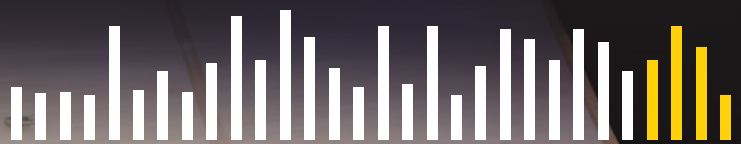


CLARICE PRESENTS



NATIONAL ORCHESTRAL INSTITUTE + FESTIVAL



New Directions

Friday, June 28, 2024 • 7:30PM

Dekelboum Concert Hall
The Clarice Smith Performing Arts Center

UNIVERSITY OF
MARYLAND

ABOUT NOI+F

Assembled every year from the country's most talented emerging orchestral musicians, the NOI Philharmonic performs works by today's foremost compositional voices and brings fresh perspectives to the classics. Led by Music Director Marin Alsop, and joined by a cast of extraordinary guest conductors, this summer's concerts explore riveting works ranging from Jennifer Higdon's *blue cathedral* and Gabriela Ortiz's *Antrópolis* to Beethoven's Ninth Symphony and Berlioz's *Symphonie fantastique*. In 2019, the NOI Philharmonic's album "Ruggles, Stucky, Harbison" received a Grammy nomination in the "Best Orchestral Performance" category. The orchestra is regularly heard by millions of listeners through broadcasts on Performance Today, WETA and WQXR.

SPARK! Lounge conversations take place at 6:30PM before most NOI Philharmonic performances. Join us for in-depth and lively discussions!



PROGRAM

New Directions

Marin Alsop, host

Jaylin Vinson

(b. 2002)

Carpe Diem

Pablo Pegalajar, conductor

Quinton Folks, conductor

Xinyuan Deng

(b. 1997)

BAN-NA

Gabriela Mora-Fallas, conductor

Valentina Paolucci, conductor

Hansol Choi

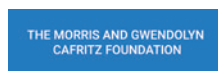
(b. 1992)

Hw'ang_Hŏn for Sinfonietta

Jessica Rivero Altarriba, conductor

*This program lasts approximately 65 minutes and
will be performed without an intermission.*

The National Orchestral Institute + Festival is supported in part by the Maryland State Arts Council, The Morris and Gwendolyn Cafritz Foundation, the Nicolae Bretan Music Foundation, the Kurt Weill Foundation for Music and The Marinus and Minna B. Koster Foundation.



ABOUT THE PROGRAM

Carpe Diem

JAYLIN VINSON

"I am a serial futurist. My thoughts are often anxiously fixed on the future, especially now, as I approach the end of an educational milestone. This forward-thinking mindset, while useful, has frequently caused me anxiety (and the attention of nosy relatives curious about my post-graduate plans). Recently, a close friend reminded me of the importance of living in the moment with sincere gratitude. Inspired by this advice, I created *Carpe Diem* as my practice in embracing the present. The ideas within this work exist freely, while embodying sentiments of gratitude, freedom and play.

"This work is my reminder that the future will wait for me comfortably. It is time to live in the now and seize the day."

-Jaylin Vinson

ABOUT THE COMPOSER



Jaylin Vinson is an African-American composer who explores the intrinsic beauty in human connection. His music often focuses on narrative story-telling, the complexities of identity and embracing a sense of unadulterated joy.

With performances at prominent venues such as Carnegie Hall and the DiMenna Center for Classical Music, Jaylin has collaborated with various organizations across the country with works for chamber ensemble, full orchestra and voice. Some of his recent collaborators include the

New York Youth Symphony, Heifetz International Music Institute and the US Navy Band. An upcoming project includes an one-act opera (libretto by author Deborah D.E.E.P. Mouton) commissioned by the Washington National Opera, with its premiere at the Kennedy Center in Washington, D.C.

