



University of Maryland School of Music Presents

CONDUCTOR'S CONCERT
University of Maryland Symphony Orchestra
and Wind Orchestra

Friday, April 21, 2023 • 8PM

DEKELBOUM CONCERT HALL

AT THE CLARICE SMITH PERFORMING ARTS CENTER



**SCHOOL OF
MUSIC**

University of Maryland School of Music Presents

CONDUCTOR'S CONCERT

University of Maryland Symphony Orchestra

Mariana Corichi Gómez and Shun Yao

Graduate Conductors

Overture to *La Forza del Destino* Giuseppe Verdi
(1813–1901)

Mariana Corichi Gómez, *conductor*

“Bedächtig, nicht eilen” Gustav Mahler
from Symphony No. 4 in G Major (1860–1911)

Shun Yao, *conductor*

INTERMISSION

University of Maryland Wind Orchestra

Zachary Harwell, Christine Higley and Bradley Jopek

Graduate Conductors

Fanfare Ritmico Jennifer Higdon
(b. 1962)

Christine Higley, *conductor*

Statue Ivan Tchernepnin
(1943–1998)

I. Fanfare

II. Canzona: Beethoven — Gagaku — America

Bradley Jopek, *conductor*

Festive Overture, Op. 96 Dmitri Shostakovich
(1906–1975)

Zachary Harwell, *conductor*



MARIANA CORICHI GÓMEZ is a conductor, vocalist and composer from Mexico City. Mariana has conducted ensembles in the U.S., Mexico and Europe. From 2021 to 2022, Mariana served as the associate director of Choirs at Princeton University's Department of Music. In this role, she co-directed the Princeton University Glee Club along with its new ensemble, *Alegría*, a choir dedicated to Latin American & Latino repertoire. As associate director, Mariana conducted orchestral ensembles of the collegiate and professional level, including a performance with NYC artist-led collective Decoda. Mariana is currently a conductor of the UMD University Orchestra and is assistant conductor to the University of Maryland Symphony Orchestra and the Maryland Opera Studio.

As a consort singer, Mariana had the pleasure of performing with acclaimed U.K. choirs *Tenebrae* and *Gallicantus*. As a composer, Mariana explores themes of memory, grief and cultural dissonance. She presented her original song cycle *La Casa del Árbol: An Immigrant's Story of Loss and Forgiveness* as her senior thesis. She is a past recipient of the Louis Sudler Prize in the Arts and the Edward T. Cone Memorial Prize.

At Princeton, Mariana served as the director of Trenton Youth Singers, a youth choir for public school students in the greater Trenton area. Previously, she worked as a teaching artist at the Yale School of Music, Music in Schools Initiative. In her role as program associate for Trenton Arts at Princeton, Mariana helped coordinate the "The Neighborhood Music Project" as part of Princeton University Concerts, where she worked with artists such as Caleb Teicher, Conrad Tao, Sheku and Isata Kanneh-Mason.

In 2021, Mariana graduated *summa cum laude* from Princeton University. She is pursuing a master of music degree at the University of Maryland School of Music, studying under David Neely.



ZACHARY J. HARWELL is a native of South Texas. Harwell obtained a bachelor of music education degree from Texas A&M University Kingsville, where he graduated magna cum laude. With an emphasis in piano, he studied with Joachim Reinhuber, voice with Kenneth Williams and privately took conducting lessons from Brian Casey, Brian Shelton and Scott Jones. In 2015, Harwell taught one year of elementary music pre-kindergarten through 5th grade. From 2016 to 2020, Harwell was the assistant brass band director for the Orange Grove ISD.

For the last six years, Harwell has taught junior high school and high school band in Orange Grove, Texas. For the 2020–21 academic year, Harwell was appointed interim head junior high band director, and he became the full-time head junior high director for the 2021–22 academic year. While in this role, Harwell oversaw all aspects of the beginning band, junior high symphonic band and honors band. Harwell also assisted the high school marching band and taught the high school symphonic band and the high school jazz band.

