

BECOME . 2009-2010 SEASON ▶

TICKETS  
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Friday, October 2 . 8PM

UM SCHOOL OF MUSIC

**UM SYMPHONY ORCHESTRA**

James Ross, music director

The UM Symphony Orchestra begins its 2009-2010 season with works spanning the classical and contemporary eras. The program includes W.A. Mozart's Symphony No. 36 in C Major ("Linz"); Christopher Rouse's *Der gerettete Alberich*, fantasy for solo percussion and orchestra on themes of Wagner; and Béla Bartók's Concerto for Orchestra.

DEKELBOUM CONCERT HALL

\$27 (\$22 WHEN YOU BUY 5 OR MORE PERFORMANCES)

Saturday, October 31 . 8PM

UM SCHOOL OF MUSIC

**UM SYMPHONY ORCHESTRA**

James Ross, music director

Sibelius's rarely performed Fourth Symphony is the nihilistic core of a program that offers different responses to the dark masterpiece. Also featured: Richard Wagner: Prelude to *Die Meistersinger von Nürnberg*; Arturo Márquez: Danzon no. 2 and Maurice Ravel: *Rapsodie espagnole*.

DEKELBOUM CONCERT HALL

\$27 (\$22 WHEN YOU BUY 5 OR MORE PERFORMANCES)

Friday, December 4 . 8PM

UM SCHOOL OF MUSIC

**UM SYMPHONY ORCHESTRA**

James Ross, music director

Jasmin Lee, piano

UM Concert Choir

Edward Maclary, guest conductor

The orchestra welcomes pianist Jasmin Lee, winner of the 2008 UM SO Concerto Competition, playing Rachmaninov's Piano Concerto No. 1 in F-Sharp Minor, along with the UM Concert Choir and guest conductor Edward Maclary performing Brahms's *Nanie*. Also featured: Richard Strauss's *Metamorphosen* and Edgard Varèse's *Amérique*.

DEKELBOUM CONCERT HALL

\$27 (\$22 WHEN YOU BUY 5 OR MORE PERFORMANCES)

Saturday, February 20 . 8PM

UM SCHOOL OF MUSIC

**UM SYMPHONY ORCHESTRA**

James Ross, music director

Evelyn Elsing, Barbara K. Steppel Memorial Faculty Fellow

The UM SO welcomes cellist Evelyn Elsing to perform Prokofiev's *Sinfonia Concertante* for cello and orchestra, as well as soprano Linda Mabbs, and baritone Jason Stearns for Alexander Zemlinsky's *Lyric Symphony*. Also, the UM Wind Orchestra premieres a new work by faculty composer, Robert Gibson.

DEKELBOUM CONCERT HALL

\$27 (\$22 WHEN YOU BUY 5 OR MORE PERFORMANCES)

Friday, March 26 . 8PM

UM SCHOOL OF MUSIC

**UM SYMPHONY ORCHESTRA**

James Ross, music director

Themes of change and growth inform a program that includes guest appearances by the UM Wind Orchestra, violinist James Stern and pianist Audrey Andrist. The concert features Paul Hindemith's *Symphonic Metamorphosis of Themes by Carl Maria von Weber*; Alban Berg's Chamber Concerto for piano and violin with 13 wind instruments; and Richard Strauss's *Ein Heldenleben*.

DEKELBOUM CONCERT HALL

\$27 (\$22 WHEN YOU BUY 5 OR MORE PERFORMANCES)

Friday, April 30 . 8PM

UM SCHOOL OF MUSIC: MUSIC IN MIND

**UM SYMPHONY ORCHESTRA: TITANS**

James Ross, music director

For its final concert of 2009-10, the UM SO performs two of the most influential works in the history of orchestral music: Ludwig van Beethoven's Symphony No. 5 in C Minor, op. 67 and Hector Berlioz's *Symphonie fantastique*, op. 14.

