UMD School of Music Presents:

**SYMPHONIC SCENES**

UMD Symphony Orchestra  
James Ross, music director  
Bonnie Alger, Graduate Conducting Studio  
Enrico Lopez-Yañez, Graduate Conducting Studio

UMD Wind Orchestra  
Michael Votta Jr., music director  
Anthony Rivera, Graduate Conducting Studio

Saturday, March 28, 2015 . 8PM  
Elsie & Marvin Dekelboum Concert Hall

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**Program**

**LUDWIG VAN BEETHOVEN (1770-1827)**  
Overture to *Egmont*, Op. 84  
  Bonnie Alger, conductor

**LUDWIG VAN BEETHOVEN (1770-1827)**  
March in F major for Wind Band, WoO 18 ("Yorck'sher Marsch")

**PAUL HINDEMITH (1895-1963)**  
Paraphrase of Beethoven’s “Geschwindmarsch” from *Symphonic Serena*  
  Anthony Rivera, conductor

**VERNE REYNOLDS (1926-2011)**  
*Scenes Revisited*  
  Michael Votta, conductor

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**INTERMISSION**

**EDWARD ELGAR (1857-1934)**  
  Enrico Lopez-Yañez, conductor

**PYOTR ILYICH TCHAIKOVSKY (1840-1893)**  
*Romeo and Juliet* Overture-Fantasy  
  James Ross, conductor
**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 de 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 are 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.

**Michael Votta Jr.** has been hailed by critics as “a conductor with the drive and ability to fully relay artistic thoughts” and praised for his “interpretations of definition, precision and most importantly, unmitigated joy.” Ensembles under his direction have received critical acclaim in the United States and Europe for their “exceptional spirit, verve and precision,” their “sterling examples of innovative programming” and “the kind of artistry that is often thought to be the exclusive purview of top symphonic ensembles.”

He currently serves as Director of Wind Activities at the University of Maryland where he holds the rank of professor. Under his leadership, the UMD Wind Orchestra has been invited to perform at national and regional conferences of the College Band Directors National Association (CBDNA), and has collaborated with major artists such as the Orpheus Chamber Orchestra, eighth blackbird, the Imani Winds and Daniel Bernard Roumain.

His performances have been heard in broadcasts throughout the U.S., on Austrian National Radio (ÖRF) and Southwest German Television, and have been released internationally on the Primavera label. Numerous major composers including George Crumb, Christopher Rouse, Louis Andriessen, Karel Husa, Olly Wilson, Barbara Kolb and Warren Benson have praised his performances of their works.

Votta has taught conducting seminars in the U.S. and Israel, and has guest conducted and lectured at institutions such as the Prague Conservatory, the Eastman School of Music, the Cincinnati College-Conservatory of Music and the National Arts Camp at Interlochen. He has
also conducted and taught at the Midwest Clinic, and at conferences of the CBDNA and the Conductors Guild.

He is the author of numerous articles on wind literature and conducting. His arrangements and editions for winds have been performed and recorded by university and professional wind ensembles in the U.S., Europe and Japan. He is currently the Vice-President of the Eastern Division of the College Band Directors National Association, and has served as Editor of the *CBDNA Journal*, as a member of the Executive Board of the International Society for the Investigation of Wind Music (IGEB) and on the board of the Conductors Guild.

Connecticut native Bonnie Alger is pursuing a doctorate at the UMD School of Music, where she serves as Co-Director of the UMD Repertoire Orchestra and Cover Conductor for the UMD Symphony Orchestra.

Alger recently returned to the United States from Abu Dhabi, where she spent two years as Director of Choral Activities at GEMS American Academy (GAA). Under her direction, the choral program at GAA sent singers to an honor choir festival in Stavanger, Norway. Her students have worked with members of the Philadelphia-based ensemble Orchestra 2001, and the legendary Quincy Jones. As a violinist, Alger played with the United Arab Emirates (UAE) National Symphony Orchestra at such events as the 42nd UAE National Day celebrations and the Dubai World Cup.

A graduate of the University of Southern California, Alger completed a master's degree in music education and received scholarships from both the Thornton School of Music and Rossier School of Education. Prior to her work at USC, she earned a master's degree in orchestral conducting at the University of Northern Iowa, and a bachelor's degree from Lawrence University. She has participated in masterclasses led by Kenneth Kiesler, Gustav Meier and her current teacher, James Ross.