Currently, Jaylin is pursuing a B.M. in composition from the Shepherd School of Music at Rice University in Houston, Texas.

BAN-NA

XINYUAN DENG

“BAN-NA” is my musical tribute to Xishuangbanna (西双版纳), the final pinyin word of this autonomous prefecture nestled in China’s southwestern Yunnan province. Inspired by a profound connection to this land, my composition seeks to encapsulate the essence of Xishuangbanna—its lush rainforests, vibrant ethnic communities and resilient spirit. Years ago, as I journeyed through Xishuangbanna, I was struck by its profound beauty and cultural richness. However, recent reports of natural disasters have left the region scarred, prompting me to channel my emotions into music. “Ban-na” serves as both a tribute to the enduring spirit of Xishuangbanna and a reflection of its current challenges.

The composition unfolds in two themes, each painting a vivid sonic landscape of this remarkable region. The opening passages transport listeners into the tranquil embrace of the rainforest, where melodies inspired by the folk songs of the Yi, Dai, and other minority peoples intertwine with the symphony of nature itself. This serene introduction serves as a gateway to the vibrant tapestry of Xishuangbanna. As the musical journey progresses, a second theme emerges, pulsating with the rhythmic energy of traditional dances. This lively motif invites listeners to immerse themselves in the joyous celebrations that have long characterized life in Xishuangbanna, embodying the resilience and vibrancy of its people. Yet, the narrative remains cyclical, echoing the rhythms of life in Xishuangbanna—a poignant reminder of its enduring spirit in the face of adversity.

Through “Ban-na,” I endeavor to pay homage to the rich cultural heritage and unwavering resilience of Xishuangbanna. It stands as a testament to the beauty and strength of this extraordinary region, inviting listeners on an immersive journey through sound and emotion.

ABOUT THE COMPOSER



Xinyuan Deng, a composer from Henan, China, excels in composition, piano, conducting and music education, blending Eastern and Western influences. Her acclaimed works include *Huai Xu* and *The Rhyme of Yu Opera*, performed and recognized by Austria’s PHACE ensemble and the 12th Yanhuang Cup respectively. Xinyuan’s orchestral compositions like *Magic of Snow* and *Time Meditation* have premiered and received accolades at international music festivals. In 2024, she collaborated with the Zhejiang Conservatory of Music on an Eastern-Western project, debuting her mixed ensemble piece *Roaming Blooms*. Passionate about electronic music,

Xinyuan has presented her works at esteemed festivals such as EMM, SEAMUS and the New Music Cafe at Johnson University. She holds degrees from the Central Conservatory of Music in Beijing and Indiana University Jacobs School of Music, where she is pursuing a Doctor of Music degree. Additionally, Xinyuan teaches at the Jacobs Composition Academy, nurturing the next generation of musical talent.

Hw'ang_Hōn for Sinfonietta

HANSOL CHOI

Hw'ang_Hōn (황혼) translates from Korean to English directly as “twilight.” However, if one looks deeper into the Korean word, “Hw'ang” (황) means a deep, brightly shining golden yellow, and “Hōn” (혼), life. It draws the imagery of a brightly burning sunset to mark the end of one's life since a sunset burn brightest the moment it touches the horizon-twilight. It is a season of life where one reflects deeply about their past, both painful and joyful. Through personal experiences and deep conversations with respected elders, I realized that we experience internal “twilights” when we come to grips with grief that lingers; dropping into them and as it touches the core of our hearts. There we experience an intense pain and embrace from within simultaneously. This is a piece about facing, descending into and breathing through grief. There, I found a tender friend, and in the depths of despair, learned that grief and joy do not oppose but rather point to one another in a symbiotic way. This is a piece for and about grieving people.

