



Clarice Presents

**BALTIMORE SYMPHONY ORCHESTRA &
UMD CONCERT CHOIR: ORFF'S CARMINA BURANA**

Friday, March 15, 2024 • 8PM

DEKELBOUM CONCERT HALL

AT THE CLARICE SMITH PERFORMING ARTS CENTER

UNIVERSITY OF
MARYLAND



**SAFETY FIRST!**

Your safety is paramount! For your own safety, look for your nearest exit. In case of an emergency, walk, do not run, to that exit. Please follow all instructions provided by Clarice staff and emergency first responders.

PHOTO & VIDEO

Please note, photo and video recording of this performance is strictly prohibited.

Clarice Presents
**BALTIMORE SYMPHONY ORCHESTRA &
 UMD CONCERT CHOIR:
 ORFF'S CARMINA BURANA**

BALTIMORE SYMPHONY ORCHESTRA
JONATHON HEYWARD, MUSIC DIRECTOR
JASMINE HABERSHAM, SOPRANO
NICHOLAS PHAN, TENOR
ELLIOT MADORE, BARITONE
UMD CONCERT CHOIR
JASON MAX FERDINAND, MUSIC DIRECTOR
MARYLAND STATE BOYCHOIR

Felix Mendelssohn *The Fair Melusine Overture, Op. 32*
 (1809–1847)

Missy Mazzoli *Sinfonia (for Orbiting Spheres)*
 (b. 1980)

INTERMISSION

Carl Orff *Carmina Burana*
 (1895–1982)

Fortuna Imperatrix Mundi (Fortune, Empress of the World)

O Fortuna

Fortune plango vulne

Primo vere (In Spring)

Veris leta facies

Omnia sol temperat

Ecce gratum

Uf dem Anger (On the Green)

Tanz

Floret silva

Chramer, gip die varwe mir

Reie

Swaz hie gat umbe

Chume, chum geselle min

Were diu werlt alle min

In Taberna (In the Tavern)

Estuans interius
 Cignus ustus cantat: Olim lacus colueram
 Ego sum abbas
 In taberna quando sumus
 Cour d'amours (The Court of Love)
 Amor volat undique
 Dies, nox et omnia
 Stetit puella
 Circa mea pectora
 Si puer cum puellula
 Veni, veni, venias
 In trutina
 Tempus est iocundum
 Dulcissime
 Blanziflor et Helena (Blanziflor and Helena)
 Ave formosissima
 Fortuna Imperatrix Mundi (Fortune, Empress of the World)
 O Fortuna

The BSO's performances at The Clarice, and across the State, are made possible through the major support of Robert E. Meyerhoff and Rheda Becker.

This performance is supported in part by the Maryland State Arts Council, The Morris and Gwendolyn Cafritz Foundation and the University of Maryland's Arts for All initiative.



THE MORRIS AND GWENDOLYN
CAFIRITZ FOUNDATION



The Fair Melusine Overture, Op. 32

Felix Mendelssohn (1809–1847)

It was 1834, and Felix Mendelssohn had prepared an ideal Christmas gift for his sister, pianistic composer Fanny Hensel. An overture inspired by a medieval fairy tale with themes as fierce as any Greek myth. It is the story of the water fairy Melusine, who falls in love with a human man. She pledges herself to him but with one condition: that he leave her be on every Saturday. Fearing infidelity, he breaks his promise, discovering that one day a week, his wife is half woman, half serpent. And so, through betrayal, he loses her anyway.

Like many of us during the holiday season, Felix sent his gift late—two months late. Fanny took to it immediately; he had shared his musical ideas with her for years. And in a letter likely written across 27–28 of February, she wrote,

“I’ve mastered your *Schöne Melusine* rather well now and am enjoying it thoroughly. The piece splashes around quite splendidly and you’ve given the waves a graceful variety ... it’s really quite a different situation from when we used to sit together at home and you would show me a totally new musical idea without telling me its purpose ... But those lovely times are of course a thing of the past. Thus, after several months, I receive a sheet of paper in which I rejoice first over your handwriting and the date of your birthday, but then comes the tedious process of working through the new score before I can derive any enjoyment from it ... But now I’m also experiencing this with *Melusine*. I’m so far along that I’m discovering many things in the musical details that I like very much. I’m postponing mention of a few things I don’t like because I don’t feel like meeting out criticism today.”

Mendelssohn draws upon sonata form, but loosely: there’s the gentle waves evoked in the main theme; torrential uncertainty contrasting with an elegant secondary theme in the exposition. These themes interact and enhance each other, particularly in the development section, each one a signifier: for Melusine’s aquatic home; the doubts that plague her husband, and the consequence of his actions. But the conclusion suggests a difference in the original tale: the overture ends quietly, hopefully. Maybe in Mendelssohn’s retelling, Melusine gets her happy ending after all.

Sinfonia (for Orbiting Spheres)

Missy Mazzoli (b. 1980)

Have you ever wondered what it would be like to whirl a hurdy-gurdy into the depths of space? Or what a solar system would sound like in symphonic form? Missy Mazzoli has. The result: *Sinfonia (for Orbiting Spheres)*, commissioned by the Los Angeles Philharmonic in 2013 and revised in 2021. As Mazzoli shared in a composer's profile with the Minnesota Symphony, this work "came out of an idea I had to write a piece in the shape of a solar system. At first I had no idea what that meant, I just felt that it was a satisfying form. After a lot of sketching I ended up writing a piece consisting of small loops within larger loops, like rotations within a larger orbit."

The result is minimalist swirls, tight interlocking motives, and rich orchestral color; a work that engages with the Baroque-era *sinfonia* (think intimate symphony), pastoral and programmatic music, and our centuries-long excitement over space.

Sinfonia begins with a sustained chord in the strings, slowly becoming more organized with slides and stepwise motion. Brass, solo oboe, percussion, synth and harmonica punctuate the texture with repetitive motives, growing in prominence to create spin and circularity. The texture becomes more melodically driven: a motive first introduced by a solo oboe returns, accompanied by an increase in dynamics and repetitive motives across the ensemble. Moving through these ebbs and flows, Mazzoli takes us on a journey through space. Past the dust of nebulas; into a black hole; spinning along with the gas giants and a blue, green, and brown rock. Towards a boundary so far it might as well be endless; closer and closer to that invisible point of infinity.

Carmina Burana

Carl Orff (1895–1982)

“Everything I have written to date, and which you have, unfortunately, printed,” Carl Orff wrote to his publisher, “can be destroyed. With *Carmina Burana*, my collected works begin.” Sounds a bit extreme, but not unusual; if there is a constant across the artistic disciplines, it is the predominance of brutal self-criticism. Ironically, it is Orff’s *Carmina Burana* that became his musical stamp, his ticket into the canon. Composed across 1935 and 1936; premiered in 1937, it was a popular and critical success in Nazi Germany, and would remain so after the fall of the Third Reich, the establishment of East and West Germany, crossing borders, oceans and contexts for decades to come.

Because even if you don’t know *Carmina Burana*, you have likely heard it. “O Fortuna,” which opens and closes this cantata, has become its own sonic calling card, frequently used in commercials and films to evoke triumph and transcendent accomplishment. The movement is a reference to the Wheel of Fortune imagery in Orff’s copy of the original *Carmina Burana*: a collection of songs from the 13th century that celebrated hedonism and sensuality

Orff composed original music for 24 songs, weaving together consonance and tonal idiosyncrasy. He divided those songs into the following sections: “Fortuna Imperatrix Mundi” (Fortune, Empress of the World); “Primo vere” (In Spring); “Uf dem anger” (In the Meadow); “In Taberna” (In the Tavern); “Cour d’amours” (Court of Love); “Blanziflor et Helena” (Blancheflower and Helen); and “Fortuna Imperatrix Mundi.” The songs feature a mix of Latin, Middle High German and Franco-Provenc. All written by traveling clerics, goliards, who refused to reject the world for spiritual salvation. What they have left us is not only material used in the creation of a wildly popular classical work. They have also left a reminder that life-creativity, expression and religious devotion—were just as complexly intertwined then as they are today.

