

UNIVERSITY OF
MARYLAND

THE CLARICE



NATIONAL ORCHESTRAL INSTITUTE + FESTIVAL

Marin Alsop, Music Director

TAKE THE REINS:

Barber's *Knoxville: Summer of 1915*

IN PARTNERSHIP WITH WOLF TRAP OPERA

June 3, 2022 • 7:30PM

Elsie & Marvin Dekelboum Concert Hall

The Clarice Smith Performing Arts Center



CONTENTS

PROGRAM | 1

ABOUT THE PROGRAM | 2-6

ABOUT THE ARTISTS | 7

222 FELLOWS | 8-10

OUR PARTNERS | 11

OUR DONORS | 12-13

OUR STAFF | 15



About NOI+F

The National Orchestral Institute + Festival (NOI+F), a program of The Clarice at the University of Maryland, trains aspiring orchestral musicians, composers, conductors and arts administrators from across the country in a month of dynamic music-making and professional exploration. Trailblazing conductor Marin Alsop was appointed NOI+F music director in 2020. At the festival, she conducts innovative programs onstage and leads the NOI+F Conducting Academy for rising young conductors. In 2015, NOI+F began a partnership with Naxos to record one concert of all-American music each year—Naxos' first partnership with a summer festival of its kind. The 2019 recording "Ruggles, Stucky, Harbison" received a Grammy nomination in the "Best Orchestral Performance" category.

PROGRAM

TAKE THE REINS: BARBER'S KNOXVILLE: SUMMER OF 1915 IN PARTNERSHIP WITH WOLF TRAP OPERA

Aaron Copland *Music for the Theatre* (21')
(1900-1990) Prologue: Molto moderato—Subito Allegro
molto—Tempo I

Dance: Allegro molto
Interlude: Lento moderato
Burlesque: Allegro vivo
Epilogue: Moderato

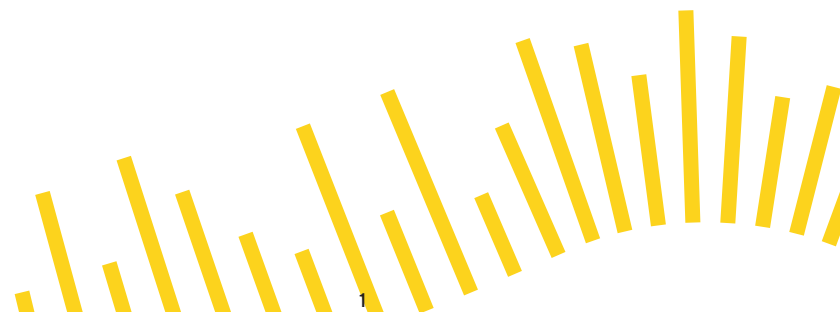
Reena Esmail *Teen Murti* for String Orchestra (11')
(b. 1983)

Samuel Barber *Knoxville, Summer of 1915* for
(1910-1981) Voice and Orchestra, Op. 24 (16')

Tiffany Townsend, soprano

INTERMISSION (15')

Georges Bizet *Symphony No. 1 in C major* (27')
(1838-1875) Allegro vivo
Andante. Adagio
Allegro vivace
Finale. Allegro vivace



ABOUT THE PROGRAM

PROGRAM NOTES BY DR. RICHARD E. RODDA

Music for the Theatre

AARON COPLAND

Composed in 1925

Premiered on November 20, 1925 in Boston, MA, United States

In June 1924, Aaron Copland returned from his study in France with a determination to help establish a truly American concert music, with a commission for an organ concerto from his teacher, Nadia Boulanger and with empty pockets. To tide him over financially, he got a job as pianist in a Milford, PA resort hotel playing the popular tunes of the day. During his off-hours, he worked on the Organ Symphony and completed the piece when he returned to New York in the fall. Sergei Koussevitzky, the newly appointed music director of the Boston Symphony Orchestra, heard the premiere of the Symphony in New York on January 11, 1925, and he thought so highly of this new musical talent that he not only programmed the work on his BSO concerts, but also saw to it that Copland received a commission from the League of Composers for a piece for one of his Boston programs later that year.

Copland continued the story in his 1939 autobiographical sketch: "I was anxious to write a work that would immediately be recognized as American in character. This desire to be 'American' was symptomatic of the period....I had experimented a little with the rhythms of popular music in earlier compositions, but now I wanted frankly to adopt the jazz idiom and see what I could do with it in a symphonic way." "Symphonic Jazz" was a hot item in 1924. Stravinsky had written his Ragtime for Eleven Instruments in 1918, John Alden Carpenter's Krazy Kat leaped onto the scene in 1921; and Milhaud's La Création du Monde was born the next year. The most memorable event of those years in the field of jazz-symphonic hybrids, however, was the unveiling of George Gershwin's Rhapsody in Blue at Paul Whiteman's Aeolian Hall concert of February 12, 1924. Copland looked to jazz and popular music as European composers had looked to their traditions of folk music—as the basis upon which to erect a unique national style—and his compositions of the 1920s were the result. When Koussevitzky first played the jazzy Music for the Theater in Boston on November 20, 1925 and then again eight days later at the League of Composers concert in New York, there were some critical misgivings about the piece. These were assuaged by familiarity, however, and Music for the Theater became Copland's first great success.

The title of the Music for the Theater is somewhat misleading, since Copland never intended any stage use for the music. Arnold Dobrin suggested that "perhaps the name came from his concept of the music as the kind of sophisticated glittering musical entertainment that one associates with a large city's places of amusement." Certainly the spirit and technique of the piece filtered into many of Copland's later theater works, and also influenced the Broadway music of such composers as Leonard Bernstein and Stephen Sondheim.

