



UMD REPERTOIRE ORCHESTRA

UMD School of Music presents

UMD REPERTOIRE ORCHESTRA
BEETHOVEN'S 7TH SYMPHONY

Bonnie Alger, Tiffany Lu and Anthony Rivera, co-music directors
James Ross, narrator

Wednesday, March 2, 2016 . 8PM
Elsie & Marvin Dekelboum Concert Hall

PROGRAM

JEAN SIBELIUS

Karelia Suite, Op. 11 (1893/1906)

I. Intermezzo

II. Ballade

III. Alla Marcia

Tiffany Lu, conductor

AARON COPLAND

Lincoln Portrait (1942)

James Ross, narrator

Bonnie Alger, conductor

INTERMISSION

LUDWIG VAN BEETHOVEN

Symphony No. 7 in A, Op. 92 (1812)

I. Poco sostenuto – Vivace

II. Allegretto

III. Presto

IV. Allegro con brio

Anthony Rivera, conductor

This performance will last approximately

90 minutes, which includes a 15-minute intermission.

Video or audio recording of the production is strictly prohibited.

ABOUT THE ARTISTS

Connecticut native **Bonnie Alger** is pursuing a doctorate at the University of Maryland School of Music, where she serves as Co-Director of the University of Maryland Repertoire Orchestra and Cover Conductor for the University of Maryland Symphony Orchestra.

Alger recently returned to the United States from Abu Dhabi, where she spent two years as Director of Choral Activities at GEMS American Academy (GAA). Under her direction, the choral program at GAA sent singers to an honor choir festival in Stavanger, Norway. Her students have worked with members of the Philadelphia-based ensemble Orchestra 2001, and the legendary Quincy Jones. As a violinist, Alger played with the United Arab Emirates (UAE) National Symphony Orchestra at such events as the 42nd UAE National Day celebrations and the Dubai World Cup.

A graduate of the University of Southern California, Alger completed a master's degree in music education and received scholarships from both the Thornton School of Music and Rossier School of Education. Prior to her work at USC, she earned a master's degree in orchestral conducting at the University of Northern Iowa, and a bachelor's degree from Lawrence University. She has participated in masterclasses led by Kenneth Kiesler, Gustav Meier and her current teacher, James Ross.

In addition to her conducting duties at the University of Maryland, she sings with the UMD Chamber Singers and has performed with the National Symphony Orchestra at The Kennedy Center and the Baltimore Symphony Orchestra at both The Music Center at Strathmore and Meyerhoff Hall.

Conductor and violinist **Tiffany Lu** is in her first year of doctoral studies at the University of Maryland studying orchestral conducting with Professor James Ross. For the past four seasons, Lu has also attended the Pierre Monteux School

for Conductors and Orchestral Musicians, serving as Orchestral Assistant for the past two summers and studying with Michael Jinbo.

Lu served as an assistant conductor at the Tampa Metropolitan Youth Orchestras (2011–2012) and at Ithaca College (2012–2015), where she also earned her master's degree in conducting studying with Dr. Jeffery Meyer. She has also performed in masterclasses led by Carl St. Clair, Larry Rachleff, David Effron, Lior Shambadal, Mark Shapiro and Victor Yampolsky.

Growing up in Tampa, Florida, Lu began studying the violin at the age of three; as a violinist and violist, Lu has more than 15 years of orchestral, chamber and solo experience. She has performed with the Florida Orchestra, Binghamton Philharmonic, Cayuga Chamber Orchestra, Symphoria (Syracuse) and Gadje, a gypsy rock band based in Ithaca.

Lu holds a BA from Princeton University from the Woodrow Wilson School of Public and International Policy and a MM in orchestral conducting from Ithaca College.

Anthony Rivera is a doctoral candidate in conducting at the University of Maryland School of Music and serves as Assistant Conductor to the University of Maryland Wind Orchestra and University of Maryland Wind Ensemble, and Co-Director of the University of Maryland Repertoire Orchestra.

Rivera taught instrumental music for the Baltimore County Public Schools at Eastern Technical High School. During his tenure, the band and orchestra performed for the Maryland Music Educators Conference and commissioned new music from composer David Faleris. He was named the Essex Chamber of Commerce Teacher of the Year and received citations for teaching excellence from the Maryland Senate and House of Representatives.

ABOUT THE ARTISTS (cont'd)

An active guest conductor and clinician, Rivera has served as the guest conductor for the Providence College Honor Band, guest lecturer for the Maryland Music Educators Association and was selected as a chamber music conductor for the Temple University Conductors Symposium. He was a member of the Handel Choir of Baltimore and served on the artistic committee and as conducting fellow under Melinda O'Neal.