Harwell currently is attending the University of Maryland, College Park, where he is studying conducting with Michael Votta to obtain a master of music degree in wind conducting. Harwell is a member of the Texas Music Educators Association, the Texas Bandmasters Association, the National Association for Music Education, the Golden Key International Honor Society, The Singing Classroom, the American Orff-Schulwerk Association and the American Recorder Society.



CHRISTINE HIGLEY is a second-year doctoral student in wind conducting at the University of Maryland, College Park, where she serves as a wind conducting graduate assistant and studies under Michael Votta.

Before coming to Maryland, Higley attended California State University, Los Angeles (CSULA), where she earned her master of music degree in instrumental conducting in Fall 2020, studying under Emily Moss and Christopher Gravis. In addition to her wind conducting responsibilities, Higley taught courses including “Intro to Music Education” and “Intro to Classical Music in Western Culture” at CSULA. She also served as the president of the CSULA chapter of the National Association for Music Education.

Before pursuing her graduate degrees, Higley was the band and orchestra director at Sunset Ridge Middle School in Salt Lake City, Utah, from 2014 to 2018. She also taught elementary school beginning band and served on staff for the Copper Hills High School Marching Band.

In addition to teaching and conducting, Higley enjoys life as a horn player. She was the horn section leader for the CSULA Wind Ensemble and Symphonic Band, and has played with the Salt Lake Symphonic Winds, the Brigham Young University Idaho Symphony Orchestra and various chamber groups. She has studied with Nathan Campbell, Jon Klein and Bruce Woodward. Higley earned her bachelor of music in music education from BYU-Idaho.



BRAD JOPEK is currently a second-year doctor of musical arts in wind conducting student at the University of Maryland, College Park studying under Michael Votta, Jr. He is also co-interim director of the Maryland Community Band for the 2022–23 season. Jopek previously served as the music and artistic director of River Cities Concert Band in Louisville, KY, working to increase the band's outreach in the Kentuckiana area by collaborating with local community bands and establishing chamber ensembles.

Jopek was also an active assistant conductor for several ensembles at the University of Louisville. He led the University Symphony Orchestra in a performance of *Fanfare for Louisville* by Witold Lutosławski at the 62nd Annual College Music Society conference in Louisville, KY, and he worked as a rehearsal conductor for the University Sinfonietta's performance with the 2019 and 2020 Kentucky Music Educators Association (KMEA) Intercollegiate Choir and University of Louisville Concerto Competition. He also served as assistant conductor and operations manager for the 2019 University of Louisville Sinfonietta Costa Rica tour and collaboration with the *Instituto Costarricense Pro Música Coral* in celebration of their 25th anniversary. He served as assistant conductor of the University of Louisville Saxophone Ensemble, which was featured at the 2017 KMEA Conference presenting student arrangements of standard wind and orchestral repertoire. Jopek also served as an arranger, mentored undergraduate composers and graduate conductors, and conducted the world premiere performance of *When I Arrive* by Jeffrey Fox. In addition, he also volunteered with the University of Louisville Community Band as assistant conductor and percussionist.

Outside of conducting, Jopek served as an administrative assistant at the University of Louisville for numerous departments, including the Grawemeyer Award for Music Composition, the Committee on Academic Performance and NCAA Faculty Athletics Representative through the university president's office, Academic & Professional Studies, Performance Studies and the Dean's Office for the School of Music and University Libraries.

Jopek holds a bachelor of music education degree from Grove City College and two master of music degrees in wind and orchestral conducting from the University of Louisville. He has studied conducting with Edwin Arnold, Joseph Pisano, Jeffery Tedford, Frederick Speck, Kimcherie Lloyd and Amy Acklin.



Pianist and conductor **SHUN YAO** is currently the music director at the University of Maryland University Orchestra and staff conductor at Annapolis Symphony Academy. Yao has broad interests in different art forms from music and theater to video and graphic technologies. He is passionate about making connections between concert performers, audience and community, and bringing classical music to cohere with the modern era.

