

*Clarice Presents*

**BALTIMORE SYMPHONY ORCHESTRA:  
BARTÓK'S CONCERTO FOR ORCHESTRA**



Friday, November 15, 2024 • 8PM

DEKELBOUM CONCERT HALL

AT THE CLARICE SMITH PERFORMING ARTS CENTER

UNIVERSITY OF  
MARYLAND

*Clarice Presents*

**BALTIMORE SYMPHONY ORCHESTRA:  
BARTÓK'S CONCERTO FOR ORCHESTRA**

**Jonathon Heyward**, *music director*

*Renard*..... Igor Stravinsky  
(1882–1971)

Arnold Livingston Geis, *tenor*

Oliver Mercer, *tenor*

Edmund Milly, *bass*

Paul Chwe Minchul An, *bass*

**Onstage Conversation**

**Jonathon Heyward**, *Music Director, Baltimore Symphony Orchestra*

**Stephanie Shonekan**, *Dean, University of Maryland College of Arts & Humanities*

Concerto for Orchestra..... Béla Bartók  
(1881–1945)

Introduzione: Andante non troppo - Allegro vivace

Giuocco delle coppie: Allegretto scherzando

Elegia: Andante non troppo

Intermezzo interrotto: Allegretto

Finale: Pesante – Presto

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*This Concert is a Robert E. Meyerhoff and Rheda Becker Community Concert Performance.*

*This performance is also supported in part by the Maryland State Arts Council and The Morris and Gwendolyn Cafritz Foundation.*



THE MORRIS AND GWENDOLYN  
CAFritz FOUNDATION

**Renard**

IGOR STRAVINSKY

In the winter of 1914, Igor Stravinsky's wife had a severe health crisis resulting from tuberculosis, and the family relocated for what was supposed to be a temporary, therapeutic stay in the thin air of the Swiss Alps. World War I broke out that August, and the family stayed to ride out the conflict in the Land of Neutrality, remaining in Switzerland until they moved to France in 1920.

This exile from his native Russia inspired Stravinsky to compensate by composing several pieces anchored in Russian folklore, including his stage-works *Renard*, *Svadebka* (The Wedding) and *Histoire du soldat* (The Soldier's Tale). For the subject of *Renard* he turned to a collection of Russian folk-tales collected and presented by Alexander Afanasiev. The Russian title of this work goes on a bit: *Baykapro lisu, petukha, kota da barana*, which means "The Fable of the Fox, the Rooster, the Cat and the Ram." That provides a clear set-up for the action, which Stravinsky described in its subtitle as "a burlesque in song and dance in one act for clowns, dancers and acrobats, with large chamber ensemble and four men's voices."

The plot runs something like this: The Fox (*Renard*) has designs on a Rooster and deviously tries to earn the Rooster's trust by claiming to be a nun coming to hear his confession. The ruse is unsuccessful, but Rooster descends from his perch nonetheless and is caught by Fox. Rooster calls for his friends Cat and Ram, who scare off Fox but stick around to taunt Rooster, who finally returns to his perch. Fox returns, this time undisguised, and now she tries to seduce Rooster with offers of various foods: peas, wheat, a pancake. Again Rooster jumps from his perch and is caught; again he calls for Cat and Ram, who arrive and warn Fox that her babies are in danger in their den. Then they catch Fox by her tail and strangle her. Rooster, Cat, and Ram rejoice and that is that.

Stravinsky went to pains to insist that this should not be considered an opera. It was instead a sort of staged cantata in which each of the four singers was not consistently associated with any single character. They were to be stationed with the orchestra at the back of the stage while the roles were to be acted in mime in front of them.

