



UMD SCHOOL OF MUSIC PRESENTS
UMD REPERTOIRE ORCHESTRA
WINTER CONCERT

DECEMBER 8, 2016 . 8PM
DEKELBOUM CONCERT HALL
at The Clarice

UNIVERSITY of MARYLAND

SOM
SCHOOL of MUSIC

University of Maryland School of Music presents

**UNIVERSITY OF MARYLAND
REPERTOIRE ORCHESTRA**
WINTER CONCERT

Tiffany Lu and Yiwen Shen, *co-directors*
James Stern, *violin*
James Ross, *Director of Orchestras*

Fratres..... Arvo Pärt
(b. 1935)

Violin Concerto No. 1 in G minor, Op. 26..... Max Bruch
(1838-1920)

James Stern, *violin*

INTERMISSION

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

- I. Adagio – Allegro molto
- II. Largo
- III. Scherzo: Molto vivace
- IV. Allegro con fuoco

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." He has performed at the Marlboro, Ravinia, Banff and Bowdoin festivals as well as at New York's Alice Tully Hall and Carnegie Hall. He did all of his formal training at the Juilliard School where his teachers were Louise Behrend, Joseph Fuchs, and Lewis Kaplan. Stern is a member of two critically acclaimed ensembles, the Stern/Andrist Duo with his wife, pianist Audrey Andrist, and Strata, a trio in which they 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 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. Strata has recently commissioned new works from Kenneth Frazelle and the late Stephen Paulus, giving the world premieres at, respectively, the Secret Artist Series in Winston Salem, North Carolina, and New York's Merkin Concert Hall.

Well-known to Washington, DC audiences, Stern has performed as a member of VERGE ensemble, the 21st Century Consort, 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. In 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 (as violist, pianist, conductor, reciter, and arranger), and providing program annotations that are integral to the performance. His numerous chamber music and new music recordings can be heard on Albany, Bridge, Centaur, CRI, Dorian/Sono Luminus, Enharmonic, New Focus, and New World. His recording of the Sonatas and Partitas by Bach was recently released on Albany Records.

A passionately devoted teacher, Stern has served on the faculty of the Cleveland Institute of Music and the University of the Pacific Conservatory of Music. He is currently professor and Coordinator of Strings at the University of Maryland School of Music. In summers he has performed and taught at the National Orchestral Institute, the Orfeo International Festival, the Schlern International Festival, ASTA International Workshops, California Summer Music, the Brian Lewis Young Artists Program, the Master Players Festival, and the Starling/Delay Violin Symposium at the Juilliard School.

Conductor and violinist **Tiffany Lu** is in her second year of doctoral studies at the University of Maryland studying orchestral conducting with Professor James Ross. At the University, Tiffany is the co-conductor of the University of Maryland Repertoire Orchestra and cover conductor of the University of Maryland Symphony Orchestra. This season Tiffany also holds the position of music director for the Wilmington Community Orchestra in Wilmington, DE, and in addition serves as assistant conductor and personnel manager of the Capital City Symphony in Washington, D.C. Tiffany attended the Pierre Monteux School for Conductors and Orchestral Musicians from 2012-2015, serving as Orchestral Assistant for the last two summers and studying with Michael Jinbo. She performs actively as a violinist and violist.

Previous positions include cover conductor and principal librarian at the 2016 National Orchestral Institute and conductor of the Young Artists' orchestra at the DC Youth Orchestra Program. Tiffany has also been assistant conductor at the Tampa Metropolitan Youth Orchestras (2011-2012) and at Ithaca College (2012-2015), where she earned her masters' degree in conducting studying with Dr. Jeffery Meyer. She has performed in master classes led by Carl St. Clair, Larry Rachleff, David Effron, Lior Shambadal, Mark Shapiro, Marin Alsop, and Victor Yampolsky.

Growing up in Tampa, Florida, Tiffany began studying the violin at the age of three; as a violinist and violist, Tiffany has over fifteen years of orchestral, chamber, and solo experience. She has performed with the Annapolis Symphony Orchestra, Florida Orchestra, Binghamton Philharmonic, Cayuga Chamber Orchestra, Symphoria (Syracuse), and Gadje, a gypsy rock band based in Ithaca.

Dr. **Shen Yiwen** is a Chinese composer, conductor, and pianist. His compositions have been praised as "a jaunty, vibrantly scored canvas" and "with a lucid, economical lyricism" by *The New York Times*, and his music has been performed in six continents. His awards include the ASCAP Morton Gould Young Composers Award, first prize from SCI/ASCAP Composition Commission, two prizes from Chinese National Composition Competitions, Chinese Golden Bell Award, and Distinguished Achievement of the Year in Music Composition in Shanghai, among others.