DEKELBOUM CONCERT HALL

\$30 (\$24 WHEN YOU BUY 5 OR MORE PERFORMANCES)

Photo by Stan Barouh



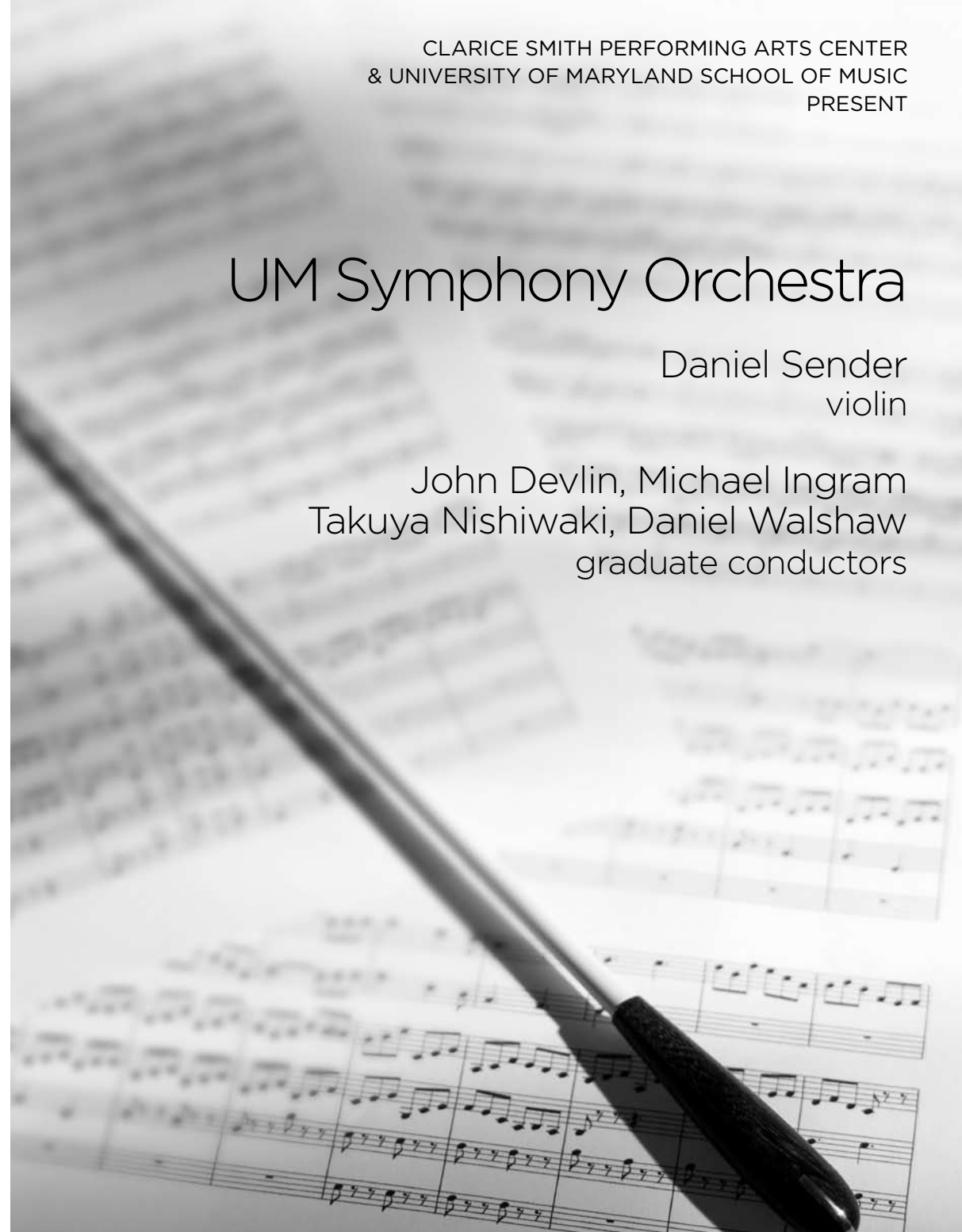
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# UM Symphony Orchestra

Daniel Sender  
violin

John Devlin, Michael Ingram  
Takuya Nishiwaki, Daniel Walshaw  
graduate conductors



