UPCOMING CHORAL EVENTS

MASTERWORKS FROM 20TH CENTURY FRANCE
UMD Chamber Singers
Edward McAdory, conductor
University Chorale
Cindy Bauchspies and Scot Hanna-Weir, conductors
Sunday, November 18, 2012 . 7:30PM
Dekelboum Concert Hall
One of the greatest and most challenging a cappella choral works of the last one hundred years, Francis Poulenc’s *Figure humaine* is the major work on this program, which also features sacred music by Maurice Duruflé.

TICKETS: $25
Call 301.405.ARTS

MUSIC IN MIND: THE FESTIVE BAROQUE
UMD Chamber Singers
Kenneth Slowik, conductor
C. Paul Haines, chorus master
Sunday, December 9, 2012 . 3PM
Dekelboum Concert Hall
Students and faculty join together for a performance of Bach’s beloved *Magnificat*.

TICKETS: $25
Call 301.405.ARTS

HANDEL’S MESSIAH
UMD Concert Choir & National Symphony Orchestra
Rolf Beck, conductor
Katherine Whyte, soprano
Anthony Roth Costanzo, counter-tenor
Sunnyboy Vincent Dladla, tenor
Panajotis Iconomou, bass-baritone
Thursday, December 20, 2012 . 7PM
Friday, December 21, 2012 . 8PM
Saturday, December 22, 2012 . 8PM
Sunday, December 23, 2012 . 1PM
The John F. Kennedy Center for the Performing Arts

TICKETS: $10-$85
Call 202.467.4600

11TH ANNUAL FESTIVAL OF NINE LESSONS & CAROLS
UMD Men’s Chorus
Kenneth Elpus, conductor
UMD Women’s Chorus
Joseph Shortall, conductor
The Maryland State Boychoir
Stephen Holmes, conductor
Friday, December 7, 2012 . 8PM
UMD Memorial Chapel
This service is modeled after the world-famous Christmas Eve tradition of King’s College in Cambridge, England, which is broadcast annually on National Public Radio. This year’s event will use the original format of the first festival service in 1918.

TICKETS: $15/$10 SENIORS/$5 STUDENTS
Call 301.405.ARTS

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UMD SCHOOL OF MUSIC PRESENTS

Unfinished Business
UMD Repertoire Orchestra
John Devlin and Jason Ethridge, music directors
Hsiang-Ling Hsiao, piano
Monica Soto-Gil, mezzo-soprano
Michael Jacko, guest conductor
Wednesday November 14, 2012 . 8PM
Elsie & Marvin Dekelboum Concert Hall
Unfinished Business

FRANZ SCHUBERT (1797–1828)
“Unfinished” Symphony in B Minor, D. 759 (1822)
I. Allegro Moderato

SERGEI RACHMANINOFF (1873–1943)
Piano Concerto No. 1 in F# Minor, op. 1 (1917 version)
Hsiang-Ling Hsiao, piano

I. Vivace
II. Andante
III. Allegro vivace

INTERMISSION

FRANZ SCHUBERT (1797–1828)
“Unfinished” Symphony in B Minor, D. 759 (1822)
II. Andante con Moto

GUSTAV MAHLER (1860–1911)
Ich bin der Welt abhanden gekommen (1901)
Monica Soto-Gil, mezzo-soprano
Michael Jacko, conductor

JEAN SIBELIUS (1865–1957)
Finlandia (1899)

This evening’s program will last approximately 1 hour and 30 minutes with a 15-minute intermission.

John Devlin holds many positions as an artist in the Washington DC area. He is the Music Director and Conductor of the Youth Orchestras of Prince William; the Associate Conductor of the Capital City Symphony; the Assistant Conductor of the Apollo Symphony Orchestra; and a Technical Director for IMAG at the National Symphony Orchestra.

Devlin is a member of the graduate program in orchestra conducting at the University of Maryland School of Music, where he received his master of music degree in May 2011 and is currently enrolled in the Doctor of Musical Arts program. A student of James Ross, Devlin has also studied wind conducting with Michael Votta and choral conducting with Ed Maclary. In 2008, Devlin graduated summa cum laude from Emory University with a double major in music and Latin.

Devlin has studied conducting at Tanglewood, the Pierre Monteux School and at the Conductors Institute at Bard College. At these and other programs he has studied with Marin Alsop, Michael Jinbo, Leonard Bernstein, Harold Farberman and Scott Stewart.

