



UMD SCHOOL OF MUSIC PRESENTS  
**SHOSTAKOVICH 10**  
UNIVERSITY OF MARYLAND SYMPHONY ORCHESTRA

October 7, 2016 . 8PM  
DEKELBOUM CONCERT HALL  
*at The Clarice*

UNIVERSITY of MARYLAND

**SOM**  
SCHOOL of MUSIC

**UNIVERSITY OF MARYLAND  
SYMPHONY ORCHESTRA***James Ross, Music Director*

Three Dance Episodes from *On the Town*.....Leonard Bernstein  
(1918-1990)

- I. The Great Lover Displays Himself
- II. Lonely Town: Pas de Deux
- III. Times Square: 1944

Variations on a Theme by Haydn, Op. 56a.....Johannes Brahms  
(1833-1897)

- Thema. Chorale St. Antoni. Andante  
Variation I. Poco più animato  
Variation II. Più vivace  
Variation III. Con moto  
Variation IV. Andante con moto  
Variation V. Vivace  
Variation VI. Vivace  
Variation VII. Grazioso  
Variation VIII. Presto non troppo  
Finale. Andante

**INTERMISSION**

Symphony No. 10 in E minor, Op. 93.....Dmitri Shostakovich  
(1906 - 1975)

- Moderato  
Allegro  
Allegretto – Largo – Più mosso  
Andante – Allegro – L'istesso tempo

**JAMES ROSS** is presently the Director of Orchestral Activities at the University of Maryland, Conducting Faculty at the Juilliard School, and Orchestra Director of the National Youth Orchestra USA at Carnegie Hall. He is also Music director-Designate of the Orquesta Simfónica del Valles in Spain.

Ross has served as Assistant conductor of the Boston Symphony Orchestra, as William Christie's assistant to Les Arts Florissants, and as Music Director of the Yale Symphony Orchestra. He has conducted orchestras as diverse as the Leipzig Gewandhaus, the Utah Symphony, the Royal Stockholm Philharmonic, the Chicago Civic Orchestra, the Harrisburg Symphony Orchestra, the Orquesta Sinfónica of Galicia, the Binghamton Philharmonic, the Kwazulu-Natal Philharmonic, and the National Symphony Orchestra at the Kennedy Center in side-by-side concerts with UMSO. His principal conducting teachers were Kurt Masur, Otto-Werner Mueller, Seiji Ozawa, and Leonard Bernstein.

As a horn soloist, he has performed with such orchestras as the Boston Symphony, the Boston Pops, the Bavarian Radio Orchestra, the Leipzig Radio Orchestra and the Leipzig Gewandhaus. When he was awarded Third Prize in the Munich International Horn Competition in 1978, he became the first American and one of the youngest competitors ever to do so. His performances and recordings as principal horn of the Gewandhaus, including the Strauss *Four Last Songs* with Jessye Norman, helped him gain international recognition as an artist.

As a teacher, Ross has served on the faculties of Yale University, the Curtis Institute of Music, Haverford and Bryn Mawr colleges, and teaches conducting each summer at the Cabrillo Festival of Contemporary Music in Santa Cruz. He was Artistic Director of the National Orchestral Institute (NOI) at the University of Maryland from 2002-2012 where his leadership served as an impetus for change in the orchestral landscape of the United States. He is internationally recognized for his work advancing the future of orchestras through cross-genre collaborations especially with choreographer and Macarthur "Genius grant" Fellow Liz Lerman, polymath designer-director Doug Fitch, and video artist Tim McLoraine with whom Jim also shares a home and the parenthood of two wonderful dogs, Merryl and Paterson.

Ross is a native of Boston, a lover of all things Spanish, a committed questioner of concert rituals, a man who likes to move, and a believer in the meteoric impact of classical music on the lives of those it touches.