In addition to her conducting duties at the University of Maryland, she sings with the UMD Chamber Singers and has performed with the National Symphony Orchestra at The Kennedy Center and the Baltimore Symphony Orchestra at both The Music Center at Strathmore and Meyerhoff Hall.

Enrico Lopez-Yañez is currently completing his MM in Orchestral Conducting at the University of Maryland with Professor James Ross. This past summer, Lopez-Yañez was honored to attend the Castleton Music Festival where he was invited as a conducting associate and studied with Maestro Lorin Maazel. Since arriving in Maryland, Lopez-Yañez has served as assistant conductor to the Capital City Symphony, NIH Community Orchestra, and is one of the music directors for the UMD Repertoire Orchestra. His international appearances include guest conducting with the Orquesta Filarmónica de Zacatecas (Mexico), the Orchestra Sinfónica de Aguascalientes (Mexico) and at the 2011 Festival de Musica in Londrina, Brazil.

In pursuing his love for opera, Lopez-Yañez has assisted as Rehearsal Conductor on productions of *L'enfant et les sortilèges* (Ravel), *Il segreto di Susanna* (Wolf-Ferrari), *L'Incoronazione di Poppea* (Monteverdi), *Orpheus in the Underworld* (Offenbach) and as Assistant Conductor on *Albert Herring* (Britten), *Così fan tutte* (Mozart) and the world premiere of the chamber orchestra version of Jonathan Sheffer’s *Blood on the Dining Room Floor*. This year he will be the Assistant Conductor on the Maryland Opera Studio’s productions of Ravel’s *L'enfant et les sortilèges* and Rossini’s *L'Occasione fa il ladro*. This summer he will lead productions of Leoncavallo’s *Pagliacci* and Rossini’s *La Cenerentola* in Mexico with the Aguascalientes Symphony Orchestra, as well as a production of Puccini’s *Madama Butterfly* with Main Street Opera in Chicago.
Anthony Rivera taught instrumental music for the Baltimore County Public Schools from 2006-2013. Under his leadership, the Eastern Technical High School Bands and Orchestras performed for the Maryland Music Educators Conference in 2011 and 2012 and commissioned two pieces for band. In 2012, Rivera was named the Essex Chamber of Commerce Teacher of the Year and received citations for teaching excellence from the Maryland Senate and House of Representatives.

Rivera remains an active guest conductor and clinician in Maryland, Virginia and Florida and was guest conductor for the 2012 Providence College honor band in Rhode Island. He was a guest lecturer at the fall 2013 Maryland Music Educators Association conference and was selected as a chamber music conductor for the Summer 2014 Temple University conductors symposium. Rivera was a member of the Handel Choir of Baltimore in the tenor section from 2004 to 2013 and served on the artistic committee and as conducting fellow from 2011-2013 under Dr. Melinda O’Neal.

Rivera received a Bachelor of Music Education from the University of Central Florida and Masters of Music in Wind Conducting from the Peabody Institute of the Johns Hopkins University, having studied with Harlan Parker. Currently, he is in the DMA Wind Conducting program, studying with Dr. Michael Votta, and serves as assistant conductor of the UMD Wind Ensemble and graduate assistant for the UMD Wind Orchestra.

About the Program

Overture to Egmont, Op. 84
LUDWIG VAN BEETHOVEN
Born December 16, 1770, Bonn
Died March 26, 1827, Vienna

Beethoven composed his music for Goethe’s tragedy Egmont between October 1809 and May 1810; it was first performed as part of a new production of the play given at the Burgtheater in Vienna on June 15, 1810. The score for the Overture calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings. Duration, 9 minutes.

Like the three Leonore overtures composed for the opera Fidelio, the overture Beethoven produced for Egmont is genuine theater music that grew beyond its originally intended dimensions to establish itself as a self-standing concert piece, a symphonic poem in every element but name. In none of these overtures does Beethoven attempt to unfold the respective drama scene by scene, or to represent all the important characters. What he gives us is the essence of the drama, in terms of mood and tension. What these particular overtures have in common is that all of them celebrate the concept of heroic idealism, a persistent theme of great importance to Beethoven, and one that made these stage works so attractive to him.

Goethe wrote his Egmont between 1775 and 1777; he specified music in his stage directions, and two or three composers provided music before Beethoven produced his. Goethe did not hear Beethoven’s Egmont music until 1814, four years after its first performance; he expressed unreserved enthusiasm for it, particularly for the handling of the final scene, in which he had called for a “Symphony of Victory.”

