DVOŘÁK IN SEARCH OF AMERICA

A University of Maryland School of Music faculty concert with readings and commentary

Wednesday, February 27, 2013 . 8PM
Joseph & Alma Gildenhorn Recital Hall
DVOŘÁK IN SEARCH OF AMERICA

Commentary by Joseph Horowitz, Patrick Warfield and the performers.

Joseph Horowitz, artistic director
Carmen Balthrop, soprano
José Cáceres, guest pianist
David Salness, producer and violin
Evelyn Elsing, cello
Sally McLain, violin
Katherine Murdock, viola
Rita Sloan, piano

Dvořák: Humoresque in G-flat Major
Sally McLain, violin
Rita Sloan, piano

Dvořák: Sonatina for Violin and Piano, op. 100
Allegro risoluto
Larghetto (“Indian Lament”)
Molto vivace
Allegro
David Salness, violin
Rita Sloan, piano

Dvořák: Selections from Biblical Songs, op. 99
God is My Shepherd
Turn Thee to Me
I Will Lift Mine Eyes
Carmen Balthrop, soprano
José Cáceres, piano

Dvořák: Selections from Gypsy Songs, op. 55 (on texts by Adolf Heyduk, sung in Czech)
My Song of Love Rings Through the Dusk
All Round About the Woods are Still
Songs My Mother Taught Me
Come and Join the Dancing
Carmen Balthrop, soprano
José Cáceres, piano

INTERMISSION

Dvořák: American String Quartet in F Major, op. 96
Allegro ma non troppo
Lento
Molto vivace
Vivace ma non troppo
The Left Bank Quartet

Approximately 2 hours, which includes a 10-minute intermission.
Joseph Horowitz, acclaimed by the New York Times and the Washington Post as “electrifying” and “a consummate performer,” has appeared with most of the major opera companies and symphony orchestras in North America including the Metropolitan Opera and the New York Philharmonic. International performances include major venues in Italy, Germany, China, Taiwan and Russia. Her discography can be found on the Deutsche Grammaphon, Elan, New World and Fonit Cetra labels. She is a Professor of Voice at the University of Maryland, College Park. Recent performances include a recital at the National Gallery of Art in Washington DC featuring the world premiere of A Modern Woman’s Life and Love, a song cycle written for her by composer Robert Greenleaf and the world premiere chamber orchestra arrangement by composer Dominick Argento, which was written for her performance of his song cycle Miss Manners.

José Cáceres, pianist, critically acclaimed as a musician of virtuosity and versatility, has appeared throughout the United States, Central and South America, the Caribbean and Europe. In the Washington DC area, he has performed at The Kennedy Center, the National Gallery of Art, the Library of Congress as well as the Organization of American States and has appeared as a soloist with most of the area orchestras. With a repertoire that encompasses a wide array of styles — from Bach to the varied idioms of today’s leading contemporary composers — Cáceres has brought to the forefront some of the most ambitious and challenging music of lesser-known contemporary Latin American composers. This interest was recognized with a grant from the Johns Hopkins University Latin American Studies Program — through the Ford Foundation — to further expand his knowledge of the repertoire.

Evelyn Elsing holds two degrees from the University of Michigan and she also studied at The Juilliard School. Her piano trio, Ecco Trio, concertized for many years in the United States and Japan. She is a Professor of Cello and the Barbara K. Steppel Memorial Faculty Fellow at the University of Maryland School of Music.

Angel Gil-Ordóñez, the former Associate Conductor of the National Symphony Orchestra of Spain, and PostClassical Ensemble Music Director, has conducted throughout Europe, the United States and Latin America. In 2006, the King of Spain awarded Gil-Ordóñez the country’s highest civilian decoration, the Royal Order of Queen Isabella, for his work in advancing Spanish culture around the world. He also serves as Principal Guest Conductor of New York’s Perspectives Ensemble and as Music Director of the Georgetown University Orchestra. His recordings include two Naxos DVDs and a Naxos CD, all featuring American music with PostClassical Ensemble. A CD devoted to Dvořák in America is also in the works.

Joseph Horowitz, PostClassical Ensemble Artistic Director, is equally known as the award-winning author of nine books and as a pioneering practitioner of thematic, cross-disciplinary concert programming. His Classical Music in America: A History (2005) and Artistic in Exile (2008) were both named “best books of the year” by The Economist. His most recent book is Moral Fire: Musical Portraits from America’s Fire-de-Steele. As director of an NEH consortium, he currently curates contextualized programming for the Buffalo Philharmonic, the North Carolina Symphony, the Louisville Orchestra and the Pacific Symphony. A specialist in the story of Dvořák and America, he is the author of a young readers’ book, Dvořák and America, and has directed an NEH teacher-training institute and National Education Project, both devoted to Dvořák’s American sojourn. He is the recipient of a Certificate of Commendation from the Czech Parliament.