Program Notes by Kori Hill

Jonathon Heyward, *music director*

Jonathon Heyward is forging a career as one of the most exciting conductors on the international scene. He currently serves as Music Director of the Baltimore Symphony Orchestra, having made his debut with BSO in March 2022 in three performances that included the first-ever performance of Shostakovich's Symphony No. 15. From Summer 2024, Jonathon will become Renée and Robert Belfer Music Director of Lincoln Center's Summer Orchestra. This appointment follows a highly acclaimed Lincoln Center debut with the Mostly Mozart Festival Orchestra in Summer 2022, as part of their Summer for the City festival.

Currently in his third year as Chief Conductor of the Nordwestdeutsche Philharmonie, in Summer 2021, Jonathon took part in an intense, two-week residency with the National Youth Orchestra of Great Britain which led to a highly acclaimed BBC Proms debut. According to The Guardian, Jonathon delivered "a fast and fearless performance of Beethoven's Eroica Symphony, in which loud chords exploded, repeating like fireworks in the hall's dome, and the quietest passages barely registered. It was exuberant, exhilarating stuff."

Jonathon's recent and future guest conducting highlights in the United Kingdom include debuts and re-invitations with the London Symphony Orchestra, BBC National Orchestra of Wales, BBC Symphony, Royal Scottish National Orchestra, The Hallé in Manchester, National Symphony Orchestra in Dublin, and Scottish Chamber Orchestra. In continental Europe, amongst Jonathon's recent and forthcoming debuts are collaborations with the Castilla y León Symphony, Galicia Symphony, Danish National Symphony, Basel Symphony, Orchestre de Chambre de Lausanne, Brussels Philharmonic, Orchestre National Bordeaux Aquitaine, Tonhalle Düsseldorf, Hamburg Symphony and MDR-Leipzig Symphony. Across the 23/24 season, Jonathon makes his Australian debut with the Melbourne Symphony and his New Zealand debut with the Auckland Philharmonia.

In 2021, Jonathon made his Wolf Trap debut conducting the National Symphony Orchestra in Washington, D.C., and in 2023 he made his debut with the Chicago Symphony at the Ravinia Festival. Further significant highlights in the United States include collaborations with the New York Philharmonic; the Atlanta, Detroit, Houston, Seattle and St Louis symphonies; and the Minnesota Orchestra.

Equally at home on the opera stage, Jonathon recently made his Royal Opera House debut with Hannah Kendall's *Knife of Dawn*, having also conducted a Kurt Weill's *Lost in the Stars* with the Los Angeles Chamber Orchestra, as well as the world premiere of Giorgio Battistelli's new opera, *Wake*, in a production by Graham Vick for the Birmingham Opera Company.

Born in Charleston, South Carolina, Jonathon began his musical training as a cellist at the age of 10 and started conducting while still at school. He studied conducting at the Boston Conservatory of Music, where he became assistant conductor of the prestigious institution's opera department and of the Boston Opera Collaborative, and he received postgraduate lessons from Sian Edwards at London's Royal Academy of Music. Before leaving the Academy, he was appointed assistant conductor of the Hallé Orchestra, where he was mentored by Sir Mark Elder, and became Music Director of the Hallé Youth Orchestra. In 2023, he was named a Fellow of the Royal Academy of Music; an honour reserved for Academy alumni.

Jonathon's commitment to education and community outreach work deepened during his three years with the Hallé and has flourished since he arrived in post as Chief Conductor of the Nordwestdeutsche Philharmonie in January 2021. He is equally committed to including new music within his imaginative concert programs.

Jasmine Habersham, soprano

American soprano Jasmine Habersham is a versatile and dynamic performing artist whose voice has been hailed as “exquisite” by Broadway World and possessing a “wellcontrolled, silvery tone [with] an alluring presence” by Opera Today. Last season, she returned to Minnesota Opera as Sarah Ruth in *Edward Tulane*, performed with the Rochester Philharmonic, the Dallas Symphony and sang Barber’s *Knoxville: Summer of 1915* with the Mercer-Macon Symphony, débuted as Sophie in *Werther* with Houston Grand Opera, brought her celebrated Gilda in *Rigoletto* to Utah Opera, made her role débüt as Susanna in *Le nozze di Figaro* with Madison Opera and returned to The Glimmerglass Festival as Almirena in *Rinaldo*. Habersham embarks on an exciting 2023-2024 Season making her role débüt as Juliette in *Roméo et Juliette* with Opera San Jose. She then reprises her Gilda in *Rigoletto* in her return to Atlanta Opera, sings Frasquita in *Carmen* in her débüt with the Gran Teatre del Liceu in Barcelona, takes her Pamina in *Die Zauberflöte* to Nashville Opera, and joins Central City Opera as Mabel in *The Pirates of Penzance*. Additionally, she is in concert with multiple orchestras: the Fresno Philharmonic for Mahler’s Symphony No. 4, the Baltimore Symphony for *Carmina Burana*, and Symphoria for a concert of operatic excerpts.

Recent seasons have included many exciting company and role débüts for Ms. Habersham. She returned to Atlanta Opera for her role débüt as Cleopatra in *Giulio Cesare*, made her company débüt with Opera North (UK) as Gilda in *Rigoletto*, appeared as The Dew Fairy in *Hansel and Gretel* with Rochester Philharmonic Orchestra, returned to Madison Opera for her role débüt Euridice in *Orpheus in the Underworld*, and joined The Glimmerglass Festival as Mimi in *Tenor Overboard* and Mary in *Holy Ground*. Additionally, she has performed in Opera in the Park Online with Madison Opera, performed as a Company Player with The Atlanta Opera as The Girl in *Der Kaiser von Atlantis* and Micaëla in *Threepenny Carmen*, made her débüt with Seattle Opera as Zerlina in *Don Giovanni*, and sang Nannetta in *Falstaff* with Berkshire Opera.

Other notable engagements include Pip in *Moby Dick* with Opera San Jose and Utah Opera, Katie Jackson in the world premiere of Joel Puckett’s *The Fix* with Minnesota Opera, Clara in *Porgy and Bess* with the Baltimore Symphony Orchestra, Adina in *L’elisir d’amore* with the Phoenicia International Festival of the Voice, Pamina in *The Magic Flute* with Opera Theatre of St. Louis: Opera on the Go, Papagena in *Die Zauberflöte* with Cincinnati Opera, Yum-Yum in the *The Mikado* with Kentucky Opera, Esther in *Intimate Apparel* with Cincinnati Opera Fusion, and Clara in *Porgy and Bess* with Utah Festival Opera. She has also performed the roles of Papagena in *The Magic Flute* and an Apparition in *Macbeth* at The Glimmerglass Festival.

Ms. Habersham has performed as a featured soloist in numerous concert productions including Szymanowski’s *Stabat Mater*, Schubert’s Mass in G, Bach’s B Minor Mass, Handel’s *Messiah*, and Duke Ellington’s Concert of Sacred Music.

A finalist in the Lotte Lenya Competition, Jasmine is well-versed as a crossover artist in opera and musical theatre. She has performed the roles Edith in *The Pirates of Penzance* with The Atlanta Opera, Susannah in *The Musical: Tintypes* with Janiec Opera Company, and Pearl in *Morning Star* with Cincinnati Opera Fusion. She has won numerous awards including 2nd Place in the 2018 Southeast Regional Metropolitan Opera National Council Auditions, The Strauss Award in the National Orpheus Competition, the John Alexander Memorial Award from University of Cincinnati College-Conservatory of Music, and the Young Artist Guild Award from Central City Opera.

Ms. Habersham has participated in several esteemed young artists programs including with The Glimmerglass Festival, Central City Opera, Kentucky Opera and the Brevard Music Center. She received her Bachelor of Music degree in Vocal Performance at Shorter College and her Master of Music and Artist Diploma from the University of Cincinnati College-Conservatory of Music.

Nicholas Phan, tenor

Described by the Boston Globe as “one of the world’s most remarkable singers,” American tenor Nicholas Phan is increasingly recognized as an artist of distinction. An artist with an incredibly diverse repertoire that spans nearly 500 years of music, he performs regularly with the world’s leading orchestras and opera companies. Also an avid recitalist, in 2010 he co-founded the Collaborative Arts Institute of Chicago (CAIC) to promote art song and vocal chamber music, where he serves as artistic director. Phan begins the 2023-24 Season curating and performing in CAIC’s 12th annual Collaborative Works Festival. This year’s festival theme, *Song of Myself*, examines the art of song as an expression of identity and explores the complexity, multiplicity and intersectionality of selfhood. Following the festival performances, he joins Portland-based string ensemble Palaver Strings for *A Change is Gonna Come*, a program he has curated in partnership with the group exploring song as a form of protest. In addition to songs by iconic social activist singer-songwriters like Joni Mitchell, Malvina Reynolds and Pete Seeger, the program features two song cycles composed expressly for Phan: Nico Muhly’s *Stranger* (in a new orchestration) and Errollyn Wallen’s *Protest Songs*, a new work, of which he gave the world premiere performance in August.