Devlin began his professional conducting in Atlanta, Georgia, where he served as Assistant Conductor of the Emory Youth Symphony Orchestra and was the music director for several Atlanta-based, world-premiere operatic productions. His professional affiliations include Mu Phi Epsilon, The Conductors Guild and the League of American Orchestras. For more information on Devlin, please visit www.JohnDevlinMusic.com.

Jason Ethridge currently serves as Music Director of the University of Maryland Repertoire Orchestra and Assistant Conductor of the University of Maryland Symphony Orchestra. He is currently pursuing a Master of Music in Instrumental Conducting under the tutelage of James Ross. Ethridge also teaches conducting at the University of Maryland. He spent two summers studying conducting at the prestigious Pierre Monteux School and has received advanced training at the California, South Carolina and Bard Conductors Institutes. He conducted at the International Academy of Advanced Conducting after Ilya Musin, the International Conductors Workshop and Competition (Macon, GA), and the Conductors Guild Workshop at the Cleveland Institute of Music. This past summer, Ethridge conducted the Baltimore Chamber Orchestra as part of their Summer Conducting Program.

Ethridge began studying conducting during a study abroad program in Italy while completing his Bachelor of Music in Double Bass Performance at Furman University. While at Furman, he served as Assistant Conductor of the Symphony Orchestra, made his professional debut guest conducting the Carolina Pops Orchestra and rehearsed the Hendersonville (NC) Symphony Orchestra. Ethridge is a member of the Conductor’s Guild, the League of American Orchestras and MENSA International.

Last May, Ethridge conducted an innovative movement-based performance of Debussy’s Prelude to the Afternoon of a Faun conceived by James Ross and choreographer Liz Lerman that received outstanding reviews from the Washington Post and became a YouTube sensation. Ethridge will conduct many performances this year including John Adams’ Son of Chamber Symphony with the University of Maryland Symphony Orchestra and Carl Orff’s epic Carmina Burana with the University of Maryland Repertoire Orchestra and Chorus.
ABOUT THE ARTISTS

Hsiang-Ling Hsiao, a native of Taiwan, is a second-year doctoral student in collaborative piano under Rita Sloan. While in her undergraduate years, she discovered that her passion for collaborating with instrumentalists was more than just a hobby. In addition, participating in Maryland Opera Studio’s productions has sparked her obsession with opera, along with an ever-growing fondness of art songs. Though being a collaborative pianist and performing frequently with instrumentalists and singers keeps her busy, Hsiao enjoys playing as much solo music as time permits, and she is excited to perform her favorite piano concerto (at least for the past two years) with UMRO.

As a recipient of the New Horizons Fellowship, Hsiao has spent three wonderful summers at the Aspen Music Festival and School in Colorado. This past summer after Aspen, Hsiao was invited by David Halen, the Concertmaster of the Saint Louis Symphony, to join the Missouri River Festival of the Arts in Boonville, Missouri where she played the piano and harpsichord with members of the symphony in sold-out concerts. Hsiao holds a master’s degree in collaborative piano from Maryland and a bachelor’s degree with honors in piano performance from the University of Texas at Austin. In addition to Rita Sloan, Hsiao is also very thankful for her previous teachers, Gregory Allen and Ling-Ju Lai.

Mezzo-soprano Monica Soto-Gil is a charismatic and versatile performer seen and heard in opera, operetta, oratorio and as a concert soloist. Most recently, Soto-Gil was seen on the stage of the Central City Opera house where she served as an apprentice artist for 11 weeks. While a member of the prestigious Bonfils-Stanton Foundation Artists Training Program, Soto-Gil sang the role of Mrs. Gobineau in The Medium alongside Joyce Castle as well as covered the role of Mrs. Grose in Britten’s A Turn of the Screw, and sang the role of Kate in Rodgers and Hammerstein’s Oklahoma! She is looking forward to upcoming performances with the In-Series in Washington DC.

Last season, Soto-Gil was seen in Poor Richard’s Opera Company’s Dido and Aeneas, as a guest soloist with the Young Artists of America, as Mrs. Blandard in Bel Cantanti Opera’s M. Gounod: Faust oublie chez lui le, Sarah in Argento’s Miss Havisham’s Fire as a guest artist in the University of Maryland’s Argento Celebration, her company debut with Urban Arias as part of their 2012 festival season in The Filthy Habit by Peter Hilliard and Matt Boresi, and as the alto soloist in Mozart’s Requiem with Capital City Symphony and the Capitol Hill Chorale. Praised by the Washington Post for her “delicious acting,” “fluid mezzo voice” and for “nailing the coloratura gloriously,” Soto-Gil performed in the 2011 Maryland Opera Studio’s production of Il barbiere di Siviglia where she played the role of Rosina. She also performed the roles of Paula in Catan’s Florencia en el Amazonas, and covered the role of Marva Trotter in the world premiere of Shadowboxer while a member of the Maryland Opera Studio. Soto-Gil was recently selected as a finalist for the Virginia Opera Bravissimo Society competition.

