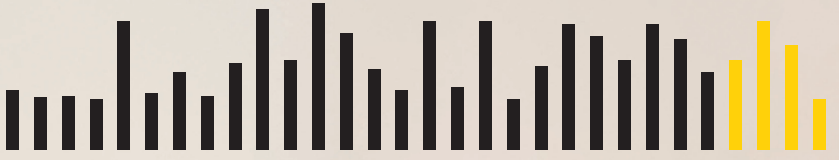


CLARICE PRESENTS



NATIONAL ORCHESTRAL INSTITUTE + FESTIVAL



**NOI Philharmonic: Alsop Conducts
Beethoven's Ninth**

Saturday, June 29, 2024 • 7:30PM
DeKelboun 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

NOI Philharmonic: Alsop Conducts Beethoven's Ninth

Marin Alsop, conductor

Jennifer Higdon
(b. 1962)

blue cathedral

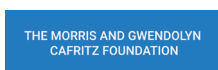
Ludwig van Beethoven
(1770-1827)

Symphony No. 9 in D Minor, Op. 125
Allegro ma non troppo, un poco maestoso
Molto vivace
Adagio molto e cantabile-Andante moderato
Finale

Adia Evans, soprano
Jazmine Olwalia, mezzo soprano
Lawrence Barasa Kiharangwa, tenor
Kevin Short, bass
Heritage Signature Chorale
Stanley J. Thurston, artistic director

This program lasts approximately 80 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

Finding Joy

PROGRAM NOTES BY MAGGIE MOLLOY

Let us feel it, let us heed it,
Let us seek its deepest kiss.
Let us live our brief lives mining
That which joy alone can give.
-From Tracy K. Smith's "Ode to Joy"

In a world increasingly dominated by computer screens, the concert hall remains one of the few precious places where the world slows down, puts away their phones, and gathers together in community. Where we take time to nourish the spirit, to listen deeply without distraction or interruption.

Tonight's program features two works, past and present, which speak to the power of community. Jennifer Higdon's *blue cathedral* is an eloquent reflection on the loss of a loved one, finding beauty in the connections, however brief, that bind us together in this "song called life." Beethoven's Ninth Symphony, with an adapted text by poet Tracy K. Smith, speaks to the torments of the inner world as much as the outer one—and ultimately chooses hope, in spite of suffering.

Both works find deep and profound community through music; both discover joy in times of darkness.

blue cathedral

JENNIFER HIGDON

A glass cathedral in the sky, floating through the clouds—that's the image Jennifer Higdon had in mind when she composed *blue cathedral*.

Blue, with its connotations of water, wisdom and life. Blue like the sky, where possibilities soar. The cathedral, a symbolic doorway from the physical to the spiritual world; a place of growth, connection and transformation.

She pictured the listener floating down the aisle, the cathedral's stained-glass windows alive with heavenly music. She described a sense of quiet peace, floating upward, gradually giving way to "an ecstatic expansion of the soul."

Higdon was inspired by the loss of her younger brother, Andrew Blue, who passed away in 1998 following his battle with skin cancer.

"Composing felt like hanging on to life," she said. "Because it was something I knew, it was familiar. It gave me a grounding but also allowed my brain to focus on something that wasn't completely engulfed in grief."

The composition process felt instinctive.

"Even parts of it are a mystery to me," Higdon said. Years later, as she reflects on the 25th anniversary of the work, she's still finding new connections in the music.

"It took me years to realize that Andy lived on Cathedral Street in Baltimore," she said. And she remembers sitting together on Virginia Beach in the final weeks of his life, looking out at the big blue ocean when she told him she wanted to write a piece of music in his honor.

The loss of her brother made her reflect on the journeys we all make in our lives, learning and growing each step of the way, finding deep moments of connection—and letting go. In the wake of the pandemic, this message is especially poignant.

As she looks back over the past 25 years, she considers the connections she's made in her own journey as a composer and educator; her students at the Curtis Institute of Music who inspired some of the solos in this piece; her dear friend of two decades Marin Alsop, who conducts tonight's program. And she thinks of her connections with the growing audience, too. In the past 25 years, *blue cathedral* has been performed over a thousand times around the globe.

"I feel like the piece honestly belongs to the world now," she said. "It doesn't really belong to me; it belongs to everyone—because we've all had loss."

In tribute to Andrew Blue, she features solos for his instrument, the clarinet, and hers, the flute.

