UMD School of Music presents

MUSIC IN MIND: CÉILIDH

Sunday, November 8, 2015 . 3PM
Joseph & Alma Gildenhorn Recital Hall

featuring

SOPRANO Carmen Balthrop
FLUTE Kathleen Trahan
CLARINET Paul Cigan
VIOLIN/VIOLA James Stern
CELLO Eric Kutz
PIANO Milena Gligic and Michael Langlois
CONDUCTOR Michael Langlois

PROGRAM

HAMILTON HARTY (1879–1941)
In Ireland

Kathleen Trahan, flute
Michael Langlois, piano

JOHN CORIGLIANO (b. 1938)
Three Irish Folk Songs

I. The Salley Gardens (W.B. Yeats)
II. The Foggy Dew (Anonymous)
III. She Moved Through the Fair (Padraic Colum)

Carmen Balthrop, soprano
Kathleen Trahan, flute
ÁSTOR PIAZZOLLA (1921–1992) arr. Dmitry Veralas
Histoire du Tango
   I. Bordel 1900
   III. Night Club 1960
      
         Kathleen Trahan, flute
         Michael Langlois, piano

SAMUEL BARBER (1910–1981)
Despite and Still
   I. A Last Song (Robert Graves)
   II. My Lizard (Theodore Roethke)
   III. In the Wilderness (R. Graves)
   IV. Solitary Hotel (James Joyce)
   V. Despite and Still (R. Graves)
      
         Carmen Balthrop, soprano
         Michael Langlois, piano

PAUL SCHOENFIELD (b. 1947)
Café Music
   I. Allegro
   II. Rubato, andante moderato
   III. Presto
      
         James Stern, violin
         Eric Kutz, cello
         Michael Langlois, piano

INTERMISSION

STEPHEN ALBERT (1941–1992)
To Wake the Dead
   1. How it Ends
   2. Riverrun (ballad of Persse O’Reilly)
   3. Pray Your Prayers
   4. Instruments
   5. Forget, Remember
   6. Sod’s Brood, Mr. Finn
   7. Passing Out
      
         Carmen Balthrop, soprano
         Michael Langlois, conductor
         Kathleen Trahan, flute/alto flute
         Paul Cigan, clarinet/bass clarinet
         James Stern, violin/viola
         Eric Kutz, cello
         Milena Gligic, piano
1. How it Ends
Oaks of ald lie in peat
Elms leap where askes lay
Phall if you but will, rise you must
In the nite and at the fading.

What has gone,
How it ends,
Today’s truth
Tomorrow’s trend.

Forget remember
The fading of the stars
Forget . . . begin to forget it.

2. Riverrun (ballad of Persse O’Reilly)
Have you heard of one Humpty Dumpty
How he fell with a roll and a rumble
And curled up like lord Olafa Crumple
By the butt of the Magazine Wall
Of the Magazine Wall
Hemp helmet and all.

He was once our king of the castle
Now he’s knocked about like a rotten old parsnip
And from Green Street he’ll be sent
by the order of his worship
To the penal jail of Mount Joy
Jail him and joy.

Have you heard of one Humpty Dumpty
How he . . .

- Riverrun, riverrun
Past Eve and Adam’s
From swerve of shore to bend of bay-

...How he fell with a roll and a rumble
And not all the king’s men nor his horses
Will resurrect his corpus
For their’s no true spell in Connacht or Hell
That’s able to raise a Cain.

- Riverrun, riverrun -

3. Pray Your Prayers
Loud hear us
Loud graciously hear us
O Loud hear the wee beseech of thees
We beseech of these of each of thy unlitten ones.
Grant sleep

That they take no chill
That they ming no merder, no chill,
Grant sleep in hour’s time.

Loup heap miseries upon us
Yet entwine our arts entwine our arts with
laughter low

Loud hear us
Hear the we beseech of these.

Say your prayers Timothy.

4. Instruments
(Voice Tacet)

5. Forget, Remember
Rush, my only into your arms
So soft this morning ours
Carry me along
I rush my only into your arms.

What has gone
How it ends
Today’s truth
Tomorrow’s trend.

Forget
Remember.
6. *Sod’s Brood, Mr. Finn*
What clashes here of wills
Sod’s brood be me fear.
Arms apeal
With larms appalling
Killy kill killy a-toll a-toll.
What clashes here of wills
Sod’s brood.

He points the death bone...

Of their fear they broke
They ate wind
They fled
Of their fear they broke
Where they ate there they fled
Of their fear they fled
They broke away.

O my shining stars and body.

Hold to now
Win out ye devil, ye.

...and the quick are still
He lifts the life wand
And the dumb speak

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Ho Ho Ho Ho Mister Finn
You’re goin’ to be Mr. Finnagain
Come day morn and O your vine
Send-days eve and, ah, your vinegar.
Ha Ha Ha Ha Ha Mister Fun
Your goin’ to fined again.

7. *Passing Out*
Loonley in me lonnelyness
For all their faults I am passing out,
O bitter ending.
I’ll slip away before they’re up
They’ll never see no know nor miss me.