FRIDAY, MAY 1, 2009 . 8PM  
ELSIE & MARVIN DEKELBOUM CONCERT HALL 13

## PROGRAM

JOHANN STRAUSS (1825 - 1899)  
*Gypsy Baron Overture*

**Daniel Walshaw, conductor**

BÉLA BARTÓK (1881 - 1945)  
*Violin Concerto No. 2*  
Allegro non troppo  
Andante tranquillo  
Allegro molto

**Daniel Sender, violin**  
**Michael Ingram, conductor**

## INTERMISSION

ANTON BRUCKNER (1824 - 1896)  
*Symphony No. 1 in C Minor*  
Scherzo - coda  
Adagio

**Takuya Nishiwaki, conductor**

NIKOLAI RIMSKY-KORSAKOV (1844 - 1908)  
*Capriccio Espagnol*

- I. Alborada
- II. Variazioni
- III. Alborada
- IV. Scena e Canto Gitano
- V. Fandango Asturiano

**John Devlin, conductor**

*In consideration of all patrons, please ensure all cell phones, watch alarms and pagers remain off. We appreciate your cooperation and understanding.*

## ABOUT THE ARTIST AND CONDUCTORS



**Daniel Sender** is currently pursuing a Doctor of Musical Arts degree at the University of Maryland. Studying with David Salness and members of the Guarneri String Quartet, Daniel has performed as a chamber musician, recitalist and orchestral violinist throughout Europe, China, the United States and Canada. Daniel is a native of Philadelphia and holds a bachelor's degree in music performance and education from Ithaca College as well as a Master of Music degree from the University of Maryland. Named a Presser Scholar by the Theodore Presser Foundation, Daniel was also a recipient of the Anna Sosenko Artist Grant. Daniel is first violinist in the recently announced 2009-10 Graduate String Quartet-in-Residence at the University of Maryland School of Music, plays in the Annapolis Symphony Orchestra and has been a member of the Annapolis Chamber Players since 2006. Recent appearances include concerts at the Kennedy Center's Millennium Stage, Montreal Museum of Fine Arts, Goodwin Recital Hall at the Peabody Institute and McDowell Hall at St. John's College.

**John Devlin** is a candidate for the Master of Music degree in orchestral conducting at the University of Maryland School of Music, where he is a student of James Ross and Michael Votta. In May 2008, Devlin graduated summa cum laude with a double major in music and Latin from Emory University, where he was a Robert W. Woodruff Scholar and a member of Phi Beta Kappa. At Emory, Devlin studied conducting with Dr. Richard Prior, Director of Orchestral Studies, and Dr. Scott Stewart, Director of Wind Studies, while serving as the Assistant Conductor of the Emory Youth Symphony Orchestra. Devlin also served as principal clarinetist of the Emory Symphony Orchestra while studying privately with Ted Gurch of the Atlanta Symphony Orchestra.

Devlin has studied at Tanglewood as part of the Young Conductor Program directed by conducting legend Frank Battisti (New England Conservatory). Devlin also attended the 2006, 2007 and 2008 Conductors Institutes at Bard College. There he studied with faculty members Marin Alsop (Baltimore Symphony Orchestra), Harold Farberman (Bard Conservatory of Music) and Leon Botstein (American Symphony Orchestra and Jerusalem Symphony Orchestra).

In 2007, Devlin was one of 20 college juniors awarded a prestigious Beinecke Scholarship. This national award "provides substantial scholarships for the graduate education of highly motivated young men and women of exceptional promise." Upon graduating from Maryland, Devlin will pursue a doctoral degree in orchestral conducting and a career as a university orchestral director. His professional affiliations include Mu Phi Epsilon, The Conductors Guild and the League of American Orchestras.