Since she's the older sibling, the flute appears first—but at the end of the piece, the flute drops out, and it's the clarinet that continues upward into that ecstatic blue sky.

Symphony No. 9 in D Minor, Op. 125

LUDWIG VAN BEETHOVEN

It's a melody you've heard a million times—in cartoons, movies, TV ads, even as the occasional cell phone ringtone. Perhaps you plunked through it on the piano yourself as a little kid, or proudly piped it out on the recorder in your elementary school music class.

It's the famous "Ode to Joy," a beacon of light bursting forth in the glorious finale of Ludwig van Beethoven's Symphony No. 9 in D minor. A melody so ubiquitous that we sometimes forget its powerful message: a triumph of the human spirit over darkness and division. An ode to freedom, peace, and unity.

The message rings as true today as it did over two centuries ago when Beethoven composed it—though the specific challenges that divide us may have changed. Beethoven was writing at a time of immense political turmoil. He came of age amid the American and French Revolutions, and his career unfolded alongside the rise and fall of Napoleon and the restructuring of Europe. Today we likewise find our world at war: violence, hate and greed ravaging not only our people, but our planet.

The original text for Beethoven's "Ode to Joy" comes from Friedrich Schiller's 1785 poem of the same name, an anthem of brotherhood on Earth praising the almighty Creator above. On tonight's program, we hear a new adaptation from the pen of former U.S. Poet Laureate Tracy K. Smith.

Smith's version takes a more global approach.

"Because there is so much about cosmology in the original, I wanted to think about heavenly bodies—we live on one," she said in an interview at Carnegie Hall. "So I was thinking about the Earth as an entity, a living presence. And it was exciting to address the Earth at the end—to ask forgiveness, to ask for some kind of guidance."

The poem was commissioned by Carnegie Hall in celebration of the 250th anniversary of Beethoven's birth. It was part of a yearlong project titled *All Together: A Global Ode to Joy*, which invited artists from across disciplines and around the world to reimagine Beethoven's message for a 21st century audience.

For Smith, it was crucial that her adaptation speak to the urgent issues of today.

"My poem thinks about the planet," she said. "It thinks about the disaster that climate change has brought about. It's thinking also about division, violence, fear that we see and sometimes perpetuate. I was excited to be able to work with things that felt so real and pressing, and to be able to ask them to help me get to something joyful."

How we create and share joy in community with one another is at the heart of Smith's poem—and at the heart of Beethoven's Ninth Symphony as well. When it premiered in 1824, Beethoven's call for equality, freedom, and brotherhood was radical. So, too, was his music.

The Ninth Symphony was bigger and bolder than any that had come before it. Not only did Beethoven's score call for massive instrumental forces, but it was also the first time a major composer featured a chorus and vocal soloists in a symphony. The addition of voices in the finale was revolutionary: it expanded the possibilities of the symphony forever. The movements were also longer and more complex; at every turn, he played with the limits of form and subverted audiences' expectations.

These innovations were emblematic of Beethoven's artistic ethos. Instead of struggling to squeeze big emotions into the established structures of the Classical era, he reconfigured the orchestra to accommodate the breadth of his creative vision.

Beethoven's music helped usher in the new Romantic era: music that was deeply rooted in nature and in the human experience. The Romantics valued imagination and emotion over logic and reason, freedom and self-expression over clarity and form.

History remembers Beethoven as the first composer to consider himself a capital-A "Artist": someone with a singular voice and vision, like a prophet who sees and hears what others cannot and who reveals these higher truths to the world through his music. (Who can forget the famous Beethoven quote? "There are and there will be thousands of princes—but there is only one Beethoven.")

The notion of the artist as a hero was a prevalent theme in Beethoven's work, and it would go on to become a hallmark of the Romantic era. As the political revolutions of the 18th century unfolded, people were aspiring for freedom and self-determination—and Beethoven translated that aspiring spirit to music.


The Ninth Symphony likewise unfolds like a journey from darkness to light. The drama and vigor of the first movement evokes chaos coming into focus: for many listeners, the music conjures up myths of creation, the Big Bang, or even the hero's cry to battle.

The menacing character of the second movement belies the traditional meaning of scherzo, which is Italian for "joke." Beethoven's scherzo whirls and twirls with reckless abandon—at times dancing dangerously close to the edge.

We catch our breath and regain our footing in the third movement: a quiet stroll through a garden, the melodies in bloom. The sense of inward peace expands outward in brief, brassy fanfares, anticipating the elation of the final movement.

