



UMD SCHOOL OF MUSIC PRESENTS  
**UMD REPERTOIRE ORCHESTRA**

March 1, 2017 . 8PM  
DEKELBOUM CONCERT HALL  
*at The Clarice*

UNIVERSITY of MARYLAND

**SOM**

SCHOOL of MUSIC

University of Maryland School of Music presents

## UNIVERSITY OF MARYLAND REPERTOIRE ORCHESTRA

**Tiffany Lu** and **Shen Yiwen**, *co-directors*  
**James Stern**, *violin*

Selections from

*Swan Lake*, Op. 20.....Pyotr Ilyich Tchaikovsky  
(1840-1893)

- I. Scène
- II. Valse
- III. Danse des petits cygnes
- IV. Pas d'Action
- V. Danse espagnole
- VI. Scène et Finale

Pas de Cinq - Pas de Deux (Before Parting).....Shen Yiwen  
from *Crane Whisperer* (b. 1986)

### INTERMISSION

Selections from

*Romeo and Juliet*, Op. 64.....Sergei Prokofiev  
(1891-1953)

- I. The Montagues and Capulets
- II. Scene – The Street Awakens
- III. Madrigal
- IV. Masks
- V. Juliet the Young Girl
- VI. Friar Laurence
- VII. Dance of the Five Couples
- VIII. Romeo and Juliet

Conductor and violinist **Tiffany Lu** is in her second year of doctoral studies at the University of Maryland studying orchestral conducting with Professor James Ross. At the University, Tiffany is the co-conductor of the University of Maryland Repertoire Orchestra and cover conductor of the University of Maryland Symphony Orchestra. This season Tiffany also holds the position of music director for the Wilmington Community Orchestra in Wilmington, DE, and in addition serves as assistant conductor and personnel manager of the Capital City Symphony in Washington, D.C. Tiffany attended the Pierre Monteux School for Conductors and Orchestral Musicians from 2012-2015, serving as Orchestral Assistant for the last two summers and studying with Michael Jinbo. She performs actively as a violinist and violist.

Previous positions include cover conductor and principal librarian at the 2016 National Orchestral Institute and conductor of the Young Artists' orchestra at the DC Youth Orchestra Program. Tiffany has also been assistant conductor at the Tampa Metropolitan Youth Orchestras (2011-2012) and at Ithaca College (2012-2015), where she earned her masters' degree in conducting studying with Dr. Jeffery Meyer. She has performed in master classes led by Carl St. Clair, Larry Rachleff, David Efron, Lior Shambadal, Mark Shapiro, Marin Alsop, and Victor Yampolsky.

Growing up in Tampa, Florida, Tiffany began studying the violin at the age of three; as a violinist and violist, Tiffany has over fifteen years of orchestral, chamber, and solo experience. She has performed with the Annapolis Symphony Orchestra, Florida Orchestra, Binghamton Philharmonic, Cayuga Chamber Orchestra, Symphoria (Syracuse), and Gadje, a gypsy rock band based in Ithaca.

Dr. **Shen Yiwen** is a Chinese composer, conductor, and pianist. His compositions have been praised as "a jaunty, vibrantly scored canvas" and "with a lucid, economical lyricism" by *The New York Times*, and his music has been performed in six continents. His awards include the ASCAP Morton Gould Young Composers Award, first prize from SCI/ASCAP Composition Commission, two prizes from Chinese National Composition Competitions, Chinese Golden Bell Award, and Distinguished Achievement of the Year in Music Composition in Shanghai, among others.

Recent career highlights are two ballets commissioned, premiered, toured by the National Ballet of China and six major orchestral premieres with the Minnesota Orchestra, Albany Symphony, American Symphony, Beijing Symphony, Juilliard Orchestra, and Bard Conservatory Orchestra for its first international tour of China. He made his Carnegie Hall

debut with the premiere of a song cycle that Carnegie had commissioned.

Dr. Shen holds a dual-Bachelor degree from Bard College and its Conservatory in composition and German Studies, a Master's and a Doctoral degree in composition from The Juilliard School. He served on Juilliard's faculty in 2015-2016. He is currently studying orchestral conducting with James Ross at University of Maryland, while serving as Co-Director of the school's Repertoire Orchestra and Cover Conductor for the Symphony Orchestra. For the past two summers he has also attended the Pierre Monteux School and Summer Music Festival where he studied conducting with Michael Jinbo.

