



University of Maryland School of Music Presents

STRAUSS AND FRANK
University of Maryland Symphony Orchestra

MAY 10, 2019 . 8:00PM
DEKELBOUM CONCERT HALL
at The Clarice



**SCHOOL OF
MUSIC**

University of Maryland School of Music Presents

STRAUSS & FRANK

UNIVERSITY OF MARYLAND SYMPHONY ORCHESTRA

José-Luis Novo, *Music Director*

Overture to Die Entführung aus dem Serail, K. 384 Wolfgang Amadeus Mozart
(1756 - 1791)

Three Latin American Dances Gabriela Frank
(b. 1972)

- I. *Introduction: Jungle Jaunt*
- II. *Highland Harawi*
- III. *The Mestizo Waltz*

INTERMISSION

Tod und Verklärung Richard Strauss
(1864 - 1949)

*This performance will last approximately 65 minutes
including an intermission of 15 minutes*



Interim Director of Orchestral Activities at the University of Maryland School of Music, College Park, **JOSÉ-LUIS NOVO** is also Music Director and Conductor of the Annapolis Symphony Orchestra (ASO). Since his appointment to the ASO in 2005, Maestro Novo's continuous drive for artistic excellence, innovative thematic programming, and collaborations with some of today's most respected guest artists, have resulted in unprecedented artistic growth, praising audiences, and enthusiastic reviews: "Novo's smart programming showed the orchestra in full union and as individual players ready to attempt the best." *The Washington Post*. "Novo's taut tempos and flair for building crescendos paid off handsomely." *The Baltimore Sun*.

In addition to his directorship of the ASO, Maestro José-Luis Novo recently concluded an impressive 13-year tenure as Music Director and Conductor of the Binghamton Philharmonic in New York state. Prior to these appointments, he served as Assistant Conductor of the Cincinnati Symphony Orchestra under both Music Director Emeritus Jesús López-Cobos and former Music Director Paavo Järvi, and the Cincinnati Pops Orchestra under the late Erich Kunzel.

Recent and upcoming guest conducting engagements include debut appearances with the Rochester Philharmonic, the Alexandria, South Bend and San Luis Obispo Symphony Orchestras, and return appearances with the Thailand Philharmonic, the Baltimore Symphony, the Fresno Philharmonic, *Symphoria*, and a Kimmel Center debut in Philadelphia conducting the Curtis Institute Orchestra. Prior guest conducting engagements have included, among others, appearances with the Symphony Silicon Valley, the Minnesota Orchestra, the Syracuse, Modesto, Windsor, Stamford, Tulsa, and Tallahassee Symphonies; the Cincinnati Chamber Orchestra; the Cleveland and Abilene Philharmonics, and most of the major Spanish orchestras.

Maestro Novo has also developed a reputation as a keen educator of young musicians. He has held conducting positions with the Cincinnati Symphony Youth Orchestra, Miami University Symphony Orchestra, National Repertory Orchestra, National Youth Orchestra of Spain and the Yale Symphony Orchestra. Since 1999 he has been on the conducting faculty at the Eastern Music Festival in Greensboro, North Carolina, where he holds the position of Resident Conductor. In addition, he has conducted many noteworthy college and youth orchestras such as the Curtis Institute Orchestra, the University of Maryland Symphony Orchestra, the Cleveland Institute of Music Orchestra, the Bard Conservatory Orchestra, the Ithaca College Symphony Orchestra, and the Portuguesa State Youth Orchestra of the Venezuelan *El Sistema*.

Novo was featured in the League of American Orchestra's *Symphony* magazine in "Podium Powers," an article about emerging Hispanic conductors in the United States. He holds music degrees from the Cleveland Institute of Music, Yale University and the Royal Conservatory of Music in Brussels, and is the recipient of a 2010 Annie Award in Performing Arts from the Arts Council of Anne Arundel County, a 2008 American Society of Composers, Authors, and Publishers Adventurous Programming Award, and a 2005 Broome County Arts Council Heart of the Arts Award.