Soto-Gil received her bachelor of music from the New England Conservatory of Music in vocal performance under the tutelage of the late Edward Zambara. She earned her master of music as a member of the Maryland Opera Studio where she studied with Delores Ziegler.

Michael Jacko is a third-year student in instrumental conducting at the University of Maryland, pursuing a Doctor of Musical Arts degree under Professors James Ross and Michael Votta. A past Music Director of the University of Maryland Repertoire Orchestra, Jacko is also Cover Conductor of the National Gallery of Art Orchestra and Assistant Conductor of the Capital City Symphony, the Youth Orchestras of Prince William and University of Maryland Symphony Orchestra.

Originally a trumpet player, Jacko began his conducting study while pursuing a degree from the Faculty of Languages and Linguistics at Georgetown University. While at Georgetown he served as Assistant Conductor to the University Wind Ensemble and Symphony Orchestra. Eager to make music on a full-time basis, Jacko completed a master’s degree at Bard College in upstate New York. At Bard he conducted the Conservatory Orchestra, the Bard Orchestra and the Chamber Singers, and he coordinated and conducted a string ensemble for Noemie LaFrance’s site-specific ballet, Rapture, staged atop the magnificent Frank Gehry-designed Richard B. Fisher Center. Jacko has also conducted performances with the Woodstock Chamber Orchestra and served as Assistant Conductor of the Lamont Symphony Orchestra, Wind Ensemble and Opera Theatre at the University of Denver. Jacko’s previous conducting instructors include Lawrence Golan, Dr. Rufus Jones, Jr. and Harold Farberman.

ABOUT THE ARTISTS
PROGRAM NOTES

“Unfinished” Symphony in B Minor, D. 759 (1822)

Schubert began composing the Unfinished Symphony in 1822, but only completed two movements. It is a mystery why Schubert never returned to complete the project in the last six years of his life. Since its belated 1865 premiere, the Unfinished Symphony remains one of the most frequently performed orchestral works.

Although many details surrounding the work’s incompleteness remain unknown, we do know that Schubert sent the manuscript to his friend Anselm Hütttenbrenner in 1823. The Graz Musical Society, of which Hütttenbrenner was a member, had recently awarded Schubert an Honorary Diploma. Schubert sent the symphony to Hütttenbrenner seemingly to dedicate the work to the society as a token of appreciation. No one knows why Hütttenbrenner withheld the work from performance and only revealed its existence three years before his death.

Like the work’s musicological history, the compositional arch of the symphony follows a romantic journey of mystery, drama and suspense. The first movement begins with a low ominoustheme in the cellos and basses setting the stage for the dark journey ahead. After a quiet yet energetic churning in the strings, the first oboe and first clarinet enter with a long searching melody that is continually bombarded with full orchestral interjections. The texture builds to a powerful climax that leads deceptively to a song-like melody in the cello section over an art song-like accompaniment. After a mysterious pause, the song-like theme is developed through jagged outbursts and smoother imitative passages. After a lengthy development, Schubert recapitulates the churning strings and wandering woodwind melody. However, he withholds the opening cello and bass melody until the conclusion of the movement, which keeps the listener wondering if and when the ominous music will return.

The pastoral second movement stands as a marked contrast to the aggression and angst permeating the first movement. The picturesque music begins tunefully with flowing melodic gestures passed around the orchestra leading to a majestic fanfare in the winds and brass. After the tuneful opening material returns, the orchestra cuts out leaving the plaintive first violins alone. The strings re-enter with rhythmic accompaniment underneath a lonely wandering clarinet melody. The oboe then takes up the lonesome melody and transforms it into a buildup of optimism. However, this is short lived as the full orchestra storms into the foreground with heavy accented explosions as if from the depths of the underworld. After returning to the opening tuneful music, Schubert revisits his earlier material, recasting it through changes in instrumentation and repetition. After the explosive storm music returns and subsides, the violins alternate their plaintive lonely sustained tones with choirs of wind and brass instruments. Schubert concludes by passing the colorful melodic gestures throughout the ensemble all the way down to the subterranean double basses. Lastly, he finishes with the sound of a deep warm breath of fresh air rising and falling into the pictorial landscape.