Music for the Theater is a suite in five parts, with alternating slow and fast movements. The Prologue begins with a sharp report on the drum and a trumpet call that seems to borrow as much from the traditional use of the shofar (ram's horn) of the Jewish synagogue as from American jazz. A slow, chorale-like passage serves as the second theme. The perky center section, in a quicker tempo, is actually a development of the opening trumpet call. The pace slackens, and the trumpet motive and the chorale-like melody return to close the movement. The composer described the second movement as "a short, nervous dance." Soon after it begins, the trumpets toss out a melodic fragment that recalls the phrase "East side, west side" from Charles Lawlor's song The Sidewalks of New York, perhaps Copland's tribute to the city of his birth. The following Interlude is a nostalgic slow blues sung by the English horn. It is sweet and simple in expression, almost a lullaby. Copland said that the rousing fourth movement, Burlesque, was inspired by the antics of Baby Snooks, the vaudeville character created by the legendary Fanny Brice. The slick and sassy music of its first section alternates with a slightly slower strain somewhat more coarse in style. The Epilogue recalls the midnight mood and quiet melancholy of the first movement.

Teen Murti for String Orchestra

REENA ESMAIL

Composed in 2013

Premiered on September 27, 2013 in Houston, TX, United States

Globalism has not only shaped trade, economics and international relations, but it has also had profound effects on art and culture. Reena Esmail is among the many gifted composers who are bringing together the music and sensibility of their ancestral heritage and their American home. "I grew up in America," she said, "but I grew up in an Indian family. There's a culture within your family and there's a different culture outside. I was always aware that there was going to be two versions of me that had to be navigated.... The thing about that is, it gives you this dual perspective. You have a sense that there are always multiple ways of looking at things."

Esmail was born in Chicago in 1983 into a first-generation Indian family, took lessons on guitar, violin and piano and developed an interest in music as a youngster, attended Los Angeles County High School for the Arts after the family moved to California and earned her undergraduate degree in composition at Juilliard and her master's and doctorate at the Yale School of Music; her dissertation was titled "Finding Common Ground: Uniting Practices in Hindustani and Western Art Musicians," which explored the methods and challenges of the collaborative process between Hindustani musicians and Western composers. In 2011, Esmail received a Fulbright-Nehru Grant to study Hindustani music in India, where she immersed herself in both her formal studies and the country's culture for a year. "I was just a woman in India," she recalled. "When I got back to the U.S., the reverse culture shock was so intense that it's never gone away. I've never been the same person since I left for India and came back."

Esmail has shared her unique musical perspective in works commissioned by, among others, the Kronos Quartet, Imani Winds, Richmond Symphony, Albany Symphony, Chicago Sinfonietta, River Oaks Chamber Orchestra, San Francisco Girls Chorus, Juilliard415 and Yale Institute of Sacred Music. She was the Seattle Symphony's Composer-in-Residence in 2020-2021 and is currently the Los Angeles Master Chorale's Swan Family Artist-in-Residence. Her other honors include a United States Artist Fellow in Music (2019), Grand Prize Winner of the S&R Foundation's Washington Award (2019), Walter Hinrichsen Award from the American Academy of Arts and Letters (2012) and Kennedy Center Citizen Artist Fellow (2017-2018). She is a founder and an Artistic Director of Shastra, a Los Angeles-based non-profit organization that promotes cross-cultural collaboration between the music traditions of India and the West.

Esmail composed Teen Murti ("Three Statues") in 2013 for the River Oaks Chamber Orchestra in Houston, which premiered the work on September 27, 2013, conducted by Mei-Ann Chen. Of it, the composer wrote, "Most Indians will immediately recognize Teen Murti as name of the New Delhi residence of the first Prime Minister of India, Jawaharlal Nehru. The residence, which now serves as an incredible cultural resource (library, museum and planetarium) is named for the sculpture that stands in front of it. 'Teen Murti' means 'three statues, figures or representations' in Hindi. Though not directly based on the sculptures, this work shares their title as it is centered around three large musical 'figures' that are adjoined by short interludes—similar to the idea behind Mussorgsky's Pictures at an Exhibition. The work lays out three tableaux: each is rooted in a specific raag and its Hindustani melodic tradition, and those melodies are interwoven using a more Western technique. [A raag, or raga, is a traditional series of notes associated with a particular mood or time of day or year that serves as a framework for improvisation]. At the many concerts of Hindustani musicians I attended while I was in India, I noticed a curious thing that would happen before each performance. The artist would announce the raag to be sung or played that evening, and immediately many of the cognoscenti in the audience would begin humming the characteristic phrases or 'pakads' of that raag quietly to themselves, intoning with the drone that was already sounding on stage. It had a magical feeling—as if that raag was present in the air, and tiny wisps of it were already starting to precipitate into the audible world in anticipation of the performance. I wanted to open this piece in that way, and continue to return to that idea in the interludes. While I never made it to Teen Murti during the time I lived in Delhi, the first time one of my compositions was premiered in the city was at a concert at Teen Murti, just a few months after I had returned to the United States."

Knoxville, Summer of 1915 for Voice and Orchestra, Op. 24

SAMUEL BARBER

Composed in 1947-1948

Premiered on April 9, 1948 in Boston, MA, United States

In 1947, the American soprano Eleanor Steber commissioned a work from Samuel Barber she could perform with Sergei Koussevitzky and the Boston Symphony Orchestra. Barber's father was terminally ill at the time, and the composer had recently been moved by a collection of prose and poetry by James Agee that recalled to him his youth and the happy times with his family in years gone by. Barber selected excerpts from Agee's anthology as the basis for his commissioned piece, and set them as Knoxville: Summer of 1915. The work was dedicated to the "memory of my father." At the head of the score appears the poignant phrase, "We are talking now of summer evenings in Knoxville, Tennessee in the time that I lived there so successfully disguised to myself as a child."

