

# UMD SYMPHONY ORCHESTRA



UMD School of Music presents

## UMD SYMPHONY ORCHESTRA

*CONCERTO FOR MARIMBA AND STRINGS*

James Ross, conductor

Robert Schroyer, marimba

Friday, November 13, 2015 . 8PM

Elsie & Marvin Dekelbom Concert Hall

### PROGRAM

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**ROBERT SCHUMANN (1810–1856)**

*Symphony No. 3 in E-flat Major, Op. 97 (“Rhenish”)*

Lebhaft

Scherzo: Sehr mässig

Nicht schnell

Feierlich

Lebhaft

**EMMANUEL SÉJOURNÉ (b.1961)**

*Concerto for Marimba and String Orchestra*

Tempo souple

Rhythmique énergique

Robert Schroyer, marimba

*Winner of 2014 UMSO Concerto Competition*

INTERMISSION

**PAUL DUKAS (1865–1935)**

*The Sorcerer’s Apprentice, Symphonic Scherzo after a Ballad by Goethe*

**GEORGE GERSHWIN (1898–1937)**

*An American in Paris*

*The UMD School of Music wishes to thank its Board of Visitors for their generous financial support of the UMSO Concerto Competition.*

## ABOUT THE ARTISTS

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**James Ross** is presently the Director of Orchestral Activities at the University of Maryland, Conducting Faculty at The Juilliard School and Orchestra Director of the National Youth Orchestra USA at Carnegie Hall.

Ross has served as assistant conductor of the Boston Symphony Orchestra, as William Christie's assistant to Les Arts Florissants and as music director of the Yale Symphony Orchestra. He has conducted such diverse orchestras as the Leipzig Gewandhaus, the Utah Symphony, the Royal Stockholm Philharmonic, the Orquesta Ciudad Granada, the Harrisburg Symphony Orchestra, the Orquesta Sinfonica of Galicia, the Neubrandenburger Philharmonie, the Binghamton Philharmonic, the KwaZulu-Natal Philharmonic and the National Symphony Orchestra at The Kennedy Center in side-by-side concerts with UMSO. His principal conducting teachers were Kurt Masur, Otto-Werner Mueller, Seiji Ozawa and Leonard Bernstein.

As a horn soloist, he has performed with such orchestras as the Boston Symphony, the Boston Pops, the Bavarian Radio Orchestra, the Leipzig Radio Orchestra and the Leipzig Gewandhaus. When he was awarded Third Prize in the Munich International Horn Competition in 1978, he became the first American and one of the youngest competitors ever to do so. His performances and recordings as principal horn of the Gewandhaus, including the Strauss *Four Last Songs* with Jessye Norman, helped him gain international recognition as an artist.

As a teacher, Ross has served on the faculties of Yale University, the Curtis Institute of Music, Haverford and Bryn Mawr colleges, and as a guest artist at the Toho School of Music in Tokyo, Japan. He also teaches conducting each summer at the Cabrillo Festival of Contemporary Music in Santa Cruz and has recently relinquished his position as Artistic Director of the National Orchestral Institute where his leadership helped to animate change in the

orchestral landscape of the United States. He is internationally recognized for his work advancing the future of orchestras through cross-genre collaborations especially with choreographer Liz Lerman, director Doug Fitch, and video artist Tim McLoraine with whom Ross also shares a home and the parenthood of two wonderful dogs, Merryll and Paterson.

Ross is a native of Boston, a lover of all things Spanish, a committed questioner of concert rituals, a man who likes to move and a believer in the meteoric impact of classical music on the lives of those it touches.

**Robert Schroyer** is currently enrolled in the Doctorate of Musical Arts program at the University of Maryland, and has an active performing and teaching career in the Washington DC metropolitan area. Schroyer holds a Master of Music degree in percussion performance from the University of Maryland and a Bachelor of Music Education degree, *summa cum laude*, from Stetson University. At Stetson, he was awarded the 2014 Presser Scholarship Award. His primary teachers include Lee Hinkle, Jauvon Gilliam, Marja Kerney and Kevin Garry. In 2015, Schroyer won the UMD Symphony Orchestra Concerto Competition, first prize in the ENKOR International Winds, Brass, and Percussion Solo Competition and performed with the American Institute of Musical Studies in Graz, Austria. He frequently appears with the Washington Chamber Orchestra and the New Orchestra of Washington, recording premier chamber works extensively with both.