UMD Repertoire Orchestra

Violin
Frances Takemoto, Concertmaster
Samuel Creighton
Darren D’Souza
Brittany Hassan
Kristin Kerns
Angela Maki
Abby Malkin
Indigo McGarr
Mary Natoli
Keith Paarporn
Nick Pozoulakis
Chelsea Robinson
Alina Rosenthal
Ethan Salem
Rena Shi
Sze Wing Yu
Daniel Zou

Flute
Chanmi Kim
Jenny Lehtonen
David Pratice
Avery Sandborn
Dominique Thoemmes
Vanessa Varella
Vivien Xie

Oboe
Lauren Arel
Elizabeth Eber

Clarinet
Michael Castro
Phyllicia Corron
Alaina Pritz

Bassoon
Yuchi Ma
James Chen
Jacqui Symon

Horn
Laura Bent
Chandler Nadig
Alex Rogers
JP Bailey

Trumpet
Avery Boddie
Michael Damiani
Andrew Shebest

Trombone
Matt Larson
Julia Woo

Tuba
Nick Obrigewitch

Percussion
Laurin Friedland
Maurice Watkins
SERGEI RACHMANINOFF (1873–1943)
Piano Concerto No. 1 in F# Minor, op. 1 (1917 version)

Sergei Vassilievich Rachmaninoff was born at Semyonovo, district of Starorussky, Russia, on April 1, 1873, and died in Beverly Hills, California, on March 28, 1943. The first performance of the revised version was given by Rachmaninoff in New York with the Russian Symphony Orchestra on January 28, 1919. In addition to the solo piano, the score calls for pairs of flutes, oboes, clarinets, and bassoons; four horns; two trumpets; three trombones; timpani; triangle; cymbals; and strings.

Already, as a conservatory student, Rachmaninoff demonstrated his brilliance as both composer and pianist. The seniors in the composition class were assigned to set to music a short dramatic poem, “Aleko,” by Pushkin. Rachmaninoff’s version was so far in advance of the work of the other four composers that he was awarded the conservatory’s gold medal, and Tchaikovsky, who was then without question the most famous Russian composer in the world, asked Rachmaninoff if he “would mind” if “Aleko” were put on a double bill with Tchaikovsky’s one-act opera Yelendza. In an interview that he gave 50 years later, Rachmaninoff still recalled that moment with astonishment: “He literally said, ‘Would you object? …’ He was fifty-three, a famous composer, but I was a novice of twenty!”

And already by that time, Rachmaninoff had composed his First Piano Concerto and performed the first movement at the conservatory, with the orchestra under the direction of Vasily Safonov. This would, of course, have been intended to function as a showpiece for the composer himself in his alter ego as one of the greatest piano virtuosos of all time. But the catastrophic failure of his First Symphony (in a terrible performance conducted by Glazunov, who was reputedly drunk at the time) depressed Rachmaninoff so much that he stopped composing for three years, though he did take up conducting with such ability that he was later twice offered the music directorship of the Boston Symphony.

As his concert career flourished, he began to think of revisiting his youthful concerto. By April 1908 he responded to requests that he perform the Concerto with a decision to “look it over … and, if possible, get it into decent shape.” But he had to wait almost a decade, because his busy life as a touring performer with demands for new compositions did not give him the necessary leisure until November 1917.

The revisions of the First Concerto mostly affect texture and balance between soloist and orchestra, while the thematic material remains largely unchanged. He thinned out thick sonorities for greater transparency and to some degree reworked the balance of thematic statement and virtuosic figuration.

The first movement opens with orchestral fanfares interrupted by youthful cascades of triplets, immediately demonstrating the capability of the composer-pianist with the wide hand-span and the long fingers. The principal themes are darkly emotional (marked espressivo, as if a performer should actually need that hint!), with scherzando interludes for brilliant show. The second theme, marked cantabile, appears in the first violins, accompanied by shimmering sonorities in the piano. The three-note upbeat figure from this theme gets a workout in the development, and a solo horn moment briefly anticipates the return of the main theme in the home key for the soloist. Its final statement comes in the middle of the cadenza, now maestoso, before a lively close.

