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ACADEMIC | HEALTH CARE | NONPROFIT | LIFESTYLE | CORPORATE
UMD SYMPHONY ORCHESTRA
APPALACHIAN SPRING

James Ross, music director
with
Liz Lerman, choreographer

AARON COPLAND (1900–1990)
Appalachian Spring
Liz Lerman, movement design
Vincent Thomas, choreographic collaborator
Martha Wittman, performing collaborator

INTERMISSION

HENRI DUTILLEUX (b. 1916)
Metaboles
Incantatoire
Linéaire
Obsessionel
Torride
Flamboyant

GEORGE GERSHWIN (1898–1937)
arr. Robert Russell Bennett
Porgy and Bess: A Symphonic Picture

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 one hour and 40 minutes, which includes a 15-minute intermission.

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JAMES ROSS is currently the director of orchestral activities at the University of Maryland, faculty of the Conducting Program 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 Sinfónica of Galicia, the Neubrandenburger Philharmonie, the Binghamton Philharmonic and the National Symphony Orchestra in side-by-side concerts with UM SO.

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 de Salamanca, the McGill Symphony Orchestra, the National Youth Orchestra of Spain, the Kansas All-State Orchestra and the Youth Orchestra of Acarigua-Araure 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 Théâtre du Rhin in Strasbourg, Le nozze di Figaro in the Théâtre Champs-Elysées in Paris and Handel’s Rodelinda at the Glyndebourne Festival. He has prepared concert presentations of Tostienson’s 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 Kazua, 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 Ópera of the Orquesta Sinfonica de 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.

LIZ LERMAN is a choreographer, performer, writer, educator and speaker. From a piece about her days as a go-go dancer in 1974 to a recent investigation of origins that included putting dancers in the tunnels of the Large Hadron Collider at CERN, she has spent the past four decades making her artistic research personal, funny, intellectually vivid and up to the minute. A key aspect of her artistry is opening her process to various publics from shipbuilders to physicians, construction workers to balleinbas, resulting in both research and outcomes that are participatory, relevant, urgent and usable by others.

She founded Liz Lerman Dance Exchange in 1976 and cultivated the company’s unique multi-generational ensemble into a leading force in contemporary dance until 2011, when she handed the artistic leadership of the company over to the next generation of Dance Exchange artists. Now she is pursuing new projects with fresh partnerships, including a recent semester at Harvard University as an artist-in-residence; initiating the National Civil War Project that pairs theaters and universities to create new work and new research related to our civil war; the new work Healing Wars, an investigation of the impact of war on medicine, to premiere at Arena Stage (DC) in 2014; the genre-twisting work Blood, Muscle, Bone with Jawole Willa Jo Zollar and Urban Bush Women; work in London with Sadler’s Wells Theatre, the Guildhall School of Music and Drama, and the London Sinfonietta; comic book structures as applied to narration in performance; and an online project called “The Treadmill Tapes: Ideas on the Move.” In 2013 she curated Wesleyan University’s symposium “Innovations: Intersection of Art and Science,” bringing together teams of artists and scientists from North America to present their methods and findings.

Lerman has been the recipient of numerous honors, including a 2002 MacArthur “Genius Grant” Fellowship, a 2011 United States Artists Ford Fellowship in Dance and the 2014 Dance/USA Honor Award. Her work has been commissioned by Harvard Law School, the Lincoln Center, American Dance Festival and The Kennedy Center among many others.

Born in Los Angeles and raised in Milwaukee, Lerman attended Bennington College and Brandeis University, received her BA in dance from the University of Maryland, and an MA in dance from George Washington University. She is married to storyteller Jon Spelman. Their daughter lives in southeast Asia where she works as a photo-journalist.
Vincent E. Thomas, dancer, choreographer and teacher, received his MFA in dance from Florida State University and a BME in music from the University of South Carolina. He has danced with Dance Repertory Theatre (FSU), Randy James Dance Works (NY/NJ), EDGEOlORKS Dance Theater (DC) and Liz Lerman Dance Exchange (MD). His choreography has been presented at various national and international venues including Philly Fringe in Philadelphia, Barcelona and Madrid, Spain, Edinburgh Fringe Festival, Scotland, Avignon, France, Athens, Greece and Bari, Italy. He was selected as one of 11 choreographers from around the world to convene for the 2005 Omi International Dance Collective and served as the guest mentor for the 2007 Dance Omi residents.