# UMD SYMPHONY ORCHESTRA: PROGRAM NOTES

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## Symphony No. 3 in E-flat Major, Op. 97 ("Rhenish")

ROBERT SCHUMANN

Born June 8, 1810, Zwickau, Saxony

Died July 29, 1856, Eendenich

Because the Symphony in D Minor, which Schumann composed and introduced in 1841 as his Second, was withheld from publication until it was revised ten years later, it came to bear the number 4, and the symphonies he produced in the intervening decade were assigned the numbers 2 and 3. The "Rhenish," actually the last of his four symphonies, is unique among them for being cast in five movements instead of the customary four, but Beethoven, in his *Pastoral*, and Berlioz, in his *Symphonie fantastique*, had established such a layout for overtly "programmatic" symphonies, and after Schumann's time it was observed in such works as Karl Goldmark's symphony called *The Rustic Wedding* — and also in Tchaikovsky's Third, one of that composer's two symphonies *without* a program of any kind, whose central slow movement is flanked by two scherzos.

By the end of the century, of course, Mahler in one direction, and the French symphonists in the other, had changed or simply eliminated the rules on this issue. Meanwhile, Schumann's contribution to the five-movement tradition is a good deal less specifically descriptive than Beethoven's, Berlioz's or Goldmark's, and he did not even give this work the title it bears, but simply remarked, in sending the score to his publisher, Fritz Simrock, that the work "perhaps mirrors here and there something of Rhenish life"; it was Simrock who affixed the title "Rhenish," confident that it would prove helpful in popularizing the work.

The River Rhine has always figured prominently in German legend, art and song, and Schumann was among the composers who contributed to a particular genre of songs known as *Rheinlieder*. It appears that he had contemplated a symphony relating to a Rhineland festival when he was still living in Dresden, and his well-formulated thoughts may simply have coalesced once he began breathing the actual Rhenish air in Düsseldorf, where he

composed this work in October 1850, shortly after arriving there to take up his new duties, and conducted its premiere on February 6, 1851. The "extra" movement alone, the penultimate one, does represent his impression of an event he witnessed in the Cologne Cathedral, and was originally headed "In the character of an accompaniment to a celebratory ceremony," but in the published score the heading is simply *Feierlich* ("Festive," or "ceremonial").

To be sure, the four other movements might have constituted a satisfying symphony, even in the descriptive sense: the first as a general reflection of the invigorating life along the Rhine, the second a scherzo in the nature of a peasant dance, the third a delicate intermezzo perhaps recalling a flowered landscape and the last a suitably exuberant finale — but the "extra" movement brings an added dimension that emphasizes the work's special character, and the citation of the ceremonial trombone proclamation from the fourth movement in the closing pages of the finale brings an inspiring touch of unity to this colorful and ingratiating work, which remains the most beloved of Schumann's compositions for orchestra.

## Concerto for Marimba and String Orchestra EMMANUEL SÉJOURNÉ

Born July 16, 1961, Limoges, France

Now living in Strasbourg

Emmanuel Séjourné has achieved a special position in the world of percussion, and his base, from his own training to his conspicuously active life as a performer, composer and teacher, has been the Strasbourg Conservatory. He entered that institution at age 15 as a pupil of Jean Batigne, the respected founder and director of Les Percussions de Strasbourg, and received the gold medal in percussion there in 1980. Four years later he became a professor of mallet percussion at the same institution, and at the conservatory, and at present he is head of its percussion department. He has served as academic advisor to the Ministry of Culture, and collaborated with distinguished colleagues in concerts, recitals and recordings of music in a variety of styles ranging from jazz to traditional forms.