Recent career highlights are two ballets commissioned, premiered, toured by the National Ballet of China and six major orchestral premieres with the Minnesota Orchestra, Albany Symphony, American Symphony, Beijing Symphony, Juilliard Orchestra, and Bard Conservatory Orchestra for its first international tour of China. He made his Carnegie Hall debut with the premiere of a song cycle that Carnegie had commissioned.

Dr. Shen holds a dual-Bachelor degree from Bard College and its Conservatory in composition and German Studies, a Master's and a Doctoral degree in composition from The Juilliard School. He served on Juilliard's faculty in 2015-2016. He is currently studying orchestral conducting with James Ross at University of Maryland, while serving as Co-Director of the school's Repertoire Orchestra and Cover Conductor for the Symphony Orchestra. For the past two summers he has also attended the Pierre Monteux School and Summer Music Festival where he studied conducting with Michael Jinbo.

For more information, please visit www.shenyiwen.com.

Fratres

Arvo Pärt (b. 1935)

Fratres is a twelve-minute composition in the *tintinnabuli* style created by Arvo Pärt. Its title, meaning “brothers” in Latin, may refer to the monastic brotherhood and the influence of Renaissance chant and polyphonic music which began to make itself felt in the late 20th-century Eastern-European compositional movement sometimes known as “New Spirituality.” The *tintinnabuli* style is characterized by two voices; one which arpeggiates the tonic triad, and the other which moves diatonically in stepwise motion. Pärt’s tintinnabular music has an ethereal, otherworldly, and meditative character; the simultaneous impression of frenetic movement and deep stillness embodies Pärt’s interest in the “instant and eternity struggling within us.”

Pärt released over ten different instrumentations for this work over the decades following its 1977 release, and thus today it is known as a work without fixed instrumentation. It features nine three-part variations on a six-bar theme, interspersed by a recurring percussion motif given by bass drum and claves which represents a Renaissance call to prayer.

Violin Concerto No. 1 in G minor, Op. 26

Max Bruch (1838-1920)

Like many struggling composers throughout history, Max Bruch could not have foretold that his first violin concerto, premiered in 1868 one day after his thirtieth birthday, would become by far his most enduring work, eclipsing nearly all of the rest of his output (giving due acknowledgement to his *Scottish Fantasy* and *Kol Nidrei*, also works for solo string instruments and orchestra). In a further ironic twist, Bruch made very little income from this most popular concerto because, already in dire economic straits, he sold it to his publisher for a lump sum to make ends meet.

The concerto went through as many as six revisions between 1866 and 1868, with the critical help of famed violinist Joseph Joachim (who was also the dedicatee of the Concerto and premiered the work in its final and extant version). Joachim subsequently would place the concerto in the revered pantheon of 19th-century German violin concertos alongside those of Beethoven, Brahms, and Mendelssohn, calling Bruch’s the “richest” and “most seductive.”

The first movement is titled *Vorspiel*, or Prelude, and has an improvisatory, fantasia-like quality (Bruch had originally called the movement *Introduzione-Fantasia* and in fact considered calling the entire work a fantasy rather than a concerto); two dramatic recitative-like statements lead to a determined, rhythmic exposition featuring virtuosic flourishes and chords.

The second theme is yearning and lyrical; the movement then proceeds backwards in mirror form, closing with a variation upon its expository statements which leads *attacca* into the second movement. The rhapsodic middle movement is the heart of the concerto, poetic and passionate, infused with Bruch's talent for form, variation, and pacing. The brilliant and energetic last movement features an opening theme of vivacious double-stops, which alternates with a slower but equally potent romantic theme to provide a showy, resplendent finish.

Symphony No. 9 in E minor, Op. 95, "From the New World"
Antonin Dvořák (1841-1904)

From 1892 to 1895, Dvořák lived in New York as the director of the National Conservatory of Music, and this fruitful period, during which he drew much inspiration from American folk music, would yield many of his most celebrated works. Among his output during these years are his "American" String Quartet in F Major, the famous B minor cello concerto, and this work, by far the most popular of his nine symphonies.

With its wealth of captivating, memorable themes, this symphony has found lasting popularity worldwide. Dvořák made a point of studying the spirit and identifying characteristics of Negro and Native American folk music, which he deemed "practically identical": he believed that these sources were the treasure trove that would anchor the American musical identity. However, though he made a conscious effort to incorporate the folk music's idiosyncrasies, the actual themes used in this symphony are all original. (This is also true of most of his folk-music-inspired works, for example his lively and nationalistic Slavonic Dances.) The musical influences represented here include not only Negro and Native American tunes, but also his native Bohemia. The work's charm is not in the use of folk material *per se*, but rather in Dvořák's ability to develop those exotic influences within a classic symphonic form, scoring them authentically yet idiomatically for the symphony orchestra.