Song cycles written for Phan feature prominently elsewhere in his 2023-24 performance calendar. He gives the West Coast premiere of Joel Puckett’s orchestral song cycle *There Was A Child Went Forth* with the Berkeley Symphony and the world premiere of *Songs for the Next Generation*, a new song cycle about climate change by Vivian Fung, in a recital at New York’s Kaufman Music Center, where he will be artist-in-residence for the entire 2023-24 Season.

Other highlights of Phan’s season include two returns to the San Francisco Symphony, for Handel’s *Messiah* with Jonathan Cohen and Stravinsky’s *Pulcinella* with Michael Tilson Thomas; performances of Orff’s *Carmina Burana* with the Baltimore Symphony under Jonathon Heyward and Orchestra of St. Luke’s with Tito Muñoz at New York’s Carnegie Hall; Mozart’s *Requiem* with Jaap Van Zweden leading the New York Philharmonic; and a fully-staged production of Mozart’s *Don Giovanni*, with Phan singing the role of Don Ottavio, with Boston Baroque.

A celebrated recording artist, Phan’s most recent album, *Stranger: Works for Tenor by Nico Muhly*, was nominated for the 2022 Grammy Award for Best Classical Solo Vocal Album. His previous albums, *Clairières* and *Gods and Monsters*, were nominated for the same award in 2020 and 2017. He is the first singer of Asian descent to be nominated in the history of the category, which has been awarded by the Recording Academy since 1959. His other previous solo albums *Illuminations*, *A Painted Tale*, *Still Fall the Rain* and *Winter Words*, made many “best of” lists, including those of The New York Times, New Yorker, Chicago Tribune, WQXR and the Boston Globe. Phan’s continually-growing discography also includes a Grammy-nominated recording of Stravinsky’s *Pulcinella* with Pierre Boulez and the Chicago Symphony, Berlioz’ *Roméo et Juliette* with Michael Tilson Thomas and the San Francisco Symphony, Scarlatti’s *La gloria di primavera* and Handel’s *Joseph and his Brethren* with Philharmonia Baroque, an album of Bach’s secular cantatas with Masaaki Suzuki and Bach Collegium Japan, Bach’s *St. John Passion* (in which he sings both the Evangelist and the tenor arias) with Apollo’s Fire, and the world premiere recordings of two orchestral song cycles: *The Old Burying Ground* by Evan Chambers and Elliott Carter’s *A Sunbeam’s Architecture*.

Sought after as a curator and programmer, in addition to his work as artistic director of CAIC, Phan is the host and creator of BACH 52, a web series examining the music of Johann Sebastian Bach. He has created programs for broadcast on WFMT and WQXR and has also served as guest curator for projects with the Philadelphia Chamber Music Society, Bravo! Vail Music Festival, Merola Opera program, Laguna Beach Music Festival, Apollo’s Fire and San Francisco Performances, where he served as the vocal artist-in-residence from 2014-2018. Praised by the Chicago Classical Review as “the kind of thoughtful, intelligent programming that should be a model,” Phan’s programs often examine themes of identity, highlight unfairly underrepresented voices from history and strive to underline the relevance of music from all periods to the currents of the present day.

A prolific concert artist, Phan regularly appears with many of the leading orchestras in the world, including The Cleveland Orchestra, the New York Philharmonic, Boston Symphony, Chicago Symphony, London Symphony, Bavarian Radio Orchestra, San Francisco Symphony, Los Angeles Philharmonic, Philadelphia Orchestra, National Symphony, Atlanta Symphony, St. Paul Chamber Orchestra, Minnesota Orchestra, Orchestra of St. Luke's, New World Symphony, Philharmonia Baroque, Hong Kong Philharmonic, Boston Baroque, Il Pomo d'oro, Bach Collegium Japan, Les Violons du Roy, Orchestre de la Suisse-Romande, BBC Symphony, English Chamber Orchestra, Strasbourg Philharmonic, Royal Philharmonic, Swedish Radio Symphony, Philharmonia Orchestra of London, Israel Philharmonic and the Lucerne Symphony. He has toured extensively throughout the major concert halls of Europe and has appeared with the Oregon Bach, Ravinia, Marlboro, Edinburgh, Rheingau, Saint-Denis, Music @ Menlo, and Tanglewood festivals, as well as the BBC Proms. Among the conductors he has worked with are Marin Alsop, Harry Bicket, Herbert Blomstedt, Pierre Boulez, Karina Canellakis, Jonathan Cohen, James Conlon, Alan Curtis, Rafael Frühbeck de Burgos, Charles Dutoit, James Gaffigan, Grant Gershon, Alan Gilbert, Jane Glover, Giancarlo Guerrero, Matthew Halls, Manfred Honeck, Bernard Labadie, Louis Langrée, Cristian Măcelaru, Nicholas McGegan, Zubin Mehta, Riccardo Muti, John Nelson, Yannick Nézet-Séguin, George Petrou, Helmuth Rilling, David Robertson, Esa-Pekka Salonen, Masaaki Suzuki, Michael Tilson Thomas, Bramwell Tovey, Jaap Van Zweden and Franz Welsch-Möst.

A passionate proponent of vocal chamber music, he has collaborated with many chamber musicians, including pianists Mitsuko Uchida, Richard Goode, Jeremy Denk, Graham Johnson, Roger Vignoles, Inon Barnatan, Myra Huang, Gabriel Kahane, and Alessio Bax; violinists James Ehnes and Tai Murray; cellist Paul Watkins; the Brooklyn Rider, Jasper and Spektral string quartets; guitarist Eliot Fisk; harpists Bridget Kibbey and Sivan Magen; and horn players Jennifer Montone, Radovan Vlatkovic and Gail Williams. In both recital and chamber concerts, he has been presented by Carnegie Hall, London's Wigmore Hall, San Francisco Performances, Cal Performances, the Aspen Music Festival, the Metropolitan Museum of Art, the Chamber Music Society of Lincoln Center, the Philadelphia Chamber Music Society, Atlanta's Spivey Hall, Boston's Celebrity Series, and the Library of Congress in Washington, DC. Often working to build the vocal chamber repertoire, numerous new song cycles have been composed for him by many of today's pre-eminent composers, including Lembit Beecher, Jake Heggie, Gabriel Kahane, Aaron Jay Kernis, Missy Mazzoli, Joel Puckett, Errollyn Wallen, and Nico Muhly.

Phan's many opera credits include appearances with the Los Angeles Opera, Houston Grand Opera, Glimmerglass Festival, Chicago Opera Theater, Seattle Opera, Portland Opera, Glyndebourne Opera, Maggio Musicale in Florence, Deutsche Oper am Rhein, and Frankfurt Opera. His operatic repertoire includes the title roles in Bernstein's *Candide*, Stravinsky's *Oedipus Rex* and Handel's *Acis and Galatea*, Almaviva in *Il barbiere di Siviglia*, Nemorino in *L'elisir d'amore*, Fenton in *Falstaff*, Tamino in *Die Zauberflöte*, Don Ottavio in *Don Giovanni*, and Lurcanio in *Ariodante*.

As an educator, Phan served on the voice faculty of the DePaul University School of Music from 2018-2020 and currently serves as a coach on the faculty of the San Francisco Opera Center, where he works with the Adler Fellows. He has guest taught (working as both a voice teacher and a coach) at the Eastman School of Music, San Francisco Conservatory of Music, the University of Michigan School of Music, Theater, and Dance, the Merola Opera Program, and the Lindemann Young Artist Development Program at the Metropolitan Opera. In demand as a master class clinician, he has taught master classes for the Tanglewood Music Center, University of Michigan, San Francisco Conservatory of Music, Oberlin Conservatory, Boston Conservatory, University of Chicago, University of Houston, Longy School of Music, Oregon Bach Festival, American Conservatory Theater and the San Francisco Girl's Chorus.