**Concerto for Orchestra**

BÉLA BARTÓK

Julian Work was born into a musical family with deep roots in the African-American community. Bartók grew increasingly desperate as the Nazis overtook Central Europe in the 1930s, but he felt compelled to stay in his native Hungary to look after his adored mother. She died in 1939, and in the fall of 1940 he and his family arrived in New York. The 59-year-old Bartók felt depressed and isolated. He lacked energy and was plagued by ill health, the first symptoms of the leukemia that would kill him five years later. By the summer of 1943, he was so infirm that he was confined to a hospital.

At the instigation of two of Bartók's similarly displaced Hungarian friends, the conductor Fritz Reiner and the violinist Joseph Szigeti, Serge Koussevitzky (director of the Boston Symphony) dropped by the hospital to offer him a thousand-dollar commission for a new symphonic work. This was an act of charity: Bartók's weight had fallen to 87 pounds, and he was all but bankrupt. Resistant to handouts, Bartók refused on the grounds that he doubted he could deliver the piece. But Koussevitzky improvised the white lie that his foundation required him to give Bartók a check for half the amount in order to secure the commission and that the remaining half would wait until the piece was completed. Bartók accepted the plan and the much-needed check and during the summer and early fall of 1943 he managed to write the entire Concerto for Orchestra at a rural mountain getaway at Saranac Lake, in upstate New York.

What Koussevitzky got for his money was a splendid showpiece for his orchestra—for many of the solo wind players and percussionists, as well as for the ensemble as a whole. Bartók provided a comment to help the listener: "The general mood of the work represents, apart from the jesting second movement, a gradual transition from the sternness of the first moment and the lugubrious death song of the third to the life-assertion of the last one." These three movements are the "big" sections of the piece, with the second and fourth movements ("Game of Pairs" and "Interrupted Intermezzo") being more lightweight intermezzos.

Bartók attended the premiere in Boston against his doctors' advice, and the enthusiastic cheering would be a highlight of his career. "It was worth the while," he reported succinctly. After the premiere he lengthened the Finale (which he considered too abrupt), bringing this masterpiece into the form in which it is nearly always heard today.

CLARICE PRESENTS  
24/25 SEASON

at The Clarice Smith  
Performing Arts Center

# TIME FOR THREE

## *Home for the Holidays*

Thursday, December 12 • 7:30PM



Crossover chamber pop trio Time for Three present an evening of fresh arrangements of holiday classics and original songs!



**JONATHON HEYWARD** is one of the most exciting conductors on the international scene. He is both Music Director of the Baltimore Symphony Orchestra and Renée and Robert Belfer Music Director of Lincoln Center's Summer Orchestra.

Jonathon's guest conducting highlights in the UK include debuts and re-inventions with the London Symphony Orchestra, BBC National Orchestra of Wales, BBC Symphony, Royal Scottish National Orchestra, The Hallé in Manchester and Scottish Chamber Orchestra. In continental Europe, Jonathon collaborates with the Castilla y León Symphony, Galicia Symphony, Danish National Symphony, Orchestre de Chambre de Lausanne, Brussels Philharmonic, Orchestre National Bordeaux Aquitaine, Tonhalle Düsseldorf, Hamburg Symphony and MDR-Leipzig Symphony.

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

Born in Charleston, Jonathon trained as a cellist at the age of ten. He studied conducting at the Boston Conservatory of Music, and continued lessons with 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 became a Fellow of the Royal Academy of Music.

Jonathon is committed to education and community outreach work, as well as to including new music within his imaginative concert programs.



**STEPHANIE SHONEKAN** is professor of ethnomusicology and dean of the College of Arts and Humanities at the University of Maryland. From 2003 to 2011, she was a faculty member at Columbia College Chicago and was also the director of the Black World Studies Program and the associate director of the Cultural Studies Program. From 2011 to 2018, she was a faculty member at the University of Missouri in the Black Studies Department and the School of Music. She became chair of the Black Studies department at the University of Missouri from 2015 to 2018. While at Mizzou, Dr. Shonekan created and ran various programs geared towards inclusion and diversity on campus. For example, she created a campuswide program called Citizenship@Mizzou, a mandatory program for all incoming students to the university. The program was also customized for faculty and staff. She also created The Huddle, a mentoring program for underrepresented faculty across the campus.