Overture to *Die Entführung aus dem Serail (The Abduction from the Seraglio)*

Wolfgang Amadeus Mozart

Born January 27, 1756, Salzburg, Austria

Died December 5, 1791 Vienne, Austria

This piece calls for one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, small bass drum, small crash cymbals, triangle, and strings.

"I believe I see in this work what each man sees as the joyous years of his youth, whose flowering he cannot return to," commented Carl Maria von Weber, after attending the premiere of Wolfgang Amadeus Mozart's *The Abduction from the Seraglio* (1782). Indeed, the 26-year-old Mozart had only the year before arrived in Vienna, having been dismissed by his employer the Archbishop of Salzburg and looking for work as a freelance composer. The newly-liberated composer, all youthful enthusiasm and brimming with ideas, indicated his elation at having received a commission from the inspector of the national *Singspiel* company, Johann Gottlieb Stephanie (who also served as librettist) in a letter to his father Leopold: "an opera is sure of success when the plot is well worked out, the words written solely for the music and not shoved in here and there to suit some miserable rhyme." The composer worked closely with Stephanie in shaping the libretto for this colorful and comedic drama, which would help to establish his reputation as a practiced and popular opera composer in Vienna.

A *Singspiel* (musical comedy) in three acts, *The Abduction from the Seraglio* tapped into an ongoing fascination with the exotic Ottoman Empire and its culture, an interest compounded by the approaching centennial celebrations of the 1683 lifting of the Turkish siege of Vienna. From the sixteenth to eighteenth centuries, the "Turquerie" movement fetishized Oriental art and culture, and this trend included a "Turkish style" of composing that presented a Westernized version of music from the Ottoman Empire. In the preceding centuries, Austrians had generally encountered the Ottomans only as a military opponent, and thus their experience of Turkish music extended almost exclusively to the Janissary band music of the Ottoman military. Composers in the Classical era would occasionally compose movements in the "Turkish style" in order to add exoticism and novelty to their music. The instruments needed to create the desired sound were bass drum, cymbals, triangle, and piccolo—to imitate the *zurna* (shawm)—and the compositional writing style included repeated notes, scale runs, wide interval leaps, uncomplicated harmonies, and sudden dynamic changes.

The plot of *The Abduction* concerns a Spanish nobleman, Belmonte, and his attempt to rescue his betrothed, Konstanze, from the *seraglio* (sequestered living quarters of concubines and wives in the Ottoman Empire) of the high-ranking Pasha Bassa Selim with the assistance of his servant, Pedrillo. The overture sets the scene with a rousing C major Allegro in the "Turkish style," with sudden changes in mood, scalar runs, repeated notes, and the din of the characteristic percussion instruments. A slower Andante section follows in the parallel minor, and the staccato melody in the violins and woodwinds provides a coy suggestion of the romantic sentiments to come, every so often indulging in tender lyricism. This sentimental interlude is quickly contrasted by a return to the bombastic Allegro with its clashing cymbals, booming bass drum, and ringing triangle hits.

Despite retaining many of the eighteenth-century stereotypes of Arab and Oriental cultures, several scholars have since recast *The Abduction* as an example of humanist thinking for its character development. Michael Pirker observes how “it is an appeal for better understanding between peoples and a condemnation of the hostile image of other nationalities” (*The New Grove Dictionary*). It can be observed, then, how in Mozart’s earliest attempts at achieving audience approval, he still fashions a work interlaced with universal themes of mercy, forgiveness, and selflessness, all placed within a musical setting overflowing with invention and youthful charm.

Three Latin American Dances

Gabriela Lena Frank

Born September 1972, Berkeley, California

This piece calls for three flutes, three oboes, three clarinets, three bassoons, four horns, three trumpets, three trombones, timpani, bass drum, castanets, tambourine, chekere, small triangle, large triangle, chimes, wood block claves, conga, xylophone, two marimbas, crash cymbals, suspended cymbal, bongos, snare drum, temple block, thunder sheet, tam tam, harp, piano, and strings.