The drama is set in Brussels during the Spanish occupation. Egmont (a character based on an actual historical figure), a suspected leader of the brewing rebellion, is arrested by Philip II’s representative the Duke of Alba, and sentenced to be hanged. The historical Egmont, executed in 1568, was a middle-aged man with a wife and several children; Goethe’s hero is a younger man whose fiancée, Clärchen, kills herself upon
learning of his death sentence and appears to him in a vision, on the eve of his execution, as the spirit of freedom. He faces the gallows with an exhortation to his compatriots to rise and crush their oppressors. The “Symphony of Victory,” which rings out at the end of his speech, provides the Overture with its thrilling coda.

Notes by Richard Freed ©2015

March in F major for Wind Band, WoO 18 ("Yorck'sher Marsch")
LUDWIG VAN BEETHOVEN
Born December 16, 1770, Bonn
Died March 26, 1827, Vienna

Ludwig van Beethoven wrote the Geschwindmarsch in its original form in 1809 for the Archduke Anton. Later that year Beethoven altered the title to March of the Bohemian Militia. The composer rescored the march in 1810, and two years later added a trio and entitled the work Tattoo No. 1. The work eventually became popular under the title of York March.

Paraphrase of Beethoven’s “Geschwindmarsch,” from Symphonia Serena (1946)
PAUL HINDEMITH
Born November 16, 1895, Hanau
Died December 28, 1963, Frankfurt

Paul Hindemith composed his Symphonia Serena in 1946. The four-movement symphonic work was written for Antal Doráti and the Dallas Symphony. The second movement of the piece is entitled Geschwindmarsch, and is written solely for orchestra wind section (an idea that was re-invented by Vaughan Williams in the scherzo of his eighth Symphony.) For his Geschwindmarsch, Hindemith paraphrases Beethoven's Geschwindmarsch of 1809, and the themes of Beethoven’s “Tattoo” can be heard throughout the piece. Geschwindmarsch exploits the sonorities of wind instruments and their various groupings in an ingenious fashion — an identifiable trait in much of Hindemith's music.

Notes by Anthony Rivera ©2015

Scenes Revisited
VERNE REYNOLDS
Born July 18, 1926, Lyons, Kansas
Died June 28, 2011, Brighton, New York
(a suburb of Rochester)

This work was commissioned by and dedicated to the University of Michigan Wind Ensemble and its conductor, H. Robert Reynolds (not related to the composer), and was given its premiere by them on their Ann Arbor campus in 1977. It is in a single movement, scored for 4 flutes (2 doubling on piccolo), 4 oboes, 6 clarinets, 2 bassoons, 6 horns, 6 trumpets, 4 trombones, tuba, euphonium, timpani, snare drum, xylophone, bongos, chimes, tenor drum, temple blocks, bells, tam-tam, wood block, bass drum, claves and timbales.

Duration, 18 minutes.

Verne Reynolds distinguished himself in a long career as horn player, composer and teacher, and is remembered particularly, in all three roles, for his 36 years at the University of Rochester's Eastman School of Music (1959-1995). He was principal horn in the Rochester Philharmonic Orchestra for most of those years, and a founding member of the Eastman Brass Quintet, with which he toured and recorded. He did not teach composition, but practiced it with imaginativeness, enthusiasm and frequent humor. The Horn Handbook, his invaluable guide for subsequent generations, was published in 1996, and a second edition was issued in 2003.

Reynolds received numerous honors for his compositions, beginning with the Thor Johnson Award for his first published work, Theme and Variations for brass choir, and his 48 Etudes have become widely recognized test pieces and showpieces for his instrument. His colleagues
and pupils remember him as a musician of uncompromising standards, and also for his personal modesty; “gracious” and “witty” are terms frequently used in referring to him.

Michael Votta recalls performing in the premiere of Scenes Revisited, two years after performing the same composer’s Scenes with the same ensemble, in both Ann Arbor and Philadelphia. In commissioning the present work, Votta advises, “The earlier work, Scenes, is scored for orchestral winds only, but H. Robert Reynolds insisted that the present work include parts for saxophone and euphonium, which instruments he regarded as ‘crucial’ to the wind ensemble, and of course Verne honored that request.”

(H. Robert Reynolds, following his 26 years at the University of Michigan, became principal conductor of the Wind Ensemble at the University of California’s Thornton School of Music, where he also holds a professorship named in his honor.)