Dr. Shonekan moved to the University of Massachusetts in 2018 as professor and chair of the W.E.B. Du Bois Department of Afro-American Studies. She returned to Mizzou in 2020 as senior associate dean of the College of Arts and Science, before accepting the position at the University of Maryland.

Dr. Shonekan earned a doctorate in ethnomusicology and folklore with a minor in African American studies in 2003 from Indiana University. Her dual heritage combining West Africa with the West Indies allows her to straddle the Black world comfortably. She has published articles and book chapters on afrobeat, Fela Kuti, Nigerian and African American hip-hop, soul music and country music. Her publications explore the nexus where identity, history, culture and music meet. Her books include "The Life of Camilla Williams," "African American Classical Singer and Opera Diva" (2011), "Soul, Country, and the USA: Race and Identity in American Music Culture" (2015), "Black Lives Matter & Music" (2018) and "Black Resistance in the Americas" (2018). She also wrote and produced an award-winning live action short film based on the mother of Fela Anikulapo Kuti, "Lioness of Lisabi."



**PAUL CHWE MINCHUL AN** is a Korean American multi-disciplinary bass singer. Critically acclaimed by The New York Times, Opera News, San Francisco Chronicle, Los Angeles Times and others, he has performed over 80 opera and oratorio roles in a career spanning two decades.

An's 2024-2025 Season highlights include debuts with the Baltimore Symphony Orchestra in Stravinsky's *Renard*, Meredith Monk's *Indra's Net* at the Park Avenue Armory, Byron Au Yong's *Stuck Elevator* at the Hawaii Opera Theater and Knoxville Opera, and as part of the New Works Collective at the Opera Theatre of Saint Louis. Returning engagements include in John Glover's *Eat the Document* at the PROTOTYPE Festival, as well as Handel's *Messiah* with Trinity Church Wall Street under the baton of Dame Jane Glover.

As an operatic basso cantante, he has recently performed works from Monteverdi, Mozart, Verdi and Puccini to Meredith Monk with LA Opera, Chicago Opera Theater, Orlando Opera, Nashville Opera, PROTOTYPE Festival and Pacific Opera Projects. As an oratorio soloist and chamber musician, he has performed the works of early to contemporary masters with such groups as the New York Philharmonic, Los Angeles Philharmonic, Fourth Wall Ensemble and the Trinity Choir of Trinity Church Wall Street in venues ranging from school gyms to Carnegie Hall.



This season, **ARNOLD LIVINGSTON GEIS** returns to the role of Josef Bader in Zigman's *Emigré* with Beijing Music Festival, Deutsches Symphonie-Orchester Berlin and the Hong Kong Philharmonic. He also joins Opera Carolina for Rodolfo in *La bohème*, Cincinnati Opera for Motel in *Fiddler on the Roof*, Opera in the Heights for his first performances of Edgardo in *Lucia di Lammermoor*, San Francisco Symphony for *Carmina Burana* and the Baltimore Symphony for Tenor I in Stravinsky's *Renard*. Last season, he created the role of Josef Bader in the world and US premieres of Aaron

Zigman's new oratorio *Emigré*, a co-commission by the Shanghai Symphony Orchestra and the New York Philharmonic. He also sang performances of *Carmina Burana* with both the Phoenix Symphony and Erie Symphony, and returned to the LA Philharmonic for Mormon/Housmate in *Leith's Last Days*. Geis recently joined LA Master Chorale at Walt Disney Hall for Haydn's *Creation*, sang Rodolfo in *La bohème* with Greensboro Opera and Pacific Opera Projects, returned to the LA Philharmonic as the Shepherd in *Tristan und Isolde*, sang his first performances of the title role in *La damnation de Faust* with the Boston Youth Symphony Orchestra and returned to Chautauqua Opera for Pirelli in *Sweeney Todd*.