**Michael Ingram** began conducting at age 15 in his hometown of Columbia, Missouri, and has since performed as oboist/English horn player, percussionist, pianist, chorister, narrator and conductor throughout the country and around the world, including at venues in Boston, Philadelphia, Paris, Rome and Florence. His

## ABOUT THE CONDUCTORS

principal teachers have been James Buswell and Carol Ou (conducting), as well as Mia Chung and Alina Polyakov (piano). He has also studied with Michael Jinbo at The Pierre Monteux School for Conductors. Michael graduated summa cum laude from Gordon College where he studied piano, conducting and German as a National Merit Scholar. He has taught music theory and ear training at Gordon College and at the New England Conservatory Preparatory School. 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. Michael is currently pursuing a Master of Music degree in orchestral conducting at the University of Maryland School of Music under the instruction of James Ross and Michael Votta. He also remains active as a private piano teacher in the metropolitan Washington DC area.

**Takuya Nishiwaki** is completing a Doctor of Musical Arts degree in orchestral conducting with his thesis on Anton Bruckner's First Symphony under Professor James Ross at the University of Maryland School of Music. During the 2004-05 season he served as conducting apprentice at the New Haven Symphony, and made a guest appearance at a concert of the Hartford Symphony, sharing the podium with Music Director Edward Cumming. Mr. Nishiwaki is particularly passionate about introducing lesser-known masterpieces, which resulted in his recent performances of Vasily Kalinnikov's Symphony No. 1 and music by Feruccio Busoni.

Mr. Nishiwaki's teachers have included Edward Cumming, Christopher Zimmerman, Daniel Lewis, John Farrer, Donald Thulean, Carl St. Clair and Donald Schleicher, among others. He received a Master of Music degree in orchestral conducting from the Hartt School and a Master of Fine Arts degree in orchestral conducting from the Conductors Institute at Bard College.

**Daniel Walshaw** is active as a conductor and composer. He currently serves as co-director of the University of Maryland Repertoire Orchestra and as assistant conductor for the UMD Opera Studio performance of Tchaikovsky's *Eugene Onegin*. Recently, Daniel performed as a guest conductor with the *Verge Ensemble* at the Corcoran Gallery in Washington DC and at Cleveland State University. Previous conducting positions include assistant conductor for the UM Wind Ensemble, co-director of the Terrapin Brass Ensemble and assistant conductor for the Pontiac Oakland Symphony. He maintains a busy composition and performance schedule on top of his conducting duties.

Daniel completed his undergraduate studies in composition and theory at Oakland University in 2006, where he graduated summa cum laude. There he was the recipient of the Meritorious Student Achievement Award, Distinguished Musicianship Award and the Outstanding Student in Composition Award. During his time at Oakland he also received two grants: the Undergraduate Student Research Grant and the Stanley Hollingsworth Travel Grant. Daniel is currently pursuing a Master of Music degree in conducting at UMD under the direction of James Ross.

## ABOUT THE PROGRAM

### **JOHANN STRAUSS II (1825 – 1899)** **Der Zigeunerbaron Overture (1885)** **(The Gypsy Baron Overture)**

With over five hundred waltzes and polkas attributed to his name, Johann Strauss II easily earned the title “the Waltz King” during his fruitful life. His music can be heard everywhere in the world from classical concerts, to pops concerts, to film and even television. It is difficult to deny the Haydn-like wealth of music Strauss completed, each piece with its own quirks and gems. What is most amazing is that, although he is not conceived to be a “serious” classical composer, many contemporaries of Strauss, such as Brahms, admired the freedom and ease with which he could write some of the most beautiful and memorable melodies known to man.

This overture comes from Strauss's operetta *Der Zigeunerbaron*, or *The Gypsy Baron*. This is one of his most famous works for the stage, second only to *Die Fledermaus*. In a brief summary, it is the story of the marriage of an ex-exiled landowner to a gypsy girl who is actually the daughter of a Turkish governor. The young man feels that he is unable to marry such a wealthy woman so he goes to war to gain appropriate social standing. The character list is huge and there are many separate side stories that accompany this broad outline. The humorous intricacy of *The Gypsy Baron* is highlighted in the over-the-top overture as it constantly changes character, only occasionally coming up for air.

