UMD Wind Orchestra: Resurrection — in the UMD Libraries
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Chronochromie, La ville d'en haut, Et eexpecto resurrectionem mortuorum — Olivier Messiaen, Cleveland Orchestra, Pierre Boulez, conductor
Location: Michelle Smith Performing Arts Library — Paged Collections Room
Call Number: MCD 10550
Under the direction of composer and conductor Pierre Boulez, the musicians of the Cleveland Orchestra interpret two of Olivier Messiaen's most challenging works in this classic Deutsche Grammophon recording. Boulez has directed most of the leading symphony orchestras at some point in his long and illustrious career and is one of the foremost figures in the world of modern music. This 1995 recording features three of Messiaen's most complex and challenging works, and is stunning in both its balance and clarity.

The Reinvention of Religious Music: Olivier Messiaen's Breakthrough Toward the Beyond — Sander van Maas
Location: Michelle Smith Performing Arts Library — Stacks
Call Number: ML410.M595 M34 2009
A scholarly study of religious music with a focus on the works of Olivier Messiaen, Sander van Maas explores the way modern listeners think about religious music. The music of Messiaen, whose compositional choices were influenced by his Catholic faith, provides the basis for this analysis of the ways religion can influence a composer's stylistic approach.

Amadeus — Miloš Forman, director
Location: Hornbake Library — Library Media Services Desk
Call Number: PN1997.A33 2002 pt.1
Fans of Mozart and music-lovers of all kinds shouldn't miss this 1984 period drama. Based on the eponymous play by Peter Shaffer, Amadeus is told from the point of view of Antonio Salieri, court composer to the Holy Roman Emperor and head of the Hapsburg dynasty, Joseph II. When the young prodigy and genius composer Wolfgang Amadeus Mozart arrives in Vienna with the hope of securing patronage, Salieri is shocked to discover that such an immense talent could live in what he considers to be an irreverent and crass “creature.” Salieri’s jealousy spurs him to thwart the younger composer’s success, despite his deep admiration for Mozart’s music. This iconic film should be on the top of the must-see list for anyone with an interest in Mozart’s music.

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.
RAVEL AND BRUCKNER

UMD SYMPHONY ORCHESTRA
James Ross, music director
John Devlin, guest conductor

UMD CONCERT CHOIR
Edward MacIvor, music director
Joseph Shortall, chorus master

MAURICE RAVEL (1875–1937)
Suite No. 2 from the Ballet Daphnis and Chloe
Daybreak —
Pantomime —
General Dance
John Devlin, guest conductor
UMD Concert Choir

INTERMISSION

ANTON BRUCKNER (1824–1896)
Symphony No. 5 in B-flat Major
Introduction (Adagio) — Allegro
Adagio: Sehr langsam
Scherzo: Molto vivace — Trio
Finale: Adagio — Allegro moderato

The UMD SYMPHONY ORCHESTRA and UMD WIND ORCHESTRA are led with a shared vision based on the following bedrock principles which influence every aspect of our large ensemble program including what we play, why we rehearse, how we define the symbiotic roles of conductor and player, and how we give concerts:

1. We believe there is no difference between playing chamber music, playing in orchestra, and playing in an ensemble of winds except the number of people around you. Music-making in all ensemble settings requires the same essential skills of active listening and co-shaping that characterizes great chamber music making. We believe in leading while following and following while leading — not just for our players but also for ourselves as leaders of players.

2. We believe in the conductorless large ensemble experience.

3. We believe in encouraging active verbal input from players throughout the rehearsal process and in soliciting their ideas for programming future seasons.

4. We believe in mixing the skill levels of our players for maximum educational benefits, and in the primacy of process — i.e., that good rehearsals are their own reward.

5. We believe that every concert must be a simultaneous celebration of the past and of the future.

6. We believe in our New Lights initiative, which asks questions like: What is a concert that people should want to come to? What is it about the ritual of concerts that may keep people from wanting to come? How can we enhance the impact of the music we play? What forms might concerts take 50 years from now? What is good music of any genre — and why does music of different genres so rarely appear together on concert? Beyond playing the notes well, what might be asked of young musicians to help build the kind of musical life they would want to inhabit? Our concerts are our attempts at responses to these kinds of questions and the result of putting these bedrock beliefs into action.

Program is approximately two hours and 15 minutes, which includes a 15-minute intermission.