An experienced conductor, Yao has worked with orchestras across Europe, Asia and North America. He has studied with renowned conductors such as David Zinman, Robert Spano and Marin Alsop, and has recently performed with Ostrava Janacek Philharmonic and South Denmark Symphony Orchestra. In the operatic realm, he served as assistant conductor at Annapolis Opera Company, Chicago Summer Opera and Maryland Opera Theater.

An advocate for contemporary composers, Yao deeply believes in the values of developing the voice of the modern culture and mindset. He has premiered works by numerous composers including Jasmine Guo, Cole Reyes, Benjamin Morris and Grace Ann Lee. This season he will be presenting works by Carlos Simon and Arturo Marquez.

Yao holds degrees from Manhattan School of Music, Rice University and Cleveland Institute of Music, and is currently a candidate for the doctor of musical arts degree studying with Maestro David Neely at the University of Maryland, College Park.

Overture to *La Forza del Destino* (1862)

GIUSEPPE VERDI

Born October 9, 1813, Roncole Verdi, Parma, Italy

Died January 27, 1901, Milan, Italy

By 1859, Giuseppe Verdi had a prolific catalog of operas, including beloved *La Traviata* and *Rigoletto*. After his opera *Un Ballo in Maschera*, Verdi experienced a compositional drought in which he informally withdrew from composition altogether and focused on his farmlands. In 1861, he received a generous commission from the Imperial Theater in Saint Petersburg; thus began his journey with *La Forza del Destino*. The libretto was developed by Francesco Maria Piave based on the Spanish drama *Don Álvaro o la fuerza del sino* from 1835. Verdi was not pleased with the original run in Saint Petersburg and continued to alter the score until 1869, when *La Forza* had a significant relaunch at La Scala. As part of his revisions, he replaced the original prelude with a fully-fledged overture.

One of the most performed and dazzling overtures in the Western canon, *La Forza* encapsulates the dramatic twists present in Piave's story. Star-crossed lovers Don Alvaro and Leonore plan to elope and flee Leonora's disapproving father, Il Marchese. As they prepare their escape, Don Alvaro drops his pistol and it goes off, mortally wounding Il Marchese. The lovers are separated after fleeing the scene and traverse journeys through the army, a monastery, a sibling vendetta, all culminating in a tragic ending. The overture opens with the "fate" motif, a sinister three-note call in the brass. The strings enter with a hypnotic line, signifying fate's inevitability.

– Program note by Mariana Corichi Gómez

Bedächtigt. Nicht eilen from *Symphony No. 4* (1899–1901)

GUSTAV MAHLER

Born July 7, 1860, Kališřtř, Jihlava, Bohemia

Died May 18, 1911, Vienna, Austria

Composed in 1899, Gustav Mahler's Fourth Symphony is a work of childlike innocence, with simplicity reminiscent of Classical composers such as Mozart, Beethoven and Schubert. The first movement, which we are playing this evening, opens with flutes and sleigh bells indicative of pastoral scenes with a humorous character. The second theme is a distortion of Beethoven's melody in his E-flat Major Sonata, Op. 27 No. 1. The exposition, in Mahler's own words, is full of "unheard-of serenity" and "unearthly pleasure".

According to Mahler scholar Constantin Floros, the development, by contrast, is noted for its "extraordinary complexity." Floros divides this section into eight parts, modulating to distant minor keys and conjuring a deformed version of the fourth movement theme. Mahler, in a conversation with Natalie Bauer-Lechner, describes the development as such: "Only sometimes, it (the sky) darkens and becomes eerily nightmarish. Yet, it is not the sky itself that clouds up, it shines forth in eternal blue. Only to us does it suddenly become terrible, as a panic attack often occurs on the most beautiful day in the light-filled forest."

The development is interrupted by a trumpet call which will become the opening theme of Mahler's Fifth Symphony. The recapitulation builds up to a jubilation in the second thematic section. The coda, again, concludes in humor and simplicity.