The piece begins by focusing on the breath. More specifically, a pattern of breathing called “box breathing,” which one learns before performing exposure therapy, specifically “Prolonged Exposure Therapy.” It helps the sufferer face deep-rooted, past traumatic events, distressing them in present day, with steadily patterned breaths. The breath, known to ground and nourish the body, brings our awareness back to the present moment, especially when unbearable pains and grief sends us reeling. Sometimes all we can do is breathe. Despite the unbearable nature of such moments, I've personally found these deep descents to be unique opportunities for learning more about God, myself and others. As I grieved, the breath became a critical source of calm as the intensity grew stronger.

In the last decade or so I pondered greatly about pains, suffering and their reasons for existence. The Koreans would call this great existential aches as Han (한). The pervasive presence of said pains was especially perplexing to me, a Christian who believed peace, joy and love is something we unceasingly exude and live by/through. However, this was not reality in so many seasons of life; both personally and for the people I cherish. We are met with loss, grief beyond repair, and dashed hopes beyond recovery. Family members fell ill, one lost their sense of self with little hopes of return, and entire communal structures imploded. This left me with overwhelming hopelessness, grief, embitterment, and internal crises of who I am and how to live as a Christian. However, it was in descending into these moments of grief in prayer that I realized how little I understood about true Christianity. I so desperately wanted and needed my faith to be immunity and a way out from unavoidable pains. However, by grace, these moments of grief became a crucial passageway for finding a true friend; one who is gentle and lowly in heart. This piece is a reflection on how, in grief, I found a tender friend in Christ, and the meaning behind Christianity.

The deeper inspiration for the piece is found in a hymn by the great hymn writer, John Newton (writer of *Amazing Grace*). The piece is tied together by his hymn *I Asked the Lord That I Might Grow* that uses the Scottish folk melody *O, Waly, Waly* and Thomas Ken's *Praise God from Whom All Blessings Flow*, (also known as “The Doxology”).

The piece is held together by gestures of the breath, the golden ratio signifying the cross and a fourth species counterpoint between the two hymn melodies. At the heart of the piece lies a moment of heartbreak and descent into grief. It lingers there until it catches its breath and the hymns break free to sing and express itself. As the piece's longings for coming joy intensify, the register begins to deepen just as the breath travels deeper down our lungs when we find peace. The piece ends with an innocent reflection of "The Doxology," signifying that grieving brings our minds to the most neuro-plastic state of being: a child-like state. Grieving has not eradicated for me the pains of the past, today, and the ones that lie ahead. However, in grief, I find I have the soothing breath I can always return to and as a believer, I will always have a friend in Christ, who says his heart is "gentle & lowly," because he "sat in the midst of joy sipping coming sorrows, so we can sit in the midst of sorrow and sip the coming joy" (Dr. Timothy Keller).

A note of sincere gratitude to mentors (Dr. James Ra, Dr. Merryman, Rev. Daniel J Cho, Rev. Eumin Kim), friends (Ok John Shin, Wonjoon Cho, Joshua Oh) and my dearest Euna Joh, for enduring beside me during my most painful seasons of grief. Most of importantly, Deo Gratias; Soli Deo Gloria.

ABOUT THE COMPOSER



Hansol Choi is a South Korean composer and percussionist based in Queens, NY. He draws inspiration from early experiences of singing hymns in church and performing in Samulnori (Korean percussion quartet) groups. Due to the spiritual nature of liturgical music and Traditional Korean Folk music (Gu-Gak), Hansol ponders the universally shared theological and existential longings that drive us toward connections, attempting to affirm our divinely placed hopes for life and love without end. He is committed to integrating Gu-Gak elements within his music. Choi's music has been performed by notable musicians such as

the Great Falls Symphony Orchestra, University of Michigan's University Symphony Orchestra (conducted by Yeoryeong Ahn), Talujon and American Modern Ensemble. He is also an alumni of the 2024 American Composers' Orchestra's Earshot readings with the Jacobs School of Music's Chamber Orchestra. He holds a master's degree in composition from The Manhattan School of Music and a Bachelors' degree in percussion from the Aaron Copland School of Music, Queens College, CUNY. He will begin his doctoral degree in composition at the University of Michigan in Fall 2024. His significant composition mentors include James Ra, Richard Danielpour, Marjorie Merryman, David Serkin Ludwig, Vivian Fung and Edward Smaldone.