### **BÉLA BARTÓK (1881 – 1945)** **Violin Concerto No. 2 (1938)**

In his Second Violin Concerto (1938), Béla Bartók indulges his fascination with musical telescopes, kaleidoscopes and mirrors. His preferred compositional technique is to explore the myriad permutations of a theme by rearranging, inverting, compressing or layering its component parts. In certain sections of music, for example, a brief motive is presented simultaneously right-side-up and upside-down. At other times, a theme is spun out from paired phrases that are mirror images of each other. Aside from these compositional games, Bartók's music is also characterized by a rich and varied tonal idiom. He expressly desired to liberate his music from “the tyranny of Western major and minor modes” by sampling tonal resources from around the world: chromaticism, serialism, pentatonic scales, whole tone scales, Hungarian folk modes and even microtones. The unique color of his music derives from the seamless weaving together of multiple tonalities/modalities into a single coherent musical statement. (Imagine Bartók writing a novel in Hungarian, Mandarin, French and English.)

This is the only violin concerto in the repertoire to open with a solo harp. The violin soloist enters presently with a folk-inspired theme built on a quintessentially Hungarian folk rhythm: SHORT-long. Bartók elaborates this



## ABOUT THE PROGRAM

melody through the devices described above and contrasts it with a lyrical 12-tone tune. In the development section, listen for an upside-down presentation of the main theme. Toward the end of the movement, the soloist produces a fierce and extraordinarily difficult cadenza.

The second movement consists of variations on a lonely, arcing melody presented by the violin soloist. The movement is unique in that Bartók varies not simply the melody, harmony and rhythm of the opening theme but also its basic structure. The simple rise and fall of the theme, punctuated by rests, is an outline that Bartók fills in and ornaments in the six variations that follow. The movement ends with a hauntingly sparse restatement of the theme.

Bartók described the third movement as a set of “free variations” on the material presented in the first movement. Through a fascinating process of musical reincarnation, Bartók recomposes his themes and transitions in such a way that they are recognizable — perhaps subliminally so — but not redundant. As in the mirror game of the opening movement, motives that rise in the first half of the movement fall in the second half. After a series of triumphant Hollywood-esque climaxes, the soloist leads the orchestra in a dash to the finish line.

### ANTON BRUCKNER (1824 – 1896)

#### Symphony No. 1 in C Minor (1890–91, 93), Vienna version

Anton Bruckner’s First Symphony exists in two versions: the Linz and the Vienna versions. The Linz version was originally completed in 1866. Bruckner later revised the work in 1890–91, which resulted in the Vienna version. Today, it is almost taken for granted that the Linz version is to be used when performing the First Symphony.

The edition being used for tonight’s performance is a Kalmus reprint of the score published by Universal Edition. This edition originally appeared in 1927 and is virtually the same as the first printed edition by Doblinger in 1893. The Doblinger edition was based on the Vienna version but was supervised by Cyril Hynais, a disciple of late Bruckner. Therefore, this edition slightly differs from the reading of Bruckner’s autograph manuscript of the Vienna version (now preserved at the Austrian National Library as Mus. Hs. 19473; the modern critical edition of it is available from the *Anton Bruckner Sämtliche Werke: Kritische Gesamtausgabe* [Complete Edition]). Since there is no documentation that proves Bruckner’s active involvement in the publication, this edition has been rejected as a corruption. However, the Doblinger edition was accepted for nearly 40 years since its publication in 1893 as the only available score of the work. Tonight’s partial performance of the First Symphony is not only a rare opportunity to hear the Vienna version but also a revival of the first printed edition of this symphony.

In this symphony, some of the famous characteristics of Bruckner’s music are not yet discernible. Bruckner later said that the symphony is one of his “most difficult and best.” He also commented, “It is difficult to understand the work with one hearing, but it gives a significant impression.” This symphony, characterized by its boldness and daring, is sometimes called Bruckner’s *Sturm und Drang* symphony.

## ABOUT THE PROGRAM

In the Adagio movement, the textual complexity is remarkable as represented by the quintuplet figuration by the violas (and later by the second violins). The long sustaining climax with a hymn-like melody is a fingerprint of Bruckner. The vivacious Scherzo movement has enjoyed favorable reception since Bruckner’s lifetime. In a review of the first performance (of the Vienna version) given by Hans Richter and the Vienna Philharmonic in December 1891, critic Max Kalbeck described it as “reminiscent of a Breughel painting in its earthiness.”