At a sprawling 24 minutes in length, the finale has been described as a symphony within a symphony. The immortal "Ode to Joy" theme is whispered around the orchestra before it finds its full-throated expression, the excitement building to a grand entrance: the baritone soloist, center stage, proclaiming words of exultation. Community builds around this single voice: like a candle lighting a new flame, the melody swells as it is passed around the instruments and chorus. Soloists add color and dimension, the symphony ultimately culminating in the joyous triumph of the human spirit.

Beethoven couldn't hear the rapturous applause that greeted the symphony at its premiere. In fact, he was still conducting after the piece had ended. One of the soloists had to turn him around so that he could see the audience on their feet.



Beethoven was almost completely deaf when he composed his Ninth Symphony, but he was passionate about bringing this music out of his head and into the world. While the performance was officially conducted by Michael Umlauf, Beethoven provided his own spirited direction from alongside him.

“He stood in front of a conductor’s stand and threw himself back and forth like a madman,” the violinist Joseph Böhm recalled after the premiere. “At one moment he stretched to his full height, at the next he crouched down to the floor, he flailed about with his hands and feet as though he wanted to play all the instruments and sing all the chorus parts.”

The audience responded to Beethoven’s fervor. The finale was greeted with a standing ovation, the audience waving all manner of hats, hands, and handkerchiefs in the air so that Beethoven could see their enthusiastic applause, even if he could not hear it.

Those in the audience that night could not have imagined the lasting impact Beethoven’s Ninth Symphony would have on the world of music—not to mention its influence on how music is consumed. Legend has it that when Philips and Sony created the very first CD in the 1980s, it was designed to have a 74-minute playing time specifically to accommodate a full performance of Beethoven’s Ninth.

As for the lasting influence of Beethoven’s message: his “Ode to Joy” continues to resonate in its complexity. Here was an artist who was tormented for years by his encroaching deafness, who isolated himself from society, who was at times suicidal and cut off from the world around him—and yet, this symphony carries with it a resounding message of hope.

These nuances are echoed in Smith’s adaptation of the poem, which brings a contemporary lens to the universal search for joy.

“Joy is a gift, but it’s also a kind of choice—or a sacrifice, even,” she said in the Carnegie Hall interview. “I think about joy as something that we have to seek, make space for, welcome. And that is harder and bigger than happiness.”

Program notes written by Maggie Molloy. Maggie is a radio host and music journalist based in Seattle, WA, where she hosts the Middy Show on Classical KING FM 98.1. She is also the curator and host of Second Inversion, a weekly radio show dedicated to contemporary and experimental music.



ABOUT THE ARTISTS

Marin Alsop, NOI+F Music Director



One of the foremost conductors of our time, **Marin Alsop** represents a powerful and inspiring voice. Convinced that music has the power to change lives, she is internationally recognized for her innovative approach to programming and audience development, deep commitment to education, and championing of music's importance in the world. The first woman to serve as the head of a major orchestra in the United States, South America, Austria and Britain, she is, as *The New York Times* put it, not only "a formidable musician and a powerful communicator" but also "a conductor with a vision."

The 2023-2024 Season marks Alsop's fifth as Chief Conductor of the ORF Vienna Radio Symphony Orchestra, which she leads at Vienna's Musikverein and Konzerthaus, as well as on recordings, broadcasts and international tours; her first as Artistic Director & Chief Conductor of the Polish National Radio Symphony; and her first as Principal Guest Conductor of London's Philharmonia Orchestra. She also holds positions as Chief Conductor of the Ravinia Festival, where she curates and conducts the Chicago Symphony Orchestra's annual summer residency and as the first Music Director of the National Orchestral Institute + Festival (NOI+F) at the University of Maryland, where she launched a new academy for young conductors and leads the NOI Philharmonic each June.

A full decade after becoming the first female conductor of London's Last Night of the Proms, Alsop made history again in September 2023, as both the first woman and the first American to guest conduct three Last Nights in the festival's 128-year history. In Spring 2024, she made her company debut at The Metropolitan Opera, leading John Adams's oratorio *El Niño* in a fully staged new production starring Julia Bullock and Davónne Tines. Other 2023-2024 highlights include a new production of Bernstein's *Candide* with the ORF Vienna Radio Symphony, an all-American program to inaugurate her four-season Philharmonia appointment, Penderecki's seldom-heard opera *The Black Mask* with the Polish National Radio Symphony, and returns to the podiums of the Orchestre Philharmonique de Radio France and Royal Concertgebouw Orchestra.