In consideration of all patrons, please ensure all cell phones remain off. We appreciate your cooperation and understanding.
The UMD CONCERT CHOIR is chosen by audition from among students throughout the University. The ensemble maintains a rigorous schedule of concerts both on and off campus and is regarded as the finest symphonic chorus in the region. At the Clarice Smith Performing Arts Center the UMD Concert Choir has performed repertoire as diverse as the Bach Christmas Oratorio, the Mahler Symphony #2 and the Verdi Requiem. In 2010 the ensemble was featured in a performance led by Paul Goodwin of the oratorio Das Paradies und die Peri, for the UMD School of Music’s Robert Schumann Festival in honor of that composer’s 200th anniversary. Since 2003 the UMD Concert Choir has collaborated annually with the National Symphony Orchestra in repertoire such as the Bach St. Matthew Passion and Mass in B Minor, Haydn’s The Creation, Mendelssohn’s Elijah with the NSO, and has served as the chorus for Handel’s Messiah five times. With the NSO the UMD Concert Choir has appeared under the direction of maestros such as Christoph Eschenbach, Helmuth Rilling and Iván Fischer. In November 2013 the ensemble had its first opportunity to collaborate with the Baltimore Symphony Orchestra, in highly acclaimed performances of Benjamin Britten’s War Requiem led by BSO Music Director Marin Alsop. The UMD Concert Choir has been engaged for future performances with the National Symphony Orchestra in December 2014 and the Baltimore Symphony Orchestra in March 2015.

The six full-time choral ensembles at the University of Maryland School of Music perform a wide range of the finest a cappella and concerted music, from Medieval chant and Renaissance polyphony to masterworks of the 20th century and premieres of contemporary compositions. The University’s choral ensembles have appeared by invitation on multiple occasions at the conventions of the National Association for Music Education, the American Choral Directors Association and the National Collegiate Choral Organization and have built a reputation for excellence in performance of the most challenging and diverse choral repertoire.

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 newly formed National Youth Orchestra USA at Carnegie Hall.

His musical activities cover three fields: conducting, horn playing and teaching. Ross grew up studying the horn in Boston and earned his bachelor’s degree from Harvard University in 1981. Upon graduation, he began his conducting studies in earnest with Kurt Masur in Leipzig while simultaneously serving as solo-horn of the prestigious Leipzig Gewandhaus Orchestra, becoming the first American member in the orchestra’s 250-year history.

After two summers of study at the Tanglewood Music Center (1984–85) Ross served as interim assistant conductor of the Boston Symphony Orchestra. In June 1994 he completed a four-year tenure as music director of the Yale Symphony Orchestra. He has also served a three-year term collaborating with William Christie as the assistant conductor of the Paris-based period instrument ensemble Les Arts Florissants. He has guest conducted such diverse orchestras as the Leipzig Gewandhaus, the Utah Symphony, the Orquesta Ciudad Granada, the Harrisburg Symphony Orchestra, the Orquesta Sinfonica of Galicia, the Neubrandenburger Philharmonic, the Binghamton Philharmonic and the National Symphony Orchestra in side-by-side concerts with UMSO.

He has worked both joyously and often with youth orchestras, among which are included the Mendelssohn Conservatory Orchestra of Leipzig, the Curtis Institute Orchestra of Philadelphia, the Orchestra of the Conservatorio Superior of Salamanca, the McGill Symphony Orchestra, the National Youth Orchestra of Spain, the Kansas All-State Orchestra and the Youth Orchestra of Acajigua-Asure in Venezuela, part of the famed “El Sistema.” 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.

In the field of opera, he has conducted productions of Mozart’s Abduction from the Seraglio at the Theatre du Rhin in Strasbourg, Le nozze di Figaro in the Theatre Champs-Elysées in Paris and Handel’s Rodelinda at the Glyndebourne Festival. He has prepared concert presentations of Tosti’s Merson on the Expedition and Stravinsky’s Oedipus Rex with the Stockholm Philharmonic.

As a teacher, prior to his appointment at the University of Maryland, Ross 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 was a founding director of the Music Masters Course in Kazusa, an international chamber music festival dedicated to the concept of artistic cross-cultural exchange that takes place yearly in Chiba, Japan. In his work as artistic advisor to the Escuela de Práctica Orquestal of the Orquesta Sinfonica of Galicia and conductor at the International Festival of Lucena, he played a vital role in the education of the present generation of active Spanish musicians.
and has recently retired from his position as artistic director of the National Orchestral Institute where his leadership since 2001 has helped to foment change in the orchestral landscape of the United States.