Knoxville: Summer of 1915 captures the bittersweet nostalgia associated with the recall of the warm, simple, loving moments of youth. The soloist delivers the words in a nearly conversational manner, following closely their verbal rhythms and emotional inflections. The opening section ("It has become that time of evening") sways with gentle contentment, like a swing on a back porch. A mechanistic clatter intrudes itself ("A streetcar raising its iron moan") before the calm swinging returns ("Parents on porches"). The most intense stanzas of the work follow ("On the rough wet grass"), with their mingled feelings of love and loss. This haunting, quintessentially American work—as close a counterpart to Thornton Wilder's moving play *Our Town* as music has to offer—ends much as it began ("After a little I am taken in and put to bed"), with a return of the gently rocking music of the opening.

... It has become that time of evening when people sit on their porches, rocking gently and talking gently and watching the street and the standing up into their sphere of possession of the trees, of birds' hung havens, hangars. People go by; things go by. A horse, drawing a buggy, breaking his hollow iron music on the asphalt: a loud auto: a quiet auto: people in pairs, not in a hurry, scuffling, switching their weight of aestival [summer] body, talking casually, the taste hovering over them of vanilla, strawberry, pasteboard, and starched milk, the image upon them of lovers and horsemen, squared with clowns in hueless amber. A streetcar raising its iron moan; stopping; belling and starting, stertorous; rousing and raising again its iron increasing moan and swimming its gold windows and straw seats on past and past and past, the bleak spark crackling and cursing above it like a small malignant spirit set to dog its tracks, the iron whine rises on rising speed; still risen, faints; halts; the faint stinging bell; rises again, still fainter; fainting, lifting, lifts, faints foregone: forgotten. Now is the night one blue dew.

Now is the night one blue dew, my father has drained, he has coiled the hose.

Low on the length of lawns, a frailing of fire who breathes

Parents on porches: rock and rock. From damp strings morning glories hang their ancient faces.

The dry and exalted noise of the locusts from all the air at once enchants my eardrums.

On the rough wet grass of the back yard my father and mother have spread quilts. We all lie there, my mother, my father, my uncle, my aunt, and I too am lying there ... They are not talking much, and the talk is quiet, of nothing in particular, of nothing at all in particular, of nothing at all. The stars are wide and alive, they seem each like a smile of great sweetness, and they seem very near. All my people are larger bodies than mine, ... with voices gentle and meaningless like the voices of sleeping birds. One is an artist, he is living at home. One is a musician, she is living at home. One is my mother who is good to me. One is my father who is good to me. By some chance, here they are, all

on this earth; and who shall ever tell the sorrow of being on this earth, lying, on quilts, on the grass, in a summer evening, among the sounds of the night. May God bless my people, my uncle, my aunt, my mother, my good father, oh, remember them kindly in their time of trouble; and in the hour of their taking away.

After a little I am taken in and put to bed. Sleep, soft smiling, draws me unto her; and those receive me, who quietly treat me, as one familiar and well-beloved in that home, but will not, oh, will not, not now, not ever, but will not ever tell me who I am.

Knoxville, Summer of 1915

– James Agee



Symphony No. 1 in C major

GEORGES BIZET

Composed in 1855

Premiered on February 26, 1935 in Basel, Switzerland

Georges Bizet lived for only three dozen years, and each of those dozens marked an important phase of his short life. During his first twelve years, little time was devoted to the usual activities of childhood, since Georges, the offspring of two talented musicians, was breathtakingly precocious in musical matters. He was admitted to the Paris Conservatoire at the age of nine and was winning prizes there within a year. He produced his earliest known works, two vocalises for soprano, at twelve.

The second dozen years of Bizet's life were the happiest he was to know. He studied at the Conservatoire until he was 19, garnering awards for piano, organ, fugue and solfeggio, and composing a variety of works. At 19, he won the Prix de Rome, which supplied him with a five-year stipend, a residency in Italy and France, and the opportunity to devote himself to composition. He completed several works during that time, establishing a modest reputation as a composer and an excellent one as a pianist. The years of planning, composing and travel came to an end when his prize stipend expired. At the age of 24, he had to begin making his own living.

After 1863, Bizet gave much of his time to all manner of musical hackwork: private teacher, rehearsal accompanist, music critic, but mostly to transcribing popular pieces of the day for a variety of instruments. "It is maddening to interrupt the work I love for two days in order to write cornet solos. Still, one must live!" he lamented. He planned many works for both opera house and concert hall, but had to abandon most of those because of lack of time. From his later years date the works for which he is mainly remembered: The Pearl Fishers, Jeux d'enfants, the incidental music to L'Arlésienne and Carmen. None of those pieces provided him the success he worked so hard to achieve, however, and he lived in a state of continual frustration that Winton Dean described as "settled melancholy." Bizet died before he knew that Carmen would make his name famous around the world.

Bizet's Symphony in C, written in his 17th year, is a marvel of early musical maturation that rivals the precocity of Mozart and Mendelssohn. Curiously, the work seems not to have been performed during Bizet's lifetime. The manuscript became part of his estate after his death and passed into the possession of his wife, who did not fully appreciate her husband's genius. She bequeathed it to the composer Reynaldo Hahn, and he to the Paris Conservatoire Library, where it gathered dust until Bizet's first English biographer, D.C. Parker, unearthed it in 1933. It was finally premiered on February 26, 1935 in Basel, Switzerland by Felix Weingartner.

The Symphony in C opens with a movement in traditional sonata form, with a bubbling main theme outlining chordal patterns and a contrasting legato second theme, introduced by the oboe, in longer notes. The slow second movement contains a haunting, bittersweet serenade for oboe followed by a soaring melody for strings. The movement is rounded out by the return of the oboe theme. The concluding two movements are a sprightly scherzo with a rustic-sounding trio, and a vivacious finale, cast, like the first movement, in sonata form.

ABOUT THE ARTISTS

TIFFANY TOWNSEND, soprano

Internationally renowned Romanian violinist Irina Muresanu continues to fearlessly stretch the boundaries of classical music. A sought-after soloist and chamber musician who has appeared throughout the United States, Canada, Europe, Asia and South Africa, Muresanu has developed a reputation of a compelling and eloquent interpreter in the standard repertoire as well as in the contemporary music world. Acclaimed for her elegant, passionate performances, her concerts have frequently been cited by The Boston Globe as among the "Best of Classical Music Performances."