In 2021, Alsop assumed the title of Music Director Laureate and OrchKids Founder of the Baltimore Symphony Orchestra, which she continues to conduct each season. During her outstanding 14-year tenure as its Music Director, she led the orchestra on its first European tour in 13 years, released multiple award-winning recordings, and conducted more than two dozen world premieres, as well as founding OrchKids, its groundbreaking music education program for Baltimore's most disadvantaged youth. In 2019, after seven years as Music Director, Alsop became Conductor of Honour of Brazil's São Paulo Symphony Orchestra (OESP), with which she continues to undertake major projects each season. Deeply committed to new music, she was Music Director of California's Cabrillo Festival of Contemporary Music for 25 years, leading 174 premieres.

Alsop has longstanding relationships with the London Philharmonic and London Symphony Orchestras, and regularly guest conducts such major international ensembles as The Cleveland Orchestra, New York Philharmonic, The Philadelphia Orchestra, Leipzig Gewandhaus Orchestra, Orchestra of the Age of Enlightenment, Budapest Festival Orchestra and Orchestre de Paris, besides leading the La Scala Orchestra, Royal Concertgebouw Orchestra and others. In collaboration with YouTube and Google Arts & Culture, she spearheaded the “Global Ode to Joy” (GOTJ), a crowd-sourced video project to celebrate Beethoven’s 250th anniversary in 2020.

Recognized with BBC Music “Album of the Year” and Emmy nominations in addition to Grammy, Classical BRIT and Gramophone awards, Alsop’s discography comprises more than 200 titles. These include recordings for Decca, Harmonia Mundi and Sony Classical, as well as her acclaimed Naxos cycles of Brahms with the London Philharmonic, Dvořák with the Baltimore Symphony and Prokofiev with the São Paulo Symphony. Recent releases include a live account of *Candide* with the London Symphony Orchestra & Chorus; a Kevin Puts collection with the Baltimore Symphony; and the first installment of a complete Schumann symphonic cycle for Naxos with the Vienna RSO.

The first and only conductor to receive a MacArthur Fellowship, Alsop has also been honored with the World Economic Forum’s Crystal Award. Amongst many other awards and academic positions, she served as both 2021-2022 Harman/Eisner Artist-in-Residence of the Aspen Institute Arts Program and 2020 Artist-in-Residence at Vienna’s University of Music and Performing Arts; is Director of Graduate Conducting at the Johns Hopkins University’s Peabody Institute; and holds Honorary Doctorates from Yale University and The Juilliard School. To promote and nurture the careers of her fellow female conductors, in 2002 she founded the Taki Concordia Conducting Fellowship, which was renamed in her honor as the Taki Alsop Conducting Fellowship in 2020. *The Conductor*, a documentary about her life, debuted at New York’s 2021 Tribeca Film Festival and has subsequently been broadcast on PBS television, screened at festivals and in theaters nationwide, and recognized with the Naples International Film Festival’s 2021 Focus on the Arts Award.

Adia Evans, soprano



Praised for her “big, beautifully projected voice with an attractive edge and sparkle” (Arts Knoxville), soprano **Adia Evans** is making her mark on the opera and concert world. Evans has most recently performed with Santa Fe Opera, Merola Opera Program, Fort Worth Opera, Dallas Opera Guild, Opera Columbus, Tulsa Opera, Knoxville Opera, among others.

A formidable vocal competitor, Evans won an Encouragement Award from the 2024 George and Nora London Foundation Competition and 3rd Place of the Midwest Region in the 2024 Metropolitan Opera Laffont Competition; this season, on the international front, she traveled to Tbilisi, Georgia to compete as the sole representative of the USA in the Opera Crown Competition finals with the Tbilisi State Orchestra. Evans was a 2024 recipient of the Igor Gorin Memorial Award, recipient of the prestigious Richard F. Gold Career Grant from the Shoshana Foundation and a 2022 William Matheus Sullivan Foundation Award. In 2023, she was awarded Second Place and the Soprano Prize in the George Shirley Vocal Competition, Third Place in the Washington International Competition, First Place in the Dallas Opera Guild Lonestar Vocal Competition and Third Place in the Midwest Region of the Metropolitan Opera Laffont Competition. In previous years, she was First Place and Audience Choice in the James Toland Vocal Competition, as well as several others. This spring, Evans will compete in Dallas Opera’s National Vocal Competition.