For more information, please visit [www.shenyiwen.com](http://www.shenyiwen.com).

## PROGRAM NOTES

### **Selections from *Swan Lake*, Op. 20 Pyotr Ilyich Tchaikovsky (1840-1893)**

*Swan Lake* tells the tale of the (in most versions) ill-fated Princess Odette, who lives under the curse of evil sorcerer von Rothbart. The curse forces her to take the form of a swan by day, reverting to her human form only at night and forced to live in a lake of her mother's grieving tears until such time as a man will swear eternal love to her. Prince Siegfried meets Odette and falls in love with her, but his intentions are waylaid by von Rothbart's daughter, Odile. In disguise as Odette, she tricks him into swearing love to her instead. There have been several different endings to this ballet: the original ends with Siegfried and Odette sacrificing themselves to the lake for their love, others with the ultimate sealing of Odette's fate as a swan forever after the deception. Some feature an alternative happy ending in which Siegfried faces von Rothbart in combat and overcomes him, enabling the happy couple to be together.

The music selected here from *Swan Lake* represents some of the most well-known and beloved in Tchaikovsky's oeuvre. The opening "Scène" is dark and dramatic, featuring a tumult of lush strings and a wistful, longing oboe solo which represents the swan's yearning for love and the human world. The famous "Valse" (Waltz) depicts Siegfried's twenty-first birthday celebration and his carefree lifestyle before he meets Odette. "Danse des petits cygnes" (Dance of the Little Swans) comes in the middle of Act 2, famous for its difficulty in synchronization for the four dancers depicting the swans, Odette's companions. The following Grand "Pas d'action" (literally, "dance action") is a tender and virtuosic tour de force for dancers as well as solo violin, harp, and solo cello.

The third act of the ballet includes a number of colorful culturally-inspired dances depicting a grand costume ball during which Siegfried is intended to pick a bride to marry. These include the "Danse Espagnole," as well as a Hungarian dance, Napolitan dance, and Mazurka. In today's final selection, "Scène et Finale," the lovers meet and a storm engulfs them and brings them to their tragic yet triumphant ending, where they find eternal love only in death.

### **Pas de Cinq - Pas de Deux (Before Parting), from *Crane Whisperer* Shen Yiwen (b. 1986)**

*Crane Whisperer* is Shen Yiwen's first full-length ballet and second collaboration with the National Ballet of China, premiered in September 2015. The ballet is based on a true story from the 1980s about Mengjuan, a young girl who devotes her life to the work of raising and protecting cranes. Ultimately, she sacrifices her life to save a crane trapped in the swamp.

Pas de Cinq and Pas de Deux (Before Parting) are taken from Act I, Scene 2, in which Mengjuan tells her lover Zhiyuan about her family's long history of looking after cranes and about how much she has loved the cranes since childhood. She wants to carry on her father's will and has to leave Zhiyuan to work in the Nature Reserve of Cranes. This excerpt depicts their tender and painful parting, made all the more poignant by the fact that we as an audience know what they do not – that this is, in fact, a forever farewell.

### **Selections from *Romeo and Juliet*, Op. 64 Sergei Prokofiev (1891-1953)**

William Shakespeare's play *Romeo and Juliet* has inspired many musical compositions by famous composers, including an opera by Gounod, symphonic works by Berlioz, Tchaikovsky, Delius, and Kabalevsky, a famous musical theatre adaptation by Bernstein, and this ballet by Prokofiev.

Prokofiev wrote most of his music for the ballet in 1935; however, the ballet was not premiered until 1938 in Czechoslovakia, then 1940 in Soviet Russia. The postponement of the premiere might have been due to the ballet's original, controversial, happy ending and due to the fear among the artists of the two notorious reviews criticizing Shostakovich's opera *Lady MacBeth of Mtsensk*. Nevertheless, Prokofiev extracted two concert suites from the score and they were

presented to the public before the ballet's premiere: Suite No. 1 on November 24, 1936, in Moscow and Suite No. 2 on April 15, 1937, in Leningrad.