Muresanu's 2021-22 season include performances as guest soloist with the Plymouth Philharmonic (MA), Bay Atlantic Symphony (NJ), the Lviv National Philharmonic (Ukraine) and the "Oltenia" Philharmonic (Romania), as well as festival and recital appearances in the United States, France, Belgium, Spain and Romania. Her 2022 summer festival engagements will include the festivals of Masterclass Al-Andalus (Spain), Meeting House Chamber Music (Cape Cod, MA), Berkshire High Peaks (Great Barrington, MA) and ARIA International Academy (MA). In October 2021, Muresanu released a recording of the Romanian composer Dan Dediu works for solo violin and violin/piano repertoire titled "Hybrids, Hints and Hooks" on Métier label.

Throughout the COVID-19 pandemic, Muresanu has remained actively engaged in the artistic life through virtual portals, contributing livestream and broadcast solo and chamber music performances to "Notes of Hope" (a music series for the frontline healthcare workers) and several virtual music festivals and concert series, such as "Close Encounters with Music," "Bach, Dancing and Dynamite" and Allentown Symphony amongst others. She connected nationally and internationally with many young musicians through masterclasses ("Musicians for the World") and festivals (ARIA International Academy and Berkshire High Peaks) and her chamber music class "Meaningful Connections" at the University of Maryland organized virtual performances shared with retirement communities and organizations such as "Music for Autism" and "Ayuda" (an immigrant and refugee legal aid foundation).

In July 2021, Muresanu received the prestigious Maryland Innovation Initiative Award for her collaborative research with Prof. Cornelia Fernmüller from the University of Maryland Institute for Advanced Computer Studies on developing AI technology to be used in violin pedagogy. "Four Strings Around the World," Muresanu's acclaimed solo violin multimedia program celebrating the diversity of cultures through the unifying voice of the violin, continues to steal the limelight. Released as a solo violin CD by the Grammy-nominated Sono Luminus label, the recording has been called an "illuminating release" by The Boston Globe. The program was highlighted in a Virtual Reality collaboration with the University of Maryland Institute for Advanced Computer Studies. The ever-evolving project includes composers from all continents alongside staple works such as Niccolò Paganini's Caprice No. 24 and J.S. Bach's Chaconne in D minor. Muresanu commissioned new works from Indian composer Shirish Korde and Native American composer Jerod 'Impichchaachaaha' Tate. In 2021, Nigerian composer Fred Onowwerosuoke and Iranian composer Sanam Gharacheh dedicated new solo works to this project.