Hailed as “excellent” and “particularly impressive” by The New York Times, American/British tenor **OLIVER MERCER** performs regularly throughout North America and Europe as a concert soloist, recitalist and opera singer. Oliver has performed with Glyndebourne Festival Opera, Spoleto Festival USA, Boston Early Music Festival, Opera Theater Company Ireland, English National Opera, Charleston Bach Festival, Savannah Philharmonic, Charleston Symphony, Mid Wales Opera, Trinity Wall Street, Opera Lafayette, Kansas City Symphony, Baltimore Symphony Orchestra, The Folger Consort, Clarion Music Society, Apollo’s Fire, and The Orchestra of the Age of Enlightenment. He has appeared as a soloist at Carnegie Hall, Lincoln Center, the Barbican London, Washington National Cathedral, The Kennedy Center and Royal Albert Hall. Recent and upcoming engagements include an international tour of Handel’s *Solomon* with The English Concert, and concerts with Folger Consort, the Washington Bach Consort, The Thirteen and Clarion Music Society. Oliver received a master’s degree from Florida State University and was a Choral Scholar at Trinity College, Cambridge.



Bass-Baritone **EDMUND MILLY** is sought after for his “annunciatory power” (The New York Times), “perfect diction” (Los Angeles Times) and distinctive “delicacy and personal warmth” (Boston Classical Review). This season brings solo debuts with the Baltimore and Lancaster Symphonies. Recent solo engagements include Britten’s *War Requiem* with the Yale Symphony, Haydn’s *Creation* with the Washington Bach Consort, Mozart’s Mass in C Minor at the Oregon Bach Festival, and world premieres by Benedict Sheehan and Luna Pearl Woolf. An “authoritative and confident” interpreter of Bach (Seen and Heard International) who has sung over 100 cantatas, Edmund made his Bachfest Leipzig debut in 2024. Edmund sings with the Choir of Trinity Wall Street, Seraphic Fire, Ensemble Altera, the Thirteen and his quartet, the Polyphonists. He is a graduate of the American Boychoir School, McGill University, and the Yale Institute of Sacred Music, and a veteran of the U.S. Army Band “Pershing’s Own.”



## CLARICE PRESENTS SPRING 2025 EVENTS

WED, JAN 29; WED, FEB 26; WED, MAR 26;  
WED, APR 30 • MUSIC

@ BUSBOYS AND POETS (HYATTSVILLE)

### **Jazz Jams at Busboys and Poets**

Clarice Presents' Jazz Jams, in partnership with Busboys and Poets, brings D.C.-based saxophonist Elijah Jamal Balbed to perform and lead a community-wide jam! Elijah's 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 but is not obligatory!

THU, JAN 30, 8PM • COMEDY

### **Atsuko Okatsuka: Full Grown Tour**

The meteoric rise of Atsuko Okatsuka serves as proof that she is one of the few stand-up comedians who can cross over from online viral sensation to stage showstopper. Now, Okatsuka brings her sharp and sweetly naive humor to The Clarice. Get ready for an intimate evening of outrageous jokes and incisive storytelling from this undeniable superstar-in-the-making!

THU, FEB 6 & FRI, FEB 7, 8PM •  
DANCE & THEATER

### **Deepe Darknesse**

With maximalist movement, oddball humor, and unrelenting theatricality, *Deepe Darknesse* (pronounced dee-pee dark-ness-ay) is a physical theater performance combining dance, theater and experimentation that will leave you breathless.

FRI, FEB 7, 7PM • MUSIC

### **RE | STORE: Edmond Dédé's Morgiane**

*In Partnership with the UMD School of Music and Opera Lafayette*

Did you know that the first complete opera by a Black American has been hidden for more than 130 years? Edmond Dédé's *Morgiane*, a four act French grand opera on themes from Ali Baba and the 40 Thieves, will now receive its long overdue premiere!

