboration with librettist Lorenzo da Ponte, who also wrote the text for *Don Giovanni* and *Così fan tutte*. These three operas are celebrated as pinnacles of the genre. Through a seamless marriage of text and music, form and drama, they present emotionally nuanced characters in situations hilarious, poignant, and terrifying, all the while making subtle commentary on social conventions, morality, and the nature of human existence. *Figaro* is an opera about scheming people of both mean and noble birth, and the task of the overture is to set up an atmosphere in which these characters will thrive. The overture is like the first movement of a miniature symphony. The feisty principal theme group in D Major is followed by an equally impish transitional theme in A Major, and the music finally settles into a calm and elegant third melody that might represent the sincerely human side of *Figaro*'s protagonists. These three tunes circle back around, all in the home key, without passing through a development section. Listen for a fireworks display of scales in the coda.

Now that the stage is set, two soprano arias will follow, each representing a contrasting aspect of Mozart's melodic genius. "Ruhe sanft, mein holdes Leben" ("Rest peacefully, sweet love of my life"), an aria from Mozart's unfinished opera *Zaïde*, contains one of his most soaring, long-breathed, and gorgeous melodies. In the story, the beautiful and exotic *Zaïde* has fallen in love with a slave named Gomatz, and she sings this aria as a lullaby to him while he sleeps. By contrast, "Schon lacht der holde Frühling" ("See how fair Spring is laughing") is full of coloratura writing — pyrotechnic runs, leaps, and ornaments in the upper range of the soprano voice. "Schon lacht" is a free-standing concert aria that does not come from a Mozart opera, although it is commonly included in the less-than-famous *Il barbiere di Siviglia* by Giovanni Paisiello. Feel free to follow along with the text of these arias:

Ruhe sanft, mein holdes Leben;
Schlafe, bis dein Glück erwacht!
Da, mein Bild will ich dir geben;
Schau, wie freundlich es dir lacht.
Ihr süßen Träume, wiegt ihn ein,
Und lasset seinem Wunsch am Ende
Die wollustreichen Gegenstände
Zu reifer Wirklichkeit gedeihn.

Rest peacefully, sweet love of my life;
Sleep until happiness awakens you!
Here, I give you my portrait;
See how kindly it smiles at you.
Lull him, you sweet dreams,
And let his wish at last
In rich sensuality
Come to fullest flowering.

Schon lacht der holde Frühling
Auf blumenreichen Matten,
Wo sich Zephyre gatten
Unter geselligem Scherze,
Wenn auch auf allen Zweigen
Sich junge Blüten zeigen,
Kehrt doch kein leiser Trost
In dieses arme Herz.
Da sitze ich und weine
Einsam auf der Flur:
Nicht um mein verlorne Schäfchen,
Nein, um den Schäfer Lindor nur.

See how fair Spring is laughing
Over the meadow, rich with blossoms,
Where the zephyrs rest
And make merry.
Yet when every bough
Yields tender blooms,
My poor heart feels no comfort
In the least.
Then I sit and weep
All alone on the lea:
Not for my little lost lamb,
But only for the shepherd Lindor.

Running time: Approximately 22 minutes altogether

Instrumentation: Two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, strings (*Figaro*); one oboe, one bassoon, strings (*Ruhe sanft*); two clarinets, two bassoons, two horns, strings (*Schon lacht*).

ALEXANDER BORODIN (1833-1887)Polovetsian Dances from *Prince Igor*

Rather than churning out mediocre "German" symphonies or "Italian" operas, Alexander Borodin and his colleagues in the "Mighty Handful" of Russian composers sought to create a distinctly Russian breed of art music by drawing inspiration from folk music, traditional storytelling, and Eastern Orthodoxy. The Mighty Handful — Mily Balakirev, César Cui, Modest Mussorgsky, Nikolai Rimsky-Korsakov, and Borodin — were essentially self-taught amateur composers who maintained non-musical careers throughout their lives. Borodin, a chemistry professor, described himself as "a Sunday composer," and he was far from prolific in his musical output. His love of experimentation shaped both his vocation and his avocation; his compositions are brimming with unorthodox formal structures and exotic lyricism.