The composer’s own descriptive note on the present work is characteristically concise and clear:

“Scenes Revisited . . . is the second of a series, which began with Scenes and concludes with Last Scenes, a concerto for horn and wind ensemble. Scenes Revisited is itself a concerto for the entire ensemble, as almost every section is called upon to display virtuosic technique, stamina, or sheer dynamic power, as in the opening gesture of the work, an effect described . . . as an impenetrable, opaque wall of tragedy that one can neither see nor hear nor see through.”

The effect also reflects the composer’s interest in and affinity for what might be best described as “atonal jazz,” a style influenced by Dizzy Gillespie. Particularly noteworthy is the extended section for timbales and bassoon duet in which the performers must “swing.” Other devices typical of the composer’s writing, and reminiscent of Scenes, are the long section of very slow, “scorched earth” music, rapid woodwind figuration, and the sequential presentation of a tone row—here by the trumpet section—over an increasingly dense aleatoric background. The work is a single broad arch without a break.

Verne Reynolds

Overture, Cockaigne (“In London Town”), Op. 40

SIR EDWARD ELGAR

Born June 2, 1857, Broadheath, England
Died February 23, 1934, Worcester

Elgar went to work on this concert overture in October 1900, completed the score the following spring and conducted the first performance himself, in a concert of the Philharmonic Society in London on June 20, 1901. The score, dedicated to “my many friends, the members of British orchestras,” specifies piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 2 cornets, 3 trombones, tuba, timpani, piccolo snare drum, regular snare drum, bass drum, cymbals, triangle, sleigh bells, and strings. Duration, 15 minutes.

Following Elgar’s big breakthrough as an orchestral composer with the Enigma Variations, in 1899, one of the immediate consequences was a request from the Philharmonic Society of London for a new work to be introduced in its prestigious concert series. (This was the same London organization that had commissioned Beethoven’s Ninth Symphony and Dvořák’s Seventh.) This work was his response; like so many concert overtures, it actually fits into the category of the symphonic poem.

“Cockaigné” is the name of a mythic land, an “abode of luxury and idleness.” The term has been used in references to London since the early part of the 19th century, and may have been the origin of the term “Cockney.” It was Elgar’s happy choice for the title of his affectionate and zestful tribute to the city, which,
like Smetana’s similarly conceived *Vltava* (“The Moldau”), is an outright descriptive piece comprising a chain of episodes identified by the composer himself. It is also, by no means incidentally, an especially stunning display of brilliant writing for the orchestra, filled with imaginative touches and splendid tunes. Elgar said that in this music he hoped to reflect “something deeper in the way of English good-fellowship (as it were) still abiding in our capital.” He described the piece as “cheerful and London—‘stout-and-steaky’ — and . . . intended to be honest, healthy, humorous and strong but not vulgar.”

The work opens with a sprightly scherzando theme that soon takes on greater emphasis in its seamless metamorphosis into glistening fanfares. With the entrance of the second theme we find an early use of the marking that was to become so characteristic of Elgar in his subsequent work: *Nobilmente*. By now we have been introduced to the city and at least one representative inhabitant; a third theme portrays a pair of lovers in Regent’s Park, and, following a climax built on the opening material, the second theme is transformed to picture Cockney children in an animated state, their excitement explained straightaway by the sudden appearance of a military band, which is followed by a sort of echo from a more modest brass ensemble (assumed to be a Salvation Army group). At this point the music assumes a totally different character, as the lovers are brought back into view, this time wandering into the resonant silence of one of the city’s churches. Following this episode all the earlier themes are brought back, in an apparent jumble but actually a most logically ordered sequence, to build to a conclusion as rich in warmth of heart as in jubilation.

**Romeo and Juliet, Overture-Fantasy**  
PYOTR ILYICH TCHAIKOVSKY  
Born May 7, 1840, Votkinsk, Russia  
Died November 6, 1893, St. Petersburg  

The first version of this work was composed between October 7 and November 27, 1869, and Nikolai Rubinstein conducted it in Moscow on March 16, 1870. Tchaikovsky revised the score the following summer and heard it in St. Petersburg under Eduard Napravnik on February 17, 1872. The more sweeping final revision, made in 1880, was apparently not performed until May 1, 1886, when Mikhail Ippolitov-Ivanov conducted it in Tiflis (now Tbilisi), Georgia.

The score, one of the very few to which Tchaikovsky did not affix an opus number, calls for piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, bass drum, cymbals, harp and strings. Duration, 20 minutes.