JOHN DEVLIN is an established conductor in the Washington DC area. He is music director and conductor of both the UMD Repertoire Orchestra and the Youth Orchestras of Prince William (VA). He is also the associate conductor of the Capital City Symphony and the assistant conductor of the Apollo Symphony Orchestra. In addition, he is a technical director for IMAG at the National Symphony Orchestra.

Earlier this year, Devlin worked with the National Symphony Orchestra, serving as the off-stage conductor for a world-premiere performance of a work by composer Chris Brubeck. He also conducted a recording session at Capitol Records in Los Angeles. The orchestra, made up of musicians from the Los Angeles Philharmonic and the Los Angeles Opera Orchestra, recorded the soundtrack to Life is Love, a new film by acclaimed director Halfdan Hussey, with score by Christopher Caliendo.

Devlin is also an active conductor of outstanding high school and collegiate ensembles. In the 2012–2013 season, Devlin made his Carnegie Hall debut, leading the Youth Orchestras of Prince William at the National Orchestra Festival. At the University of Maryland, Devlin conducted the world premiere of La Saulade, written by Claude Debussy and completed by scholar Robert Orledge. He was also selected to conduct numerous honor ensembles, including the North Dakota and Maine All-State Orchestras.

A strong advocate for new music, Devlin has, over the last four years, commissioned 15 new works that span from traditional orchestral works, to collaborations with new and completed by scholar Robert Orledge. He was also selected to conduct numerous honor ensembles, including the North Dakota and Maine All-State Orchestras.

Ravel worked on his ballet masterpiece Daphnis and Chloe from 1909 to 1912. In 1911, before the score was completed, he extracted a concert suite from its middle part that was introduced in the Concerts Colonne, conducted by Gabriel Pierné, on April 2 of that year. The premiere of the ballet itself was presented by Serge Diaghilev's Ballets Russes at the Théâtre du Châtelet on June 8, 1912, with choreography by Michel Fokine and décor by Léon Bakst; Vaslav Nijinsky and Tamara Karsavina danced the title roles, and the conductor was Pierre Monteux. The Suite No. 2, essentially the third and final section of the ballet suite, was first performed in concert in 1913.

The score for the Suite No. 2 calls for an orchestra of 3 flutes, 2 piccolos, alto flute, 2 oboes, English horn, 2 clarinets, E-flat clarinet, bass clarinet, 3 bassoons, contrabassoon, 4 horns, 4 trumpets, 3 trombones, tuba, timpani, triangle, tambourine, celesta, 2 harps and strings, with an optional offstage chorus, which is included in this evening's performance. Duration, 16 minutes.

Ravel accepted Diaghilev's commission for Daphnis and Chloe in 1909, the same year the legendary impresario commissioned the younger and virtually unknown Igor Stravinsky to compose The Firebird. By April 1912, when Ravel completed his score, Diaghilev had already produced both The Firebird and Petrushka, and Stravinsky was orchestrating The Rite of Spring. Actually, Ravel had his piano score ready in 1910, but the orchestration went slowly; the concluding General Dance was subjected to so many revisions that Ravel estimated having put a full year's work into scoring that brief section alone. (In the meantime, however, he managed to compose some songs and to orchestrate his piano suites Ma Mère l'Oye and Valses nobles et sentimentales for use in somewhat less ambitious ballets.)

The scenario for Daphnis, which Ravel insisted on revising after Fokine had prepared it, was adapted from a pastoral tale ascribed to an early Greek writer named Longus: Daphnis and Chloe, both abandoned in infancy on the island of Lesbos, have been brought up by benevolent shepherd folk; Daphnis teaches Chloe to play the Pan-pipes, which he fashions from reeds; the two fall in love; Chloe is abducted by pirates, rescued by the great god Pan himself and restored to Daphnis amid general rejoicing. (The tale was translated into both French and English as early as the 16th century, and inspired several musical and dance works before Ravel’s; one of the earliest surviving now is a charming little opera-ballet composed by Joseph Bodin de Boismortier in 1747.)