Born to a Jewish American father and a Peruvian mother of Spanish, Chinese, and Quechua Indian descent, Gabriela Lena Frank identifies as a *mestiza*, a woman of mixed European and Native American ancestry, and she strives to honestly represent her multifaceted identity in her music. Inspired by the works of Béla Bartók and Alberto Ginastera, Frank places her Western classical music training in conversation with the poetry, mythology, and musical styles of her multicultural heritage, recasting traditional folk musics into new, unique forms with Western classical instruments and frameworks.

In particular, her compositions explore the concept of *mestizaje* (“mestizo-ism”) in music, as she argues, “[*mestizaje*] is something that everybody needs to think about, because we’re all living in a *mestizo* society now.” Premiered in 2004, *Three Latin American Dances* is just one way that Frank has sought to explore this concept. The work is split into three movements: I. “Introduction: Jungle Jaunt;” II. “Highland Harawi;” and III. “The Mestizo Waltz.” Each movement represents one of the three geographical regions of Peru: *selva* (jungle), *sierra* (mountains), and *costa* (coast), respectively. The first movement begins with what Frank has called “an unabashed tribute” to Leonard Bernstein and his *Symphonic Dances from West Side Story* with its bold, opening tritone figure. It then springs through an array of colorful harmonies and rhythms derived from a variety of pan-Amazonian dance forms, intentionally speeding through these jungle references so that they remain largely hidden.

“Highland Harawi,” the second movement, is based on the Peruvian *harawi*, a slow, melancholic song allegedly with pre-Columbian Inca origins that is traditionally sung or played on the Andean *kena* (flute); it also happens to be one of Frank’s favorite forms. The expansive movement is in three parts, arranged slow-fast-slow, and the first section begins with accelerating strikes of the claves as Illapa, the Incan deity of thunder, lightning, and rain, blinks his eyes open. Rain stick, conga drum, and atmospheric strings provide an eerie setting for the entrance of the chromatic *harawi* melody in the clarinets and strings. Marked “Un Grito y un Mil de Ecos” (“A Cry and a Thousand Echoes”), the mournful *harawi* is dominant, with half of the strings

playing behind the others, conveying the immensity, mystery, and (in Frank’s words) “the wet, reverberating effect” of the mountain region. A long, dissonant *rallentando* leads into the fast-paced second section, which Frank compares to the *zumballyu*, a great spinning top belonging to Illapa. The great top, spinning furiously with endless, whirling scales, unleashes a storm in the highlands with rumbles of a thunder sheet and lightning cracks of the slapstick and claves, before allowing a return to the more somber *harawi* melody.

The final movement, “The Mestizo Waltz” (a pun on Franz Liszt’s “Mephisto Waltz”) is a tribute to the *mestizo* music from the Pacific coast of South America and depicts *romanceros* (gallant men) playing their guitars and singing a flirtatious love song. Marked “¡Feliz!” (Happy!), the movement mixes influences from indigenous Indian musics, African slave culture, and Western brass bands. The *romanceros*, played by the swaggering trumpets, introduce their song over “guitars,” depicted through cello *pizzicato* chords and the “strumming” of violin *tremolos* and glissandos an octave wide. The *romanceros*’ song alternates with an infectious dance of woodwinds and spirited percussion, at once playful and sensual. At the final appearance of the *romanceros* melody, it is doubled by woodwinds, violins, and piano with a *vendaval de guitarras* (storm of “guitars”) as accompaniment, bringing the powerful dance to a glorious conclusion.

Tod und Verklärung (Death and Transfiguration)

Richard Strauss

Born June 11, 1864, Munich, Germany

Died September 8, 1949, Garmisch Partenkirchen Germany

This piece calls for three flutes, two oboes, one english horn, two clarinets, one bass clarinet, two bassoons, one contrabassoon, four horns, three trumpets, three trombones, one tuba, timpani, tam tam, two harps, and strings.