Rivera received a Bachelor of Music Education from the University of Central Florida and Master of Music in wind conducting from the Peabody Institute of the Johns Hopkins University, having studied with Harlan Parker. At the University of Maryland, he studies conducting with Michael Votta and James Ross.

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.

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 such diverse orchestras as the Leipzig Gewandhaus, the Utah Symphony, the Royal Stockholm Philharmonic, the Orquesta Sinfonica of Galicia, 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 teacher, Ross has served on the faculties of Yale University, the Curtis Institute of Music, Haverford and Bryn Mawr colleges, and as a guest artist at the Toho School of Music in Tokyo, Japan. He also teaches conducting each summer at the Cabrillo Festival of Contemporary Music in Santa Cruz and has performed as a one-man narrator for Stravinsky's *Soldier's Tale* at the Curtis Institute of Music. He enjoys hearing the sound of his own voice.

ABOUT THE PROGRAM

Karelia Suite, Op. 11

JEAN SIBELIUS (1865–1957)

Jean Sibelius was just at the outset of a prolific compositional career when he wrote and premiered *Karelia Music*, which he wrote for a lottery organized by the Vyborg Students' Association "to promote the education of the people of Vyborg Province." The name refers to the Karelian isthmus bordering Russia where Vyborg is located, a historically disputed region also known as "old Finland." Each of the eight tableaux dealt with various scenes from the history of Karelia. In its original incarnation the piece was 44 minutes, and included an overture and two intermezzi for a total of 11 movements. Initial performances were concluded with Sibelius' arrangement of the Finnish national anthem. Later Sibelius published the Overture as his Op. 10, and rearranged three of the movements into what became one of his most enduring (and, at 12 minutes, much shorter) works, Op. 11, the *Karelia Suite*.

The three movements are characterized by rustic "naïveté," folklike melodies and youthful, exuberant rhythms. These reflect Sibelius' concurrent study of Swedish medieval ballads and Karelian rune singing (an oral folk tradition based on the Kalevala, Finland's central work of epic poetry and the basis for much of their folklore and mythology; the original first tableau itself included direct transcriptions of Kalevala rune singing).

The present suite's first movement, *Intermezzo*, is based upon the original first Intermezzo of *Karelia Music*. The music is a proud, grandiose Allegro featuring a soaring patriotic brass theme, borrowed from the tableau originally titled "The founding of Vyborg Castle." The second movement, *Ballade*, is based on the tableau that depicts the ponderous musings of 15th-century Swedish King Charles Knutson, reposing in the Castle of Vyborg as he listens to the ballad of a court minstrel. The suite is concluded by a youthful, jaunty *Alla Marcia* (march) which is

based largely on the second Intermezzo, the march of the 16th-century Baron Pontus De la Gardie, who led the Swedish military to some of its most resounding victories against Russian troops in the Karelia region.

Lincoln Portrait

AARON COPLAND (1900–1990)

Conductor Andre Kostelanetz, to whom *Lincoln Portrait* is dedicated, approached American composer Aaron Copland about writing a musical portrait of an "eminent American." Copland chose the 16th President of the United States, Abraham Lincoln, as his subject, and using material from Lincoln's well-known speeches, as well as familiar folk songs of the time, created an orchestral work that uses narration as well as highlights the ensemble's brass section.

The work is frequently found on pops and other American-themed concert programs, and has been narrated by a number of recognized names, including astronaut Neil Armstrong, musicians Marian Anderson and James Taylor, actors Katharine Hepburn and James Earl Jones, and Presidents Bill Clinton and Barack Obama, among many others. Carl Sandburg's performance with the New York Philharmonic, conducted by Kostelanetz, won a GRAMMY Award in 1960, and the composer himself served as narrator for his 80th birthday concert in 1980 with the National Symphony Orchestra, led by Leonard Bernstein.

Copland includes texts from Lincoln's 1862 Message to Congress, the Lincoln-Douglas debates and the Gettysburg Address in the piece and weaves in information about Lincoln's demeanor, physical description and background in order to create a full picture of the President. The narrator is cautioned against adding undue emphasis to the delivery of Lincoln's words, as Copland felt that the words were dramatic in themselves.

— Bonnie Alger

ABOUT THE PROGRAM (cont'd)

Symphony No. 7 in A, Op. 92

LUDWIG VAN BEETHOVEN (1770–1827)

The Seventh Symphony is Beethoven's last word for quite a few years on the subject of the big style he had been cultivating since the early 1800s. The concert at which the work had its premiere — it was a benefit for Austrian and Bavarian soldiers wounded at the then-recent Battle of Hanau — was probably the most wildly successful of his career. What caused the excitement was not, however, Opus 92, the new symphony, but Opus 91, *Wellington's Victory*, or *The Battle of Vitoria*. To Beethoven's annoyance, the critic of the *Wiener Zeitung* referred to the Seventh as having been composed "as a companion piece" to *Wellington's Victory*. But the public liked the "companion piece" too, and the composer Louis Spohr, one of the violinists in the orchestra for the whole series of concerts, reports that the second movement was encored each time.