The excerpts to be performed at tonight's performance are selected from these two suites and represent some of the best music from the ballet. The irritating dissonances in "The Montagues and Capulets" depict the feud between the two families and hints at the eventual tragedy. The simplicity of the following "Scene," the lyricism of the "Madrigal," the enchantment of the "Masks, the wisdom of "Friar Laurence," and the exuberance of the "Dance of the Five Couples" illustrate how Prokofiev's deft hand for illustrative music, making every circumstance, character, and mood clearly recognizable through sound. "Juliet the Young Girl" portrays the vibrant yet naive teenager whose passion is on the cusp of blossoming. The final movement, "Romeo and Juliet," depicts the famous balcony scene—perhaps the best-known scene in all of Shakespeare—and is a *pas de deux* between the young lovers. Under the moonlight, they declare their eternal love. The endless, melodious dialogues between the cellos and violins bring our selections to a blissful ending.

Tiffany Lu and Shen Yiwen, Co-Directors		
<b>Violin 1</b>	<b>Bass</b>	<b>Horn</b>
Raphael Erfe, <i>concertmaster</i>	Hannah Weisman, <i>principal</i>	Cosette Ralowicz <sup>^</sup>
Madison Flynn, <i>assistant</i>	Darien Fearon- Colson	Philip Shulman <sup>*^</sup>
<i>concertmaster</i>	Christopher Lee	Lea Humphreys
Richmond Wang		Al Rise
Tejah Lee	<b>Flute</b>	<b>Trumpet</b>
Saebin Jang	Alex Echikson <sup>^</sup>	Ross Wixon <sup>^</sup>
Keely Hollyfield	Chris Eyo <sup>*</sup>	Joey Fluehr <sup>*</sup>
Haoran Ni	Li Li	Will Yeager
Vincent Liu	Emily Murdock <sup>*</sup>	
Christine Shi		<b>Trombone</b>
	<b>Piccolo</b>	Rich Matties <sup>^^</sup>
<b>Violin 2</b>	Chris Eyo	Brian Lawrence
Janet Shi, <i>principal</i>	Emily Murdock	Jerry Yang
Jackson Hensley		<b>Tuba</b>
Sarasvati Spaur	<b>Oboe</b>	David Rea
Aviva Mazurek	Bennett Blitz <sup>*</sup>	
Paul Motter	Sara Glasser	<b>Harp</b>
Julia Mittelstaedt	Jess Huang <sup>^</sup>	Samantha Bittle
Madison Garey	Lawrence Guloy	
Noah Bathras	Eric Villanyi <sup>*</sup>	<b>Piano/Celeste</b>
Sarah Turyahikayo		Chun-Mun Loke
Margaret Brown	<b>English Horn</b>	
Carolyn Worden	Sara Glasser	<b>Timpani/Percussion</b>
Zaynah Ahmed		Jacob Boyer <sup>*</sup>
	<b>Clarinet</b>	Joshua Estrada <sup>*</sup>
<b>Viola</b>	Dana Chan <sup>^</sup>	Adit Sabnis <sup>^</sup>
Milo King, <i>principal</i>	Patrick Lill <sup>*^</sup>	
Rose Alon		<sup>*</sup> Principal, Tchaikovsky
Changxu Pang	<b>Bass Clarinet</b>	<sup>^</sup> Principal, Shen
Edward Borders	Gabe Ferreira	<sup>*</sup> Principal, Prokofiev
James Mason		
Ryana Ali	<b>Saxophone</b>	
	Hansu Sung	
<b>Cello</b>		
Noah Eckman, <i>principal</i>	<b>Bassoon</b>	
Kyle Pett	Tess Wood <sup>^^</sup>	
Amy Hao	Mary Whitmore	
Austin Antonacci		
Brian Shen	<b>Contrabassoon</b>	
Eileen Stauffer	Elizabeth Massey	
Jaeah Kim		
Jonathan Hyon		
Liyanga de Silva		
Frances Borowsky		

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Angela Kazmierczak, '18

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I wouldn't be able to study music at UMD if it weren't for the scholarships that help me afford my out-of-state tuition. Thanks to the generosity of donors, I am able to study music with extraordinary faculty in a program that is tailored to my goals and interests.

- Angela Kazmierczak, *Bachelor of Music, Oboe Performance '18*

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