ABOUT THE CONDUCTORS

Jessica Rivero Altarriba



Latin American conductor **Jessica Rivero Altarriba** is known for her charismatic stage presence, dynamic energy and communicative skills. Recently announced as assistant conductor of Utah Symphony's 2024-25 Season, Taki Alsop Fellowship Award Recipient 2024-2026 and named the New Jersey Symphony's first Colton Conducting Fellow for the 2023-2024 Season. Jessica is also a Freeman Conducting Fellow with Chicago Sinfonietta.

Upcoming engagements this season include performances with the Mozarteumorchester Salzburg, New Jersey Symphony, Peabody Symphony, the NOI Philharmonic (Maryland) and Ravinia Festival. During the 2022-2023 Season she worked with the Baltimore Symphony Orchestra, Peabody Symphony Orchestra and Lüneburg Symphoniker, Germany as a guest conductor.

Born in Cuba, Jessica is equally vested in both established and well-known repertoire of masterworks and contemporary compositions. Her devotion to her craft is evident in her prior posts, which include serving as guest conductor of the Esteban Salas Symphony Orchestra in Cuba and music director of the University of Arts Band and the Eastern Symphony Orchestra in Santiago de Cuba, Cuba. She received her bachelor's degree in conducting from the Arts University in Havan. Jessica is also the recipient of an Excellence in Music Leadership Fellowship at The Peabody Institute of John Hopkins University, where she is currently pursuing her master's in orchestral conducting under Maestra Marin Alsop.

Quinton Folks



Quinton Folks is a young American conductor and educator based in Baltimore, MD. He is dedicated to creating an inclusive and equitable environment within the orchestral community.

This summer, Quinton will serve as cover conductor for the Colorado Music Festival, collaborating with artists like Peter Oundjian, Alisa Weilerstein and Augustin Hadelich.

Quinton has honed his skills through assisting and covering guest conductors with ensembles such as the São Paulo Symphony at their Carnegie Hall debut and the Baltimore Symphony Orchestra. He has also worked with the Peabody Concert Orchestra and the University Symphony at William & Mary. Quinton has collaborated with distinguished composers and conductors including Norman Huyhn, Kevin Putz and Angelica Castello.

Believing classical music should be dynamic and accessible, Quinton engages in theater productions, multimedia projects and cross-genre collaborations. He holds a bachelor of music degree in viola from Virginia Commonwealth University and graduate performance diploma in conducting from the Peabody Institute.



Gabriela Mora-Fallas



Gabriela Mora-Fallas, Costa Rican conductor known for her vibrant and inspiring conducting style, has participated in various music festivals and workshops across America and Europe. She earned her master's degree in orchestral conducting from the Boston Conservatory before returning to Costa Rica. There, she made history as the first Costa Rican female conductor to lead the National Symphony Orchestra (NSO) in subscription concerts, receiving the National Music Award in Conducting in 2017.

Gabriela is passionate about promoting new compositions, particularly those by women composers and has introduced works by prominent figures such as Lilly Boulanger, Jennifer Higdon, Joan Tower and Ester Magi throughout Central America.

Recognizing music's potential for social impact, Gabriela has dedicated herself to mentoring youth orchestras in Costa Rica, El Salvador and the United States as teaching assistant and co-conductor of the University Orchestra at the University of Texas in Austin where she recently completed her D.M.A.