The first movement begins with a slow introduction: a plaintive melody is scored for cello, and punctuated by a horn call. Soon the subdued mood gives way to a more dramatic outburst in the strings, timpani, and horns. The movement proper is a brisk *Allegro Molto* in sonata form, featuring two contrasting themes, one plucky and determined, the other lyrical and introverted. It is this movement which most closely embodies Native American spirit within characteristic "nationalistic" themes and characters.

The second movement *Largo* is bookended by warm brass chords which lead us to the serene key of D-flat Major. The

famous English horn solo which follows is one of the most iconic tunes in all of symphonic repertoire, and Dvořák credits inspiration for this and most of the material in the movement to Longfellow's poem "Hiawatha." The melancholy, restless middle section begins with a wistful oboe solo and amid fluttering string accompaniment which meanders yearningly. The return of the opening material thus seems an otherworldly balm when it arrives, transformed by smaller and smaller instrumentations until it seems, mid-breath, to pause and evaporate. Solo violin and cello dance alone for a moment, before being joined by the rest of the orchestra to bring the movement to a close with the same tunes with which it began. The scherzo, which returns to the key of E minor, also derives its inspiration from Hiawatha, specifically the scene in which the Indians dance at Hiawatha's triumphant return from battle. It is representative of Dvořák's scherzi in all the best ways: a compelling pulse with fetching, danceable rhythms that can be traced to Dvořák's folk roots. The contrasting trio is more lighthearted and dulcet; it is set in the relative C Major. Dvořák describes the fiery last movement as a recall and synthesis of all the themes of the previous movements. The powerful introduction heralds a striking theme given by the horns. With every reintroduction of prior themes Dvořák adds new material and innovative twists, and the movement climaxes with a glorious restatement of the same chords which began the second movement. The final section brings the symphony to a thundering coda, ending on a chord that dissolves into silence.

UMRO would like to thank its many graduate assistants for their expertise and time: Frances Borowsky, Paul Hunt, Amyr Joyner, Jesse Muñoz, Heather MacArthur, Eva Mondragon, and Peter Swanson. We would also like to acknowledge the Clarice staff for making this concert possible.

UNIVERSITY OF MARYLAND REPERTOIRE ORCHESTRA

Tiffany Lu and
Shen Yiwen,
Co-Directors

Violin 1

Richmond Wang,
concertmaster
Keely Hollyfield,
*assistant
concertmaster*
Madison Flynn
Molly Carpenter
Jackson Hensley
Reed Trevelyan
Margaret Brown
Sarasvati Spaur
Raphael Erfe
Katherine Smolen
Jesse Muñoz
Benedict Sin

Violin 2

Kane Gui, *principal*
Tejah Lee
Madison Garey
Aviva Mazurek
Carolyn Worden
Hayat Jabbour
Julia Mittelstaedt
Noah Bathras
Vincent Liu
Haoran Ni
Heather MacArthur
Duo Shen

Viola

Mike Kim, *principal*
Rose Alon
Milo King
Edward Borders
Ryana Ali
Jenna Wollney
Changxu Pang

Cello

Eileen Stauffer,
principal
Kyle Pett
Noah Eckman
Camille Lee
Ian Champney
Devin Porter
Austin Antonacci
Amy Hao
Jaeah Kim
Jonathan Chang-
Min Hyon
Liyanga de Silva
Andrew Guo

Bass

Joseph Koenig,
principal
Darien Fearon
Cyndy Elliot
Paul Hunt

Flute

Alex Echikson*
Chris Eyo^
Hyunji Lee
Li Li
Emily Murdock

Oboe

Lawrence Guloy
Eric Villanyi*^

English Horn

Angela Kazmierczak

Clarinet

Patrick Lill*
Christopher Louzon
Joshua Waldman^

Bassoon

Monica
Panepento*^
Tess Wood

Horn

Lea Humphreys^
Chun-Mun Loke*

Trumpet

Everest Liu*
Javas Raghavan
Ross Wixon^

Trombone

Jerry Yang*^
Brian Lawrence
Rich Matties

Tuba

Andrew Dougherty

Timpani

Jacob Boyer^
Joshua Estrada*

Percussion

Joshua Estrada

**Principal, Bruch*
^*Principal, Dvořák*



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The **UMD School of Music** nurtures artists, scholars, and educators who understand tradition and celebrate innovation.