A semi-slow introduction, the largest ever heard in any symphony until then and still one of the largest, defines great harmonic spaces, first A major, then C major (the gently lyric oboe tune), then F major (the same tune on the flute). The excursions to C and F are entered upon with startling bluntness. Obviously Beethoven's aim is to draw attention not only to these shifts but also these new harmonic areas, and in fact every one of the symphony's journeys is foreshadowed here. So important are these journeys that Frederik Prausnitz, in his wonderfully stimulating book *Score and Podium*, refers to the Seventh Symphony as a "Tale of Three Tonalities." The material — scales, and melodies that outline common chords — is of reckless simplicity. Gradually, with a delicious feeling for suspense, Beethoven draws the Vivace from the last flickers of the introduction. Having done so, he propels us with fierce energy and speed through one of those movements of his that are dominated by a single propulsive rhythm. The coda, as so often in

Beethoven, is virtually another development, and Beethoven heaves it to a tremendous climax by making a crescendo across a tenfold repetition of an obsessive, harmonically off-balance bass.

There is no slow movement. The Allegretto that the first audiences — indeed audiences throughout the 19th century — liked so much is relaxed only by comparison with what comes before and after. A subtly unstable wind chord begins and ends the movement. It is a chord of A minor, the home key, but with a "wrong" note — E instead of A — in the bass. When we first hear it, it sets up the "walking" music of the lower strings; when it reappears at the end, it is not so much a conclusion as a slightly eccentric preparation for the F major explosion of the scherzo. That scherzo's contrasting trio, which may or may not be a quotation of a pilgrims' hymn, is marked to go "very much less fast." As in many of the big works of this period in his life, including the *Pastoral Symphony*, Beethoven makes the journey through the trio and the reprise of the scherzo twice, though with amusing variants.

The finale is fast, too, but the sense of pace is quite different. The scherzo, sharply defined, moves like a superbly controlled machine. The finale carries to an extreme point, unimagined before Beethoven's day and rarely reached since, a truly wild and swirling motion adumbrated in the first movement. Here, too, Beethoven builds the coda upon an obsessively repeated bass — just a pair of notes grinding away, G-sharp/A at first, then working its way down through chromatic degrees until reaching the dominant, E, and its neighbor, D-sharp, the whole inspired and mad process being spread across 59 measures. Of course, to sound wild it must be orderly, and rhythmic definition is everything, here as in the notoriously difficult first movement.

— Michael Steinberg

UMD REPERTOIRE ORCHESTRA

Bonnie Alger, Tiffany Lu, and Anthony Rivera, co-music directors

VIOLIN I

Zaynah Ahmed
James Chen
Samuel Han
Jackson Hensley
Tejah Lee
Aviva Mazurek
Kevin Moy
Enidris Rodriguez
Richmond Wang *
Carolyn Worden

VIOLIN II

Maddy Garey
Keely Hollyfield *
Kristin Kerns
Samantha Litvin
Tiffany Lu
Tula Raghavan
Peter Sheu
Christine Shi
Abby Stauffer
Julia Wagner

VIOLA

Edward Borders
Danny Hoffman
Miles King *
Anya O'Neal
Cheungxu Pang
Jenna Wollney

CELLO

Alexander Brunmayr*
Alexander Devereux
Amy Hao
Jonathan Hyon
Hadjira Ishaq
Kyle Pett
Devin Porter

BASS

Nathan Durham
Darien Fearon
Sahil Kulgod *
Ian Sanders

PICCOLO

Maya Keys
Alisa Oh
Oscar Velasco

FLUTE

Maya Keys
Alisa Oh
Maggie Yuan

OBOE

Stacia Cutler
Michael Helgerman

ENGLISH HORN

Angela Kazmierczak

CLARINET

Marcus Fedarko
Gabriel Ferreira
Alex Gehring

BASS CLARINET

AJ Layton

BASSOON

Lucas Cheng

HORN

Matt Baugher
Laura Bent
Lea Humphreys
Chun Mun Loke
Matthew Kamens
Eric Kuhn
Savannah Williams

TRUMPET

Ryan Crother
Louis Levine
Christine Schroeder
John Walden

TROMBONE

Nicholas Hogg
Rich Matties

BASS TROMBONE

David London

TUBA

Nick Obrigewitch

TIMPANI

Laurin Friedland

PERCUSSION

Devon Hunt

* Principal