In 1981 Séjourné and the saxophonist Philippe Geiss founded a group called Noco Music, for the performance of new music ranging from improvised jazz to more broadly inclusive styles of contemporary concert works. Subsequently he took part in other ensembles, such as Accroche-Note, in introducing new music by various composers, and traveled to all parts of the world on his energetic mission, not only performing — his own chosen instruments, on which he has achieved an exalted status, remain the marimba and the vibraphone — but lecturing and holding master classes. As a composer, he has received awards for his incidental music for staged dramas, as well as musical comedies, film scores and ballets.

Séjourné has taken part in numerous international festivals, several of which have commissioned works from him. One such work, the one performed this evening, was commissioned by the marimba virtuoso Bogdan Băcanu, to whom it is dedicated, and who introduced it with the Salzburg Solisten at the International Marimba Competition in Linz in 2006. The Concerto, which was quickly taken up by marimba virtuosos and pedagogues, calls for a small string orchestra and comprises two movements, marked, respectively, *Tempo souple* and *Rhythmique énergique*. A second Marimba Concerto, with an orchestra of brass instruments instead of strings, followed in 2009.

### *The Sorcerer's Apprentice, Symphonic Scherzo after a Ballad by Goethe*

PAUL DUKAS

Born October 1, 1865, Paris

Died there May 17, 1935

In his own time, Paul Dukas was revered as a composer and as a pedagogue who taught more than a few notable French composers. His own catalogue of works is not large — like his younger colleague Ravel, he preferred to compose relatively few works and bring them as close as possible to his own demanding standards of perfection — and it has been his fate to be remembered largely on the strength of a single work, the one performed in the present concert, which he composed in 1897.

While other specimens of “programmatic” music may be described by their composers as nothing

more specific than a reflection of the mood evoked by the respective literary or dramatic stimuli, Dukas set out in this case to tell a story in the most explicit terms. According to Olivier Messiaen, who studied with him, he intended the piece, at least in part, as a take-off on the graphic descriptiveness of Richard Strauss' *Till Eulenspiegel*, which at that time was quite new and quite notorious. There is little chance of mistaking the descriptive content of any passage in *The Sorcerer's Apprentice*, or of losing one's place in the tale as told in this music, and it is not at all surprising that it was this work, with Mickey Mouse in the title role, that was the core from which grew the idea for the remarkable combination of symphonic music and animated cartoons by Walt Disney and Leopold Stokowski which they called *Fantasia*. (Videotapes of the original 1940 film, with Stokowski and the Philadelphia Orchestra, may still be around; the 2000 remake, with James Levine conducting two different orchestras, also includes *The Sorcerer's Apprentice* in its otherwise different program.)

Goethe based the ballad that inspired this work on an old Greek tale, ascribed to a writer named Lucian, which may be summarized as follows for the benefit of the few unfamiliar with the quite faithful Disney treatment.

The hard-working young apprentice watches intently as his master, the Wizard, completes an evening's study and experimentation and closes his workshop to retire for the night. The apprentice has observed enough to make him feel he can do anything the Wizard himself has done, and once his master has left he undertakes to put what he has learned to practical use by animating a broomstick to do his own job of fetching water. The lad dozes off, dreaming of the mystic powers he will some day command — but awakes to find himself and the laboratory all but submerged in the water delivered as ordered, for he had not thought to limit the broomstick's labors and he doesn't know how to make it stop. After various incantations fail, he seizes a hatchet and chops the broomstick in half — but both halves become fully active, continuing to fill pails and pour their contents into the flooding laboratory. The apprentice continues to hack away at the energetic water-carriers, but each time he splits one in half he only doubles the number of

# UMD SYMPHONY ORCHESTRA: PROGRAM NOTES

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eager workers. In desperation, he screams for his master to help. The Wizard returns, sizes up the situation and quickly restores both the broomstick and the laboratory to their normal state. He then turns to his sheepish apprentice and removes him from the scene, not with an incantation but with a well-placed kick — and a sly smile.