The dedication of this work is especially pertinent: Tchaikovsky dedicated all three versions of his *Romeo and Juliet* to Mily Balakirev, who was directly responsible for all of them. Balakirev (1837-1910), a remarkable composer in his own right, was perhaps even more important in terms of his influence on his colleagues. He was the organizer and guiding spirit of the group of Russian nationalist composers known as “the Five” (Borodin, Mussorgsky, Rimsky-Korsakov, Cesar Cui and Balakirev himself). It was he who persuaded Berlioz to visit Russia, with immeasurably productive consequences, not only among Russian composers but also in a chain of Franco-Russian exchanges that continued well into the 20th century.

Balakirev’s interests and enthusiasms were by no means limited to his own little group. Tchaikovsky was not a member of it, but he and Balakirev were lifelong friends. Tchaikovsky dedicated works to Balakirev, composed some of them in fact at his detailed suggestion, and accepted his candid criticisms. Among the specific projects Tchaikovsky took on at Balakirev’s urging were the large-scaled *Manfred* Symphony, in 1885, based on Byron’s poem — and on the model Berlioz provided in his *Harold and Italy* — and the much earlier “overture-fantasy”
on Shakespeare’s *Romeo and Juliet*, which has become the most popular of all works in the category of the symphonic poem. The version of the latter that has come down to us, though, is quite different from the one Tchaikovsky produced on his first try, and really belongs to the period of his rich maturity.

In the summer of 1869 Balakirev, who had composed a *King Lear* overture of his own ten years earlier, suggested *Romeo and Juliet* to Tchaikovsky for a similar work, providing a fairly detailed outline and even a suggested theme or two. Tchaikovsky came up with his own themes, composed the piece in seven weeks and submitted it to Balakirev for evaluation. While Balakirev had several specific complaints, he nevertheless declared the work as a whole to be Tchaikovsky’s first total success.

The premiere in 1870, though, made a poor impression, and both Balakirev and Tchaikovsky himself were unhappy when Rubinstein, who conducted, insisted on having the score published in Berlin two months later. By then Tchaikovsky was working on a revision, but when that version was introduced he was still not satisfied, and by the end of the 1870s, with such works as the Fourth Symphony, the Violin Concerto, the First Piano concerto, the opera *Evgeny Onegin* and the ballet *Swan Lake* behind him, he undertook further revisions of some early works with full confidence in his craftsmanship and judgment. The odd thing here is that the final version of *Romeo and Juliet*, which instantly became, and remains, one of his most admired works in any form, had to wait six years to be performed, and even then not in Moscow or St. Petersburg, but in the Georgian capital, conducted by the man we remember now as the composer of *Caucasian Sketches*.

In this final version, only the middle section remains more or less as it had been in the original one; an entirely new Friar Laurence theme along the lines suggested by Balakirev replaces the original opening, and there is a more cogent development as well as a new conclusion. These changes appreciably raised the level of the work’s substance and gave it a greater sense of balance, while adding only slightly to its overall length.

In the final year of his life Tchaikovsky composed a setting of part of the love scene in Shakespeare’s play, drawing some of the material from this overture. Had he lived longer, he might have matched Mendelssohn’s feat of “picking up where he left off” in adding to the Shakespeare overture he had composed so many years earlier to create music for the actual stage work. (In Mendelssohn’s case, of course, the Shakespeare work was *A Midsummer Night’s Dream*, for which he added incidental music in 1842 to the overture he had composed 16 years earlier, at age 17.) It seems unlikely, though, that such a work, no matter how accomplished, could have matched the eloquence, the poignancy or the sheer evocative magic of this superb encapsulation of the drama’s essence in orchestral terms.

*Notes by Richard Freed ©2015*
UMD Symphony Orchestra
James Ross, music director
Mark Wakefield,
   orchestra manager

VIOLIN
Sharon Oh, concertmaster
Duo Shen, principal 2nd
Livia Amoruso
Victoria Bergeron
Claire Cannon
Alexa Cantalupo
Jamie Chimchirian
Gray Dickerson
Haley Dietz
Jack Hayden
Dana Judy
Celaya Kirchner
Priya Krishnan
Melanie Kuperstein
Zach Matteson
Antranik Meliksetian
Hannah Moock
Kaitlin Moreno
Jesse Munoz
Lydia Rannik
Allison Reisinger
Katherine Smolen
Judith Tsoi
Aurora Wheeland
James Worley