Adia will be joining the Lyric Opera of Chicago’s Ryan Opera Center Ensemble for the 2024-2025 Season. This season she made her debut at The Cliburn in Recital with Jake Heggie, her debut with Dayton Philharmonic as the soprano soloist in Handel’s *Messiah*, and her debut at Annapolis Opera as the First Lady in *The Magic Flute*. Later this season, she will perform with Borderland Arts Foundation as Mimi in *La Bohème*.

Jazmine Olwalia, mezzo soprano



Mezzo-soprano **Jazmine Olwalia** is a talented and versatile artist, praised for her beautiful voice and captivating performances. She has excelled in a range of roles at Pittsburgh Opera, including Cherubino in *The Marriage of Figaro*, Ariodante in *Ariodante*, and Girl in *Denis and Katya*. 2023-2024 Season engagements include Priestess in *Iphigenie en Tauride*, Little Sister in *Proving Up* and Phoebe in *The Passion of Mary Cardwell* at Pittsburgh Opera, as well as Second Lady in *Die Zauberflöte* at Annapolis Opera and Sarah in *Ragtime* with Union Avenue Opera. Jazmine will also star in

Chicago Opera Theatre's *She Who Dared* and perform in Beethoven's Ninth Symphony at the NOI Festival with renowned conductor Marin Alsop. With a strong background in various opera productions and a list of competition wins, Jazmine continues to shine as a rising star in the opera world."

The busy mezzo has performed with Portland Opera, Opera Theater of St. Louis, Wolf Trap Opera and Annapolis Opera in repertoire such as *Carmen*, Anthony Davis' *The Central Park Five*, Tobias Picker's *Awakenings*, *Sweeney Todd* and *Cendrillon*. Jazmine was also a proud ensemble member of the Grammy-award-winning *Porgy and Bess* at The Metropolitan Opera.

A placement winner of many competitions, Jazmine has received recognition from the Metropolitan Opera National Council Auditions, the Dalla Opera Guild Biennial Competition, the George Shirley Vocal Competition, the Hilda Harris Mezzo-soprano prize and the Houston Gilbert and Sullivan Competition.

A Texas native, she is a graduate of the University of Maryland Opera Studio under the tutelage of Delores Ziegler, and received her Bachelor's Degree from the University of Houston.

Lawrence Barasa Kiharangwa, tenor



Lawrence Barasa Kiharangwa, (Nairobi, Kenya), began his musical training as a member The Kenyan Boys Choir where he performed with artists including The Tenors, Jonas Brothers, Nelly Furtado, Ellie Goulding, Ciara and Demi Lovato, among others. His contribution to the Choir is evident in its latest albums *Liberty* and *Furahia*, and he was named an ambassador of WE and Free the Children. On the opera stage, he has performed Spoletta with Eugene Opera's production of *Tosca*, Don Basilio and Don Curzio in *Le nozze di Figaro* with the Astoria Music Festival. In addition, he has performed the title role in *Les*

contes d'Hoffmann and Don José in *La Tragedy de Carmen* at the University of Oregon School of Music and Dance. In the 2022-23 Season, Lawrence performed Rodolfo in *La bohème* and Don Ottavio *Don Giovanni* with the Maryland Opera Studio.

He has received numerous competition awards, including an encouragement award at The Metropolitan Opera National Council Auditions, Second Prize in the Eugene Opera Emerging Artist Division and First Prize in the National Opera Association Carolyn Bailey and Dominick Argento Vocal Competition. This season, he was honored with prizes in the Premier Opera Foundation International Competition, the James Toland Vocal Competition, Second Prize in the Shreveport Opera's Mary Jacobs Singer of the Year Voice Competition, the Annapolis Opera Competition, First Prize in the Jenson Foundation Vocal Competition and a Study Grant Award by the Sullivan Foundation.

Lawrence attended the Santa Fe Opera as an apprentice and in the 2023-24 Season, the Savannah Voice Festival 2019-2020 under the tutelage of Sherrill Milnes and Maria Zouaves, participated in the Joyce DiDonato's masterclass series at Carnegie Hall 2022, and completed his graduate studies at Maryland Opera Studio at the University of Maryland in 2023.