2022 FELLOWS

ORCHESTRAL FELLOWS

FLUTE

Javier Castro, 24
MM, New England Conservatory
Dickinson, TX

Minseo Kim, 27
MM, University of Michigan
Daejeon, South Korea

Boeun Lee, 27
MM, Manhattan School of Music
Seoul, South Korea

Yeji Shin, 25
Graduate Diploma, DePaul
University
Ulsan, South Korea

SUPPORTED BY THE NICOLAE
BRETAN MUSIC FOUNDATION

OBOE

Matthew Maroon, 24
MM, Mannes School of Music
Seattle, WA

Helen Skilbred, 19
BM, New England Conservatory
Upland, CA

Guillermo Ulloa, 21
BM, Roosevelt University
Carpentersville, IL

Kaleb Zhu, 18
Diploma, Interlochen Arts
Academy
Olathe, KS

SUPPORTED BY
DR. WILLIAM E. WRIGHT

CLARINET

Ka-Hei Chan, 22
MM, Manhattan School of Music
Hong Kong, China

Andrew Neaogoe, 18
BM, University Of Toronto
Ontario, Canada

Triniti Rives, 21
BM, University of Michigan
Fayetteville, GA

Raphael Zimmerman, 21
BM, The Juilliard School
Valley Cottage, NY

BASSOON

Trey Barrett, 19
BM, Eastman School of Music
Knoxville, TN

Nicholas Fitch, 24
MM, Manhattan School of Music
Kerrville, TX

Asha Kiline, 19
BA, Curtis Institute of Music
Ellicott City, MD

Marty Tung, 23
MM, Yale University
Wilmette, IL

SAXOPHONE

Chad Lilley, 25
DMA, University of Missouri
Kansas City
Olney, MD

HORN

Gretchen Berendt, 21
BM, Eastman School of Music
Wampum, PA

Sarah Bryant, 24
MM, DePaul University
Fort Worth, TX

Hyunso Jeoung, 26
MM, DePaul University
Seoul, South Korea

Shea Kells-Murphy, 21
BM, Southern Methodist
University
Frisco, TX

Alex Moore, 22
MM, Rice University
Austin, TX

Ziming Zhu, 27
MM, Carnegie Mellon University
Shenzhen, China

Olivia Martinez, 25
DMA, Temple University
Lowell, IN

TRUMPET

Changhyun Cha, 29
MM, Manhattan School of Music
Busan, South Korea

SUPPORTED BY THE NICOLAE
BRETAN MUSIC FOUNDATION

Raúl Orellana, 21
BM, Curtis Institute of Music
Trujillo Alto, PR

Jacinda Ripley, 29
DMA, Michigan State University
Chicago, IL

Julia Tsuchiya-Mayhew, 26
MM, University of Maryland
St. Louis, MO

TROMBONE

Katie Franke, 24
MM, New England Conservatory
Falls Church, VA

Spencer Schaffer, 24
MM, Colburn Conservatory
Portland, OR

Gil Cruz, 37
DMA, University of Maryland
Ft. Lauderdale, FL

BASS TROMBONE

Jahi Alexander, 23
MM, Manhattan School of Music
Baltimore, MD

TUBA

Ethan Marmolejos, 21
BA, Carnegie Mellon University
Watchung, NJ

PERCUSSION

Doyeon Kim, 25
BM, New England Conservatory
Busan, South Korea

Mason McDonald, 24
MM, Boston University
Houston, TX

Patrick Sorah, 20
BM, University of Georgia
Jefferson, Georgia

Zach Strickland, 24
MM, Temple University
Virginia Beach, VA

SUPPORTED BY
MRS. MARY ANNE HAKES

Tennison Watts, 25
MM, New England Conservatory
Tallahassee, FL

Leigh Wilson, 21
MM, New England Conservatory
Ayer, MA

HARP

Sunshine Quan, 23
MM, Eastman School of Music
Oakville, ON

Lauren Twombly, 21
BM, University of Maryland
Montgomery, MD

PIANO/CELESTE

Ying-Shan Su, 34
DMA, University of Maryland
Taichung, Taiwan

VIOLIN

Jack Bogard, 27
Graduate Diploma, Indiana
University
Cincinnati, OH

SUPPORTED BY DR. CARL FICHEL
AND MRS. CAROLYN HEADLEE
FICHEL

Yasmine Bougacha, 24
MM, University of Cincinnati
College-Conservatory of Music
Dallas, TX

SUPPORTED BY DR. CARL FICHEL
AND MRS. CAROLYN HEADLEE
FICHEL

Victoria Bramble, 19
BM, Lynn Conservatory of Music
Wellington, FL

SUPPORTED BY MR. JACK
WITTMANN AND MRS. JO ANN B.
WITTMANN

Kayleigh Di Brico, 19
BM, New York University
Holbrook, NY

SUPPORTED BY THE MARINUS &
MINNA B. KOSTER FOUNDATION

Adriana Fernandez, 19
BM, Lynn Conservatory of Music
Upper Gwynedd, PA

Nicholas Garcia-Hettinger, 19
BM, Eastman School of Music
San Antonio, TX

SUPPORTED BY MR. ALFRED J.
CLARK, JR.

Tavifa Gascon, 26
MM, Peabody Institute of The
Johns Hopkins University
Baltimore, MD

Skylar Hansen, 23
MM, University of Cincinnati
College-Conservatory of Music
Nashville, TN

Alex Heidt, 20
BM, University of Central Florida
Tampa, FL

Katrina Johnson, 22,
Artist Diploma, University of
Toronto
Alberta, Canada

Kiran Kaur, 18
BM, University of Maryland
Potomac, MD

Sophia Klin, 20
BM, Eastman School of Music
Binghamton, NY

SUPPORTED BY MR. JAMES M.
HAWLEY, III AND MRS. JANET
MOORE HAWLEY

Katie Knudsvig, 23
MM, New England Conservatory
Fargo, ND

SUPPORTED BY DR. CARL
FICHEL AND MRS. CAROLYN
HEADLEE FICHEL

Wing Yan Kwok, 23
MM, Cleveland Institute of Music
Hong Kong, China

SUPPORTED BY MRS. MARY
ANNE HAKES

Tong Li, 24
MM, University of Maryland
Oberlin, OH

Eugene Liu, 22
BM, University of Maryland
Houston, TX

Anna Lugbill, 24
MM, University of Colorado
Boulder
Fairport, NY

Kana Luzmoor, 22
BM, California State University
Long Beach
Oakland, CA

SUPPORTED BY THE MARINUS &
MINNA B. KOSTER FOUNDATION

Fedor Malykhin, 30
Artist Diploma, University of
North Texas
Omsk, Russia

SUPPORTED BY DR. JACK G. HEHN

Chance McDermott, 24
Professional Studies, Mannes
School of Music
Rochester Hills, MI

Madalyn Navis, 27
MM, Bowling Green State
University
Alexandria, VA

Angelina Phillips, 20
BM, Eastman School of Music
Chester County, PA

SUPPORTED BY THE NICOLAE
BRETAN MUSIC FOUNDATION

Pablo Ramirez Ortiz, 23
BM, Escuela de Bellas Artes de la
Universidad
Guatemala City, Guatemala

Janani Sivakumar, 24
MM, Indiana University
Bloomington, IN

SUPPORTED BY MR. JACK
WITTMANN AND MRS. JO ANN B.
WITTMANN

Jonathan Toomer, 23
BM, University of Maryland
Alexandria, VA

Johnny Weizenecker, 30
MM, Rutgers University
Stony Brook, NY

SUPPORTED BY MS. LOUISE M.
HUDDLESTON

Abreal Whitman, 21
BM, Eastman School of Music
Winthrop, ME

SUPPORTED BY MR. RICHARD
BOURNE AND MRS. SARAH R.
BOURNE

Eunmin Esther Woo, 28
DMA, Rutgers University
Philadelphia, PA

SUPPORTED BY THE NICOLAE
BRETAN MUSIC FOUNDATION

Sherry Zhang, 24
MM, Mannes School of Music
Shanghai, China

VIOLA

Alexander Antonio, 21
BM, Cleveland Institute of Music
Virginia Beach, VA

Ariel Chien, 19
BM, Cleveland Institute of Music
Fairfax, VA

SUPPORTED BY THE MARINUS &
MINNA B. KOSTER FOUNDATION

Cristian Contreras, 22
BM, California State University
Long Beach
Glendora, CA

John Crowley, 19
BM, Eastman School of Music
Clifton Park, NY

Amelia Eckloff, 21
BM, Eastman School of Music
Burke, VA

Laura Huey, 30
MM, San Francisco Conservatory
of Music
Sacramento, CA

SUPPORTED BY THE MARINUS &
MINNA B. KOSTER FOUNDATION

Rohan Joshi, 22
MM, University of Maryland
Bloomfield Hills, MI

Kwong Man To, 23
MM, New England Conservatory
Hong Kong

SUPPORTED BY THE MARINUS &
MINNA B. KOSTER FOUNDATION

Rachael Lindsey, 28
MM, San Francisco Conservatory
of Music
Draper, Utah

Sydney Link, 25
MM, Cleveland Institute of Music
Cincinnati OH

John Ryan, 23
MM, Eastman School of Music
Reston, VA

Jordan Watt, 22
BM, University of Cincinnati
College-Conservatory of Music
Kennesaw, GA
SUPPORTED BY MR. ALFRED J.
CLARK, JR.