Three Dance Episodes from *On the Town*

**LEONARD BERNSTEIN**

*Born 25 August 1918, Lawrence, MA*

*Died 14 October 1990, New York, NY*

**BERNSTEIN** wrote the musical *On the Town* in 1944, and the Three Dance Episodes were extracted from the larger work for concert performance shortly thereafter. They received their debut on 13 February 1946 in San Francisco with Bernstein himself conducting. The episodes are scored for flute (doubling on piccolo), oboe (doubling on English horn), 3 clarinets (doubling on alto saxophone and bass clarinet), 2 horns, 3 trumpets, 3 trombones, timpani, percussion, and strings.

In April 1944, the ballet *Fancy Free* opened in New York and was met with immediate acclaim. The work was a collaboration between choreographer Jerome Robbins and composer Leonard Bernstein. It depicted a single day of leave for three sailors in New York City. Inspired by the success of the ballet, Bernstein and Robbins became convinced that they could turn the scenario into a successful musical. They were joined by Betty Comden and Adolph Green as lyricists and a mere eight months after the first work opened, they premiered the new musical *On the Town*.

The story again centered on sailors taking their leave in New York City, and was a combination of drama, romance, and riotous comedy. But Bernstein saw the dances as the central focus of the work and moved to excerpt three of them for concert performance. These three episodes are of widely varying musical character and have become a very popular concert suite.

In *On the Town* the romantic sailor Gabey falls asleep on the subway and his dreams of a paramour (Miss Turnstiles, a woman featured on posters in the subway) make up "Dance of the Great Lover." The music is fast and allows Gabey to highlight his determination while allowing the audience to witness his naiveté.

The second dance, "Pas de Deux," is based on the song "Lonely Town" from the musical. Gabey witnesses another sailor seduce a young woman in Central Park, convince her of his love, and then abandon her. The music here is tender, sentimental, and inflected with a sense of the bittersweet.

Finally, “Times Square Ballet” depicts the sailors gathering in the eponymous location for an evening of revelry. The jazz-inflected theme is taken from what would become the musical’s most famous number, “New York, New York.” The rapid shifts in character throughout the episode depict changing locales on the square, as the sailors visit an arcade and the Roseland Dance Palace.

Variations on a Theme by Haydn, Op. 56

**JOHANNES BRAHMS**

*Born 7 May 1833, Hamburg*

*Died 3 April 1897, Vienna*

**BRAHMS** wrote his Variations originally for two pianos in the time between May and July 1873 and finished an orchestration by October of that same year. The work was premiered one month later on 2 November with the Vienna Philharmonic under the baton of the composer. It is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contrabassoon, 4 horns, 2 trumpets, timpani, triangle, and strings.

The first thing to know about Brahms’ Variations on a Theme by Haydn is that the theme upon which the work is based was, in all likelihood, not actually written by Haydn. Instead, most scholars now believe that the theme was written by Ignaz Pleyel, a pupil of Haydn. We know that Brahms had a manuscript marked “Second movement of a divertimento for wind instruments by Haydn. Chorale St. Antoni.” We also know that this was on the back of a movement of what is *definitely* Haydn’s Symphony no. 16. But the ideas that the divertimento was by Haydn and was called “Chorale St. Antoni” seem to have no basis in fact.

Regardless of the provenance of the source material, Brahms used the inspiration to craft some of his best orchestral work. Throughout his life, he was fascinated by “old” music (keeping in mind that we are further from Brahms than he was from Haydn) and this work shows his deftness at combining old influences with compositional techniques of his time.

The variations begin primarily with wind instruments, an obvious nod to the original divertimento. But plucked cellos and basses as well as subtle strings point to the fully orchestrated texture that the work is about to take on. A five-measure phrase is repeated three times before a middle section (in more typical four-measure phrases) intercedes. The theme is finished by a return to the five-measure material from the beginning.

After the theme is introduced, Brahms presents eight variations. These vary from simple elaborations on the theme (as in variations I and VI) to digressions in which the source material is nearly lost altogether (variations III and IV). With the exception of variation VII, they are all as faster or faster than the initial statement of the theme.

In the finale, Brahms returns to old music, but reaches further back still. This movement is a passacaglia, a set of variations over a repeated bass. We thus have a set of variations within a set of variations. The bass around which the movement is organized is taken from the initial theme and is five measures long. Over this, Brahms builds seventeen varied statements before he returns the original theme for one last triumphant appearance to close the work.