## *An American in Paris*

**GEORGE GERSHWIN**

**Born September 26, 1898, Brooklyn, New York**

**Died July 11, 1937, Hollywood, California**

Following the sensational 1924 premiere of his *Rhapsody in Blue*, in which he played the solo part but left the orchestration to Ferde Grofé, Gershwin learned how to do his own orchestrating, and to do it quite effectively: the score he delivered to Walter Damrosch the following year for the Concerto in F was entirely his own. He subsequently composed two striking works for orchestra without a soloist, both of which are souvenirs of his travels, and in both of these he included characteristic instruments that he brought home with him. For the *Cuban Overture* of 1932, he brought an array of native percussion instruments; for the earlier and better-known tone poem born of his visits to Paris, he brought taxi horns.

Gershwin made his first trip to Paris just after the premiere of the *Rhapsody in Blue*; two years later (1926), when he was in England for a production of his musical comedy *Lady, Be Good*, he took a few days to visit Paris again, and formed the idea of composing an orchestral work inspired by that city. He knew pretty much exactly what he intended to do, and bought authentic Parisian taxi horns, having decided to use the real thing than attempt an imitation with conventional instruments.

It was two years after that, though, before Gershwin got round to serious work on the piece, which he had promised to Damrosch for its premiere in December 1928. During the spring of that year he went to Paris for a longer visit, during which he had stimulating meetings with Ravel, Stravinsky, Prokofiev, Poulenc and Milhaud — and bought more taxi horns. He went to work in earnest in June,

he completed the piano sketch for *An American in Paris* on August 1 and in an interview published in the August 18, 1928 issue of *Musical America*, made this statement on the work in progress:

“This new piece, really a rhapsodic ballet, is written very freely and is the most modern music I’ve yet attempted. The opening part will be developed in typical French style, in the manner of Debussy and the Six, though all the themes are original. My purpose is to portray the impression of an American visitor in Paris, as he strolls about the city and listens to various street noises and absorbs the French atmosphere. . . . The rhapsody is programmatic only in a general impressionistic way . . .

“The opening gay section is followed by a rich blues with a strong rhythmic undercurrent. Our American friend, perhaps after strolling into a café and having a couple of drinks, has succumbed to a spasm of homesickness. . . . This blues rises to a climax, followed by a coda in which the spirit of the music returns to the vivacity and bubbling exuberance of the opening part with its impression of Paris. Apparently the homesick American, having left the café and reached the open air, has disowned his spell of the blues and once again is an alert spectator of Parisian life. At the conclusion, the street noises and French atmosphere are triumphant.”

Actually, not all the themes are original. Helping to establish the atmosphere early on is a brief but emphatic citation of the tune known as *La Maxixe*. Among the “various street noises” are the aforementioned taxi horns, and the title page pointedly identifies Gershwin as both composer and orchestrator. He completed the orchestration on November 18, less than four weeks before the work’s premiere under Damrosch on December 13, 1928.

*Notes by Richard Freed ©2015*

# UMD SYMPHONY ORCHESTRA

James Ross, Music Director | Mark Wakefield, Orchestra Manager

## VIOLIN

Jesse Munoz, concertmaster  
(Schumann, Dukas, Gershwin)  
Laura Colgate, concertmaster  
(Séjourné)  
Duo Shen, principal 2nd  
(Schumann)  
Audrey Wright, principal 2nd  
(Séjourné)  
Zach Matteson, principal 2nd  
(Dukas, Gershwin)  
Livia Amoruso  
Victoria Bergeron  
Lydia Chernicoff  
Haley Dietz  
Jack Hayden  
Amyr Joyner  
Dana Judy  
Andrew Juola  
Celaya Kirchner  
Alaina LaPanse  
Hannah Lee  
Heather MacArthur  
Anto Meliksetian  
Hannah Moock  
Sarah Park  
Katherine Smolen  
Judith Tsoi  
James Worley

## VIOLA

Dana Rokosny, principal  
(Schumann, Dukas, Gershwin)  
Valentina Shohdy, principal  
(Séjourné)  
Emma Baker  
Rebecca Barnett  
Caroline Castleton  
Mike Kim  
Emily Kurlinski  
Ted McAllister  
John McIntyre  
Eva Mondragon