Sally McLain graduated with distinction from Indiana University. As a member of the Potomac String Quartet, she recently completed a five-year recording project of the 12 quartets of David Diamond.

Katherine Murdock, a graduate of Yale University, served for six years as a member of the Mendelssohn Quartet and is currently violinist with the Los Angeles Quartet. She is a member of the faculty of the University of Maryland School of Music.

David Salness attended the Cleveland Institute of Music and graduated from the Curtis Institute. He was a member of the Audubon Quartet from 1985 to 1997 and is currently Professor of Violin and Head of Chamber Music Activities at the University of Maryland School of Music.

Rita Sloan, a Russian-born pianist, began piano studies shortly after her Polish family immigrated to the United States. The winner of numerous local scholarships and prizes, she attended The Juilliard School as a student of Martin Canin and Rosina Lhevinne. At Juilliard, she won the Concerto Competition and was awarded the Pro-Mozart Prize to study at the Mozarteum in Salzburg. She has also studied with Leon Fleisher, Aube Tzerko and Vladimir Ashkenazy.

As a soloist, Sloan has performed in recital and with orchestras throughout the United States and Europe. As a chamber musician and collaborative artist, she performs internationally with many of today’s outstanding instrumentalists. Appearances performing chamber music include the Seattle Chamber Music Festival, the Chicago Symphony Orchestra Chamber Music Series, the St. Louis Symphony Orchestra Chamber Music Series, New York’s Bargemusic and the Aspen Music Festival, where Sloan is a member of the piano faculty. Sloan is the founder and coordinator of the Collaborative Artist and Piano Chamber Music Programs at the Aspen Festival. She is also a founding member of the Aspen Ensemble, a unique chamber music group comprising piano, flute, violin, viola and cello.

Sloan has been a frequent visitor to Japan where she has performed and given masterclasses throughout the country. A member of the piano faculty of the University of Maryland School of Music, Sloan also directs the Collaborative Artist Program.

THE LEFT BANK QUARTET

These four musicians, with their diverse and colorful backgrounds, came together through the auspices of the Theater Chamber Players, and rather unexpectedly discovered the joys of a vibrant and enthusiastic collaboration. They have been The Left Bank Quartet since 1999, taking their name from the fact that the Kennedy Center, their first regular venue, is situated on the left bank of the Potomac River.

Their combined experiences include participation in the major festivals of the musical world — Aspen, Banff, Chautauqua, Marlboro, Mostly Mozart, Prussia Cove, Ravinia, Santa Fe, Spoleto and Yellow Barn, to name just a few. Their teaching experiences, collaborations, national and international tours, recital and concerto performances, and
success in international competitions give this quartet a rich and varied tapestry as they weave their musical message.

The Left Bank Quartet’s repertoire encompasses an eclectic range, with quartets of composers such as Chavez, Crumb, Durkó, Dutilleux, Ginastera, Jalbert, Kirchner, Kurtág, Korngold, Ligeti, Meriläinen, Nancarrow and Revueltas augmenting the standard fare. Compositions written for and premiered by the quartet include Mark Wilson’s *Time Variations* (Capstone Records) and *String Quartet No. 4* by Lawrence Moss, recently released on the Innova label. *Gramophone* magazine’s review praised the composition for its “charm” and “dazzle,” stating, “Moss uses the instruments with idiomatic mastery, ranging from kittenish endearments to electric flashes of energy … played by the Left Bank Quartet with brilliant focus and timbral variety … .”

**POSTCLASSICAL ENSEMBLE**

Founded in 2003 by Music Director Angel Gil-Ordóñez and Artistic Director Joseph Horowitz, *PostClassical Ensemble* is an experimental musical laboratory testing the limits of orchestral programming. Its tagline, “More than an Orchestra,” refers to the thematic scope and exceptional formats of its concerts and an aspiration to embrace collaborative and educational activities not normally associated with orchestras. PCE’s many previous programs at the Clarice Smith Performing Arts Center have included a George Gershwin mini-festival, a presentation of the 1939 film documentary *The City* with Aaron Copland’s score performed live (and subsequently recorded as a Naxos DVD) and a program of Schoenberg and Weill based on Joseph Horowitz’s book *Artists in Exile*. In May 2014 PCE returns to College Park for *Mexican Revolution*, featuring the classic Mexican film *Redes* with Silvestre Revueltas’s blistering score performed live. In addition, PCE becomes ensemble-in-residence at Dumbarton Concerts in Washington DC, beginning in fall 2013.