Kevin Short, bass



Kevin Short has forged a notable international career performing with such opera companies as The Metropolitan Opera, Lyric Opera of Chicago, Houston Grand Opera, Canadian Opera Company, Teatro San Carlo, Paris Opéra Comique, Teatro Nacional de São Carlos, Teatro Comunale di Bologna, Welsh National Opera, Grand Théâtre de Luxembourg, Oper der Stadt Köln, Staatstheater Stuttgart, Bregenzer Festspiele, Festival d'Aix-en-Provence and the Savonlinna Festival.

Kevin's work also includes engagements with major orchestras such as the Boston Symphony, The Philadelphia Orchestra, The Cleveland Orchestra, San Francisco Symphony, National Symphony, Berlin Rundfunkorchester, Hamburg Elbphilharmonie Orchestra, Swiss and Italian RAI Orchestra, Radio France Orchestra, Orchestre de l'Opéra de Marseille, New Japan Philharmonic, Nagano Winter Olympics Orchestra, Russia's St. Petersburg State Symphony and the Moscow Philharmonic.

Kevin has recorded for the Pentatone label, San Francisco Classics and Naxos label and his solo recording was voted one of the best new classical releases of the month in August 2018 by radio station WQXR in New York.

He is also a voice teacher at The Juilliard School of Music, the Curtis Institute of Music, and the University of Maryland.

Heritage Signature Chorale

The Heritage Signature Chorale is committed to preserving, at the highest possible level, the performance art traditions of African-American choral music, especially the Negro Spiritual; to elevating the African-American singer and composer in all musical genres; and to bringing a unique interpretation of classical music from America, Europe and other regions of the world.

Founded in 2000 by Stanley Thurston, The Heritage Signature Chorale (HSC) is an independent Washington, D.C.-based choral arts organization. It is made up of 85 volunteer choristers and a roster of professional singers, pianists, associate and guest conductors; serving demographics throughout the District, Maryland and Virginia (DMV).

Heritage began its 24th season with a performance of *Once: In Memoriam Martin Luther King, Jr.* with the New Dominion Chorale under the direction of Thomas Beveridge. This was followed by performances with the NSO Pops for "A Holiday Pops with Norm Lewis" at The Kennedy Center in December 2023.

Highlights from recent seasons include performing as the Chorus with the NSO Pops, in a film screening of the movie "Get Out," at The John F. Kennedy Center Concert Hall and performing Beethoven's Ninth Symphony with the NSO for the opening of the Kennedy Center REACH. HSC also performed Leonard Bernstein's *Mass*, with Will Liverman and the National Symphony Orchestra, as part of the 50th Anniversary Celebration of the Opening of The John F. Kennedy Center for the Performing Arts, R. Nathaniel Dett's *The Ordering of Moses*, in collaboration with the IN Series, in Washington, D.C. and Adolphus Hailstork's *Done Made My Vow* with the Cathedral Choral Society.

During the COVID-19 Pandemic, HSC offered 20 Virtual Stage programs. They also began an exciting artistic partnership, "I, Too, Sing America," with the Cathedral Choral Society. As part of this partnership, they hosted a collaborative performance with the Cathedral Choral Society (Washington National Cathedral) and offered virtual performances and panel discussions in recognition of Black History, including a presentation with the Prince George's Department of Parks and Recreation History. Their second *I, Too, Sing America* episode was a virtual performance, "Spirituals: The Mother Music," presenting a video-recorded documentary with HSC, including performances of the Negro Spirituals *Steal Away*, arr. Roland Carter, *Daniel, Daniel, Servant of the Lord*, arr. Undine Smith Moore, and other favorites. A special highlight was performing *Porgy & Bess: A Concert of Songs* with the NSO Pops, with Steven Reineke, Alicia Hall Mora and Norm Lewis.

The Chorale provides a venue for showcasing artists, composers and arrangers who share our commitment, thereby fostering community awareness and appreciation of this important legacy. We envision a new generation of listeners who will understand and appreciate the historical legacy of the Negro Spiritual through education and performance.