Thomas is a recipient of a 2009 Best of Baltimore – Choreographer Award, 2009 Baker Artist Choice Award (B Grant), a 2009 Metro DC DANCE Award for Outstanding Overall Production (for his new work Witness), several Maryland State Arts Council Individual Artist Dance Awards, a 2008 Kennedy Center Local Dance Commission Project Award, two 2006 Metro DC Dance Awards for Emerging Choreographer and Outstanding New Work (for his evening-length work The Grandmother Project). He received rave reviews for his performance of Come Change in the 2012 Edinburgh Fringe Festival in Scotland. His work We Hold These Truths... was selected for the 2012 National ACDFA Festival at The Kennedy Center for the Performing Arts. Thomas was awarded the 2011–2012 Towson University Student Government Association Faculty Member of the Year. He is a 2012–13 American Dance Institute Incubator Artist (MD), an Urban Bush Women BOLD Facilitator, co-artistic director and faculty member for the UBW Summer Institutes (NY) and an associate professor of dance at Towson University (MD).

VTDance
universal – tangible – essential

Vincent E. Thomas founded VTDance as an outlet for performance projects including solo, group and collaborative choreographic endeavors. VTDance is multi-dimensional. The work builds on the use of contemporary dance, improvisation, text/movement, a variety of sound sources and collaborations with other artists, including dancers, musicians, poets, visual artists and others [to be discovered]. These ideas coupled with witty, poignant, athletic and gestural movement are the rich palette for VTDance.

www.vtdance.org

Martha Wittman has been dancing, teaching and making work for more than 50 years. As a young performer she danced with the Juilliard Dance Theatre under the direction of Doris Humphrey, and in the companies of Ruth Currier, Anna Sokolow and Joseph Gifford. For many years she was an associate choreographer with the Dances We Dance Co. headed by Betty Jones and Fritz Ludin.

Awards in choreography include the Doris Humphrey Fellowship from the American Dance Festival, NEA Fellowships, Individual Artist Awards from the Maryland State Arts Council and from Dance/USA’s National Choreography Initiative.

From 1996 to 2011 Wittman was a member of Liz Lerman’s Dance Exchange, which toured nationally and internationally. She is continuing to work in several more of Lerman’s projects currently under development.

A long-term member of the Dance Faculty at Bennington College in Vermont, Wittman has been a guest artist and teacher at a number of other colleges, universities and summer dance programs in the United States.
ABOUT THE PROGRAM

AARON COPLAND
Born: November 14, 1900, Brooklyn, New York
Died: December 2, 1990, North Tarrytown, New York
Appalachian Spring
The ballet Appalachian Spring premiered on October 30, 1944, at the Library of Congress in Washington DC. Copland arranged the ballet, originally scored for a chamber orchestra of 13, as a full-scale orchestral suite in 1945. Tonight’s performance will feature both the chamber group and the full orchestra. The chamber ensemble consists of flute, clarinet, bassoon, 4 violins, 2 violas, 2 cellos, double bass and piano. The orchestral arrangement calls for 2 flutes, 2 oboes, 2 B-flat and A-flat clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, percussion (timpani, xylophone, snare drum, bass drum, cymbals, tabor, wood block, claves, glockenspiel and triangle), harp, piano and strings.

Appalachian Spring was commissioned in 1943 by Elizabeth Sprague Coolidge as one of two new ballets to be choreographed by American modern dance icon, Martha Graham (1894–1991). Though Coolidge’s original plan was for Graham to work with two little-known composers, Graham convinced her to offer the commission to Copland and the Mexican composer Carlos Chávez (later replaced by Paul Hindemith). Though Graham and Copland had never previously collaborated, they had been mutual admirers since 1931 when she used his Piano Variations (1930) for her solo dance composition Dithyrambic. Graham, known for her austere choreography based on contraction and release, was a perfect fit for the composer’s angular work. Later in his life, Copland would put his positive impressions down on paper: “Surely only an artist with an understanding of my work could have visualized dance material in so rhythmically complex and thematically abstruse a composition.”

Graham and Copland worked mostly through a lively give-and-take correspondence. She created an initial script that described the essence of the work and the basic order of events. Copland recalls being struck by the very first lines of her script: “This is a legend of American living. It is like the bone structure, the inner frame that holds together a people.” From these words, he began to generate musical ideas that could be refined once Graham supplied the appropriate timings for dance sequences. Graham borrowed the ballet’s title from a poem by Hart Crane, “The Dance,” wherein the word “spring” actually refers to a source of water, not necessarily the season. Copland was unaware of this title when composing the music (his working title was simply “Ballet for Martha”), but that did not stop audiences from remarking on how he masterfully represented the profound beauty of Appalachia — something he found quite amusing.