Valentina Paolucci



Argentine-Italian American conductor, **Valentina Paolucci**, is currently studying for a Master's in Orchestral Conducting at The Juilliard School under the direction of David Robertson with a full scholarship. As a conductor, Valentina has conducted orchestras in Chile, Finland, Greece, Bulgaria, New York, Virginia, Maine, Georgia and Florida. She has also attended masterclasses and studied with conductors such as Johannes Schlaefli, Jorma Panula, Carl St.Clair, Yannick Nézet-Séguin, Marin Alsop, Viktor Yampolsky, Jim Ross and Michaelis Economou, among others. In March 2024,

she won second place in the Athens 6th International Conducting Competition, and was invited back to work with the Athens Philharmonic later this year. As a violinist, Valentina toured Europe with the National Youth Orchestra USA under the baton of Antonio Pappano, performing in venues such as the BBC Proms, Elbphilharmonie, Konzerthaus Berlin, Concertgebouw, Edinburgh International Festival, Tanglewood Music Festival and Carnegie Hall. Valentina is passionate about music education, assisting and working with the Greater Miami Youth Symphony starting in 2021, and creating Through the Staff 501(c3), which has provided over 5,000 free private music lessons to young students from underprivileged backgrounds.



Pablo Pegalajar



Pablo Pegalajar launched his career in Spain under the guidance of conductors like Enrique García Asensio and Jesús Amigo, and composers such as Jesús Rueda and Alicia Díaz. With a strong foundation in musicology, composition and orchestral conducting, he earned a Fulbright Grant to study conducting in the U.S. Currently, he is pursuing a doctorate under Mark Gibson at the University of Cincinnati's College-Conservatory of Music while he serves as Cincinnati Symphony Youth Orchestra Fellow. Additionally, he was awarded this season in the First International Competition for Young Conductors

by the State Opera Varna, Bulgaria. As a musician and researcher, Pablo focuses on promoting visibility of Andalusian repertoire and Spain's orchestral landscape, while exploring musical bridges between Spain and the U.S.



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FELLOWS

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Springfield, VA

Honor Hickman, 22

BM, New England Conservatory
Belmont, MA

Saeyoung Kim, 23

MM, Northwestern University
Evanston, IL

Maya Stock, 20

BM, Eastman School of Music
San Anselmo, CA

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Christopher Correa, 22

BM, Curtis Institute of Music
Long Beach, CA

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MM, Manhattan School of Music
Baltimore, MD

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Baltimore, MD

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Southern California
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Artist Diploma, The Royal
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BM, Cleveland Institute of Music
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Skokie, IL

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Little Falls, MN

Nicholas Whitley, 21

BA, Shenandoah University
Conservatory
Stafford, VA

Liang-Yu "Charlotte" Yao, 24

MM, Peabody Conservatory
Tainan, Taiwan

Kailai Zhang, 25

MM, Peabody Conservatory
Baotou, China

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BM, Roosevelt University
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Oslo, Norway

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BM, Southern Methodist
University
Austin, TX

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BM, Eastman School of Music
Stuttgart, Germany

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Somyong Shin, 27
Performance Diploma,
Indiana University
Seoul, Republic of Korea
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Jin Wang, 29
DMA, University of North Texas
China

BASS

Devin Ascioti, 20
BM, Indiana University
Carmel, IN

Alexander Carroll, 22
MM, Cleveland Institute of Music
Saint Charles, IL

Jasper Chambreau, 18
BM, Indiana University
Madison, WI

Jason Chen, 24
Graduate Diploma, Cleveland
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Taoyuan, Taiwan

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BM, Indiana University
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Stephen Kilpatrick, 20
BM, DePaul University
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Aurora, IL

Holdan Arbey Silva Acosta, 27
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COMPOSITION