The Polovetsian Dances are taken from Borodin's opera *Prince Igor*, which tells the medieval legend of Prince Igor and his battle against the barbaric Polovetsian tribesmen. These dances are in several movements that run together. Borodin's melodies — by turns tender and barbaric — return again and again, finally overlapping and combining with one another in a wild apotheosis of dance. You are sure to recognize some of the tunes from television commercials, musicals, and even pop songs!

Running time: Approximately 15 minutes

Instrumentation: Two flutes, one piccolo, two oboes, one English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, percussion, harp, strings.



UM REPERTOIRE ORCHESTRA

LUDWIG VON BEETHOVEN (1770-1827)

Symphony No. 7 in A Major, op. 92

Beethoven's symphonic output had reached its pinnacle with the premiere of his Fifth and Sixth symphonies in Vienna on the same night in 1808. Although these symphonies contrasted greatly in style, they enjoyed the same enormous success. Beethoven's next symphony, the Seventh, in A Major, was completed some five years later. Not surprisingly, this premiere was also a grand success. Not only did many figures of great musical stature witness the event, several even played in it! Johann Hummel, Louis Spohr, Domenico Dragonetti, and even Antonio Salieri (of *Amadeus* fame) performed in the orchestra conducted by Beethoven himself.

The Symphony mixes elements of driving force and beautiful lyricism, creating a work that is both heroic and deeply intimate. The piece's slow introduction begins with a beautiful legato line that is passed among the winds over strong forte strikes by the full force. The introduction gives way to a lively *Allegro* in 6/8 time based largely on dance motives. Listen for the grand sound of the high horns that brings this movement to a rousing close!

The second movement, one of Beethoven's most beloved by audiences, is marked *Allegretto*. One haunting, repetitive figure exists almost throughout this dark movement, proceeding with the inevitability of a slow funeral march. This figure increases in intensity, but finally gives way to a contrasting major section (and its lilting 6/8 time) to offer hope. The audience called for an encore of this movement at the premiere.

The third movement is a fast-paced *Presto* in scherzo and trio form. Like its predecessor in the *Fourth Symphony*, this scherzo repeats the trio section, thereby lending a friendly familiarity to the themes of both sections. Interestingly, this movement, in F Major, is the only scherzo in Beethoven's symphonies not to share the main key of the piece.

The finale is a vivacious romp. The orchestra swings back and forth in sometimes jarring rhythms that are sure to excite the listener. Listen here for Beethoven's harmonic wanderings and for the precision with which he brings back both the home key and the main theme in order to draw the piece to a successful close.

Running time: Approximately 40 minutes

Instrumentation: Two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani (in A-E), strings.

UM REPERTOIRE ORCHESTRA

Michael Ingram & John Devlin, music directors

VIOLIN I

Rebecca Dreyman,
concertmaster
Rob Wang
Alex Camp
Ha Eun Yoo
Melissa Etchison
Josh Chik
Sarah Yun
Kelly Klein
Javier del Pilar
Alvin Hua
Stephanie Chow

VIOLIN II

Sean Symon
Adrienne Carpenter
Diane Ye
Sean Murphy
Cynthia Xu
Andrea Marcin
Suzie Choi
Kesshi Jordan
Dionne Rebello
Charlotte Vorwald
Natalie Campanile

VIOLA

Samantha Wines
Caitlin Perdue
Lydia Waters
Celie Moniz
Adriyah Young
JB Robinson
Eun Jeon
Amy Streets

CELLO

Hannah Wang
Yvonne Shiao
Sarah Pak
René Molina
Arash Shahry
Dor Zmora
Camille Cross
Rebecca Certner
Arash Shahry

BASS

Joshua Fogel
Andrew Greene

FLUTE

Liz Desrochers
Neha Mehta
Samantha Prezioso
(piccolo)
Katherine Whittaker

OBOE
Sarah Balzer (English
horn)
Meredith Hall
Jason Williams

CLARINET

Michelle Faulkner
Glenn Garven
Chaohua Huang

BASSOON

Samantha Brenner
Nicholas Cohen

HORN

Krishna Bhamidipati
Benjamin Hofmann
Peter Morris
Rachael Plantholt

TRUMPET

Michael Calderone
Patrick Durbin

TROMBONE

Charles Imwold
Casey Jones

TUBA

Matthew Lindahl

HARP

Anita Strassberger

TIMPANI

Shaun Rodgers