Set in Pennsylvania toward the end of the 19th century, the story of Appalachian Spring concerns the celebration surrounding the completion of a new pioneer farmhouse. As Copland writes, “[the ballet has] to do with the pioneer American spirit, with youth and spring, with optimism and hope.” The central characters are a young husband and bride (originally performed by Graham and her then-husband, Erick Hawkins) who are beginning to understand their new domestic partnership and place in the community. Some members of the society, such as a wise old neighbor and a revivalist with his flock, offer counsel to the newlyweds.

Tonight’s performance is of the orchestral suite derived by Copland from the original ballet, and arranged in eight sections. The material is true to the original score, though extended sections — meant to facilitate dancing — are omitted. The first movement, “Very Slowly,” is a gradual introduction to the setting (originally meant to facilitate the introduction of the individual characters), as if morning light was dawning on the small pioneer community. A sudden burst of unison strings signals the start of the second movement, “Fast/Allegro,” and brings the pioneer settlement to life. The third movement, “Moderate/Moderato,” is a tender dance between the bride and her young husband. It begins with a courtly statement between harp and woodwinds that transitions to a rhapsodic and lushly orchestrated exploration of their complicated feelings: love mixed with trepidation toward the long and uncertain path the pair has set upon. This poignant contemplation is interrupted by the fourth movement, “Quite fast,” a boisterous square dance initiated by the revivalist and his flock (listen here for suggestions of country fiddlers in the strings and the lively dance rhythms). The fifth movement, “Still faster/Subito Allegro,” is another dance-inspired piece that accompanies a solo dance of the bride. It begins with orchestral bursts that essentially clear the dance floor for her and features a more contrapuntal texture than the preceding square dance. The sixth movement, “Very slowly (as at first),” serves as a brief transition that recalls the stark introduction. The seventh movement, “Calm and flowing/Doppio Movimento,” initially accompanied a montage of scenes depicting the bride and her husband’s daily life. Appropriately, the simple beauty of this scene is accompanied by five variations on a Shaker theme known as “The Gift to Be Simple,” set at the movement’s outset by solo clarinet (this song is now known as “Simple Gifts”). The final movement, “Moderate. Coda/Moderato—Coda,” regards the bride and husband becoming fully integrated into the community. Copland ends the orchestral suite with “muted strings [that] intone a hushed prayerlike chorale passage,” a final statement of the profound beauty the work explores.

HENRI DUTILLEUX
Born: January 22, 1916, Angers, Maine-et-Loire, France
Died: May 22, 2013, Paris, France
Métaboles
The composition of Métaboles was begun in 1959 and completed in 1964. It premiered on January 14, 1965, under the baton of its dedicatee, George Szell. The score, in five movements, calls for 2 flutes (both doubling piccolo), 3 oboes and English horn, E-flat clarinet, 2 clarinets in B-flat, bass clarinet, 3 bassoons, contrabassoon, 4 horns, 4 trumpets, 3 trombones, tuba, timpani, percussion (temple blocks, snare drum, tom-toms, bass drum, small suspended cymbal, Chinese cymbal, tam-tams, crash cymbals, triangle, cowbell, xylophone and glockenspiel), celesta, harp and strings.

When the Hungarian-born conductor George Szell (1897–1970) — through the Musical Arts Association of Cleveland — commissioned the French composer Henri Dutilleux (1916–2013) for an original work to commemorate the fiftieth anniversary of the Cleveland Orchestra, the conductor’s one demand was for the orchestra’s full complement (including its quadruple sections of woodwinds and brass) to be utilized. From this request, Dutilleux set himself to work with essentially two goals: to take advantage of the Cleveland Orchestra’s renowned sense of precision and color, and to explore organic methods of form design.

A focus on formal unity was not entirely out of the ordinary in the 1960s as many of Dutilleux’s contemporaries aggressively touted modernism (such as Pierre Boulez who in
1952 famously declared that any composer in denial of the necessity of twelve-tone music is "useless," but Dutilleux's temperament was hardly so dogmatic. He resisted mathematical trends to instead approach composition as a more open-ended attempt — part programmatic, part spiritual — to musically allude to an abstract idea. His compositions often draw from a variety of extramusical sources that the intellectually omnivorous composer frequently discussed in interviews: such as Vincent van Gogh's command of color and texture; Marcel Proust's meditations on time and memory; and Jean-Luc Godard's explorations of cinema structure. These inspirations can be heard in Métaboles, as Dutilleux explores orchestral color and unorthodox forms.