Jessica Wong, 25
MM, Mannes College of Music
Lindenhurst, NY

CELLO

Henry Bushnell, 19
BM, University of Maryland
Baltimore, MD

Jack Campbell, 18
BM, Indiana University
Monroe, CT

Dennis Fleitz, 20
BM, University of Central Florida
Lakeland, FL

Ryan Han, 19
BM, DePaul University
Lincolnwood, IL

Max Healy, 21
BM, Texas Christian University
San Antonio, TX

George Jennings, 21
BA, Peabody Institute of The
Johns Hopkins University
North Myrtle Beach, SC

Hyunjo Lee, 25
MM, Indiana University
Yong in, South Korea

Simone Pierpaoli, 20
BM, University of Maryland
Bethesda, MD

Daniel Scoggins, 25
MM, Manhattan School of Music
Portland, OR

SUPPORTED BY DR. WILLARD D.
LARKIN AND MRS. CAROLYN D.
LARKIN

Luka Stefanovic, 22
MM, Oberlin Conservatory
Baltimore, MD

SUPPORTED BY DR. RICHARD
E. LAWRENCE MRS. CHRISTINE
LAWRENCE

Will Taylor, 19
BA, Cleveland Institute of Music
Tallahassee, FL

Joshua Vierra, 21
BM, University of Colorado
Boulder
Ewa Beach, HI

SUPPORTED BY MRS. MARY
ANNE HAKES

BASS

Mitchell Ballester, 21
BM, Indiana University
Dayton, OH

Peter Kim, 23
MM, University of Cincinnati
College-Conservatory of Music
Fayetteville, NC

Tiffany Kung, 23
MM, Colburn School
Taipei, Taiwan

Broner McCoy, 21
BM, Indiana University
Brentwood, TN

Jakob Phipps, 20
BM, Central Washington
University
Lake Forest Park, WA

Corey Watzek, 25
MM, University of Cincinnati
College-Conservatory of Music
Cincinnati, OH

Zach Wuorinen, 21
MB, Oberlin Conservatory
Cincinnati, OH

Eugene Zhang, 19
BA, Columbia University
Toronto, ON

COMPOSITION FELLOWS

Cole Reyes, 24
MM, New York University
Bartlett, IL

Elliot Roman, 23
MM, Manhattan School of Music
Haworth, NJ

Nicky Sohn, 30
DMA, Rice University
Seoul, South Korea

CONDUCTING FELLOWS

Chloe Calvino, 24
MM, Bowling Green State
University
Phoenix, AZ

Euan Shields, 24
MM, The Juilliard School
San Francisco, CA

Jorge Yagüe, 26
Katarina Gurska Superior
School of Music
Madrid, Spain

Linus Chun Ho Ip, 25
BM, Mannes School of Music
Hong Kong, China

Santiago Jolly, 26
MM, The Pennsylvania State
University
Buenos Aires, Argentina

Shun Yao, 32
DMA, University of Maryland
Flushing, NY

CONDUCTING AUDITORS

Chengyu Zhang, 20
BM, Eastman School of Music
Shanghai, China

David Baker, 24
MM, San Francisco Conservatory
of Music
Plainview, NY

Hayden Denesha, 30
DMA, University of South Carolina
Buffalo, NY

Kelly Lin, 27
MM, McGill University
Vancouver, Canada

Juliano Dutra Aniceto, 35
DMA, Peabody Institute of The
Johns Hopkins University
Baltimore, MD

Michael Stern, 25
MM, Ithaca College
Ithaca, NY

Negin Khpaiwak, 26
BM, Afghanistan National Institute
of Music
Kabul, Afghanistan

Ronald Nash, 33
MM, Indiana University
Portsmouth, VA

Shawn Lopez, 26
MM, Butler University
Cleveland, OH

MUSIC LIBRARY FELLOWSHIP

Olivia Ren, 29
MM, University of Maryland
Pittsburgh, PA

IN PARTNERSHIP WITH THE
MICHELLE SMITH PERFORMING
ARTS LIBRARY

SPHINX FUTURIST FELLOWSHIP

Yasmine Bougacha, 24
MM, University of Cincinnati
College-Conservatory of Music
Dallas, TX

SUPPORTED BY DR. CARL
FICHEL AND MRS. CAROLYN
HEADLEE FICHEL

TAKI ALSOP CONDUCTING FELLOWS

Anna Duczmal-Mróz, 41
MM, Hochschule für Musik
und Medien
Poznań, Poland

Júlia Cruz, 25
MM, Zuyd University of Applied Arts
Valencia, Spain



OUR DONORS

THANK YOU TO OUR SUPPORTERS!

\$10,000+

Mr. Alfred J. Clark, Jr.
Dr. Carl Fichtel and
Mrs. Carolyn Headlee Fichtel
Mrs. Mary Anne Hakes
IN MEMORY OF MR. RICHARD J. HAKES
Dr. Willard D. Larkin and Mrs.
Carolyn D. Larkin

\$5,000 - \$9,999

Mr. Richard Bourne and Mrs.
Sarah R. Bourne
Mr. James M. Hawley, III and
Mrs. Janet Moore Hawley
Dr. Jack G. Hehn
Ms. Louise M. Huddleston
Dr. Richard E. Lawrence and
Mrs. Christine Lawrence
Mr. Jack Wittmann and
Mrs. Jo Ann B. Wittmann
Dr. William E. Wright

\$1,000 - \$4, 999

Dr. James A. Barnes
IN MEMORY OF MRS. HELEN S. BARNES
Mr. Kevin J. Fallis
Mr. Herbert Lichtenstein and
Ms. Barbara E. Hylander
Mrs. Ann S. Matteson
IN MEMORY OF DR. RICHARD L. MATTESON
Mr. Thomas J. Newlin and
Mrs. Jennifer Papp Newlin
Mr. Charles A. Reiher and
Ms. Monna Y. Kauppinen
Ms. Donna L. Schneider

