

UMD SYMPHONY ORCHESTRA



UMD School of Music presents

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Alternative Energy

James Ross, Music Director

Irina Muresanu, violin

Katherine Murdock, viola

Friday, February 26, 2016 . 8PM

Elsie & Marvin Dekelboun Concert Hall

PROGRAM

WOLFGANG AMADEUS MOZART (1756–1791)

Sinfonia Concertante in E-flat Major for Violin and Viola, K.364

Allegro maestoso

Andante

Presto

Irina Muresanu, violin

Katherine Murdock, viola

LUDWIG VAN BEETHOVEN (1770–1827)

Leonore Overture "No. 2," Op. 72a

INTERMISSION

GUSTAV MAHLER (1860–1911)

"Blumine" – *Andante allegretto*

MASON BATES (b. 1977)

Alternative Energy

Ford's Farm, 1896—

Chicago, 2012

Xinjiang Province, 2112—

Reykjavik, 2222

This performance will last approximately **2 hours, with a 15-minute intermission.**

Video or audio recording of the production is strictly prohibited.

ABOUT THE ARTISTS

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 Ciudad Granada, the Harrisburg Symphony Orchestra, the Orquesta Sinfonica of Galicia, the Neubrandenburger Philharmonie, 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 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 served for a decade as Artistic Director of the National Orchestral Institute where his leadership helped to animate 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 Liz Lerman, director Doug Fitch, and video artist Tim McLoraine with whom Ross 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.

Romanian violinist **Irina Muresanu** has won the hearts of audiences and critics alike with her exciting, elegant and heartfelt performances of the classic, romantic and modern repertoire. *The Boston Globe* has come to praise her as “*not just a virtuoso, but an artist.*”

Early on Muresanu achieved international acclaim as an outstanding young soloist, recitalist and chamber musician winning top prizes in several prestigious international violin competitions including the Montreal International, Queen Elizabeth International, UNISA International String, Washington International and the Schadt String Competition.

Muresanu has performed in renowned concert halls throughout North America, Europe and Asia. Her recent solo engagements include concerts with the Boston Pops, the Miami Symphony Orchestra, the Williamsburg Symphonia, the Syracuse Symphony, the Metropolitan Orchestra (Montreal), the Romanian National Orchestra, the Orchestre de la Radio Flamande (Brussels), the Boston Philharmonic and the New England String Ensemble amongst others.

In 2013, Muresanu introduced her “Four Strings Around the World” project, a solo violin recital featuring works of composers inspired by various musical cultures around the world.

ABOUT THE ARTISTS (cont'd)

An active chamber musician and recitalist, Muresanu has been a member of the Boston Trio since 2002. She has appeared in such festivals and venues as Bargemusic in New York, the Rockport Festival in Massachusetts, Bay Chambers concert series and Bowdoin Festival in Maine, the Strings in the Mountains and San Juan Music Festival in Colorado, Maui Chamber Music Festival in Hawaii, Festival van de Leie in Belgium and the Renncontres des Musiciennes Festival in France.

Irina Muresanu currently serves on the faculty of University of Maryland and has taught in the Music Departments of Boston Conservatory, Harvard and MIT. She received the prestigious Artist Diploma degree and a Doctor in Musical Arts degree from the New England Conservatory. She plays an 1849 Giuseppe Rocca violin and a Charles Peccatte bow courtesy of Mr. Mark Ptashne.

Katherine Murdock, violist, has enjoyed a dynamic and varied career as soloist, chamber musician and educator. She has performed in the musical capitals of Europe, North and South America, and Asia, including such countries as Greece, the Ukraine, Bulgaria, Romania, Austria, Germany, China, Japan, Venezuela, Chile, Columbia, Argentina and New Zealand. She has performed and toured extensively with such groups as the Orpheus Chamber Orchestra, the New York Philharmonic, Boston Symphony, Boston Chamber Music Society and

the Mendelssohn String Quartet, of which she was a member for seven years. As a participant in the Marlboro Festival, she toured with Music From Marlboro and performed on their Fortieth Anniversary concerts. She has performed live on NPR, West German Radio and the BBC, and has been a guest of the Emerson, Vermeer and Guarneri string quartets. Murdock received her musical training at Oberlin College and the Yale School of Music; her teachers and mentors have included Karen Tuttle, Joseph Silverstein, Sandor Vegh, Felix Galimir and William Primrose.