Symphony No. 10 in E minor, Op. 93

**DMITRI SHOSTAKOVICH**

*Born 25 September 1906, St. Petersburg*

*Died 9 August 1975, Moscow*

**SHOSTAKOVICH** wrote his Tenth Symphony in the latter half of 1953. On 17 December of that year it was premiered by the Leningrad Philharmonic under Yevgeny Mravinsky. The symphony is scored for 2 flutes (doubling on piccolo), 3 oboes (doubling on English horn), 2 clarinets, E-flat clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, triangle, tambourine, snare drum, cymbals, bass drum, tam-tam, xylophone, and strings.

Shostakovich would likely be surprised with how well-regarded his Tenth Symphony is today. Generally considered to be among his most successful works in

the genre, it was a work about which the composer said “When you see its defects, sometimes large and substantial, you begin to think that it wouldn’t be a bad thing to avoid them in your next work, but as for the one written, well, that’s done with, thank goodness.”

Part of the work’s positive reception is likely tied up in the writings of Solomon Volkov, in *Testimony*. The work is now widely considered to be one of the least credible sources for information on Shostakovich but for years after its publication it held prominence as *the* story of Shostakovich. It was read and well-regarded for so long that its narrative helped to define how we think of Shostakovich as audiences. Whether or not he was a staunch enemy of Stalin, the image of him as one that Volkov painted is almost inextricable from the truth.

And in that light, with Volkov as guide, many audiences heard the Tenth as a depiction of the brutality of Stalin’s reign. The dictator died just months before the work was premiered, and the desire of many to demonize him is easy to back up with music that is dramatic and at times jarring. The second movement was, in Volkov’s words, “inexorable, merciless, like an evil whirlwind.”

But we have little verifiable evidence that Shostakovich himself thought of this symphony as programmatic music. And given how much doubt has been cast on Volkov’s book, we would be wise to disregard it entirely. What, then, are we left with? Nothing less than a monumental piece of orchestral music that works as well as absolute music as it does with any program.

The first movement is a massive affair. It is longer, in some performances, than even the third and fourth movements combined. In that time we move, almost Mahler-like, through two primary musical worlds. The first begins with slow treading strings that give way to a plaintive clarinet melody. Then the flute introduces music that will become a sort of sinister waltz. These two ideas are developed over the rest of the movement.

The second movement, a militaristic march, is the shortest of the entire symphony. Given its frenzied nature, it is easy to see why people want to ascribe a program to it so badly. It gives way to a third movement waltz built on a theme that uses the

famous D-S-C-H motive that Shostakovich created as a musical signature for his works. In German musical notation, the letters D-S-C-H correspond to the notes D, E-flat, C, and B. This motive is introduced by flutes and clarinets about one minute into the movement, and it is later joined by a motive crafted from the name of one of the composer's female pupils.

The finale continues the symphony's dark tone and begins with a theme primarily in the winds. Slowly the music dissolves into a frenzied nightmare state before a statement of the D-S-C-H motive *forte* by the entire orchestra puts a stop to it. From there, the motive dominates, though the manic music heard before is only barely held back. In the end it is the D-S-C-H motive, played triumphantly by horns and trumpet, that prevails to close the symphony on its first optimistic notes.

*Notes by Robert Lintott ©2016*

**James Ross**, *Music Director*

**Mark Wakefield**, *Orchestra Manager*

### **Violin**

Duo Shen, *concertmaster* (Bernstein, Brahms)

Jesse Munoz, *concertmaster* (Shostakovich)

Heather MacArthur, *principal 2<sup>nd</sup>* (Bernstein, Brahms)

Ryan Gregory, *principal 2<sup>nd</sup>* (Shostakovich)

Yuti Chang	Sarah Park
Haley Dietz	Tula Raghavan
Haerin Jee	Olivia Ren
Astrid Jensen	Lynn Rowell
Camille Jones	Jessica Schueckler
Amyr Joyner	Ava Shadmani
Dana Judy	Benedict Sin
Andrew Juola	Kevin Sloan
Hansae Kwon	Katherine Smolen
Hannah Lee	Alan Tilley
Anto Meliksetian	James Worley
Carolina Meurkens	