Raised in Ann Arbor, MI, Phan is a graduate of the University of Michigan and is the 2012 recipient of the Paul C Boylan Distinguished Alumni Award and the 2018 Christopher Kendall Award. He also studied at the Manhattan School of Music, the Aspen Music Festival and School, and is an alumnus of the Houston Grand Opera Studio.

Elliot Madore, baritone

Hailed by The New York Times for his “robust singing” and Opera News for his “exquisite vocal beauty,” Grammy Award winning Canadian baritone Elliot Madore has established himself as an international artist in demand at the leading opera houses and orchestras of the world. The 2022–2023 Season sees Mr. Madore’s return to the Los Angeles Philharmonic to sing Ramón in a semi-staged production of John Adams’ *Girls of the Golden West*, as well as his much anticipated debut with the Toronto Symphony Orchestra to sing *Messiah* under the direction of music director Gustavo Gimeno. Mr. Madore also sings the baritone soloist in *Carmina Burana* in a special co-presentation by the Hong Kong Philharmonic and the Hong Kong Ballet, as well as with the Chicago Symphony Orchestra conducted by Osro Vänškä, the New World Symphony Orchestra conducted by Patrick Dupré Quigley and the Oregon Symphony Orchestra conducted by Leo Hussain. Mr. Madore also makes his debut with the Kalamazoo Symphony in Brahms’ *Requiem*. This season Mr. Madore also continues his position as a performing Associate Professor of Voice with the Cincinnati Conservatory of Music faculty.

The 2021–2022 Season saw Mr. Madore’s house debut in the world premiere of Giorgio Battistelli’s new opera *Julius Caesar* with Teatro dell’Opera di Roma, directed by Robert Carsen and conducted by Daniele Gatti. Mr. Madore also made his role debut as Dr. Falke in *Die Fledermaus* with the Sieji Ozawa Music Academy in Japan. Orchestral work includes *Carmina Burana* with the Los Angeles Philharmonic at the Hollywood Bowl, conducted by music director Gustavo Dudamel, and *Messiah* with the US Naval Academy. Mr. Madore will also join the Cincinnati Conservatory of Music faculty this season, in a newly created position as a performing Associate Professor of Voice.

Highlights of previous seasons at The Metropolitan Opera include performances of Mercutio in a new production of *Roméo et Juliette*, which was broadcast live in HD, Figaro in *The Barber of Seville*, Schaunard in *La bohème*, as Lysander in Jeremy Sam’s Baroque pasticcio *The Enchanted Island*, and Novice’s Friend in *Billy Budd*. Mr. Madore made his European operatic debut at the Glyndebourne Festival singing Ramiro in *L’heure espagnole* and Le chat and L’horloge comtoise in a new production of *L’enfant et les sortilèges*, and returned to the company later to sing the title role in *Don Giovanni*. He has also been seen in a return to Dutch National Opera for the European debut of John Adams’ *Girls of the Golden West* as Ramón, in his role debut as Figaro in Manitoba Opera’s production of *Il barbiere di Siviglia*, as the title role in *Don Giovanni* with Opera Philadelphia and Florida Grand Opera, Opera Theatre of Saint Louis and with the Tanglewood Festival, and as Harlekin in *Ariadne auf Naxos* with the Bayerische Staatsoper, Théâtre des Champs-Élysées, and with the Tanglewood Festival. Additional roles include Anthony in *Sweeney Todd* and Ramón in the world premiere of *Girls of the Golden West* with San Francisco Opera, Anthony Hope in *Sweeney Todd* and Germano in *La scala di seta* with Opernhaus Zürich, Mercutio in *Roméo et Juliette* with Santa Fe Opera, his Salzburg Festival debut as the Japanese Envoy in concert performances of Stravinsky’s *Le rossignol*, Belcore in *L’elisir d’amore* with Kansas City Opera, and his Dutch National Opera debut as Prince Hérissou de Porc-Epic in Chabrier’s *L’étoile* which was video recorded.

Additional highlights include his signature role of Pelléas in *Pelléas et Mélisande* with the Bayerische Staatsoper, The Cleveland Orchestra with music director Franz Welser-Möst conducting Yuval Sharon’s production, the Sydney Symphony Orchestra under Charles Dutoit, Opéra-Théâtre de Limoges, Bremen Kammerphilharmonie, and with the Croatian National Opera in Stéphane Braunschweig’s production. As a featured member of the ensemble at Opernhaus Zürich, roles included Valentin in a new production of *Faust*, Guglielmo in *Così fan tutte*, Schaunard in *La bohème*, Andrei in a new production of Peter Eötvös’s *Three Sisters*, Silvio in *Pagliacci*, Silvano in *Un ballo in maschera*, and Harlekin in *Ariadne auf Naxos* under Fabio Luisi.

Orchestral highlights include his debut with the Berlin Philharmonic as Ramiro in *L’heure espagnole* and Le chat and L’horloge comtoise in of *L’enfant et les sortilèges*, Bernstein’s *Songfest* with the Tanglewood Festival, his debut at The Kennedy Center for the Performing

Arts singing *Carmina Burana* with the National Symphony Orchestra conducted by music director Gianandrea Noseda, *Carmina Burana* with the Baltimore Symphony Orchestra conducted by Marin Alsop and with the Houston Symphony Orchestra conducted by Andrés Orozco-Estrada. Further highlights include the role of Emile de Becque in *South Pacific* with The Cleveland Orchestra, a solo concert with the Edmonton Symphony, *L'heure espagnole* and *L'enfant et les sortilèges* with Charles Dutoit and Orchestre de la Suisse Romande, as Adario in Rameau's *Les Indes galantes* marking the opening of the new Philharmonie Hall in Paris with Les Arts Florissants, and his debut with the Los Angeles Philharmonic singing selections from *Die Zauberflöte* conducted by Gustavo Dudamel. Mr. Madore has also sung *Carmina Burana* with The Cleveland Orchestra, Colorado Symphony, Kalamazoo Bach Festival and the Kitchener-Waterloo Symphony.

On the recital stage, Mr. Madore has appeared at Carnegie Hall as part of Marilyn Horne's The Song Continues series, as well as with Cleveland Art Song Festival and Music Toronto, which was broadcast on the Canadian Broadcasting Corporation. His Canadian recital debut took place at the National Arts Centre in Canada which was recorded and broadcast on the CBC Radio Two's "Next! Canada's Music Future" Series.

Mr. Madore was part of the Grammy Award recording from the Saito Kinen Festival as Ramiro in *L'heure espagnole* and Le chat and L'horloge comtoise in *L'enfant et les sortilèges*, conducted by Seiji Ozawa.

Honors and awards include being named a winner of The Metropolitan Opera National Council Auditions, a recipient of the 2010 George London Award from the George London Foundation, a winner of the Palm Beach Vocal Competition, and a recipient of the ARIAS Emerging Young Artist Award from Opera Canada. A graduate of the Curtis Institute of Music, Mr. Madore currently resides duly in Toronto, Canada and Zürich, Switzerland.

UMD Concert Choir

The UMD Concert Choir is a 100-voice symphonic choir that has become the ensemble of choice for both the National Symphony Orchestra (NSO) and the Baltimore Symphony Orchestra (BSO) in repertoire such as Mendelssohn's *Elijah*, the Brahms *Requiem*, Bach's *St. Matthew Passion*, the Stravinsky *Symphony of Psalms*, *War Requiem* of Benjamin Britten and Handel's *Messiah*. The UMD Concert Choir has worked with conductors including Marin Alsop, Helmuth Rilling, Donald Runnicles, Masaaki Suzuki, James Conlon, Laurence Equilby and Markus Stenz, among many others. In 2018, the UMD Concert Choir triumphed in performances of John Adams' *The Gospel According to the Other Mary* with Gianandrea Noseda and the NSO. In May 2019, the UMD Concert Choir appeared with Noseda and the NSO at Carnegie Hall in New York City performing the Rossini *Stabat Mater* and the Dante Symphony of Franz Liszt. Critics of the performance described the chorus as "outstanding throughout, beautifully controlled and responsive," with "a full range of dynamics" and "perfectly tuned chromatic lines and crisply unified staccato attacks." In 2022, the UMD Concert Choir sang skillfully and beautifully with the Baltimore Symphony Orchestra and James Conlon, performing the Kaddish Symphony by Leonard Bernstein. In December of 2023, the choir collaborated with the NSO in *Messiah*. On campus at The Clarice, the UMD Concert Choir has performed masterworks including the Bach *Magnificat* and *Weinachts Oratorium*, Mahler Symphony No. 2, the Verdi *Requiem* and Schumann's *Das Paradies und die Peri*.