Hansol Choi, 32
MM, Manhattan School of Music
New York City, New York

Xinyuan Deng, 27
DMA, Indiana University
Zhengzhou, China

Jaylin Vinson, 21
BM, Rice University
Oklahoma City, OK

CONDUCTING

Jessica Altarriba, 30
MM, Peabody Institute
Baltimore, MD

Quinton Folks, 28
Graduate Diploma, Peabody
Institute
Woodbridge, VA

Benoit Gauthier, 28
Graduate Diploma, Curtis
Institute of Music
Quebec, Canada

Gabriela Mora-Fallas, 44
DMA, University of Texas, Austin
San Jose, Costa Rica

Valentina Paolucci, 23
MM, The Juilliard School
West Palm Beach, FL

Pablo Pegalajar, 29
DMA, University of Cincinnati
College-Conservatory of Music
Granada, Spain

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Sebastian Ayala, 34
DMA, University of Cincinnati
College - Conservatory of Music
Medellin, Colombia

Ariadna Benitez Talavera, 37
MM, Austin Peay State University
Clarksville, TN

Wei-Chung Chen, 32
DMA, Indiana University
Bloomington, IN

Jiaying Ding, 29
MM, Juilliard School
Shanghai, China

Cheng Xin Ip, 27
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Columbia
Hong Kong, China

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Colorado
Greeley, CO

Emily Monroe, 31
MM, University of South Florida
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Assoc. Principal, Houston
Symphony (Ret.)
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Principal, Rochester Philharmonic

Nathan Hughes*
Principal, Minnesota Orchestra
Juilliard School

Jamie Roberts
Asst. Principal, National
Symphony Orchestra

William Welter*
Principal, Chicago Symphony
Orchestra

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Southern California

Lin Ma
Principal, National Symphony
Orchestra

Ricardo Morales
Principal, The Philadelphia
Orchestra
Temple University

BASSOON

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Symphony Orchestra
DePaul University

Sue Heineman
Principal, National Symphony
Orchestra

Frank Morelli
Emeritus Member, Orpheus
Chamber Orchestra
Yale School of Music, Manhattan
School of Music & Aaron Copland
School of Music

HORN

Oto Carrillo*

Chicago Symphony Orchestra
DePaul University

Gregory Miller

Empire Brass
University of Maryland

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Indiana University

Gail Williams

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(Ret.) & Chicago Chamber
Musicians
Northwestern University

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New York Philharmonic
Manhattan School of Music

David Bilger

Principal, The Philadelphia
Orchestra (Ret.)
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Chris Gekker

Principal, National Philharmonic
University of Maryland

Michael Harper*

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Symphony Orchestra

Amy McCabe

Principal, "The President's Own"
United States Marine Band

TROMBONE

Matthew Guilford

Bass Trombone, National
Symphony Orchestra

Megumi Kanda

Principal, Milwaukee Symphony
Orchestra

Larry Zalkind

Eastman School of Music

Craig Mulcahy

Principal, National Symphony
Orchestra

TUBA

Willie Clark

The United States Air Force Band
Ceremonial Brass Quintet &
Principal, National Philharmonic
University of Maryland

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Principal, Baltimore Symphony
Orchestra (Ret.)

Craig Knox

Principal, Pittsburgh
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Curtis Institute of Music &
Carnegie Mellon University

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Orchestra

Jauvon Gilliam

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Orchestra

James Ross

Chicago Symphony Orchestra
Eastman School of Music

John Tafoya

Indiana University

Alana Wiesing*

Principal, Tucson Symphony
Orchestra

HARP

Sarah Fuller

Baltimore Symphony Orchestra

VIOLIN

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Principal Second Violin,
Pittsburgh Symphony Orchestra
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Philadelphia Orchestra

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Nathan Lincoln-DeCusatis
Fordham University

Gabriela Ortiz

Universidad Nacional Autónoma
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Marin Alsop

Music Director, National Orchestral
Institute + Festival; Chief Conductor,
ORF Vienna Radio Symphony
Orchestra;
Chief Conductor and Curator,
Ravinia Festival;
Music Director Laureate, Baltimore
Symphony Orchestra; Principal
Guest Conductor,
The Philadelphia Orchestra
Peabody Institute

Mei-Ann Chen

Music Director, Chicago Sinfonietta;
Chief Conductor, Grosses Orchester
Graz at Styriarte

* DENOTES NOI+F ALUMNI

OUR PARTNERS



Equity Arc is committed to building equity and dismantling discriminatory practices in classical music. NOI+F works with Equity Arc to simplify the summer program application process, allowing rising musicians to have access to more options for study.