Photo by Cynthia Cephas Photography

SOPRANO

Janice Alexander
 Adriene Banks
 Detra Battle
 Ingrid Baynes
 Yolanda Bryant
 Marilyn Dimas
 Angeli Ferrette
 Rose Fisher
 Estelle Franklin
 Erin Gantt
 Leila Gheitu
 Margo Hall
 Dawn Howard
 Hope Johnson-Terry
 Arlene King-Berry
 Patricia McCoy-Lassiter
 Barbara Mitchell
 Odori Pendleton
 Yolanda Peterson-Jones
 Anne Reid
 Jaqueline Richardson
 Linda Rivere
 Erika Singer
 Laniya Thompson
 Cathy Thurston-Seignious
 Brenda Tucker
 Debra Williams

ALTO

Yvonne Baskerville
 Roya Bauman
 Courtney Brown
 Cynthia Bunton
 Anamer Castrello
 Sandra Collins
 Amelia Coram
 Esther Elizabeth Darby
 Heather Griffin
 Karen L. Hall
 Meredith Harrison
 Shirley Hennigan-Carter
 Chris Herman
 Christen Hernandez
 Valerie Higgs
 Regina Jefferson
 Jennifer Lee
 Avis Matthew
 Donna McMillan
 Carolette Norwood
 Gail Patterson-Ship
 Lori Perine
 L'Shauntee' Robertson
 Theresa Simmons
 Karen Simmons-Beatha
 Jaquay Smith
 Cynthia Tinsley

TENOR

Cynthia Cephas
 Greg Jeffries
 Wayne Jennings
 Ronald Johnson
 Thomas Mitchell
 Armand Peterson
 Kevin Pinckney
 Milton Pippens
 David Powell
 John Sabin
 Paul Scott
 Calvin Simpson
 Billie Smith
 Eric Stoltzfus
 Jasper Travis

BASS

Kevin Allen
 Daniel Campolieta
 Lysle Follette
 Joe Fordham
 Earl Franks
 Richard Glover
 Anthony Goodesmith
 Stacy Harley
 Michael A. Harris
 Ronald King
 VaShawn McIlwain-Lightfoot
 Garnet Mowatt
 Joe O'Leary
 Kevin Youel Page
 Wil Parker
 Jaime Robinson
 Robert Shepler
 Albert Spencer
 Norlin Washington
 Jidong Zhong

OUR FELLOWS & FACULTY

FELLOWS

FLUTE

Helen Freeman, 20
BM, Eastman School of Music
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

OBOE

Christopher Correa, 22
BM, Curtis Institute of Music
Long Beach, CA

Aaron Haettenschwiler, 23
MM, Manhattan School of Music
Baltimore, MD

Jasper Igusa, 28
PDPL, Mannes School of Music
Baltimore, MD

Michelle Moeller, 25
DMA, University of Georgia
Dallas, TX

CLARINET

Solomon Sigmon, 20
BM, University of Michigan
Huntsville, AL

Yoomin Sung, 24
MM, University of
Southern California
Seoul, Republic of Korea

Craig Swink, 23
Artist Diploma, The Royal
Conservatory of Music
Washington, D.C.

Yvonne Wang, 20
BM, The Juilliard School
Princeton, NJ

BASSOON

Alton French, 20
BM, Cleveland Institute of Music
Loveland, OH

Abigail Heyrich, 24
MM, New England Conservatory
Seattle, WA

Jason Huang, 23
MM, DePaul University
Plano, TX

Taki Salameh, 20
BM, University of
Southern California
Skokie, IL
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HORN

Aiden Call, 22
BM, Baldwin Wallace University
Wooster, OH

Grace Clarke, 23
MM, New England Conservatory
Groton, CT

Simon Field, 22
BA, Indiana University
Bloomington, IN

Erin Harrigan, 22
BM, SUNY Fredonia
Trumansburg, NY

Blake Moreland, 22
BM, Baylor University
San Antonio, TX

Iona Pay, 25
BA, University of California,
Los Angeles
San Marcos, CA

TRUMPET

Dasara Beta, 19
BM, Curtis Institute of Music
Cleveland, OH

Benjamin D'Haiti, 21
BM, Rice University
Washington, D.C.

Giulia Rath, 25
Artist Diploma,
The Orchestra Now
Vienna, Austria

Sophie Urban, 19
BM, Rice University
Colorado Springs, CO

TROMBONE

Spencer Schaffer, 26
MM, Colburn Conservatory
Portland, OR

Jihong Son, 27
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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

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

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*.

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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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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*
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Mei-Ann Chen Conducts Debussy & Bartók
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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)

Chamber Music Takeover

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

Visit **NOI.UMD.EDU**
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CLARICE PRESENTS

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— ORCHESTRAL
— INSTITUTE
— + FESTIVAL

JUNE-JULY 2024

at The Clarice Smith Performing Arts Center

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.



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