WED, FEB 12 & THU, FEB 13, 8PM • THEATER

### **Jaha Koo: Cuckoo**

Employing bittersweet and humorous dialogues, theatermaker Jaha Koo and his clever rice cookers take you on a journey through the last 20 years of Korean history, combining personal experience with political events and reflections on happiness, economic crises and death.

TUE, FEB 18, 7:30PM • MUSIC

### **Takács Quartet with Sir Stephen Hough**

The globally-renowned Takács Quartet reunites at The Clarice with the acclaimed pianist Sir Stephen Hough for chamber music works by Beethoven, Brahms and Hough himself!

THU, FEB 20, 8PM • MUSIC

### **OKAN**

Afro-Cuban group Okan makes joyous music that doesn't fit comfortably into any single genre. With raucous drums, catchy hooks and Spanish language lyrics, this unique group spans from Bomba to lavish jazz in a cross-cultural music experience!

THU, FEB 27, 8PM • MUSIC

### **Julius Rodriguez**

Swirling within the nexus of hip-hop, jazz, soul, pop, blues and electronic dance music, composer, percussionist and pianist Julius Rodriguez's music transcends expectations with confidence and panache!

FRI, FEB 28, 8PM • MUSIC

**Baltimore Symphony Orchestra:  
Mahler's Fourth Symphony**

Jonathon Heyward, conductor  
Julia Bullock, soprano

Finished when Mahler was barely 40, this masterpiece embraces themes of spirituality, wonder and the metamorphosis of the human spirit. The program also includes Dvořák's Concert Overture and Jessie Montgomery's *Five Freedom Songs*. Jessie Montgomery, in collaboration with soprano Julia Bullock (also performing in the Mahler symphony), drew from a 19th-century anthology of spirituals to create a work that articulates a powerful expression of their shared experience as Black Americans.

WED, MAR 5 & THU, MAR 6, 8PM • DANCE

**A.I.M by Kyle Abraham**

Considered "one of the most consistently excellent troupes working today" by The New York Times, the MacArthur and Doris Duke Award-winning choreographer Kyle Abraham's dance company A.I.M has solidified his position at the very forefront of the contemporary dance world. Founded in 2006, A.I.M's focus has always been squarely on movement galvanized by Black culture and history, with an emphasis on the rich intersectional tapestry of Black and Queer stories.

SUN, MAR 9, 3PM • MUSIC

**Margaret Leng Tan: *Perilous Night***

Acclaimed by the New Yorker as a diva in the art of playing the piano, Margaret Leng Tan has established herself as a major force within the American avant-garde. In this performance, she brings visionary interpretations of works by John Cage, Henry Cowell and George Crumb.

THU, MAR 27, 8PM • MUSIC

**Moonlight Benjamin**

Haitian-born Moonlight Benjamin has an irresistible catalog of roots-rock music. Imagine a mix of Caribbean folk, garage rock, the grit of Desert blues and 70s arena anthem hits, and you're getting close. At the heart of Moonlight Benjamin's music is the tantalizing promise of something unknown and the mystifyingly beautiful.

SUN, MAR 30, 3PM • MUSIC & DANCE

**Conrad Tao & Caleb Teicher:  
Counterpoint ft. Gershwin's  
*Rhapsody in Blue***

Acknowledged as one of the great American composers and pianists, Conrad Tao's collaboration with the outstanding tap dancer Caleb Teicher presents audiences with a uniquely fresh and deeply vital exploration of percussion's transcendent joys of sound and impact through works including Gershwin's *Rhapsody in Blue* and Bach's Goldberg *Variations*.