Howard County Youth Orchestras and NOI join together for an annual partnership starting this summer. HCYO students will spend a day at NOI working side-by-side with NOI musicians in rehearsals, sectionals and a special side-by-side performance.

MARYLAND OPERA STUDIO

Continuing their artistic partnership, NOI+F will partner with the **Maryland Opera Studio** in a performance of Beethoven's Ninth Symphony led by NOI+F Music Director Marin Alsop.

National Gallery of Art

In partnership with the **National Gallery of Art**, members of the NOI Philharmonic will present a chamber music experience for gallery visitors during the 2024 Festival.



Through this multi-year partnership with **Naxos Records**, the world's leading classical musical label, NOI+F musicians record a yearly album of American music that is released in over 40 countries. They recently earned a Grammy nomination in the "Best Orchestral Performance" category for 2019 recording "Ruggles, Stucky, Harbison."



The Network for Diversity in Concert Percussion (NDCP)

supports aspiring professional percussionists from underrepresented and underserved communities. Through this collaboration, the NDCP sponsors their Emerging Artists to apply and audition for NOI+F. Upon admission, one student will receive a full tuition scholarship, transportation, food stipends and complimentary housing.

PACIFIC MUSIC INSTITUTE

The National Orchestral Institute + Festival and Hawaii Youth Symphony partnered in 2019 to create the Orchestral Learning Alliance (OLA) at the **Pacific Music Institute** to take NOI+F students, faculty and alumni to Honolulu to serve as teachers and mentors to Hawaii's young orchestral musicians.



RAVINIA

NOI+F is the Orchestra Partner for 2024's **National Seminario Ravinia: Orchestras for All**. This summer, NOI+F fellows will work with and perform alongside students from El Sistema-inspired youth orchestras at Ravinia Festival®, conducted by NOI+F Music Director and Ravinia's Chief Conductor Marin Alsop.



Smithsonian

The Smithsonian Chamber Music Society partners with NOI+F to create access for select orchestral fellows to receive access to and perform with historically significant musical instruments from the past 400 years.



Sound Mind, formerly known as Classical Musicians Roundtable, cultivates mental wellness in classical music. Through seminars, conversations and workshops, they empower musicians to be vulnerable and hold space for one another.

Sphinx

Aaron P. Dworkin • Founder

NATIONAL PHILHARMONIC AT STRATHMORE

In partnership with the **National Philharmonic** and **The Sphinx Organization**, NOI+F hosts an annual fellowship and residency program that combines arts administration, orchestral performance, music curation and community engagement—culminating in an annual engagement project in the community and a professional residency with the National Philharmonic at Strathmore.

TAC| TAKI ALSOP CONDUCTING FELLOWSHIP

The **Taki Alsop Conducting Fellowship** mentors, supports and promotes women conductors through intensive coaching, mentorship and financial support. Today, 19 out of 30 recipients hold music director or chief conductor positions. As part of NOI+F, a Taki Alsop recipient will be in residence during the summer.

ACADEMY FOR INNOVATION & ENTREPRENEURSHIP

AIE partners with NOI+F to provide space for design thinkers and musicians to collaborate in pushing the margins of what the symphony might become.



WASHINGTON NATIONAL CATHEDRAL

As part of the 2024 Festival, the NOI Philharmonic will perform Beethoven's Ninth Symphony and Jennifer Higdon's *blue cathedral* under the direction of NOI+F Music Director Marin Alsop.