Mr. Russell Suniewick and
Mrs. Nancy Suniewick
Mr. James Undercofler and
Mrs. Wendy Undercofler
Mrs. Suzan Fischer Wynne

\$500 - \$999

Ms. Jean M. Hampton
Mr. Eugene H. Herman and Mrs.
Esther C. Herman
Mr. Elliot D. Rosen
Mr. Richard A. Scerbo
Dr. William B. Walters and Mrs.
Barbara S. Walters

\$250 - \$499

Ms. Clarissa Balmaseda and
Ms. Lisa M. Fischer
Mr. Roman Czujko and
Mrs. Nancy Czujko
Dr. Samuel A. Lawrence
Mr. Irving Salzberg and
Mrs. Marsha M. Salzberg
Mr. Alan J. Turnbull, II

\$100 - \$249

MMr. Wallace K. Bailey, Jr.
Ms. Nellie C. Fain
Ms. Helen E. Gaul
Jane Hirshberg and Scott Schmidt
Ms. Sallie L. Holder
University Park Woman's Club
Mr. John Warshawsky and
Mrs. Susan Warshawsky

\$1 - \$99

Mrs. Dorothy Barker
Dr. Uzi I. Ben-Ami and
Ms. Judith M. Stern
Mrs. Susan D. Berkun
Ms. Yarina Conners
Ms. Jean Cooper
Mr. Brian P. Darmody, Esq.
Mrs. Adele F. Ellis
Dr. David B. Eubanks
Mr. Shalom Fisher
Ms. Jacquelyn Yvette Gutrick
Ms. Jane Kushner Hopkins
Dr. Phillip M. Kancianic
Ms. Gaele F. Kolb
Mr. Andy Li
Mrs. Norah Quinn McCormick
Mrs. Lauren A. Mitchell-Dawson
Mrs. Linda G. Murphy
Dr. Denise D. Nadasen and
Mr. Thomas C. Reynolds
Ms. Carmen Neageo
Mr. Billy W. Patterson
Ms. Elisabeth A. Ribar
Dr. Christopher S. Walsh
Mrs. Megan Pagado Wells
Mrs. Rika Dixon White

*This list reflects contributions
made between July 1, 2021 and May
13, 2022.*

Ignite - Friends Of NOI+F

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.

Clarissa Balmaseda	Robert Gammon	Ann Matteson	Malcolm Niedner
James Barnes	Mary Anne Hakes	Sharon Matthews	Ann Rowe
Erica Bondarev Rapach	Jean Hampton	Bonnie McClellan	Richard Scerbo
Richard Bourne	Peggy Hayeslip	Michael McClellan	Alan Turnbull
Sarah Bourne	Janet Hawley	Jennifer Newlin	Paul Van Akkeren
Jim Coppess	Jay Hawley	Thomas Newlin	William Wright
Lisa Fischer	Jane Hirshberg	Dianne Niedner	

OUR DONORS

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/givetonoi or contact Norah Quinn McCormick at **301.405.6485** or naquinn@umd.edu.

Institutional Sponsors

- League of American Orchestras Futures Fund
- The Marinus and Minna B. Koster Foundation
- The Morris & Gwendolyn Cafritz Foundation
- Nicolae Bretan Music Foundation
- Maryland State Arts Council

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.

- Mrs. Mary Anne Hakes
- Dr. Jack G. Hehn
- Mr. Jack Wittmann and Mrs. Jo Ann B. Wittmann



OUR PARTNERS

The National Orchestral Institute + Festival partners with various organizations throughout the United States to create unique opportunities for social impact and musical training for fellows, alumni and community members!

K-12 New Music Project

The K-12 New Music Project commissions works by historically excluded composers for elementary, middle and high school, and youth orchestras in partnership with Prince George's County Public Schools, the DC Youth Orchestra Program, the Hawaii Youth Symphony and publisher American Composers Alliance.

National Instrumentalist Mentoring and Advancement Network

The National Instrumentalist Mentoring and Advancement Network (NIMAN) is committed to building equity and dismantling discriminatory practices in classical music. NOI+F has worked with NIMAN to simplify the summer program application process, allowing for rising musicians to have access to more options for study.

Naxos Records

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."

Network for Diversity in Concert Percussion

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.

The Sphinx Organization & National Philharmonic

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.

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 2022, two Taki Alsop recipients will be in residence during the summer.

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 STAFF

NATIONAL ORCHESTRAL INSTITUTE + FESTIVAL

RICHARD SCERBO
Artistic Planning Program Director, Music
Director of National Orchestral Institute + Festival

JULIANO ANICETO
Operations Assistant Manager

LAUREN FLOYD
Percussion Assistant

CHAZ SALAZAR
Youth Mentorship

CLINTON SOISSON
Personnel Manager

AUSTIN SPOSATO
Artistic Planning Coordinator

HENRIQUE CARVALHO
MEGAN FLYNN
HEEJEE LEE
JOHN PARK
SHUN YAO
Artistic Operations Assistants

THE CLARICE MANAGEMENT STAFF

ERICA BONDAREV RAPACH
Acting Executive Director

SHAFALI JALOTA
Executive Assistant

ARTISTIC PLANNING

TYLER CLIFFORD
Senior Artistic Planning Coordinator

ZOE FRIED
Artistic Administrator

JANE HIRSHBERG
Artistic Planning Program Director, Theatre, Dance, and Artist Residencies

E. KATRINA LEWIS
Artist Services Coordinator

TARIQ DARRELL O'MEALLY
Artistic Planning Coordinator
Lead Curator, BlackLight Summit