– Program note by Shun Yao

Fanfare Ritmico (2000)

JENNIFER HIGDON

Born 1962, Brooklyn, New York

Fanfare Ritmico celebrates the rhythm and speed (tempo) of life. Writing this work on the eve of the move into the new millennium, I found myself reflecting on how all things have quickened as time has progressed. Our lives now move at speeds much greater than what I believe anyone would have ever imagined in years past. Everyone follows the beat of their own drummer, and those drummers are beating faster and faster on many different levels. As we move along day to day, rhythm plays an integral part of our lives, from the individual heartbeat to the lightning speed of our computers. This fanfare celebrates that rhythmic motion, of man and machine, and the energy which permeates every moment of our being in the new century.

This work was commissioned by The Women's Philharmonic as part of The Fanfares Project. It was premiered in 2000 by the Women's Philharmonic, Apo Hsu, conducting. The wind ensemble version of *Fanfare Ritmico* was commissioned by the Alpha Lambda Chapter of Phi Mu Alpha Sinfonia Fraternity at Illinois Wesleyan University, receiving its world premiere on April 21, 2002, by the Illinois Wesleyan Wind Ensemble, Steven W. Eggleston, conducting.

– Program note by the composer

Statue (1986)

IVAN TCHEREPNIN

Born February 5, 1943, Issy-les-Moulineaux, France

Died April 11, 1998, Boston, Massachusetts

Statue was one of three compositions commissioned and performed by Robert Austin Boudreau and the American Wind Symphony Orchestra in celebration of the 100th anniversary and rededication of the Statue of Liberty in 1986. The piece is tied together using various combinations of whole tone, octatonic, and pentatonic scales with some modal mixture and motivic transformation of the main melodies explored in each movement.

The first movement, "Fanfare," is loosely based on the American national anthem, *The Star Spangled Banner*, and the French national anthem, *La Marseillaise*. Fragments of each anthem are heard throughout, appearing as augmented fifth fanfares, jazzy hemiolas, a quasi bolero, and a variety of seventh chords, all possibly depicting images of the surrounding landscape of New York harbor.

The second movement, "Canzona," is loosely based on the tune *America, the Beautiful*, referencing the subtitle "America," and can be considered a melting pot of various musical forms. The movement begins and returns to a canzona rhythm from the French Renaissance featuring a homophonic rhythm of one long and two short. In the flowing middle section are rising pentatonic scales in a nod to the gagaku scales (meaning elegant music) from the Japanese Kyoto Imperial Palace between 800 and 1200, which were imported from imperial China through official diplomatic delegations. Most settings of *America, the Beautiful* feature an orchestration filled with warm and lush harmonies such as the famous Carmen Dragon arrangement. Tcherepnin casts this movement as a heroic musical struggle, referencing the subtitle of "Beethoven," moving between warm and lush harmonies and painful motivic transformations of falling half-steps, glissandos created by a mixture of whole and half steps, and oscillating woodwinds before reaching a heroic end on a C major ninth chord.

– Program note by Brad Jopek

Festive Overture (1954)

DMITRI SHOSTAKOVICH

Born September 25, 1906, St. Petersburg, Russia

Died August 9, 1975, Moscow, Russia

Dmitri Shostakovich composed the *Festive Overture* in 1954. Shostakovich was a prolific composer during the time of Stalin's regime. Stalin demanded that composers create music that was uplifting, optimistic, and triumphant. This music would paint Stalin in a positive light; a type of glorification for Stalin. Shostakovich was a master at composing music that was inseparable from his personal experiences, which was in conflict to Stalin's desires. Shostakovich was often concerned that his composing tactics would get him arrested. To spare his family in the event of his abduction by the KGB, he would sleep in the stairwell of his apartment with a packed suitcase. Fortunately, for Shostakovich, this never occurred. In 1953, Joseph Stalin died which ended the artistic repression Shostakovich endured. *Festive Overture* was written for the Bolshoi Theatre's commemoration celebration of the 37th anniversary of the October Russian Revolution. Some say that, because of the lively bursting musicality of this piece, this was Shostakovich's own celebration from the release of Stalin's reign. Shostakovich begins *Festive Overture* with a stentorian brass fanfare followed by long melodic passages combined with several rhythmic motifs. This piece is truly a "Festive Overture."