WOLF TRAP OPERA

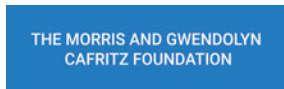
Wolf Trap Opera's UNTRAPPED series, in partnership with NOI+F, takes thrilling vocal music to spaces beyond the company's Northern Virginia home. With the NOI Philharmonic, these talented vocalists have performed Maurice Ravel's *L'heure espagnole*, George Gershwin's *Porgy and Bess* and Leonard Bernstein's *Songfest*.

OUR DONORS

THANK YOU TO OUR SUPPORTERS!

The support of the following generous patrons of NOI+F will provide vital student sponsorships and programmatic support this year. For more information about giving, visit go.umd.edu/supportnoi or contact Norah Quinn McCormick at **301.405.6485** or naquinn@umd.edu.

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Founders Legacy Society

The Founders Legacy Society at the University of Maryland honors donors whose legacy support through their will, trust or other planned gifts will help to ensure the excellence of the University and its programs. We would like to recognize the following Founders Legacy Society members for their foresight and commitment to the National Orchestral Institute + Festival. For more information about making a planned gift to NOI, contact Norah Quinn McCormick at **301.405.6485** or naquinn@umd.edu.

Mrs. Mary Anne Hakes

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IGNITE

IGNITE is the exciting volunteer and friends group of NOI+F. This group gathers during the festival and throughout the year to work on projects to bring energy, excitement and support. This group ignites the passion for educating the next generation of orchestra professionals by cultivating relationships, creating community and having fun! For more information, or to join IGNITE, contact Richard Scerbo at rscerbo@umd.edu.

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made between July 1, 2023 and
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THRILLING PERFORMANCES AT THE CLARICE BY THE GRAMMY-NOMINATED NOI PHILHARMONIC AND A STAR-STUDDED CAST OF CONDUCTORS

Kurt Weill's *The Seven Deadly Sins* with Wolf Trap Opera
(6/1 • 7:30PM)

López-Gómez Conducts Piazzolla & Rachmaninoff
(6/8 • 7:30PM)

Falletta Conducts *Symphonie fantastique*
(6/15 • 7:30PM)

Mei-Ann Chen Conducts Debussy & Bartók
(6/22 • 7:30PM)

Also Conducts Mahler's "Titan"
(6/27 • 7:30PM)

Also Conducts Beethoven's Ninth
(6/29 • 7:30PM)

Cinematic Music of John Williams
(7/6 • 7:30PM)

EXPERIENCE THE PROCESS

SEE NOI+F FACULTY AND CONDUCTORS IN ACTION AS THEY COLLABORATE WITH NOI ORCHESTRAL, COMPOSITION AND CONDUCTING FELLOWS ON STAGE AND IN CONVERSATION

Open Masterclasses

Open Rehearsals

New Directions

(6/28 • 7:30PM)

SPARK! Conversations

NOI+F IN THE COMMUNITY

BEYOND PERFORMANCES AT THE CLARICE SMITH PERFORMING ARTS CENTER, THE NOI PHILHARMONIC TAKES THEIR MAGIC TO VENUES THROUGHOUT THE COMMUNITY

Community Concert

(6/9 @ St. Andrew's Episcopal Church)^F

Also Conducts Beethoven's Ninth

(6/30 @ Washington National Cathedral)

Chamber Music Takeover

(7/3 @ National Gallery of Art)^F

NOI+F UNBOUND

IN ADDITION TO THEIR SYMPHONIC PERFORMANCES, MEMBERS OF THE NOI PHILHARMONIC PERFORM IN VARIOUS SMALLER ENSEMBLES

Take the Reins

(6/7 • 7:30PM)

Community Concert

(6/9 • 5PM @ St. Andrew's Episcopal Church)^F

Chamber Music 2.0

(6/21 • 7:30PM)^F

New Directions

(6/28 • 7:30PM)

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(7/3 @ National Gallery of Art)^F

Visit **NOI.UMD.EDU**
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