### **Viola**

Eva Mondragon, *principal* (Bernstein, Brahms)

Caroline Castleton, *principal* (Shostakovich)

Emma Baker	Stephan Loh
Becca Barnett	Timothy MacDuff
Hannah Dara	John McIntyre
Kimia Hesabi	Naomi Rabe

### **Cello**

Molly Jones, *principal* (Bernstein, Brahms)

Frances Borowsky, *principal* (Shostakovich)

Katy Chiang	Katie McCarthy
Samantha Flores	Kathleen Monroe
Peter Franklin	Preetcharn Saund
Gabriel Hightower	Pecos Singer
Brian Kim	Peter Swanson
Julia Marks	

**Bass**

Morgan Daly, *principal* (Bernstein, Brahms)

Paul Hunt, *principal* (Shostakovich)

Francis Desiderio

Daphne Henderson

Patrick Fowler

Justin Lidard

**Flute**

Natasha Costello

Laura Kaufman

Hannah Liao

**Alto Saxophone**

Chris Vadala - *SOM faculty*

**Trumpet**

Justin Drisdelle

Chris Rother

Luke Spence

John Walden

**Oboe**

Michael Helgerman

Michael Homme

Noelle Drewes

**Trombone**

Michael Dranove

Josh Gehres

**English Horn**

Michael Helgerman

**Clarinet**

Gabe Ferreira

Alex Gehring

Matthew Rynes

Josh Waldman

**Bass Trombone**

Bryan Woodward

**Tuba**

Andrew Dougherty

**E-flat Clarinet**

Josh Waldman

**Bass Clarinet**

Gabe Ferreira

**Timpani**

Brad Davis

Laurin Friedland

Chris Herman

Mario Perez

**Bassoon**

Lucas Cheng

Sam Fraser

**Percussion**

Jon Clancy

Brad Davis

Laurin Friedland

Chris Herman

Mario Perez

**Contrabassoon**

Eddie Rumzis

**Horn**

Joshua Blumenthal

Daniel Eppler

David Flyr

Kaitlyn Schmitt

Clinton Soisson

**Operations Assistant**

Will Yeager

**Orchestral Librarian**

Tiffany Lu

## THE UMD SYMPHONY ORCHESTRA AND UMD WIND ORCHESTRA

*are led with a shared vision based on the following bedrock principles which influence every aspect of our large ensemble program including what we play, why we rehearse, how we define the symbiotic roles of conductor and player, and how we give concerts:*

We believe there is no difference between playing chamber music, playing in orchestra, and playing in an ensemble of winds except the number of people around you. Music-making in all ensemble settings requires the same essential skills of active listening and co-shaping that characterizes great chamber musicmaking. We believe in leading while following and following while leading — not just for our players but also for ourselves as leaders of players.

We believe in the conductorless large ensemble experience.

We believe in encouraging active verbal input from players throughout the rehearsal process and in soliciting their ideas for programming future seasons.

We believe in mixing the skill levels of our players for maximum educational benefits, and in the primacy of process — i.e. that good rehearsals are their own reward.

We believe that every concert must be a simultaneous celebration of the past and of the future.

We believe in our New Lights initiative, which asks questions like:

*What is a concert that people should want to come to it?*

*What is it about the ritual of concerts that may keep people from wanting to come?*

*How can we enhance the impact of the music we play?*

*What forms might concerts take 50 years from now?*

*What is good music of any genre — and why does music of different genres so rarely appear together on concerts?*

*Beyond playing the notes well, what might be asked of young musicians to help build the kind of musical life they would want to inhabit?*

Our concerts are our attempts at responses to these kinds of questions and the result of putting these bedrock beliefs into action.

James Ross

*Director of Orchestral Activities*

Michael Votta Jr.

*Director of Wind Activities*



Cast of TDPS' Spring 2015 production, *Good Kids*. Photo by Stan Barouh.

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