– Program note by Zachary Harwell

David Neely, *Music Director*
 Mark Wakefield, *Manager of Orchestral Activities*

VIOLIN

Joanna Choi,
Concertmaster
 Maximillian Jacobs,
Principal Second
 Carl Chung
 Darragh Fitzgerald
 Emilie Flores
 Jose Antonio Guzman
 Clare Hofheinz
 Zoe Kushubar
 Maximillian Jacobs
 Jason Lu
 Mykenna Magnussen
 Isabelle Park
 John Park
 Elisa Pierpaoli
 Anna Stamos
 Hannahlise Wang
 Anna Weiksner
 Qian Zhong

VIOLA

Seth Goodman, *Principal*
 Emily Bussa
 Yu-Hsuan Chen
 Caitlin Cribbs
 Nathan Hoffman
 Jane Lee
 Rohan Prabhakar
 Madeleine Stohl

CELLO

Henry Bushnell, *Principal*
 David Agia
 Sarah Bennett
 Gavriel Eagle
 Rory Gallo
 Noah Hamermesh
 Sean Kim

BASS

Kayla Compson, *Principal*
 Joshua Rhodes, *Principal*
 Brittany Hansford
 Daphne Henderson
 Ethan Schwarz

FLUTE

Lisa Choi
 Andrew Hui
 Erica Spear
 Brianne Steif

OBOE

Aaron Emerson
 Lauren Riley

CLARINET

Kyle Glasgow
 Chase Hogan
 Terrence Sotillio
 Alex Villa

BASSOON

Makayla Bowen-Longino
 Patrick Heinecke
 Jimmy Ren
 Alexander Wiedman

CONTRABASSOON

Alexander Wiedman

HORN

Andrew Bures
 Ally Happ
 Emerson Miller
 Owen Miller
 Drew Mincey
 Isaac Vallecillo

TRUMPET

Theresa Bickler
 Jacob Rose
 Reece Updike

TROMBONE

Eusung Cho
 David Wilson

BASS TROMBONE

Ted Adams

TUBA

Cameron Farnsworth

PERCUSSION

Jason Amis
 Christopher Boxall
 Maia Foley
 Joanne Kim
 Jonathan Monk
 Devon Rafanelli
 Robert Rocheteau

HARP

Lauren Twombly

OPERATIONS ASSISTANT

Erica Spear

ORCHESTRAL LIBRARIAN

Mariana Corichi Gómez

Michael Votta, Jr, *Music Director*
Mark Wakefield, *Manager of Orchestral Activities*

FLUTE

Julion Beckham
Lisa Choi
Andrew Hui
Brianna Steif

OBOE

Aaron Emerson
Lauren Riley

ENGLISH HORN

Oscar Krug

CLARINET

Kyle Glasgow
Chase Hogan
Sabrina Sanchez
Terrence Sotillio
Alex Villa

E-FLAT CLARINET

Kyle Glasgow
Terrence Sotillio

BASS CLARINET

Chase Hogan
Sabrina Sanchez
Alex Villa

BASSOON

Makayla Bowen-Longino
William Duis
Patrick Heinecke
Alexander Wiedman

SAXOPHONE

Abigail Jones
Joshua Mlodzianowski
Hansu Sung
Emily Wolf

HORN

Andrew Bures
Alex Choiniere
Allison Happ
Emerson Miller
Owen Miller
Drew Mincey
Isaac Vallecillo

TRUMPET

Theresa Bickler
Jacob Rose
Julia Tsuchiya-Mayhew
Reece Updike

TROMBONE

Eusung Choe
Marlia Nash
Raymond Schleien

BASS TROMBONE

Ted Adams

TUBA

Cameron Farnsworth
Grace Tifford

PERCUSSION

Jason Amis
Chris Boxall
Maia Foley
Joanne Kim
Jonathan Monk
John Plate
Devon Rafanelli
Robert Rocheteau

TIMPANI

Chris Boxall
Jonathan Monk
John Plate

HARP

Lauren Twombly

CELESTA/PIANO

Yimeng Xu

DOUBLE BASS

Daphine Henderson

GRADUATE ASSISTANTS

Zachary Harwell
Christine Higley
Brad Jopek

22-23

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