And it’s old, it’s sad and weary.
I’ll go back to you
My cold father
My cold mad feary father
Back to you.

I rish my only into your arms.
So soft this morning ours
Yes
Carry me along
Taddy
Like you done though the toy fair
Taddy
The toy fair
Taddy

First we pass through grass
behush the bush to.
To whish a gull
Gulls
Far far crys
Coming far
End here
Us then Finnagain
Take, bussofthe memormee
Till though sends thee
Away alone
a last a loved
along the
Carmen Balthrop made her Metropolitan Opera debut as Pamina in Mozart’s Die Zauberflöte. With a repertoire ranging from Baroque opera and song to contemporary literature, she has performed leading roles with some of the world’s major opera companies and symphony orchestras, including the Metropolitan Opera, San Francisco Opera, Houston Grand Opera, Washington Opera, Canadian Opera, Deutsche Oper (Berlin), Teatro La Fenice (Venice), the New York Philharmonic, the Boston Symphony, Pittsburgh Symphony, San Francisco Symphony, Los Angeles Philharmonic and the National Symphony.

While her international appearances have taken her to concert halls in Austria, Amsterdam, the Bahamas, China, Mexico and Russia, in the United States Ms. Balthrop has performed recitals in the White House, Carnegie Hall and The Kennedy Center. On Christmas Day (2000) NPR chose to air the live performance of her Christmas art song recital that was performed at the National Gallery of Art in Washington DC. Ms. Balthrop’s discography, found on the Deutsche Grammophon, Elan, New World and Fonit Cetra labels, includes the title roles of Scott Joplin’s Treemonisha, Claudio Monteverdi’s L’Incoronazione di Poppea, John Knowles Paine’s Mass and Leslie Burrs’ Vanqui. Her CD entitled Art of Christmas was released in 2004.

Professor of Voice at the University of Maryland School of Music, Ms. Balthrop is also a member of the University of Maryland Alumni Hall of Fame.

Kathleen Trahan is on the flute faculty of the University of Maryland. She is principal flute with Annapolis Chorale, Annapolis Chamber Orchestra, Prince George’s Philharmonic and Columbia Pro-Cantare Orchestras, and has recorded frequently with Omega Studios. She is an active recitalist, chamber artist and freelance musician in the Washington DC area and owns her own studio. She has performed with many orchestras including the Artist to End Hunger Orchestra, Beethoven’s Pop, National Gallery of Art Orchestra, the National Symphony and Richmond Symphony. She is a member of Cantare!, a chamber ensemble of soprano, flute and piano that performs an eclectic repertoire and arranges many of its own works. She has been a member of many chamber ensembles including the Theater Chamber Players of The Kennedy Center. She has commissioned a number of flute works that have been performed frequently throughout the Washington DC area. She has been listed in Who’s Who in American Music, The International Who’s Who in Music, the Dictionary of International Biography and the International Who’s Who of Women. Her teachers include William Montgomery, Robert Aitken and James Galway.

Paul Cigan is currently the second clarinetist of the National Symphony Orchestra. Prior to his appointment by Music Director Leonard Slatkin he occupied principal clarinet posts with the Virginia Symphony, Colorado Symphony and San Antonio Symphony. Studying at the San Francisco Conservatory of Music and Temple University, his teachers included David Breeden and David Neumann, both of the San Francisco Symphony, and Anthony Gigliotti, former principal clarinetist of The Philadelphia Orchestra. While studying at Temple University, he was featured soloist in a master class with Luciano Berio in a performance of the composer’s Sequenza IX for clarinet. During that time Mr. Cigan freelanced with local groups, most notably performing regularly with Philadelphia’s Concerto Soloists Chamber Orchestra. As an active soloist and chamber musician, Mr. Cigan is a member of the 21st Century Consort, and principal clarinetist of the Eclipse Chamber Orchestra. He has appeared as soloist with the National Symphony Orchestra, Eclipse Chamber Orchestra and San Antonio Symphony, and can be heard on upcoming recordings by the Eclipse Chamber Orchestra on Naxos Records, and the 21st Century Consort on the Bridge label. Other groups with which he has performed include the Smithsonian
Chamber Players and Theater Chamber Players. A dedicated teacher and coach, Mr. Cigan is currently on the faculty of The University of Maryland at College Park, was an acting member of the clarinet faculty of the Peabody Institute of Music from 2001 until 2004, and teaches young students as part of the National Symphony’s Youth Fellowship Program. He has been a returning coach for the National Orchestral Institute at the University of Maryland as well as giving master classes and performances across the United States through the National Symphony Orchestra’s American Residency program.

Hailed by the *Washington Post* for “virtuosity and penetrating intelligence,” violinist *James Stern* is a member of two critically acclaimed ensembles, the Stern/Andrist Duo with his wife, Canadian pianist Audrey Andrist, and Strata, a trio in which the two of them are joined by clarinetist Nathan Williams. The duo has performed throughout the United States, Canada and China, with additional recitals in Munich and Paris. The trio is featured on a compact disc of new and standard repertoire on Arizona University Recordings, and has appeared in New York City under the auspices of the International Society for Contemporary Music. Strata has received enthusiastic repeat engagements at San Francisco Composers Inc (for which they were listed as one of San Francisco Classical Voice’s “highlights of 2005”), the Piccolo Spoleto Festival and New York’s historic Maverick Concerts. Both ensembles have performed numerous world premieres of music written especially for them, including world-premiere recordings for CRI and Albany records.