SAT, APR 12, 8PM • MUSIC

**Linda May Han Oh Group:  
*The Glass Hours***

The Grammy Award-winning Australian-born musician Linda May Han Oh is one of the jazz world's most sought-after bassists. On her latest release, *The Glass Hours*, Oh joins a combo featuring Sara Serpa on vocals, Mark Turner on tenor sax, Obed Calvaire on percussion and Fabian Almazan on piano and electronics, for a work that proves her to be at the top of her powers

SUN, APR 13, 3PM • MUSIC

**American Brass Quintet  
& Tyshawn Sorey**

Internationally recognized as one of today's premier chamber music ensembles, the American Brass Quintet continues its tradition of championing new works by distinguished American composers with a new commission from multi-instrumentalist Tyshawn Sorey.

FRI, APR 18, 8PM • MUSIC

**Baltimore Symphony Orchestra:  
Alsop Conducts *Scheherazade***

Marin Alsop, conductor  
Gabriela Montero, piano

Nikolai Rimsky-Korsakov's great symphonic suite takes *Scheherazade's* gambit for survival as both inspiration and muse to create one of the most colorful, invigorating, beloved and fantastical works of the classical canon. The performance features Gabriela Montero's Piano Concerto No.1, "Latin," with the composer on the piano, and *Antrópolis* by Gabriela Ortiz.

FRI, APR 25, 8PM • MUSIC

**Cécile McLorin Salvant**

When musical historians look back on our current era, it's increasingly likely that they will consider Cécile McLorin Salvant to be one of the greatest vocalists of her generation. A winner of the prestigious MacArthur "Genius" Grant, Salvant has released seven highly acclaimed LPs before the age of 35, three of which have won the Grammy Award for Best Jazz Vocal album!

THU, MAY 1, 7:30PM • DANCE

***The Center Will Not Hold*  
A Dorrance Dance Production**

Created by Ephrat Asherie  
and Michelle Dorrance

*The Center Will Not Hold* features original music composed by Donovan Dorrance with live percussion by the world-class drummer John Angeles. Together, they provide the tempo for a cast of 11 singular performers deeply rooted in an array of street, club and vernacular dances, including house, breaking, hip-hop, tap, Chicago footwork, Detroit jit, litfeet and Memphis jookin.

SAT, MAY 3, 7:30PM • MUSIC

**National Orchestral Institute + Festival:  
Chamber Music Spotlight**

Stand-out performers and faculty members of NOI+F seasons past perform works by Ludwig van Beethoven, Takuma Itoh, Jessie Montgomery and Sergei Prokofiev.

SAT, MAY 10, 11AM & 1PM • FAMILY

**Alex and Olmsted: *Milo the Magnificent***

Alex and Olmsted are proud to introduce you to Milo, an aspiring magician with a big heart and maybe a tiny bit of stage fright. Milo's magic may not always turn out quite the way he plans it, but audiences of all ages are guaranteed to fall in love with this charmingly innovative puppet show!

SAT, MAY 10, 8PM • MUSIC

**Alarm Will Sound: *Paper Pianos***

This evening-length multimedia work theatrically explores displacement, longing and the optimism of refugees. *Paper Pianos*, composed by Mary Kouyoumdjian, combines narratives from four refugees and resettlement workers with intricate hand-drawn animations by artist Kervork Mourad that dramatically depict emotions experienced around the world.

CLARICE PRESENTS

# 24/25 SEASON

at The Clarice Smith  
Performing Arts Center

## Baltimore Symphony Orchestra at The Clarice



Friday, February 28, 2025 • 8PM

### **Mahler's Fourth Symphony**

Jonathon Heyward, conductor  
Julia Bullock, soprano

Dvořák: *Carnival Overture*  
Montgomery: *Five Freedom Songs*  
Mahler: *Symphony No. 4*



Friday, April 18, 2025 • 8PM

### **Alsop Conducts Scheherazade**

Marin Alsop, conductor  
Gabriela Montero, piano

Ortiz: *Antrópolis*  
Montero: *Piano Concerto No. 1, "Latin"*  
Rimsky-Korsakov: *Scheherazade*