### NIKOLAI RIMSKY-KORSAKOV (1844 – 1908)

#### Capriccio Espagnol, op. 34

Rimsky-Korsakov’s *Capriccio Espagnol*, composed in 1887, is a classic showpiece for large orchestra — highlighting its rich capability to produce fantastic colors, vibrant energy and tangible excitement. Rimsky-Korsakov’s composition is inspired by Spanish folk-tunes that he came to know from a book that he owned, and not, surprisingly, from his travels to Spain during a tour as a naval officer (a trip that also took him to the United States and to South America). Additional inspiration was drawn from Tchaikovsky’s *Capriccio Italien*, written some seven years earlier.

Rimsky-Korsakov, in his autobiography *My Musical Life*, describes the piece as:

... a brilliant composition for the orchestra. The change of timbres, the felicitous choice of melodic designs and figuration patterns, exactly suiting each kind of instrument, brief virtuoso cadenzas for instruments solo, the rhythm of the percussion instruments, etc., constitute here the very essence of the composition and not its garb or orchestration. The Spanish themes, of dance character, furnished me with rich material for putting in use multiform orchestral effects. All in all, the *Capriccio* is undoubtedly a purely external piece, but vividly brilliant for all that.

The structure of the piece is one of its most interesting aspects. Instead of weaving various Spanish themes into a through-composed work, Rimsky-Korsakov decided to organize the piece into five movements. The famous “Alborada” (Dawn Song) theme appears in the first, third and fifth movements, thus framing the piece. The second movement is a set of variations with the principal theme passed throughout the orchestra among horns, strings, English horn and, finally, the full orchestra. The fourth movement is highlighted by virtuosic cadenzas for various instruments: horns and trumpets, violin, flute, clarinet and harp. Following the cadenzas, the piece moves into a passionate gypsy song. The last movement brings a final Spanish dance, the brilliant “Fandango” that leads directly into the third statement of the opening theme and the end of the work.

# ORCHESTRA MEMBERS

## UNIVERSITY OF MARYLAND SYMPHONY ORCHESTRA

James Ross, Music Director

### Violin

Jonathan Richards,  
*concertmaster*  
Rebecca Racusin,  
*principal*  
Jheesoo Ahn  
Martha Bruce  
Laura Childs  
Julia Frantz  
Anna Haraseyko  
Melanie Kuperstein  
Nicholas Montopoli  
Hoorig Poochikian  
Ashley Re  
Deanna Romero  
Li Wang  
Ha Eun Yoo  
Scarlett Zirkle

### Viola

Daniel McCarthy,  
*principal*  
Gray Dickerson  
Caitlin Perdue  
Christina Wan

### Cello

Juwon Moon,  
*principal*  
Crista Alejandre  
Jihea Choi  
Hannah Wang  
Kathleen White

### Bass

Julie Wagner,  
*principal*  
Ben Silverman

### Flute

Heidi Baumbach  
Nicole Cummings  
Sara Rothenberg

### Oboe

Glenda Bates  
Janet Schonthaler

### English Horn

Janet Schonthaler

### Clarinet

Laura Armstrong  
Tricia Melka

### Bass Clarinet

Tricia Melka

### Bassoon

Daniel Musacchio  
Thomas Schneider

### Contrabassoon

Daniel Musacchio

### Horn

Lauren McCarty  
Bradley Tatum  
Darian Washington

### Trumpet

Peter Adam  
Kai Cataldo  
Mark Lee

### Trombone

Ben Baldwin  
Joseph Marsala

### Bass Trombone

Eric Henson

### Tuba

Matthew Lindahl

### Percussion

Robert Burns  
Meagan Gillis  
Joshua Hickman  
Dane Krich  
Briana Lee  
Anna Viviano  
Keith Williams

### Timpani

Robert Burns  
Joshua Hickman  
Dane Krich  
Anna Viviano

### Harp

Elizabeth Ciavolino  
Cara Fleck

### Celeste

Jessica Stitt

### Orchestra Manager

Mark Wakefield