Mr. Stern has performed at the Marlboro, Ravinia, Banff and Bowdoin festivals as well as at New York’s Alice Tully Hall and Carnegie Hall. Well-known to Washington DC audiences, 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, the Library of Congress, the National Gallery, the Phillips Collection, Strathmore Mansion and the White House, as well as The Clarice Smith Performing Arts Center at the University of Maryland.

Cellist *Eric Kutz* has captivated audiences across both North America and Europe. He comes to the University of Maryland School of Music from Luther College, where he served on the faculty from 2002-2015. He is active as a teacher, a chamber musician, an orchestral musician and a soloist. His diverse collaborations cut across musical styles, and have ranged from cellist Yo-Yo Ma to jazz great Ornette Coleman. Mr. Kutz is also a founding member of the Murasaki Duo, a cello and piano ensemble that will celebrate its 20th anniversary in 2016.

The Duo’s second CD, *Duo Virtuoso*, was recently released on the Delos label and features several show pieces as well as Brahms’ E Minor Sonata. The Duo’s debut compact disc appeared on the Centaur Records label; this disc was reviewed by the *Journal of the Atlanta Audio Society* as “ebullient” and “brilliant throughout.” The Duo’s next recording project, entitled *The Commissions*, will include five works commissioned and premiered by the Murasaki Duo, all written during 2007-2012.

As an orchestral musician, Mr. Kutz summers in Chicago as a member of the Grant Park Orchestra’s cello section. He has also appeared in the sections of the New York Philharmonic, Minnesota Orchestra and Saint Paul Chamber Orchestra. In 1997 he traveled to the Tchaikovsky Conservatory in Moscow as a visiting artist, performing new chamber works by American composers. He has given four tours of Europe as a chamber musician. Mr. Kutz has premiered more than two dozen works, and has been broadcast live on WQXR and WNYC, both of New York City, WFMT Chicago, as well as nationally on PBS television’s *Live from Lincoln Center*. He holds degrees from The Juilliard School and Rice University.
Milena Gligic, from Belgrade, Serbia, is a collaborative pianist currently finishing her doctoral degree at the University of Maryland. She earned a BM in solo piano and specialization in chamber music at the University of Arts in Belgrade and continued her MM degree at Mannes College The New School for Music in New York City. After that she spent two years as a Collaborative Piano Fellow at Bard College in New York (2011-2013). She attended the Aspen Music Festival and School twice as a vocal piano fellow, she was a recipient of a full scholarship for SONGFEST in Malibu and she was an opera pianist/coach at the festival in Siena, Italy. She is active in the DC area as a pianist who works most closely with vocalists, but she also appears in the New York City music scene as a member of a new music ensemble Contemporaneous and in a trio with Laura Mitchell, soprano and Elliot Isaakson, viola. Ms. Gligic is also a singer herself and currently performs regularly as a cantor and a choir member in St. John’s Episcopal Church in Georgetown as well as with local choirs, such as the Washington Bach Consort. As a member of choir Collegium Musicum in Serbia (2002-2010) she traveled all over the world to perform in many competitions and festivals both as a singer and pianist, including the performance at Carnegie Hall in 2013. Ms. Gligic is also a dancer of Balkan Folk. Currently she is a member of the Bulgarian Folk Dance group in DC, Zharava.

Michael Langlois is widely engaged throughout the Washington DC area as a pianist and conductor. As a pianist, he has been heard on National Public Radio, on Baltimore’s Community Concerts at Second Series and at The Clarice Smith Performing Arts Center. As a conductor and advocate for music of the 20th and 21st centuries, he is Artistic Director of Ensemble Deburau.

In musical theatre, he recently music directed the cabaret Not Leading Lady Material, having been previously heard at the Chicago Shakespeare, Cadillac (Chicago) and Marriott Lincolnshire Theatres. As an orchestral musician, he is a two-time fellowship recipient in Collaborative Piano at the Aspen Music Festival and School, where he played under the batons of Leonard Slatkin, David Robertson, Robert Spano and Vasily Petrenko. As a sacred music artist, Mr. Langlois has served as pianist at Burke Presbyterian Church and Temple Sinai, and is often heard at Adas Israel, Washington Hebrew Congregation and Temple Isaiah, as well as with Shirat HaNefesh’s choir Kolot HaLev. He is presently Director of Music at Resurrection of Our Lord Parish in Laurel, Maryland, where he is curator of the Resurrection Concert Series.

Mr. Langlois studied piano at Indiana University with Émile Naoumoff, the University of Maryland with Rita Sloan and at the Music Institute of Chicago with Emilio del Rosario. He has additionally studied conducting with Edward Maclary and James Ross. He resides with his wife, mezzo-soprano Tanya Ruth Langlois, in College Park where he pursues his doctoral studies at the University of Maryland.