PERSONNELJason Max Ferdinand, *Music Director*Lauri Johnson, *Choral Administrator***ASSISTANT
CONDUCTORS**Kenneth Elpus
Kobe Brown
Mark Helms
Nathan Lofton
David Mann
Trevor Tran**ACCOMPANISTS**Rachel Flicker
Theodore Guerrant
Athanasios Ramadanidis
Yimeng Xu**CHORISTERS**Mitra Aminian
Terrence Bartlebaugh
Jacob Barsam
Francesco Berrett
Sydney Black
Dillon Bickhart
Sarah Borruso
Adelaide Bouthet
Jaiden Brittain
Kobe Brown
Michael Brown
Mykayla Brown
Cadence Carpenter
Megha Chander
Sean Cheng
Rachel Cheung
Sona Chudamani
Elia Chung
Mackenzie Clopton
Benjamin Cochran
Hannah Alisse Collins
John Solomon Collins
Clara Counzo
Kai Daley
Om Duggineni
Cassidy Eyres
Claire Fagan
Brynn Farlow
Emily Farnham
Megan Flynn
Magnolia Flynn-Lebischak
Jordan FreemanLily Gallihue
Elias Gatski
Eamon Ghosh-Dastidar
Sai Lakshmi Gollapudi
Amy Goodman
Matré Grant
Angelina Guhl
Wentao Guo
Clara Harney
Mark Helms
Dyvis Hill
Noah Hill
Valerie Hoang
Kirsten Holmes
Maximilian Howard
Jacqueline Hull
Brittany Hunter
Sean Kim
Sabeen Kirwi
Abby Ko
Charlotte Krisetya
Mihika Kulkarni
Ana Lane
Elizabeth Lawlin
Joshua Lee
Gabrielle Linscott
Jana Liu
Nathan Lofton
David Mann
Veronica Matamoros
Isabel Marcus
Nicholas Mathew
Lindsey McCullough
Charvika Minna
Teresa Montoya Campos
Reyna Moore
Augustus Moylan
Jason New
Gracie Null
Sarah Okotcha
Elif Ozaydin
Paige Peercy
Cecilia Plumer
Matthew Podsednik
Jude Reagan
Kirsten Reigrut
Sarah Rinker
Cassia RodriguesJongwon David Roh
Ella Roth
Joshua Rozmiarek
Isabella Sanchez
Ciroannie Santana
Temma Schlesinger
Alexa Schmid
Nicholas Shidle
Keely Sigler
Cecilia Skorupa
Aaron Stephen
Zoerin Stephensbailey
Minnie Stephenson
Aruna Subramaniam
Genevieve Sudbrink
Carolyn Sultzbaugh
Yasmine Tajeddin
Trevor Tran
Caroline Trice
Mark Turner Jr.
Daniel Velado
Samantha Vidas
Michelle Wagoner
Kevin Webb
Ella Weikert
Pierce Wenham
Aidan Wilbur
Audrey Wiswakarma
Deacon Withers
Joyce Wu
Christina Xu
Yiting Zheng
Joel Zinkievich**CHORAL ASSISTANTS**Sydney Black
Kai Daley
Megan Flynn
Mihika Kulkarni
Paige Peercy

Maryland State Boychoir

The Maryland State Boychoir was founded in 1987 with 14 boys and a vision: to create an organization that would offer talented boys from diverse backgrounds a foundation in choral singing and a discipline that develops the mind, builds character, and sustains the spirit. Over the past 36 years, the choir has built and enjoyed a strong reputation throughout the state and the nation. The Maryland State Boychoir performs over 100 times each season and on national and international tours that have taken them to over 40 states and 15 countries.

The MSB performs a wide body of choral literature that ranges from Gregorian chant through contemporary choral music. Deeply rooted in the ancient boychoir tradition, the MSB holds concerts and events each year reflecting this tradition including the Festival of Nine Lessons and Carols, Choral Evensong, Compline and concerts featuring masterworks composers who themselves were once choirboys. Its annual performance series features the Annual African-American Celebration Concert and the Baltimore Boychoir Festival.

The Maryland State Boychoir frequently collaborates with other ensembles and has participated in performances of Beethoven's Symphony No. 9, Mahler's Symphony No. 3, *The Nutcracker* by Pyotr Ilyich Tchaikovsky, *Tosca* by Giacomo Puccini, *Carmena Burana* by Carl Orff, *Hodie* by Ralph Vaughan Williams, Faure's *Requiem*, Symphony No. 3 "Kaddish" by Leonard Bernstein, *The Fellowship of the Ring* by Howard Shore and *The Flying Dutchman* by Richard Wagner.

The Maryland State Boychoir has self produced 7 recordings and appears on the Albany Label in a performance of Andrew Earle Simpson's *A Crown of Stars*, as well as a recording on the Naxos label of Symphony No. 3 "Kaddish" by Leonard Bernstein with the Baltimore Symphony Orchestra under the direction of Maestra Marin Alsop. The MSB has been an invited choir for regional and national ACDA, NAFME and American Guild of Organists conferences. The Maryland State Boychoir's recordings have been featured on classical radio stations throughout the country.

The Maryland State Boychoir proudly continues the great boychoir tradition as Maryland's official "Goodwill Ambassadors," a title bestowed upon them by the late Governor of Maryland, William Donald Schaefer.

PERSONNEL

Evan Anderson
Anhad Allag
Lucas Arzayus
Nathaniel Austin
William Baldrige
Arya Banerjee
Samuel Baublitz
Aidan Boyd
Daniel Cox
Gilbert Crain
Luke Crawford
Lucas Ellnor

Daniel Field
Tait Fisher
Wally Fisher
Desmond Foxburrow
Lucas Garrison
Jasper Genz
Eamonn Griener
Benny Griesse
Torben Heinbockel
Benjamin Holaday
Ethan Holaday
William Holaday
Brady Knepper
Jonathan MacKrell

Felix Murphy
Jaiden Muse
Lewey Pusateri
Jola Oyegoke
Sameer Roberts
Felix Retterer
Aiden Shope
Brandon Tatum
Samuel Thomas
Henry Turner
Liam Weikel
Logan Williams

Baltimore Symphony Orchestra

For over a century, the Baltimore Symphony Orchestra (BSO) has been recognized as one of America's leading orchestras and one of Maryland's most significant cultural institutions. The orchestra is internationally renowned and locally admired for its performances, recordings, community and educational initiatives including OrchKids.

The only major American orchestra to have been founded as a part of its municipality, the BSO is also the only American orchestra with year-round venues in two distinct metropolitan areas, both specifically designed with the orchestra in mind: the Joseph Meyerhoff Symphony Hall in Baltimore, and the Music Center at Strathmore in North Bethesda. The year 2020 marked the beginning of a new era of innovation, stability and digital accessibility, including the launch of the virtual platform BSO OffStage and a groundbreaking docu-concert series BSO Sessions.

In July 2022, the BSO once again made musical history with its announcement that Jonathon Heyward would succeed Music Director Laureate and OrchKids Founder Marin Alsop as the orchestra's next Music Director. Maestro Heyward begins his five-year contract in the 2023-24 season.

The Baltimore Symphony Orchestra is a proud member of the League of American Orchestras.