JENNIFER OSBORN
Rental Partnerships & Administrative Coordinator

MEGAN PAGADO WELLS
Artistic Planning Program Director, Festival Arts

FINANCE & ADMINISTRATION

JACQUELINE HOWARD
Director of Finance and Administration

JACQUELYN GUTRICK
Finance and Administration Specialist

FERNANDO MERCHAN
Business Manager

LEEANN SERRANT
Administrative Services Manager

KIMBERLY TURNER
HR Business Services Specialist

OPERATIONS

RYAN KNAPP
Director of Operations

FACILITIES MANAGEMENT

BILL BRANDWEIN
Operations & Facilities Manager

GUEST EXPERIENCE

SARA GORDON
Manager of Guest Experience

KRISTEN OLSEN
Senior Guest Experience Coordinator

EMILY SHALLBETTER
Guest Experience Coordinator

LIANA STIEGLER ORNDORFF
Guest Experience Coordinator

PRODUCTION

CARRIE BARTON
Lighting Coordinator

LISA BURGESS
Costume and Crafts Coordinator

SUSAN CHIANG
Costume Shop Coordinator

ANN CHISMAR
Scenic Charge Coordinator

JEN DASZCZYSZAK
Costume Shop Manager

MICHAEL DRIGGERS
Assistant Technical Director

SANDY EVERETT
Technical Coordinator

REUVEN GOREN
Scene Shop Coordinator

TIMOTHY JONES
Prop Shop Manager

DEVIN KINCH
Projections Coordinator

TESSA LEW
Costume Draper/Tailor

JENNIFER MCDONALD
Production Coordinator

CODY MCVEY
Production Management Specialist

JAMES O'CONNELL
Assistant Manager of Audio

MARK RAPACH
Technical Director

JEFFREY RECKEWEG
Technology Shop Manager

BETH RIBAR
Production Coordinator

KAT ROTHMAN
Production Coordinator

KAITLYN SAKRY
Scheduling Manager

KARA WHARTON
Production Manager

UMD COLLEGE OF ARTS & HUMANITIES

BONNIE THORNTON DILL
Dean

DEVELOPMENT

LAURA BROWN
Assistant Dean for Development

SUSAN BERKUN
Assistant Director of Institutional Giving

NORAH QUINN MCCORMICK
Assistant Director of Development

ANGELA SMITH
Development Coordinator

MARKETING & COMMUNICATIONS

MONIQUE "NICKY" EVERETTE
Assistant Dean for Marketing and Communications

RIKA DIXON WHITE
Director of Marketing and Guest Experience

DAVID ANDREWS
Photographer/Videographer

KELSEY EUSTACE
Assistant Director of Marketing

K. LORRAINE GRAHAM
Assistant Director, Digital Experience

PIAMA HABIBULLAH
Assistant Director, Creative Strategy

CARLOS M. HOWARD GOMEZ
Marketing Communications Coordinator

MARY LOUTSCH
Digital Experience Coordinator

AIDEN MCDANIEL
Project Manager

JEANETTE J. NELSON
Art Director

SARAH SNYDER
Assistant Director, Communications

C.T. UNONU
Digital Marketing Coordinator

JESSICA WEISS
Writer/Editor



2022 FESTIVAL EVENTS

To buy tickets and for the latest information, visit go.umd.edu/noifestival2022 or call 301.405.ARTS.

Take The Reins: Barber's *Knoxville: Summer of 1915*

IN PARTNERSHIP WITH WOLF TRAP OPERA

+ Fri, June 3 • 7:30PM

Lopez-Gomez Returns! Tower, Ravel & Mussorgsky

+ Sat, June 4 • 7:30PM

Hege conducts López Bellido, Wagner & Rachmaninoff

+ Sat, June 11 • 7:30PM

Falletta conducts Creston & Kay

+ Sat, June 18 • 7:30PM

IN PARTNERSHIP WITH NAXOS RECORDS

Victory: Alsop conducts Lee III, Simon & Ein Heldenleben

+ Thu, June 23 • 7:30PM

New Directions

+ Fri, June 24 • 7:30PM

Alsop conducts Clyne & Beethoven

+ Sat, June 25 • 7:30PM

IN PARTNERSHIP WITH THE TAKI ALSOP
CONDUCTING FELLOWSHIP

Open Masterclasses

See the NOI+F faculty in action in our open masterclasses:

+ Mon, June 6 • 7PM

Gail Williams, horn

+ Tue, June 7 • 7PM

Joseph Conyers, bass

+ Mon, June 13 • 7PM

Alex Kerr, violin

Open Rehearsals

Ever wondered what happens in the rehearsals before the concert? Here's a unique opportunity to hear!

+ Fri, June 3 • 9:30AM

Manuel López-Gómez

+ Fri, June 10 • 9:30AM

Daniel Hege

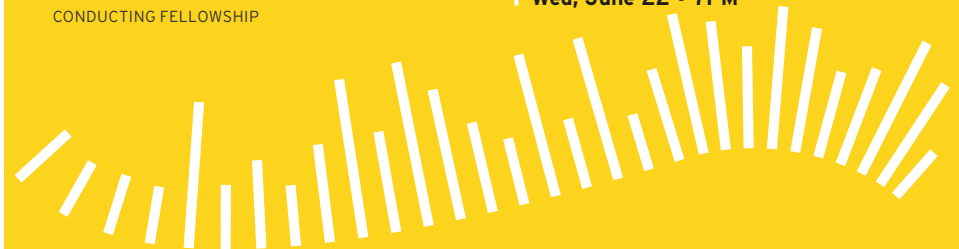
DON'T MISS!

Joseph Conyers' Dubhe: Chamber Works by Price & Dvořák

+ Fri, Jun 10 • 7:30PM

"The Conductor" Film Screening

+ Wed, June 22 • 7PM



— NATIONAL
— ORCHESTRAL
— INSTITUTE
+ FESTIVAL

Marin Alsop, Music Director

MAY-JUNE 2022



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.

noi.umd.edu

Visit our website or call 301.405.ARTS
for the latest event information!

UNIVERSITY OF
MARYLAND