For Métaboles the composer turned to nature for his inspiration and sought to evoke the concept of metamorphosis, as in biological evolution or the changing of the seasons. The work begins with the statement of a germinal theme that, over the course of the five movements, undergoes constant development. By the end of the piece, it has become a new entity, nearly unrecognizable as a descendant of its original form. This level of taxonomic differentiation is highlighted by each movement's focus on a different instrumental family — woodwinds in the first movement, strings in the second, brass in the third, percussion in the fourth and finally the full ensemble. (Incidentally, this same thematic conceit causes the work to function essentially as a miniature concerto, but one for the entire orchestra rather than a single, solo instrument.) Though each movement can be understood as a standalone character piece (as evinced by their evocative titles), Dutilleux made it clear that the listener should focus on the overall "interior evolution" of the work.

The first movement, Incantatoire, begins with a statement of the germinal theme in the woodwinds, presented like chant, and always gravitating toward a single pitch (E). Dutilleux often intimates a similar ritualistic aesthetic, as — while not a member of an organized religion like his Catholic contemporary Olivier Messiaen — he strongly believed music to possess a mystical quality. The lush string harmonies, a darker reflection of the initial theme, that occur halfway through the first movement return as the central character music to possess a mystical quality. T he lush string harmonies, a darker reflection of the organized religion like his Catholic contemporary Olivier Messiaen — he strongly believed the work.

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Bennett arranged Porgy and Bess: A Symphonic Picture in 1942 and it was premiered in 1943 by the Pittsburgh Symphony Orchestra under the direction of Fritz Reiner. The score calls for piccolo and 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 alto saxophones, tenor saxophone, 2 bassoons, 4 horns, 3 trumpets, 2 trombones and bass trombone, tuba, percussion (timpani, xylophone, triangle, steel bells, cymbals, chimes, glockenspiel, snare drum, bass drum and wood block), banjo, 2 harps and strings.

George Gershwin’s (1898–1937) American folk opera, Porgy and Bess (1935), is undoubtedly the composer’s magnum opus, but it also has provoked a large amount of controversy amongst critics and academics. Many advocates of so-called “serious music” resisted Gershwin’s incursions outside the realm of song writing — begun with his jazz concerto, Rhapsody in Blue, in 1924 — and regarded Porgy and Bess as an unsatisfactory attempt at a full-scale musical drama. Still, it was typical for critics to concede that Gershwin’s opera contained individual hit songs, but this was merely damning him with faint praise; their concession designated the composer as a harmless song-and-dance man (a reference to his career as a Tin Pan Alley songwriter and Broadway composer), denying his work the rarified heights of the European art music tradition.

The opera’s representation of its folkloric subject, a poor African American community in South Carolina during the 1920s, was another sensitive issue that drew harsh commentary from Gershwin’s contemporaries, such as Duke Ellington and Virgil Thomson. As American musicologist Richard Crawford notes, Porgy and Bess is a “paradoxical work”: it is an African American folk tale written and set to music by two white men, DuBose Heyward and Gershwin, and essentially aimed at a white opera and music theatre-going audience. In spite of the knee-jerk discomfort this fact may elicit, one must not ignore the work’s impetus and its place in the broader trend of nationalism. Heyward wrote his 1925 novel, Porgy, upon which the opera’s libretto is based, to acknowledge the “economic and spiritual strivings” of southern African Americans (Heyward himself was from South Carolina). Gershwin saw a great value in this ideal and spent two months living near Charleston on Folly Island so that he could work closely with Heyward and, perhaps more importantly, immerse himself in the local music traditions, such as work songs, jubilees and spirituals. Still, the folk music in the opera is not borrowed; Gershwin composed all this material in the style of the Gullah community he visited and the African American musical idioms with which he already was familiar.

Gershwin’s music can thus be understood as a melting pot (or perhaps a gumbo) of operatic, orchestral, folk and Broadway styles used to bring Heyward’s story to life. Porgy and Bess: A Symphonic Picture is a medley of the most popular arias from the opera, connected with incidental music that nicely highlights these polyglot musical features. The arranger, Robert Russell Bennett, was himself a composer of high regard who was counted...
among Gershwin's close friends. In fact, Bennett claims to have "watched [Porgy and Bess] grow on Gershwin's piano and desk" and so created as well informed an arrangement as possible. Still, it may be difficult for first-time listeners to notice all of these interwoven stylistic threads — especially considering that this medley is entirely instrumental and goes through a great deal of material in a fairly short span of time — so a formal outline and a brief description of a few selections will be useful.