FIRST VIOLIN

Jonathan Carney }
Concertmaster
Ruth Blaustein Rosenberg Chair
 William Esteban Chiquito Henao**
One-Year Associate Concertmaster
 Boram Kang
Acting Assistant Concertmaster
 Kevin Smith
Acting Fourth Chair
 Holly Jenkins+
Paul and Amy Sponseller Chair
 Chelsea Kim
 Wonju Kim*
 Gregory Kuperstein
 Gregory Mulligan
 Sunjoo Park
 Agnes Tse
 Ellen Pendleton
 Andrew Wasyluszko
 Jerry Xiong

SECOND VIOLIN

Qing Li
Principal
E. Kirkbride and Ann H. Miller Chair
 Ivan Stefanovic
Associate Principal
 Leonid Berkovich
 Haekyung Ju**
 Chisa Kodaka
 Michael Rau
 Allison Taylor**
 James Umber
 Adam Wu

VIOLA

Lisa Steltenpohl }
Principal
Peggy Meyerhoff Pearlstone Chair
 Jacob Shack
Associate Principal
 Karin Brown
Assistant Principal
 Erica Gailing
 Helen Hess
 Peter Minkler
 Alaina Rea
 Maria Semes
 Colin Sorgi
 Jeffrey Stewart

CELLO

Dariusz Skoraczewski † }
Principal
Joseph and Rebecca Meyerhoff Chair
 Lachezar Kostov
Associate Principal,
Marshall and Sarellen Levine Chair
 Jaime An
Assistant Principal
 Bo Li }
 Holgen Gjoni
 Seth Low
 Esther Mellon
 Kristin Ostling
 Lukasz Szyrner

BASS

David Sheets
Associate Principal
 Nina DeCesare
 Alec Hiller**
 Mark Huang
 Jonathan Jensen
 Eric Stahl

FLUTE

Christine Murphy
Assistant Principal
Bunting Sponsorship
 Marcia McHugh

PICCOLO

Amal Gochenour

OBOE

Katherine Needleman
Principal
Robert H. and Ryda H. Levi Chair
 Melissa Hooper
Assistant Principal
Linehan Sponsorship
 Michael Lisicky
Snyder Sponsorship

ENGLISH HORN

Jane Marvine
*Kenneth S. Battye and Legg Mason
 Chair*

CLARINET

YaoGuang Zhai
Principal
 Jaewon Kim
Assistant Principal/E-Flat
 Vitor Trindade

BASS CLARINET

William Jenken

BASSOON

Harrison Miller
Principal
 Julie Green Gregorian
Assistant Principal
 Schuyler Jackson

CONTRABASSOON

Sean Gordon

HORN

Gabrielle Finck
Associate Principal
 Megan Hurley**
One-Year Associate Principal
 Lisa Bergman
 Austin Larson*
 Jackson Prasifka**
One-Year Third Horn
 Beth Graham

TRUMPET

Andrew Balio
Principal
Harvey M. and Lyn P. Meyerhoff Chair
 René Shapiro
Assistant Principal
 Nathaniel Hepler
 Matthew Barker

TROMBONE

Aaron LaVere
Principal
Alex Brown & Sons Chair
 Jeremy Buckler

BASS TROMBONE

Randall S. Campora

TUBA

Aubrey Foard
Principal Tuba

TIMPANI

James Wyman
Principal
Levi Family Chair

PERCUSSION

Edouard Beyens
Principal
 John Locke
 Brian Prechtl

HARP

Sarah Fuller**
 Acting Principal

KEYBOARD

Lura Johnson
Resident Keyboardist
Sidney M. and Miriam Friedberg Chair

ORCHESTRA PERSONNEL

Jinny Kim

Vice President, Orchestra Personnel

Shelly Du,

Orchestra Personnel Coordinator

LIBRARIANS

Douglas Adams

Principal

Raymond Kreuger

Associate Principal

+ Sponsored musician

* On Leave

** One-Year Musician

STAGE PERSONNEL

Todd Price

Head Stagehand

Mario Serruto

Assistant Head Stagehand

Charles LaMar

Audio Engineer

Jacob Sturgis

House Electrician

MJ Marqua

Camera Engineer

Performing with an instrument (†) or a bow (‡) on loan to the BSO from the private collection of the family of Marin Alsop.



THE CLARICE SMITH PERFORMING ARTS CENTER

The Clarice Smith Performing Arts Center, part of the University of Maryland College of Arts and Humanities, is a world class center featuring exceptional performance, arts education, creative expression and six performance venues. The Clarice is home to UMD's nationally recognized School of Music, School of Theatre, Dance and Performance Studies and its own artistic platform, Clarice Presents. Together these units

leverage creativity, innovation, scholarship, and community engagement across the arts to support student and independent artists of all levels and voices. Many of the performances and activities of these partners are also amplified through Arts for All, a university-wide initiative dedicated to combining the power of the arts, technology and social justice to collaboratively address the world's grand challenges.



UNIVERSITY OF MARYLAND SCHOOL OF MUSIC

The University of Maryland School of Music provides an exceptional professional musical education within the context of a college of arts and humanities and a major research university. Curricular offerings transcend performance, ensuring that the school's young musicians are prepared to take on their role as the next generation of artist-citizens. The UMD School of Music is fiercely dedicated to the highest

standards of artistic and scholarly excellence, diversity in curriculum and programming, robust engagement with the world, entrepreneurial thinking and problem solving and the creation of an inclusive, open, and welcoming community.

This groundbreaking partnership between the Baltimore Symphony Orchestra, The Clarice Smith Performing Arts Center and the UMD School of Music marks a significant investment in the cultural and civic landscape of Prince George's County, Maryland, and in the future of orchestral performance. In addition to performances at The Clarice, Sound Impact, an exemplary collective of musicians dedicated to community engagement, joined the partners to curate a unique campus and community engagement program: "Voices of Prince George's County." Last fall, Baltimore Symphony musicians and Sound Impact worked with teens at afterschool programs hosted by the Prince George's County Memorial Library System in Bowie and Hyattsville.

Led by Sound Impact's guiding methodology, "Use Your Voice," and supported by BSO musicians, students used their own writing to reflect upon their communities. At these sessions, participants have explored new ways music can support their self-expression and tell their stories. This spring, students engaged in electronic music labs in which they learned insights about the music production process and created special remixes. Sound Impact and SOM students will be working families associated with Lutheran Social Services, The Arc - Prince George's County, and Solutions in Hometown Connections beginning in April.

On campus, BSO Music Director Jonathon Heyward and BSO Music Director Laureate Marin Alsop have hosted conducting masterclass with UMD School of Music orchestral conducting graduate students.



SCAN TO LEARN MORE

MAKE A GIFT AND SUPPORT THE CLARICE!

The Clarice presents exceptional artists and productions that evoke joy, tell powerful stories and cultivate a sense of curiosity, community and creativity. These exciting programs are only possible with your support.

Wine & Dine at The Clarice!



We're delighted to offer a special menu at select performances this season, including tonight's!

Stop by Encore to purchase light fare and beverages including our new mezze platter and charcuterie tray offerings, soft drinks, wine, beer and a specialty cocktail!

Need more time?

Drinks are allowed inside our venues!



PERFORMING ARTS AT MARYLAND DONORS

CALVERT LIFETIME CIRCLE

Calvert Lifetime Circle recognizes lifetime contributions of \$100,000 or more to the University of Maryland. Thank you!

\$1,000,000 and Above

Anonymous (3)
Mr. & Mrs. Howard M. Bender
Dr. Michael Brin & Mrs. Eugenia Brin
Brin Family Foundation
Morris & Gwendolyn Cafritz Foundation
◊Marvin & Elsie Dekelboum
Dr. & Mrs. Robert E. Fischell
The Honorable Joseph B. ◊◊
Alma Gildenhorn
Ms. Peggy V. Johnston
◊Ina & Jack Kay
◊Constance Keene
Robert & Arlene Kogod
Randy Lord & Stephen A. Fessler
Charles E. Smith Family Foundation
◊Mr. & Mrs. Robert H. Smith
Robert H. Smith Family Foundation

\$250,000 - \$999,999

Anonymous (3)
Mrs. Mary Lee Anderson
Dr. Carl Fichtel &
Mrs. Carolyn Headlee Fichtel
◊Mr. Charles C. Gallagher, Jr.
Mr. John C. Ford & Dr. Sandra S. Poster
◊Charles Fowler, Jr.
The Honorable & Mrs. Kingdon Gould
Jane Henson Foundation
Mr. Thomas C. Mulitz◊ &
Mrs. Shelley G. Mulitz
Dr. Cleveland L. Page
◊Mr. & Mrs. Nathan Patz
Barb◊ & Charlie Reiher
Philip R. & Brenda Brown Rever
◊Mr. Victor Rice
◊Mr. & Mrs. George Tretter
Dr. William B. Walters &
Mrs. Barbara S. Walters

\$100,000 - \$249,999

◊Malvina Balogh
Gail Berman-Masters & Bill Masters
◊Dr. Daniel P. Boyd
◊Ms. Linda S. Casselberry
Mr. & Mrs. Charles A. Dukes, Jr.
◊Mr. & Mrs. Kenneth M. Herman
Mr. Kenneth E. Isman & Mrs. Joan L. Isman
Chancellor & Mrs. William E. Kirwan
◊Dr. Dorothy G. Madden
Mr. & Mrs. Richard E. Marriott
Dr. & C.D. Mote, Jr.
◊Michael Naida
◊Mr. Marshall Ocker
Dr. Sam Steppel
Mrs. Mary K. Traver
Dr. & Mrs. Bruce D. Wilson

FOUNDERS LEGACY CIRCLE

The Founders Legacy Circle at the University of Maryland honors all benefactors, living and deceased, whose gifts through will, trust or other planned gifts—such as a charitable gift annuity, charitable remainder trust, charitable lead trust, life insurance, etc.—help to ensure the excellence of the University and its programs. We would like to recognize and express our deep appreciation to those members for their foresight and commitment to the performing arts at Maryland.