Deeply committed to education, Murdock served for eight years on the faculty of SUNY Stony Brook; previous to that she was on the faculties of the Boston Conservatory, Wellesley College, University of Hartford, and was Artist-in-Residence at University of Delaware and Harvard University. Murdock is Associate Professor at the University of Maryland; during the summers she is on the artist faculty of Chamber Music Silicon Valley and the Yellow Barn and Kneisel Hall festivals. She has given masterclasses throughout the U.S., Turkey and Taiwan, and will be performing and teaching in Brazil in Spring 2016. She is currently a member of the Left Bank Concert Society of DC, and for 21 years has been violist of the Los Angeles Piano Quartet. When not teaching or performing, she enjoys spending time with her husband and 15-year-old daughter.

ABOUT THE PROGRAM

Sinfonia Concertante in E-flat Major
for Violin and Viola, K.364
WOLFGANG AMADEUS MOZART
Born January 27, 1756, Salzburg, Austria
Died December 5, 1791, Vienna, Austria

The *Sinfonia Concertante* was written at a time of pain and disappointment in Mozart's career. During the summer of 1777 Mozart realized that he had outgrown his position at the court in Salzburg, Austria, and decided to venture to Paris with his mother in hopes of finding employment more befitting of his musical maturity. Once in Paris, Mozart found little success, and his difficulties were compounded by his mother's sudden illness. She refused to see a French doctor and died two weeks later. A devastated Mozart struggled to break the news in letters to his father and, admitting defeat, returned to Salzburg where his father had secured him another position at the court.

Written the summer after his return to Salzburg, the *Sinfonia Concertante's* outer movements are surprisingly cheerful and scintillating, saving all of the pathos for the middle movement. As a whole, the piece is a wonderful example of the compositional experimentation in which Mozart was engaging at this point of his compositional career. Before his initial decision to leave Salzburg, he had perfected his concerto writing, and was now experimenting with the challenge of balancing multiple soloists within a concerto form. In the *Sinfonia Concertante* Mozart balances the orchestration in parallel with his soloists, dividing both the orchestral violins and violas into two sections, giving more weight to the violas than is typical. Less unusual for its time is Mozart's request that the solo violist retune each of the strings on the instrument up a half-step. This was often done in viola concertos of the classical period to give the instruments a brighter, louder tone, and is usually deemed unnecessary in performances with modern instruments, the present performance included.

The first movement, Allegro maestoso, begins with an orchestral tutti that, remarkably, gives away none of the main themes of the movement. The exposition proper begins with the entrance of the two soloists, and both of the main themes blend virtuosity with short bits of tuneful melody. After an orchestral interlude, the development begins with each of the soloists leading a recitative-like line filled with fermatas, foreshadowing the vocal character of Mozart's writing in the following movement. The remainder of the brief development is filled with runs and arpeggios, leading to an abbreviated version of the orchestral introduction. A lengthy cadenza, written out in full by Mozart, leads to the coda.

The central Andante is in C minor, an unusual choice for Mozart; only four of his concertos have slow movements in minor. And it is here that he fully exploits the vocal qualities of the solo instruments at which he had hinted in the first movement. The two soloists are given long, heavily ornamented melodies that are dripping with the emotional weight usually reserved for opera arias. And, in fact, this movement takes the form of a binary aria: the same basic material is repeated twice with a short orchestral interlude separating the two halves. The second repetition leads to another cadenza before the movement ends.

Composed in a modified rondo form, Presto alternates between two themes, the first initially presented by the orchestra and the second by the soloists. This second theme is easily identifiable each time it returns by the "Scotch snap" rhythm of its opening. The entire movement is filled with exuberance and pushes the boundaries of the instruments' ranges in their final virtuosic flourishes.

ABOUT THE PROGRAM (cont'd)

Leonore Overture "No. 2," Op. 72a

LUDWIG VAN BEETHOVEN

Born December 1770, Bonn, Germany

Died March 26, 1827, Vienna, Austria

The composition of Beethoven's only completed opera followed close on the heels of his "Eroica" Symphony and is based on similar themes of heroism. The opera's original title, *Leonore*, refers to its central heroine, who disguises herself as a man to save her husband from his wrongful imprisonment. Setting this story to music was a difficult task for Beethoven who spent nine years revising the opera, eventually retitling it *Fidelio*. With each of these revisions Beethoven wrote a new overture for the opera, resulting in a total of four overtures which we now know as Leonore Overtures Nos. 1-3 and the Fidelio Overture. This concert features the first of these, written for the premiere of the original version of *Leonore* in 1805. (The correct chronological order of the overtures is 2, 3, 1, Fidelio.)