Described as Strauss at his “most philosophically Wagnerian,” *Death and Transfiguration* was begun during the summer of 1888 and finished in November 1889, during the composer’s first charge into the Wagnerian cause of programmatic music. After the successful premiere of *Don Juan* (1888), the young Strauss wrote to his publisher to discuss the “bringing out” of his “best and most mature work,” *Death and Transfiguration*. With this assertion came the pronouncement that “I will probably shortly abandon absolute music in order to seek my salvation in music drama,” a declaration of his intent to take up Wagner’s mantle by premiering another, even more complex, tone poem.

The tone poem as a genre is difficult to classify, at its core merely implying an illustration using tones, i.e. descriptive music. Franz Liszt is credited as the inventor of the term (he called it a “symphonic poem”), though it is not with Liszt that programmatic or descriptive music was invented. The idea existed as early as the Renaissance and manifested in the famous Baroque example of Vivaldi’s *The Four Seasons*, a series of violin concertos. As a distinct genre, tone poems of the nineteenth century tend to exist in a single movement and to be in some version of sonata form. This model guaranteed an energetic first theme; a contrasting, lyrical second theme; an unstable development; and a recapitulation (restatement) of the original themes and material, often with more development. There may also be an introduction or extended coda.

The first of only two tone poems by Strauss not drawn from literature, *Death and Transfiguration* expresses the composer's early meditations on death, mortality, and the afterlife, a theme which becomes even more interesting considering that the composer himself was either an atheist or agnostic (a detail that is still debated among scholars). Appropriate considering its theme, the tone poem's orchestration deliberately emphasizes the lower, darker end of the ensemble: piccolo is absent in favor of full representation by the lower woodwinds (English horn, bass clarinet, contrabassoon) and all high-pitched optional percussion are omitted in favor of the solitary tam-tam, a gong associated with funeral processions and general solemnity. This bolstering of the deeper timbres of the orchestra ensures that each menacing shadow of death is absolute in its darkness, and that the final transfiguration is radiant without edging on shrill.

Affirmed by both a poem written after the music by a friend of the composer and by Strauss' own testimony, the work depicts the last moments of a dying artist, one who was fixated upon achieving an artistic Ideal in life and who receives the sought-after "transfiguration" in death. In the tone poem, the narrative unfolds non-linearly and moves seamlessly between past and present, and Strauss himself described the form of this work as a melody that gradually takes shape only at the very end (as the final "transfiguration" theme).

The work can overall be broken into four parts: the first section evokes a chamber of death. The protagonist, exhausted in the struggle against death, lies sick and barely conscious in a dim room. Whispering string chords and the tapping of the timpani, almost without rhythm, provide the thudding of a slow, faint heartbeat, or perhaps the anxious awareness of time passing, a theme of approaching death. The irregular breaths of the artist are heard in the sighing figures of the flutes, and fragments of a tender melody in the woodwinds and harp arpeggios provide wisps of comforting childhood memories.

With startling suddenness and noise, death wrenches the artist into wakefulness with wracks of pain: dull throbs echo from the deep, thudding basses, and sharp spasms rise from the oboes, English horn, and flutes. The intensity grows, building in force and complexity as the orchestra is battered by the theme of the pounding heartbeat and death approaches. This fevered struggle culminates in several deafening chords, and just before death can claim victory a new theme emerges: harp, trombones, cellos and violas rise out of the depths and leap an octave upwards, resolving down by step. At last the artistic Ideal, the "transfiguration theme," has emerged, though not in its complete form, as it can only be realized in death. Death has not yet won, however, and it shrinks back as a hush once again settles upon the room.