## CELLO

Frances Borowsky, principal  
(Schumann)  
Kacy Clopton, principal  
(Séjourné)  
Geoffrey Manyin, principal  
(Dukas, Gershwin)

Katy Chiang  
Peter Franklin  
Gabriel Hightower  
Molly Jones  
Brian Kim  
Katherine McCarthy  
Kathleen Monroe

## BASS

Paul Hunt, principal  
Francis Desiderio  
Patrick Fowler  
Ian Saunders

## FLUTE

Ceylon Mitchell  
Alisa Oh  
Yaeji Shin

## PICCOLO

Alisa Oh

## OBOE

Michael Homme  
Michael Helgerman  
Angela Kazmierczak

## ENGLISH HORN

Angela Kazmierczak

## CLARINET

Phylicia Cotton  
Robert Durie  
Nathan Raderman  
Joshua Waldman

## BASS CLARINET

Phylicia Cotton  
Robert Durie

## BASSOON

Lauren Kantelis  
Edward Rumzis  
Katelyn Turner

## CONTRABASSOON

Elizabeth Massey

## ALTO SAXOPHONE

Hansu Sung

## TENOR SAXOPHONE

David Wannlund

## BARITONE SAXOPHONE

Katie Sabol

## HORN

Joshua Blumenthal  
David Flyr  
Amanda Fry  
Brian Kavolius  
Samuel Weich

## TRUMPET

Craig Basarich  
Benjamin Lostocco  
Christopher Royal  
Isaac Segal  
Luke Spence

## TROMBONE

Joshua Gehres  
Joshua Wolfe

## BASS TROMBONE

Bryan Woodward

## TUBA

Nicholas Obrigewitch

## TIMPANI

Jonathan Clancy  
Mario Perez  
Robert Schroyer

## PERCUSSION

Jonathan Clancy  
Christopher Herman  
Anthony Konstant  
Mario Perez  
Robert Schroyer

## HARP

Samantha Bittle

## OPERATIONS ASSISTANT

Will Yeager

## ORCHESTRAL LIBRARIAN

Tiffany Lu

# UMD SYMPHONY ORCHESTRA: CONCERTO FOR MARIMBA AND STRINGS – IN THE UMD LIBRARIES

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The following items and materials related to this performance are available in the collections of the University of Maryland Libraries. For materials held in the Paged Collections Room, please ask at the circulation desk.

## *The Symphonies –*

**Robert Schumann, Weiner Philharmoniker, Leonard Bernstein, conductor**

**Location:** Michelle Smith Performing Arts Library — Paged Collections Room

**Call Number:** MCD 12521

Conductor Leonard Bernstein was well known for bringing passion, insight and flair to each of his recordings, and this complete set of Schumann’s symphonies does not disappoint. Recorded with the Vienna Philharmonic between 1984 and 1985, this album brings together all four of Schumann’s symphonies from the “Spring” to the “Rhenish.” Liner notes by Michael Mäckelmann and Siegmar Keil (translated by Mary Whittall) provide excellent background on Schumann’s biography, influences and compositional processes in the creation of his symphonic oeuvre.

## *See Ya Thursday – Virginia Scott*

**Location:** Michelle Smith Performing Arts Library — Paged Collections Room

**Call Number:** MCD 9233

Fans of Emmanuel Séjourné’s music shouldn’t miss this recording by marimbist Nancy Zeltsman, who brings to life several pieces by the French composer and teacher. Séjourné, who is a virtuoso percussionist himself and heads the percussion department at the Strasbourg Conservatory, specializes in keyboard instruments within the contemporary idiom. His compositions *Nancy* (a “new age style” piece written for Robert Van Sice) and *Katamiya* (dedicated to the two winners of the 1995 International Percussion Competition Luxembourg, Momoko Kamiya and Katarzyna Myčka) are presented here in an eclectic mix including works by Ludwig van Beethoven, Duke Ellington, Leonard Bernstein, Gunther Schuller and more.

For more information on these UMD Library materials and other resources related to the performers, pieces, composers and themes of this program, please visit us at [www.lib.umd.edu/mspal/mspal-previews](http://www.lib.umd.edu/mspal/mspal-previews).