Ravel described his music for Daphnis and Chloe as “a choreographic symphony in three parts,” in which his “intention was to compose a vast musical fresco, less scrupulous as to archaism than faithful to the Greece of my dreams, which have inclined readily enough to what French artists of the late 18th century have imagined and depicted.” His pupil Alexis Roland-Manuel wrote that the two concert suites, which correspond to the second and third parts of the “choreographic symphony,” contain “the essential and best-written parts of the work,” and by general consensus the Suite No. 2 represents the very peak of this perfectionist composer's achievement in terms of both inspiration and sheer orchestral craftsmanship.
The wind machine heard in earlier portions of the ballet does not figure in this suite, and the chorus, which Ravel regarded as essential to the action of the ballet, is indicated here as optional. Much as the orchestral writing in *Daphnis* has always been admired, there have been those who felt that Ravel was not as sure-handed in his writing for the chorus — and of course such an element may complicate or tax the limited resources of some performing companies. Ravel himself, however, regarded the chorus as essential for supporting the work’s most intense or climactic episodes. To please Diaghilev, however, he prepared an alternative score in which the voices are replaced by instrumental doublings — but even after so doing, he issued a public objection to Diaghilev’s presentation of the ballet in London without the chorus, in 1914.

The chorus is designated as optional in the score of the Second Suite, but not in that of the First, in the second of whose three movements it is so securely integrated that it movement is simply omitted in many performances and recordings. The far more familiar Second Suite has so established itself as one of the most virtuosic of all orchestral movements that performances of it with the chorus are quite infrequent. Both Leopold Stokowski and Pierre Boulez included the chorus in their recordings of the Second Suite, however, and it is included in this evening’s performance.

The suite’s three sections — DAYBREAK, PANTOMIME and GENERAL DANCE — played without pause, accompany the action following the rescue of Chloe from the pirates. The score carries a detailed description of the stage action, which was translated some 90 years ago by the well-remembered Boston critic and annotator Philip Hale:

“No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. … Herdsmen enter. … They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears, encircled by shepherdesses. The two rush into each other’s arms. Daphnis observes Chloe’s crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe in remembrance of the nymph Syrinx, whom the god loved.

“Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

“The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears his fidelity. Young girls enter; they are dressed as bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on stage.

“Joyous tumult. A general dance.”
ABOUT THE PROGRAM

closing pages, the finale of the Fifth looms much larger: it incorporates material from all three earlier movements, from its beginning to its end, and provides the resolution for what had been left unresolved, in a grand-scaled gesture of affirmation that is all the more impressive at this point because of the relative absence of emotional definition throughout the earlier portions of the work.

Moreover, there is a certain “cyclic” treatment in this work that goes beyond what one finds in its companion symphonies. This is manifest most noticeably in the presence of the treadlike motif that opens the first movement and returns undisguised — or only slightly altered — in the succeeding ones. There is the brass chorale that figures prominently in both of the outer movements, and there are numerous other less obvious touches, such as the way the same variant of the opening treadlike figure, which serves as pizzicato accompaniment to the first theme of the slow movement, is altered only in terms of tempo to serve the same function in the scherzo, wherein it accompanies the winds in a thinly disguised variant of the theme introduced by the oboe in the preceding movement.

All of these devices, in their varying degrees of subtlety or prominence, help to knit the work together and focus attention on the finale in terms of culmination to an unusual degree rather than merely an emphatic conclusion. Bruckner spoke of the Fifth Symphony as his “contrapuntal masterpiece,” but the uniqueness of its finale among all his works moved him to refer to this one also as his “Fantastic Symphony.” The sketches he made for the finale of the Ninth, which he did not live to write, indicate that it would have been very much in the same style — but perhaps this very uniqueness, too, was somehow “foreordained.”

However, another curious link between the Fifth and the Ninth, in that Bruckner never heard either of them performed. In the case of the Ninth, of course, he was still struggling to get the finale started when he died. He heard the Fifth only in a two-piano reduction, performed in 1887 by Joseph Schalk and Friedrich Zottmann; the orchestral premiere, conducted by Joseph Schalk’s brother Franz, was delayed until April 1894, by which time Bruckner was too ill to attend.