Bennett provided the following outline at the 1943 premiere: "(1) Scene in Catfish Row (with peddlers’ calls); Strawberry Woman; Crab Man; (2) Opening Act 3: ‘Clara, Clara’; (3) Opening Act 1; (4) Summertime; (5) I Got Plenty O’ Nuttin’; (6) Storm Music; (7) Bess, You Is My Woman Now; (8) The Picnic Party; (9) There’s a Boat Dat’s Leavin’ Soon for New York; (10) It Ain’t Necessarily So; (11) Finale (Oh, Lawd, I’m On My Way)."

“Scene in Catfish Row” features solo instruments (trumpet and saxophone) imitating the calls of various vendors. The narrow range of the melodies, repetition and the improvised-sounding ornaments — particularly in the lilting saxophone — are characteristic of spontaneously composed folk music, such as work songs. “Opening Act 3: ‘Clara, Clara’” is a mixture of a Gershwin-penned spiritual melody — listen for the initial call-and-response between horns and woodwinds — set against a shimmery orchestral backdrop that resembles the impressionistic haze of Debussy’s orchestral works. Almost pure Broadway fare, “Opening Act 1” bursts forth with a flurry of notes from strings and xylophones (a common doubling technique from the European orchestral tradition) while syncopated stabs from the brass lend a rhythmic nod to jazz. “Bess, You Is My Woman Now” is a soaring operatic love duet — led here by lush strings — that features several “blue notes.” Originating in the blues, these are pitches that seem to bend in-between notes of the scale and imbue the melody with a sense of tension that creates an impression of longing. In the end — through the majesty of Bennett’s orchestration and the genius of Gershwin’s melodies — we thus hear a stream of arias recast as songs without words.

— Notes by Pedro Gonzalez-Fernandez ©2014
UMD Symphony Orchestra: Appalachian Spring — in the UMD Libraries

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. To access archival materials held in SCPA, please visit our website and contact the curator.


Location: Michelle Smith Performing Arts Library — Lowens Special Collections Room
Call Number: MSCPA 05-112

Held in the Michelle Smith Performing Arts Library’s Special Collections in Performing Arts, the archives of the Liz Lerman Dance Exchange chronicle the company from its inception through the late 2000s. Liz Lerman Dance Exchange, founded by choreographer Liz Lerman in 1976, is based in the DC/Montgomery County, Maryland area and pursues a broad definition of dance as a multi-disciplinary art form that encompasses movement, music, imagery and the spoken word. The company’s archives include the administrative materials of correspondence, reports, meeting materials, pamphlets, notes, publications and statistics; the production materials of photographs, playbills, flyers, press kits and contextual information; memorabilia; and video and audio cassettes. This archival material can be accessed by appointment; visit www.lib.umd.edu/scpa to contact the curator.

Martha Graham: Dance on Film — The Criterion Collection

Location: Michelle Smith Performing Arts Library — Paged Collections
Call Number: MDVD 618

Martha Graham was a pioneer in the world of modern dance and one of the great artistic forces of the 20th century. As performer, choreographer and teacher, Graham was influential on the development of dance all over the world. This film collection provides a rare glimpse into Graham’s teaching methods, narrated by the choreographer herself, in A Dancer’s World (1957), and also includes sections dedicated to her choreography for two full-length ballets, Appalachian Spring (1958) and Night Journey (1961). Originally titled “Ballet for Martha,” Copland’s Appalachian Spring is a celebration of the pioneer spirit and a classic piece of 20th-century orchestral music.

A Selection of Recordings of Aaron Copland’s Appalachian Spring, available in the collections of MSPAL
Location: Michelle Smith Performing Library — Paged Collections

Copland Conducts Copland — New Philharmonia Orchestra, London Symphony Orchestra, New England Conservatory Chorus, Columbia Symphony Strings, Aaron Copland, conductor
Call Number: MCD 12951
Appalachian Spring, Rodeo, Billy the Kid, Fanfare for the Common Man — New York Philharmonic, Leonard Bernstein, conductor
Call Number: MCD 4279

Appalachian Spring, Short Symphony (No. 2), Quiet City, Three Latin American Sketches — Orpheus Chamber Orchestra
Call Number: MCD 16312

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.