The slow movement begins and ends with the horn calmly singing a rising scale figure that will be fundamental to this tranquil movement. The soloist picks it up to lead into a solo passage with an expressive melody that never returns. The horn repeats its figure at a different pitch to lead into the main part of the movement, in which woodwinds entwine in thematic gestures while the soloist offers fleet commentary. The sound of the horn returns to anchor the close of the movement.

The opening of the Finale — a vigorous orchestral fanfare interrupted by a thundering piano chord and splash of figuration — was only fundamentally new material that Rachmaninoff added in his revision. He introduces two thematic ideas, both lively and rhythmically energetic, before moving into a calm middle section, with a romantic melody in the strings commented on by the soloist in triplet figures in octaves. Eventually the piano takes over the long, flowing melody, building to a texture of full sonorous chords before the return to the Allegro vivace tempo is a signal for a gloriously showy conclusion.

GUSTAV MAHLER (1860–1911)
Ich bin der Welt abhanden gekommen (1901)

Gustav Mahler led a busy life as one of the most in-demand opera conductors in Europe between 1880 and 1907. When the opera was not in season, however, Mahler took refuge in the mountains of Austria and Germany. He truly cherished the rest and solitude that he found at his summer retreats to Steinbach, Maiernigg and Toblach. It was in his first summer at Maiernigg that Mahler began his two song cycles based on the poetry of Friedrich Rückert, Rückert Lieder and Kindertotenlieder.

An irritable, exacting artist who held his fellow artists to uncompromisingly high standard of excellence, Mahler often felt disconnected from those around him. “Ich bin der Welt abhanden gekommen” is a setting from Rückert Lieder that embodies Mahler’s affinity for peace, solitude and music as ideals. Mahler’s use of pentatonic harmony (based on eastern five-tone scales) reflects a fashionable trend in early 20th century composition, but it also evokes a sense of exoticism and escapism: this music comes from an undefined, beautiful, far-away place.

Ich bin der Welt abhanden gekommen
Friedrich Rückert

I am lost to the world

Ich bin der Welt abhanden gekommen, ich sei gestorben.

I am lost to the world with which I used to waste so much time,

Sie hat so lange nichts von mir vernommen.

It has heard nothing from me for so long

Sie mag wohl glauben, ich sei gestorben.

that it may very well believe that I am dead!

Es ist mir auch gar nichts daran gelegen,

It is of no consequence to me

Ob sie mich für gestorben hält,

Whether it thinks me dead;

Ich kann auch gar nichts sagen dagegen,

I cannot deny it,

Denn wirklich bin ich gestorben der Welt.

for I really am dead to the world.

Ich bin gestorben dem Weltgetümmel,

I am dead to the world’s tumult,

Und ruh’ in einem stillen Gebiet.

And I rest in a quiet realm!

Ich leb’ allein in meinem Himmel,

I live alone in my heaven,

In meinem Lieben, in meinem Lied.

In my love and in my song!
Jean Sibelius (1865–1957)

Finlandia (1899)

Finlandia represents many things to many people. The music belongs to the symphonic poem genre where the composer seeks to represent a specific entity through sound such as a person, place, event or idea. Sibelius's representation of the Finnish struggle for independence against Russia was written for a political demonstration in Helsinki.

The history of the work's performance also represents a turning point in the career of its composer. Despite the highly specific political depictions, the music garnered immediate universal popularity with classical music audiences. To the surprise of Sibelius himself, the work catapulted him to fame and frustratingly overshadowed larger and more profound symphonic works throughout the rest of his career. Since Finland's independence was achieved in 1920, the work has come to represent victory and patriotism among the Finnish people.

The effectiveness of the work lies in its representation of struggle through strong, bombastic and martial musical styling contrasted with a simple, tuneful and uplifting invocation of peace. The most famous theme in the piece emerges out of the struggling bombast toward the end and catches the listener by surprise. To many, this theme represents a famous hymn tune used in churches throughout the world. For the Finnish people, the tune represents one of the most important national songs.

The tune was eventually represented in words by Veikko Antero Koskenniemi in Finnish, translated as follows:

Finland, behold, thy daylight now is dawning,  
the threat of night has now been driven away.  
The skylark calls across the light of morning,  
the blue of heaven lets it have its way;  
and now the day the powers of night is scorning:  
thy daylight dawns, O Finland of ours!

Finland, arise, and raise towards the highest  
thy head now crowned with mighty memory.  
Finland, arise, for to the world thou criest  
that thou hast thrown off thy slavery,  
beneath oppression's yoke thou shalt never lie.