It is just as well that the composer, in his by then delicate condition, was not present at the Graz premiere, for the symphony was introduced in a version almost entirely recomposed by the conductor, without Bruckner’s knowledge, let alone his approval. There can be no question of the true and intense devotion on the part of the Schalk brothers (and other similarly devoted admirers of the composer who likewise failed to appreciate or understand him on his own terms), but their eager support failed to include the indispensable element of respect — respect for the composer’s own intensity, and for the characteristics that defined his personal style and set him apart from conventional notions of the time regarding the character and substance of a symphony.

Now, of course, we recognize the efforts of these so-called disciples to make their master’s works more approachable, rounding off corners and smoothing out rough spots by way of “correcting his mistakes,” as having actually damaged Bruckner’s reputation rather than enhanced it, by simply burying virtually every sign of originality and depth on his part. In the case of the Fifth Symphony, which remains today probably the least known of this composer’s mature masterworks, Franz Schalk not only threw in all sorts of gratuitous additions to the original orchestration and altered melodic and rhythmic figures here and there (changing the very shape of the theme in the slow movement), but made numerous cuts in the score and severely truncated the vast finale — the most original portion and, as already mentioned, the main focus of the entire work.

It was, unfortunately, in Schalk’s heavily disfigured version that the Fifth was published in 1896, and it was in that version alone that the work was known until some 40 years later, when the first definitive edition, by Robert Haas, was published by the International Bruckner Society and introduced in Munich under Siegmund von Hausegger, a conductor no less dedicated than the Schalk brothers to the Bruckner cause, but fortunately a great deal more understanding of what made Bruckner Bruckner. Hausegger performed similar service for the Ninth, and recorded that work. After World War II, the Bruckner Society began publishing new editions of the symphonies, edited by Leopold Nowak. In some instances these two editors differed significantly in the choices they made among various notes and sketches left by the composer, but in the case of the Fifth Symphony, Nowak’s edition, published in 1951, differs hardly at all from that of Haas, which is used in this evening’s performance.

The very opening of the introduction to the first movement signals that the Fifth Symphony is to be significantly different from Bruckner’s earlier symphonies. His customary opening had been in the form of mysterious whirrings with a swelling underlayer of nervous intensity, arriving slowly but surely at the expected proclamation by the brass. In this case, however, we have a calm treadlike figure that might be said to look forward more to the First Symphony of Edward Elgar than to Bruckner’s own works. The brass outburst is not reached gradually in this case, but comes in suddenly, at full force. Only then do we arrive at something like the customary Bruckner opening, an expansive theme for the strings, closely related to the brass chorale whose return is less surprising now. Pizzicati from the lower strings and some lovely ruminate passages for the woodwinds lead into the movement proper, which is built on two principal themes, in Bruckner’s own comfortable modification of sonata form. Both the treadlike figure and the original brass chorale of the introduction recur at pivotal points. The end, for all its thunder, seems curiously inconclusive — in this sense rather like the end of the third-movement march in Tchaikovsky’s Sixth Symphony, the Pathétique (which audiences continue to applaud, to the consternation of conductors, even though Tchaikovsky took pains to provide an end for that movement that is very clearly not the end of the symphony itself).

A modification of the treadlike motif opens the second movement, serving here as accompaniment to a plaintive theme from the oboe. A second, somewhat more assertive theme alternates with this one throughout the expansively proportions movement; each of these themes varied slightly upon each reappearance. While minor peaks are scaled along the way, the music does not build to a stupendous climax, as Bruckner does in his subsequent adagios, but eventually trails off enigmatically.

The scherzo, closer to the Brucknerian norm than any of this work’s other movements, is one of his most expansive pieces in this form and, at the same time and without contravention, one of his most concentrated. It incorporates both the bucolic elements of his earlier scherzos and the otherworldly character that distinguishes those of the Eighth and Ninth symphonies. Its trio, unlike the warm-hearted, dancelike episodes in so many of Bruckner’s other scherzos, has a curiously abstract character, as of conscious and determined disinvlement, in sharpest contrast to the vigorous and intense nature of the scherzo proper.

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The finale, for which the greatest expectancy has been aroused through the “preludial” nature of the preceding movements, opens with the material of the first movement’s introduction, which is succeeded by that of the slow movement. Each of these reminiscences is dismissed by an abrupt little phrase from the clarinet, which is taken up, after the second-movement material is gone, by the strings and eventually the full orchestra, following the manner in which Beethoven built his introduction to the big theme of the choral finale of his Ninth Symphony — but in this case treated fugally, establishing the nature of the finale as a whole. Two additional themes are brought into the picture, to be combined eventually in a double fugue.