Anonymous (6)
◊Dr. Rafte L. Allen
Mr. & Mrs. Harvey Alperin
Bernard & June Auerbach
Mr. Peter M. Bjerke & Mrs. Irene Bjerke
Dr. Robert L. Bennett &
Mrs. Carol H. Bennett
◊Dr. Marilyn Berman Pollans &
Mr. Albert A. Pollans
◊Dr. Daniel P. Boyd
◊Ms. Linda S. Casselberry
◊Mr. John L. Due
Dr. Carl Fichtel &
Mrs. Carolyn Headlee Fichtel
Mr. John C. Ford & Dr. Sandra S. Poster
◊Mr. Charles C. Gallagher, Jr.
◊Dr. Donald W. Giffin
Mrs. Mary Anne Hakes
Dr. Jack G. Hehn
Mr. Kenneth E. Isman & Mrs. Joan L. Isman
◊Ms. Daryl B. Klonoff
Mr. Randy Lord & Mr. Stephen A. Fessler
◊Mr. Stephen B. Levenson
◊Dr. David V. Lumsden
◊Dr. Dorothy G. Madden
◊Mr. Carl K. Maholm
Dr. Steven I. Marcus & Dr. Jeanne M. Marcus
Mr. Michael C. Marmer &
Mrs. Linda W. Marmer
Ms. Mary C. Massey
Mr. Jeffrey M. Menick
Mr. Ted T. Mercer
Bob & Terry Miller
◊Ms. Dorothy E. Morris
◊Ms. Viola S. Musher
◊Dr. Gerald Perman & Mrs. Ann K. Perman
Ms. Dotty B. Reitwiesner &
Mr. John A. Arnold
◊Mr. Victor Rice
Ms. Grace Robinowitz
Dr. Sam Steppel
Mr. Howard L. Stevens
◊Mr. Keith G. Steyer
Mrs. Marsha Oshrine Stoller
◊Francis H. Thomas & Anne W. Hurd
Mr. & Mrs. Roy R. Thomas
Mr. Leonard Topper
Mr. Stephen Veneziani & Mr. Stephen M. Ege
Mr. Klaus J. Waibel & Mrs. K. Gale Waibel
◊Ms. Elizabeth L. Walp
Mr. Jack Wittmann &
Mrs. Jo Ann B. Wittmann

Innovator

(\$25,000 and Above)
Dr. Patrick F. Cunniff &
Dr. Patricia A. Cunniff
Mr. Patrick A. Delaney
Dr. Carl Fichtel &
Mrs. Carolyn Headlee Fichtel
Ms. Laura Bryna Gudelsky Mulitz
Mr. Isadore Morton Gudelsky & Mrs. Meghan Gudelsky
Mr. Kenneth E. Isman &
Mrs. Joan L. Isman
Dr. Willard D. Larkin &
Mrs. Carolyn D. Larkin
Mr. Thomas C. Mulitz◊ &
Mrs. Shelley G. Mulitz
Mr. Andrew W. Nussbaum &
Mrs. Sharon L. Nussbaum
Mr. William C. Nussbaum &
Mrs. Susan E. Nussbaum
Mr. Charlie A. Reiher
Mr. Bruce C. Shelley
Mr. Michael Twigg & Mrs. Sandra Twigg
Dr. J. Lawrence Witzleben
Dr. Peter Wolfe

Mentor

(\$10,000-\$24,999)
Anonymous (1)
Ms. Louise M. Huddleston
Mrs. Mary Anne Hakes
Mr. Charles P. Hein & Mrs. Jennifer A. Hein
Ms. Marchlena Rodgers
Dr. Thomas R. Shipley
Dr. Sam Steppel
Erika Thimey Dance and Theater Company
Mr. Louis A. Tedesco
Mrs. Mary K. Traver
Dr. William B. Walters &
Mrs. Barbara S. Walters

Collaborator

(\$5,000-\$9,999)
Anonymous (1)
Mr. Richard Bourne & Mrs. Sarah R. Bourne
Mr. Gunther K. Brand, Jr. &
Mrs. Deanna M. Amos
Marlene H. Cianci, Ph.D
Mrs. Belle N. Davis
Dr. Steve A. Fetter & Mrs. Marie Fetter
The Honorable Joseph B. & Alma Gildenhorn
Mr. Robert J. Grossman &
Mrs. Bea Grossman
Mr. James M. Hawley &
Mrs. Janet Moore Hawley
Dr. Jack G. Hehn
Robert P. Kogod
Dr. Richard E. Lawrence &
Mrs. Christine Lawrence
Dr. Budhan S. Pukazhenti &
Dr. Gayatri Varma
Ms. Donna L. Schneider
Mr. Jack Wittmann &
Mrs. Jo Ann B. Wittmann
Dr. William E. Wright

Creator**(\$2,500–\$4,999)**

Anonymous (2)

Dr. Keith A. Arnaud & Mrs. Celia H. Arnaud

Mr. Alan S. Eisen

Mr. Kevin J. Fallis

Ms. Sallie L. Holder

Dr. Lloyd E. Lippert &

Mrs. Sharon D. Lippert

Mrs. Louise G. Lovell

Mr. Jeffrey M. Menick

Mr. Darrell W. Neily &

Mrs. Margaret L. Neily

Dr. Malcolm Niedner, Jr. &

Mrs. Dianne G. Niedner

Ms. Andrea F. Pozzi

Ms. Stephanie L. Peters

Mr. Russell Suniewick &

Mrs. Nancy Suniewick

Mr. Carl E. Tretter & Mrs. Beryl S. Tretter

Ms. Anne S. K. Turkos

Provocateur**(\$1,000–\$2,499)**

Anonymous (1)

Dr. Matthew T. Bachman &

Mrs. Fallon N. Bachman

Dr. Henry C. Barry &

Mrs. Terrie A. Fiedlen Barry

Dr. James. A Barnes

Mr. Patrick S. Clement

Ms. Eileen L. Connolly

Mr. Eirik S. Cooper & Mrs. Brenda Cooper

Dr. Craig R. Carignan

Mr. Travis A. Dixon &

Mrs. Kimberly A. Dixon

Mr. Theodore J. Evans & Mrs. Esther L.

Evans

Dr. Denny Gulick & Dr. Frances F. Gulick

Vice Admiral Lowell E. Jacoby, USN, (Ret.)

& Mrs. Celia L. Jacoby

Mr. Ronald Kutz

Mr. & Mrs. Stanley E. Kensky

Fred D. Ledley, M.D. & T

amara S. Ledley, Ph.D.

Dr. Steven I. Marcus &

Dr. Jeanne M. Marcus

Mr. Gregory E. Miller & Mrs. Laura J. Miller

Mr. Thomas J. Newlin &

Mrs. Jennifer Papp Newlin

Mr. Eric D. Percy & Ms. Helen G. Percy

Ms. Katherine A. Rodeffer &

Ms. Gretchen C. Buchen

Dr. Bruce E. Ronkin & Ms. Janet Zipes

Mr. Marc Rothenberg & Ms. Ivy Baer

Dr. Grace L. Shen

Dr. Thomas S. Stattler &

Dr. Mangala Sharma

Mr. Kenneth L. Stodola &

Mrs. Karen K. Stodola, P.A.

Mrs. Suzanne M. Sturgis &

Mr. J. William Sturgis, III

Mr. James Undercofler &

Ms. Wendy Undercofler

Mrs. Marsha B. Werner

Mr. Raymond A. White

Mr. Scott A. Wilson & Mrs. Ellen L. Wilson

Ms. Delores Ziegler

Advocate**\$500 - \$999**

Ms. Morgan B. Adair

Mr. Wallace K. Bailey, Jr.