Oboe and violins sweep the protagonist gently toward recollection in the second section, and what follows is a dream-like space with vivid episodes from childhood and youthful passions crowding into the mind of the artist. Calm, pastoral melodies in the solo woodwinds and strings communicate the innocence of a child: at one moment sedate, at another skipping joyfully. The tempo increases, and woodwind fanfares and an aspiring new theme in the violins signify the passion and ambition of young adulthood. Conflict ensues as the heartbeat theme interrupts and threatens to disrupt the reverie, wrestling with the themes of youth. As if in defiance, the

transfiguration theme emerges, more boldly this time in the brass. With three attempts it fails to find resolution, and the last attempt sends the artist sinking back into the space of the sickroom, with its arrhythmic heartbeat, struggling breaths, and the inevitable return of death's painful throes.

This time, as the timpani pounds out the final heartbeats beneath brass chords and upwardly flying woodwinds, the soul is released at last. The stroke of the tam-tam marks the moment of death and the beginning of the coda and transfiguration. Steady tam-tam beats and tolling bell sounds from the harp elicit a breathless anticipation, the moment of weightlessness extended by a rising from the bottom of the orchestra to the very top, resting on an ethereal high note in the violins. The full realization of the artistic Ideal occurs here, at the site of transfiguration or what Strauss termed the "point of culmination." Having achieved perfection, the transfiguration theme is now a long and lyrical melody, increasing in power and nobility as it is layered with the broad, aspirational theme of youth. A blinding climax is reached with singing strings, transcendent brass, and rippling harp, after which all settles slowly into calm, leading upward, it seems, ad infinitum.

Strauss' most popular tone poem for some time, it is nevertheless among his more modest orchestral works, requiring comparatively small forces and refraining from graphic, parodistic, or chaotic themes. In stark contrast to his *Don Juan* of the year before, it offers a message of hope and redemption through earthly suffering. *Death and Transfiguration* seems to have remained with Strauss throughout the rest of his life, and he quoted themes from it in several late works, for example, in the final of his *Four Last Songs* (1948), "Im Abendrot" (At Sunset). Allegedly, on his deathbed in 1949, Strauss remarked to his daughter-in-law and nurse, Alice, "It is peculiar, Alice—dying is exactly as I composed it in *Death and Transfiguration*. It is peculiar..."

— Rachel Ruisard ©2019

Rachel Ruisard is a Ph.D. candidate in musicology at the University of Maryland, College Park. A recipient of UMD's prestigious Flagship Fellowship, she holds a Bachelors of Music in Vocal Performance from Moravian College with a minor in Medieval Studies, and a Masters in Musicology with distinction from the University of Oxford. Rachel's research in medieval vernacular song traditions focuses on the poetry, music, and performing contexts of the *trouvères*, as well as intersections of music and gender. Her dissertation examines the evidence for women's participation and cross-gender performances in the musical tradition of the Lorraine region in the thirteenth and fourteenth centuries. Rachel has previously written program notes for the UMD Symphony Orchestra and The School of Music's Kurt Weill Festival, and is also a host for Creative Conversations with visiting artists in partnership with the Clarice Smith Center for Performing Arts.

UNIVERSITY OF MARYLAND SYMPHONY ORCHESTRA

José-Luis Novo, *Music Director*
Mark Wakefield, *Orchestra Manager*

VIOLIN

Myles Mocarski
Concertmaster
(Mozart, Frank, Strauss)

Lina Zhao *Principal 2nd*
(Mozart, Frank)

Sarah Kim *Principal 2nd*
(Strauss)

Bea Baker
Darya Barna
Yasha Borodeckis
Levi Bradshaw
Alyssa Centanni
Rachel Choi
Phillip Ducreay
Madison Flynn
Lauren Holmes
Haerin Jee
Camille Jones
Wolfgang Koch-Paiz
Hansae Kwon
Calvin Liu
Eugene Liu
Tiffany Lu
Sarit Luban
Matt Musachio
Micca Page
Rey Sasaki
Jessica Schueckler
Benedict Sin
Chad Slater
Kevin Sloan
Kei Sugiyama
Yiran Zhao
Qian Zhong