The organization of this movement, which could not possibly be mistaken for the work of any composer but Bruckner, is a characteristic combination of sonata form with double fugue. More than balancing the slow introduction, the final peroration is a good deal more extended and intricate than a normal coda, even on Bruckner’s scale. Here the first movement’s principal theme serves as counterpoint to the finale’s own theme, and the choral from the first movement returns as the basic material for the final apotheosis, which not only resolves all that had been left unresolved in the symphony’s earlier movements, but constitutes the grandest and most shattering display of raw power in all of Bruckner’s symphonic conclusions.

— Notes by Richard Freed ©2014
UMD CONCERT CHOIR
Edward Maclary, director
Joseph Shortall, chorus master
Cindy Bauchspies and Allan Laino, assistant conductors
Sean Carmichael and Hsiang-Ling Hsiao, accompanists

CLARINET
Elise Bond
Nina Elhassan
Tessa Gartin
Adam Trinkoff

E-FLAT CLARINET
Elise Bond

BASS CLARINET
Austin Hogan

BASSOON
Ronn Hall
Nicholas Ober
Jacquelyn Symon
Caitlin Wiener

HORN
J.P. Bailey
Laura Bent
Laura Brissett
Andrew Rudderow
Samuel Weich

TRUMPET
Avery Boddie
Tess Coffey
Chris Gekker*
Adam Janus
Timothy Moran

TROMBONE
David Foster
Casey Klint
Corey Sansolo

TUBA
Craig Potter

TIMPANI
Robert Schroyer
Maurice Watkins

PERCUSSION
Graham Atherton
Jonathan Clancy
Natalie Hogg
Jon Nguyen
Mario Perez
Maurice Watkins

CELESTE
Matthew Daley

HARP
Vivian Franks

OPERATIONS ASSISTANT
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RAVEL AND BRUCKNER

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Kenneth Elpus
CHORAL ADMINISTRATOR
Lauri Johnson
CHORAL ASSISTANTS
Spencer Goldberg
Kellie Motter
Amanda Staub
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Cindy Bauchspies
Rachel Carlson
Greg Graf
C. Paul Heins

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Greg Graf
C. Paul Heins
Allan Laino
Joseph Shortall
The following items and materials related to this performance are available in the collections of the University of Maryland Libraries. To access materials held in the Paged Collections Room of the Michelle Smith Performing Arts Library, please ask at the circulation desk.

*The Ballets of Maurice Ravel: Creation and Interpretation* — Deborah Mawer
Location: Michelle Smith Performing Arts Library — Stacks
Call Number: ML410.R23 M39 2006
In the first study dedicated exclusively to Ravel’s ballets, musicologist Deborah Mawer chronicles the composer's associations with some of the greatest ballet directors, choreographers, designers and performers of his day and explores how these relationships contributed to the creation of some of Ravel’s most beloved works. The artistic evolution, premiere, critical reception and re-interpretation of six of the composer's ballets are surveyed, including sections devoted to *Daphnis et Chloé* and *Boléro*. By establishing a historical context for Ravel’s collaborations with fellow artists like Diaghilev and Nijinsky, Mawer elucidates the connections between ballet music and its associated arts in a way that has never been done before.

Location: Michelle Smith Performing Arts Library — Stacks
Call Number: ML410.M59 5 M34 2009
Part of the Composer Biography Series derived from the *New Grove Dictionary of Music and Musicians*, *The New Grove Late Romantic Masters* explores the lives and works of several of the most iconic composers of the late 19th and early 20th centuries. A combination biography and listener’s guide, this volume is an excellent resource for both the casual music fan and students of music history who are interested in deepening their knowledge of the compositional style and lives of several of the most influential composers of the Romantic era.

*Daphnis et Chloé, Pavane pour une infante défunte, La valse* — Orchestre symphonique de Montréal, Charles Dutoit, conductor
Location: Michelle Smith Performing Arts Library — Paged Collections Room
Call Number: MCD 11860
Recorded at St. Eustache, Montreal, in August 1980 (*Daphnis et Chloé*), July 1981 (*La valse*) and May 1983 (*Pavane*), these performances by the Orchestre et Chœur symphonique de Montréal are led by conductor Charles Dutoit, one of the world’s foremost interpreters of 20th-century French music. This recording includes program notes in English by James Lock.

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).