CELLO
Jessica Albrecht, principal
Carol Anne Bosco
Katy Chiang
Molly Jones
Byung Kim
Geoff Manyin
Kathleen Monroe
Priyetcharn Saund
Erin Snedecor

BASS
Adam Celli, principal
Ben Anderson
Patrick Fowler
Ian Saunders

FLUTE
Annemarie Dickerson
Laura Kaufman
Jenny Lehtonen

OBOE
Amanda Dusold
Elizabeth Eber
Alison Lowell

ENGLISH HORN
Alison Lowell

CLARINET
Nina Elhassan
Tessa Gartin
Aaron Logan
Nathan Raderman

HORN
Laura Bent
Laura Brisson
Brian Kavolius
T’Anna Tercero
Robert Williams

TRUMPET
Bonnie Beebe
Steven Cunningham
Tim Moran
Will Yeager

TROMBONE
Casey Klint
Nathaniel Reynolds

BASS TROMBONE
Matthew Myers

TUBA
Nick Obrigewitch

TIMPANI
Mario Perez
Maurice Watkins

PERCUSSION
Mario Perez
Maurice Watkins
Bonnie Alger

HARP
Samantha Bittle
Vivian Franks

OPERATIONS ASSISTANT
Justin Drew

PICTOLO
Laura Kaufman

BASSOON
Yuchi Ma
Jacquelyn Symon
Caitlin Wieners

CONTRABASSOON
Yuchi Ma
UMD Wind Orchestra

Michael Votta Jr.,
music director
Anthony Rivera,
graduate assistant

FLUTE
Ceylon Mitchell
Yaeji Shin

PICCOLO
Caroline Rohm

OBOE
Lauren Arel
Stacia Cutler
Santiago Vivas-Gonzalez

ENGLISH HORN
Kelly Klomparens

CLARINET
Joseph Beverly
Phylicia Cotton
Gabe Ferreira
Austin Hogan
Caitlin Rowden
Adam Trinkoff

BASSOON
Nicholas Ober
Edward Rumzis

CONTRABASSOON
Yuchi Ma

SAXOPHONE
Kyle Schick (soprano)
David Wannlund (alto)
Daniel Janis (tenor)
Katie Sabol (baritone)

HORN
Erika Binsley
Eric Kuhn
David Locke
Avery Pettigrew
Alex Rogers
Sam Weich

TRUMPET
Craig Basarich
Tess Coffey
Samantha Laulis
Benjamin Lostocco
Andrew Shebest

TROMBONE
David Foster
Nicholas Hogg
Zenas Kim

BASS TROMBONE
Bryan Woodward

EUPHONIUM
Ian Kahn

TUBA
Craig Potter

TIMPANI
Robert Schroyer

PERCUSSION
Jonathan Clancy
Laurin Friedland
Matthew Miller
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.

**Ludwig van Beethoven: A Concise Biography — Malcolm Hossick, Academy Media**

**Location:** Michelle Smith Performing Arts Library — Online Resources

**Accessible at:** [http://umaryland.worldcat.org/oclc/773481031](http://umaryland.worldcat.org/oclc/773481031) (click “View Now”)

This film, focused on the biography and music of Ludwig van Beethoven, is available online and may be streamed from anywhere and at any time with a valid UMD directory ID and password. Part of the Famous Composers series, *Ludwig van Beethoven: A Concise Biography* introduces viewers to Beethoven's life and works in a way that will engage both musicians and music enthusiasts. Historical information about Beethoven's ancestors and family, stories of his youth, professional activities and patrons, and an overview of his musical style and oeuvre combine to paint a vivid picture of the composer's legacy that is both succinct and informative.

**Elgar: Enigma Variations, Cockaigne Overture, Salut d'amour (Liebesgrüß), Serenade for Strings — Baltimore Symphony Orchestra, David Zinman, conductor**

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

**Call Number:** MCD 15904


**The Metropolitan Opera Stories of the Great Operas — John W. Freeman**

**Location:** Michelle Smith Performing Arts Library — Stacks

**Call Number:** MT95 .M49 1984 vol. 1 and 2

Fans of Tchaikovsky’s *Romeo and Juliet* and other opera lovers will appreciate this two-volume set that brings together plot synopses and biographies of the operatic world’s greatest masterpieces and composers. With more than 1,000 pages that cover 175 operas by 113 composers, *The Metropolitan Opera Stories of the Great Operas* brings together information about many important and well-loved works from the Baroque era to the late 20th century.

For more information on these UMD Library materials and other resources relating 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).