VIOLA

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(Mozart, Frank)

Timothy Macduff, *Principal*
(Strauss)

Rose Alon
Emma Baker
Alanah Cunningham
William Gu
Kimia Hesabi
Alanna Imes
Andrew Jones
Linnea Marchie
Siri Neerchal
Sinan Wang

CELLO

Pecos Singer, *Principal*
(Mozart, Frank)
Nicole Boguslaw, *Principal*
(Strauss)

Chelsea Bernstein
Ian Champney
Peter Franklin
Amy Hao
Gabe Hightower
Brian Kim
Samuel Lam
Michael Li
Julia Marks
Katie McCarthy

BASS

Daphne Henderson,
Principal (Mozart, Frank)

Madison Fitzpatrick,
Principal (Strauss)

Jason Gekker
Teddy Hersey
Joseph Koenig
Chad Roger

FLUTE

Alix Gilbert
Cris Dohler Rodas
TJ Wible

OBOE

Sarah Balzer
Liz Plescia
TJ Wagman

ENGLISH HORN

Sarah Balzer
Liz Plescia

CLARINET

Cliff Hangarter
Allison Satterwhite
Kenny Wang
Darien Williams

BASS CLARINET

Allison Satterwhite
Kenny Wang

BASSOON

Mark Liffiton
Monica Panepento
Jimmy Ren

CONTRABASSOON

Monica Pamepento

FRENCH HORN

Emerson Miller
Cosette Ralowicz
Al Rise
Katy Robinson
Emmett Sauchuck
Christine Stinchi

TRUMPET

Justin Drisdelle
Brent Flinchbaugh
Di Yue

TROMBONE

Jack Burke-McGoldrick
Matthew Larson

BASS TROMBONE

Skyler Foster

TUBA

Jisang Lee

TIMPANI

Lauren Floyd
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UMWO FEATURING SARAH FRISOF, FLUTE SAT, MAY 11 . 8PM

\$25 PUBLIC / \$10 STUDENT/YOUTH / UMD STUDENTS FREE
DEKELBOUM CONCERT HALL

Featuring UMD School of Music flute faculty member Sarah Frisof in two solo works, one of which was written for her. The program also includes a world premiere by prominent composer Stephen Jaffe, commissioned as part of the UMD Wind Orchestra's 10th Anniversary celebration.

ANNUAL POPS CONCERT

SUN, MAY 12 . 3PM

\$25 PUBLIC / \$10 STUDENT/YOUTH / UMD STUDENTS FREE
DEKELBOUM CONCERT HALL

Enjoy a mix of standards, contemporary hits arranged for band, Broadway tunes, American songbook classics and more at this annual celebration of pops music. Showcasing the lighter side of classical music, it's been an audience favorite for more than four decades. This year's performance will include *Manhattan Beach*, *The Hounds of Spring*, and pieces inspired by *The Lord of the Rings*.

TROMBONE STUDIO RECITAL SUN, MAY 12 . 7PM

FREE, NO TICKETS REQUIRED
GILDENHORN RECITAL HALL

This recital will feature the University of Maryland Trombone Choir and trombone faculty members Matthew Guilford and Aaron LaVere. The program will include works by Bourgeois, Crespo, Sims, Haydn, Grondahl and Wagner.

SUMMER CHORUS CONCERT

SAT, JULY 20 . 8PM

FREE, NO TICKETS REQUIRED
DEKELBOUM CONCERT HALL

The UMD Summer Chorus presents an evening of sacred masterworks from the late 18th century led by graduate student conductors Minji Kim and Kathryn Hylton. Mozart's expressive psalm settings of the *Vesperae Solennes de Confessore*, K. 339 are featured along with the beloved Mass in B-flat Major (*Kleine Orgelmesse/Little Organ Mass*) by Haydn.

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