



*University of Maryland School of Music Presents*

**BEEHOVEN'S SYMPHONY NO. 7**  
**University Orchestra**

Tuesday, December 3, 2024 • 8PM

DEKELBOUM CONCERT HALL

AT THE CLARICE SMITH PERFORMING ARTS CENTER



**SCHOOL OF  
MUSIC**

University of Maryland School of Music  
Presents

## BEETHOVEN'S SYMPHONY NO. 7

**University Orchestra**  
**Andrew Samlal**  
*Music Director*

Overture to *La Gazza Ladra* ..... Gioachino Rossini  
(1792–1868)

*Carmen* Suites No. 1 & 2..... Georges Bizet  
(1838–1875)

Prelude  
Aragonaise  
Chanson de Toreador  
Intermezzo  
Danse Boheme

### INTERMISSION

Symphony No. 7 in A Major, Op. 92..... Ludwig van Beethoven  
(1770–1827)

1. Poco sostenuto – Vivace
2. Allegretto
3. Presto – Assai meno presto
4. Allegro con brio

Darren Lin, *Conductor*



Hailing from the Caribbean twin isle of Trinidad and Tobago, conductor, pianist and vocal coach **ANDREW SAMLAL** aims at using his art to encourage a communion of the human spirit between performer and audience and bring glory to God. As a conductor, in a short space of time, Samlal has been fortunate to gather experience in symphonic, operatic, ballet and musical theater conducting, ranging from high school to professional ensembles. Through his graduate studies at Temple University, Samlal developed his conducting technique as well as collaborative piano and vocal coaching skills. Samlal also has a great deal of experience as a pianist in academic, operatic, religious and choral settings. Samlal is currently a doctoral conducting student at the University of Maryland, College Park where he studies with David Neely. Despite having a lively musical and work schedule, Samlal is passionate about both maintaining an active connection with his family back in Trinidad and research in philosophy and phenomenology. Using the experience that music can provide from a phenomenological point of view, as Celibidache encouraged, Samlal hopes to bring people of different backgrounds together and achieve that communion of the human spirit.



**DARREN LIN** is a conductor, percussionist and educator based in Arlington, VA. He brings passionate and nuanced performances to the stage as well as a fierce commitment to diversifying the standard repertoire and making the arts more inclusive and accessible for all. He has been recognized for his inventive and adventurous programming, performing a wide range of works by composers from Steve Reich and Augusta Read Thomas to Joseph Bologne and John Philip Sousa.

As a percussionist, Darren has appeared onstage with the National Symphony Orchestra, Buffalo Philharmonic, New World Symphony and New Haven Symphony. He has performed under the batons of conductors like Valery Gergiev, Michael Tilson Thomas, Andris Nelsons, Thomas Wilkins, JoAnn Falletta and Jun Märkl. Equally dedicated to championing contemporary music, Lin has commissioned and premiered works by innovative composers like Molly Joyce, Randy Woolf, Chris Vu and Joseph Pereira. He has also worked closely with Pulitzer-Prize winning composers Steve Reich and John Luther Adams.

A passionate advocate for music education, Darren has taught at the undergraduate, high school, middle school and elementary levels. As a guest artist, he has given clinics at high schools and middle schools in over 30 different states and has led percussion masterclasses at Penn State, SUNY Buffalo State, Northern Arizona University and the University of Washington. He also is active as a guest conductor and clinician for bands and orchestras across the nation.

Lin is a proud alumnus of the University of Michigan (Go Blue!) and holds additional degrees and study from the Eastman School of Music and the New England Conservatory. He is currently a doctoral conducting student at the University of Maryland, College Park where he studies with David Neely. Additional conducting mentors include Christopher James Lees, Michael Haithcock and Rodney Dorsey.

**THE UNIVERSITY OF MARYLAND UNIVERSITY ORCHESTRA** consists of over 70 musicians coming from all over campus. Despite their differences in age, ethnicity, degree programs and cultural backgrounds, they are united by their shared passion for music to present the most challenging and diverse programs for their friends in the school and the surrounding communities. Their mission is to inspire, enrich and connect the UMD community through their music-making and provide their schoolmates a space to find strength, solace and a sense of belonging.

**Overture to *La Gazza Ladra***

GIAOCHINO ROSSINI

Born February 29, 1792, Pesaro, Italy | Died November 13, 1868, Paris, France

Giaochino Rossini, one of the major composers of the *bel canto* operatic style composed the overture to his opera *La Gazza Ladra*, or “The Thieving Magpie,” at the young age of 25 years. The opera that this overture is taken from is based on deception — Nanetta, a young girl, is accused of stealing silverware when in fact, the aptly-described thieving magpie is the one who stole Nanetta’s patron’s silverware. Truth triumphs in the end: the magpie is caught and Nanetta is absolved of her false accusation, and she is free to marry her love, Giannetto. Musically speaking, the overture features the iconic snare drum opening describing the military nature of Nanetta’s father and husband. This, however, is juxtaposed against several lyrical melodies presented in the winds and lower strings supported and undisturbed by a sparse accompaniment in the middle voices. This latter feature is a key element of the *bel canto* style and it indeed helps the listener to enjoy the soaring beautiful melodies that this overture possesses.