Ms. Clarissa Balmasedo & Ms. Lisa Fischer

Ms. Crystal J. Balthrop

Mr. Anthony J. Conto & Mr. Kevin T. Oakley

Mr. Charles D. Drenning

Mr. Thomas O. Dunlap, III &

Mrs. Karen O. Dunlap

Ms. Carol Endo

Mr. John W. Foellmer

Mr. James N. Foote

Ms. Jean M. Hampton

Mrs. Shelley S. Hintz

Ms. Lelia Hopkins

Ms. Jean M. Jones

Mr. & Mrs. Philip F. Kaylor

Mrs. Kate Elizabeth Kleinschmidt

Dr. Samuel A. Lawrence

Ms. Mary Marshall Levy &

Mr. Richard A. Levy

Mr. Kenneth J. Lewis

Mr. Michael T. McClellan &

Mrs. Bonnie L. McClellan

Dr. David Luban &

Dr. Judith A. Lichtenberg

Mr. Elliot D. Rosen

Mr. Irving Salzberg &

Mrs. Marsha M. Salzberg

Mr. Richard A. Scerbo

Jane Hirschberg & Scott Schmidt

Mr. & Mrs. Kenneth L. Schwartz

Mr. Lawrence E. Strickling &

Dr. Sydney L. Hans

Ms. Amy A. Tessendorf

Mr. Alan J. Turnbull, II

Father John A. Vidal & Mrs. Helene T. Vidal

Mr. John Warshawsky &

Mrs. Susan Warshawsky

Mr. James J. Wharton &

Mrs. Leslie R. Wharton

Mr. Maurice Charles Wilson, Jr.

Adventurer**\$250 - \$499**

Anonymous (1)

Ms. Kerin L. Ablashi

Dr. Ricardo C. Aranedo

Mr. Harrison T. Bartlett

Dr. Jeffrey Bernstein &

Dr. Judith A. Chernoff

Dr. Andrea E. Brown

Campus Club of the University of

Maryland College Park

Dr. Rose Ann Cleveland

Mr. Roman Czujko & Mrs. Nancy Czujko

Mrs. DeVonna A. Dalton &

Mr. Eddie G. Dalton, Jr.

Dr. Bonnie Thornton Dill &

Mr. Jack C. Shuler

Mr. Michael J. Drerup, P.E., F.ASCE

Mr. William C. Evans & Ms. Nancy Nyland

Ms. Nellie C. Fain

Mr. Grant A. Faller & Mrs. Andrea Faller

Mr. Patrick D. FitzGerald

Dr. Robert L. Gibson

Mr. Brian Greenberg &

Mrs. Sherry Greenberg

Dr. Brian D. Gross & Mrs. Mary E. Gross

Mrs. Jacqueline P. Harwood

Mr. Eugene H. Herman &

Mrs. Esther C. Herman

Mr. Charles B. Jones

Ms. Marianne E. Kassabian

Dr. Maura Keefe

Mr. Steven S. Kfare & Mrs. Marcie E. Kfare

Ms. Sue Ann Kichline

Mrs. Denise Phillips Kimbrough

Mrs. Lauren M. Kline

Mr. William S. Koopmann

Dr. William M. Kules, III

Ms. Briana L. Lee

Mrs. Judith G. Lichtin &

Mr. Daniel A. Lichtin

Mr. Leon Major & Mrs. Judith S. Major

Mrs. Melissa Marszalek

Mrs. Ann S. Matteson

Mrs. Norah Quinn McCormick

Mr. Antonio McNeil & Mrs. Sandra McNeil

Mrs. Treva Sears Miller

Mr. Michael E. Palmer

Mrs. Vivienne Y. Patton

Mr. John C. Pertino

Mrs. Tiffany B. Regan

Mr. Mark Ringel

Ms. Lisa A. Romano

Mr. Steven R. Ruoff & Mrs. Claudia Ruoff

Mr. Robert M. Shearman, Jr.

Mrs. Anne Stavely

Mr. Tom Strikwerda & Ms. Donna Stienstra

Ms. Kathleen M. Swingle

Ms. Jennifer K. Zaucha

Foundations and Organizations

Anonymous (1)

Arnhold Foundation

BASF Corporation

Nicolaie Bretan Music Foundation

The Morris & Gwendolyn Cafritz

Foundation

GEICO Philanthropic Foundation

Geo Mechanics, Inc.

IBM Coporation

Jane Henson Foundation

Jewish National Fund, Inc.

Roger P. and Arlene R. Kogod Family

Foundation

The Marinus & Minna B. Koster

Foundation, Inc.

League of American Orchestras

Maryland State Arts Council

Mid Atlantic Arts Foundation

National Endowment for the Arts

Provincial Foundation

Robert H. Smith Family Foundation

The Star Foundation

The Stringer Foundation

Terrapin Development Company

Venable Foundation

∞ = Deceased**List reflects gifts made between****July 1, 2022–June 30, 2023**

CLARICE PRESENTS SPRING 2024

MUSIC

JAZZ JAM WITH THE HALL CP

Wed, Mar 27 • 7:30PM @ The Hall CP

Wed, Apr 24 • 7:30PM @ The Hall CP

Join our monthly jazz jam sessions led by D.C.-based saxophonist Elijah Balbed! The house band will play a set starting at 7:30PM. Bring your instrument! After enjoying their set, you'll have a chance to call a tune! Participation in our jazz jams is free—no tickets required and all levels welcome.

MUSIC

Fri, Apr 5 • 8PM

ALLISON LOGGINS-HULL, ALICIA HALL MORAN & GABRIELA MARTINEZ: DIAMETRICALLY COMPOSED

"Diametrically Composed" is a collection of newly commissioned works featuring flute, voice and piano exploring the duality of being a mother and an artist.

MUSIC

Fri, Apr 12 • 8PM

YING QUARTET & XAVIER FOLEY, DOUBLE BASS

Now in its third decade, the Grammy Award-winning Ying Quartet has established itself as an ensemble of the highest musical qualifications. They are renowned for combining brilliantly communicative performances with a fearlessly imaginative view of chamber music in today's world.

MUSIC

Sat, Apr 13 • 8PM

ALARM WILL SOUND: MUSIC FOR 18 MUSICIANS

With a long history of presenting works by seminal 20th-century icon Steve Reich, Alarm Will Sound returns to The Clarice to play the Pulitzer Prize winner's *Music for 18 Musicians*, one of the most influential minimalist works of all time.

MUSIC, THEATER, DANCE, ARTS & CRAFTS

Sat, Apr 27 • 10AM-4PM

MARYLAND DAY 2024

This annual campus-wide open house features artistic and creative performances, experiences and activities at The Clarice, and across the University of Maryland campus.

MUSIC

Sun, May 5 • 3PM

TESLA QUARTET: MUSICA UNIVERSALIS

The idea that the movements of heavenly bodies created universal harmonies—*musica universalis*—was both a scientific and spiritual belief propounded by great thinkers from Pythagoras to Kepler. In this program, the "technically superb" (The Strad) Tesla Quartet plays music about the universe intertwined with poetry about outer space.

FAMILY

Sun, May 11 • 9:30AM & 11:30AM

COMPAGNIA TPO: FARFALLE

In a brilliantly staged story, *Farfalle* loosely follows the life cycle of a butterfly—from egg to caterpillar. In this intimate, family-friendly show, each member of the audience participates in a variety of ways—from composing songs and lullabies to using parts of their bodies to embrace the five senses.

MUSIC

June 2024

NATIONAL ORCHESTRAL INSTITUTE + FESTIVAL

The National Orchestral Institute + Festival returns to The Clarice for another summer of thrilling orchestral performances in June 2024! Join us for a month of awe-inspiring music-making by the NOI Philharmonic and our extraordinary conductors, insightful masterclasses and open rehearsals plus our lively SPARK! dialogues.

Tickets go on sale in Spring 2024.

TICKETS NOW ON SALE AT [THECLARICE.UMD.EDU](https://www.theclarice.umd.edu) OR [301.405.ARTS!](https://www.theclarice.umd.edu/301.405.arts)





SAVE THE DATE!

THE CLARICE PRESENTS
NATIONAL ORCHESTRAL INSTITUTE + FESTIVAL
TICKETS ON SALE IN SPRING 2024

noi.umd.edu @noifestival

JUNE 2024

UNIVERSITY OF MARYLAND