– Program Note by Andrew Samlal

***Carmen* Suites No. 1 & 2**

GEORGES BIZET

Born October 25, 1838, Paris, France | Died June 3, 1875, Bougival, France

Georges Bizet wrote his opera *Carmen* in 1875 and despite its initial bumpy reception, the opera is one of the more performed operas in the repertory. The story contains drama and passion, and the plot is centered around a doomed soldier Don Jose’s love affair with a gypsy woman, Carmen. Don Jose abandons his career and childhood sweetheart in pursuit of Carmen. Bizet’s friend Ernest Guiraud selected and compiled several of the musical numbers from the opera into two suites. The instrumentation follows very similarly Bizet’s original; however, the order of the numbers in the suites is chronologically different from the opera. The opening excerpt is described as the “Fate” theme, as this is the theme that alludes to Carmen’s death at the end of the opera. The next excerpt is known as the “Aragonaise,” or “Dance of Aragon,” and is a relatively familiar tune that most might know. The following movement is an aria that is originally sung by the male counterpart to Carmen in the opera, Escamillo. In the aria, he tells the story of his job as bullfighter with the intention of impressing his female audience. After this, we are refreshed by a brief calm and soothing interlude, or “Intermezzo,” which gets us prepared for the final number, the “Danse Boheme.” This final dance is quite exciting and is used in the original opera to represent Carmen and her friends dancing in a bohemian bar accompanied by drums and guitars. These excerpts promise to be an exciting snapshot into the world that is romantic French opera.

– Program Note by Andrew Samlal

**Symphony No. 7 in A Major, Op. 92**

LUDWIG VAN BEETHOVEN

Born December 17, 1770, Bonn, Germany | Died March 26, 1827, Vienna, Austria

Described by Wagner as “the apotheosis of the dance,” Beethoven’s Seventh Symphony in A Major is a joyous work filled with rhythmic vitality and exuberance. The symphony premiered in Vienna on December 8, 1813 with Beethoven himself conducting. It was very well-received, to the point where the second movement had to be encored, and had several repeat performances in the weeks following the premiere.

Perhaps the most defining characteristic of his Seventh Symphony is the unique rhythmic motives in each movement (in fact, Clara Schumann’s father suggested that this work could only have been written by someone who was very, very drunk!)

The Symphony begins with the lengthiest slow introduction of any Beethoven symphony before an exhilarating Vivace emerges with a distinct dotted rhythm that is passed around the orchestra. The popular second movement features a march-like melody with an insistent rhythmic motor (long, short-short, long, long) that appears throughout, even as the theme grows and evolves. The third movement offers two distinct characters: a cheerful, bouncy scherzo and a peaceful, introspective trio based off of a hymn tune from southern Austria. The final movement is relentless in its exuberance and forward momentum, the main theme reminiscent of a folk song that builds and builds to a most joyous ending.

– Program Note by by Darren Lin

## UNIVERSITY ORCHESTRA

Andrew Samlal, *Music Director*Sasha Kandybin, *Associate Conductor*Darren Lin, *Associate Conductor***Violin 1**

Gyuseok Kang,  
*Concertmaster\**  
Aditi Pothukuchi,  
*Concertmaster†*  
Nashrah Rahman  
Clare Hofheinz  
Wonjae Kim  
Helynn Van Petten  
Chris Yeung  
Ziyi Huang  
Claire Huang  
Bianca Fuentes  
Theodore Stephens-Kalmar  
Lorelai Lloyd  
Samwit Dangol  
Chloe Thompson  
Ashley Wu  
Yu-Shin Lee  
Angelique Alphonse  
Angelique Payne  
Yoojin Jeon

**Violin 2**

Laila Shakoor,  
*Principal\**  
Kara Gardiner,  
*Principal†*  
David Bond  
Nathan Castelo  
Soyeon Lee  
Evelyn Wang  
Maya Hoffman  
Ananya Garg  
Daniel Huang  
Raphael Feldman  
Sadie Uhlig  
Jeffery Yu  
Jeizen Jose  
Vincent Jeung  
Sofia Villani  
Anna Wilson  
Akiro Licitra  
Sabrina Chuaqui  
Joshua Mathew

**Viola**

Theodore Gifford,  
*Principal\**  
Ally Rizzo,  
*Principal†*  
Gregory Park  
Erin Hopper  
Lara Nielsen  
Mayank Gupta  
Vivienne Loukota  
Kayla Rigal  
Lindsey Winters  
Abigail Alabi

**Cello**

Sebastian Pop,  
*Principal*  
Felix Gomez  
James Liao  
Quentin Ludet  
Jasmyn Anyu  
Anurag Kumar  
Ken Schumer  
Kayla Brown  
Anthony van Rheenen  
Emma Lin  
Ethan Yen  
Adam Martinson  
Uma Plenz

**Bass**

Mark DeVale,  
*Principal*  
Audrey Tabibi  
Ethan Swartz

**Flute**

Shohini Banerjee  
Radha Kausik  
Emily Webber

**Piccolo**

Hoclin Molina

**Oboe**

Lauren Nelson  
Jonathan Alonzo

**Clarinet**

Elanor Kim  
Camillo Lin

**Bassoon**

Lixin Zheng  
Jacob Keeley

**Horn**

Ethan Thoms-Chesley  
Matthew Chabot  
Josh Sharp

**Trumpet**

Amber Bowen-Longino

**Trombone**

Katie Rose Hand

**Harp**

Ana Roddriguez

**Timpani**

Nicholas Kelly

**Percussion**

Darren Lin  
Kiran Kaur

\* *Rossini and Bizet*

† *Beethoven*

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24  
25  
SEASON

*at The Clarice Smith  
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