Traditionally, an overture was designed to let the audience know to settle down for the opening of the show. However, with this piece, Beethoven wrote a sort of symphonic poem depicting a miniature version of the opera's plot. The slow, dark introduction represents the prison cell holding Leonore's love, which is brightened by her arrival depicted by an exuberant, energetic theme. Even the arrival of the king, who sets everything straight at the end of the opera, is depicted by an offstage trumpet fanfare just before the joyful coda.

"Blumine" – *Andante allegretto*

GUSTAV MAHLER

Born July 7, 1860, Kališt, Czech Republic

Died May 18, 1911, Vienna, Austria

Long before he composed his monumental symphonies or became the conductor of the Vienna Court Opera and New York Philharmonic, the 24-year-old Mahler was asked by a small theater in Casell, Germany to compose incidental music for a dramatic reading of J.V. von Scheffel's poem, *Der Trompeter von Säkkingen*. The poem tells the story of two lovers during the 17th century who are kept apart due to status and class. In the end, the trumpet-playing hero is discovered to be nobility and the lovers live happily ever after. Not the most original plot, but it was enough to inspire Mahler to finish the required music in two days.

Four years later, when Mahler was writing what became his Symphony No. 1, he remembered this incidental music and decided to use one section as the second movement of the new work. The piece that resulted from this six-week whirlwind of composition was premiered the following year in Budapest as a five-movement symphonic poem, and was received rather poorly. Mahler revised the orchestration and secured another performance in 1893, still in five movements and bearing the title, "Titan: a Tone Poem in Symphonic Form." For this version, Mahler gave each movement a descriptive title, dubbing the movement we hear today "Blumine" (Bouquet of Flowers). It wasn't until 1896 that Mahler again revised his piece as the four-movement Symphony No. 1, removing the descriptive titles, and completely excising the movement from *Der Trompeter*. The explanation for its removal may be found in a comment to his friend Max Steinitzer that the piece was too sentimental and he was annoyed at having written it.

Although the remainder of the incidental music for *Der Trompeter* has yet to be rediscovered, the manuscript of the “Blumine” movement resurfaced in 1966 and won over musicians and audiences with its simple, romantic melody and subtle Mahlerian orchestration. The entire piece is centered on the theme played by the trumpet at the outset, a melody that Max Steinitzer claimed sounded like a “Serenade being played across the Rhein.”

Alternative Energy

MASON BATES

Born January 23, 1977, Richmond, Virginia

Mason Bates is one of the United States’ fastest rising young composers, gaining widespread acknowledgment for bringing the classical orchestra into the 21st century with the addition of the laptop. Since the YouTube Symphony Orchestra’s performance of *Mothership* in 2011, he has become the second most often performed living U.S. composer.

“*Alternative Energy* is an ‘energy symphony’ spanning four movements and hundreds of years. Beginning in a rustic Midwestern junkyard in the late nineteenth century, the piece travels through ever greater and more powerful forces of energy — a present-day particle collider, a futuristic Chinese nuclear plant — until it reaches a future Icelandic rain forest, where humanity’s last inhabitants seek a return to a simpler way of life.

“The *idée fixe* that links these disparate worlds appears early in Ford’s Farm, 1896. This melody is heard on the fiddle — conjuring a Henry Ford-like figure — and is accompanied by junkyard percussion and a ‘phantom orchestra’ that trails the fiddler like ghosts. The *accelerando* cranking of a car motor becomes a special motif in the piece, a kind of rhythmic embodiment of ever more powerful energy. Indeed, this crank motif explodes in the electronics in the second movement’s present-day Chicago, where we encounter actual recordings from the Fermilab particle collider. Hip-hop beats, jazzy brass

interjections, and joyous voltage surges bring the movement to a clangorous finish.

“Zoom a hundred years into the dark future of the Xinjiang Province, 2112 where a great deal of the Chinese energy industry is based. On an eerie wasteland, a lone flute sings a tragically distorted version of the fiddle tune, dreaming of a forgotten natural world. But a powerful industrial energy simmers to the surface, and over the ensuing hardcore techno, wild orchestral splashes drive us to a catastrophic meltdown. As the smoke clears, we find ourselves even farther into the future: an Icelandic rain forest on a hotter planet. Gentle, out-of-tune pizzicatos accompany our fiddler, who returns over a woody percussion ensemble to make a quiet plea for simpler times. The occasional song of future birds whips around us, a naturalistic version of the crank motif. Distant tribal voices call for the building of a fire — our first energy source.”

— Mason Bates

Notes by Joshua Bermudez ©2016

UMD SYMPHONY ORCHESTRA

James Ross, Music Director

Mark Wakefield, Orchestra Manager

VIOLIN

Lydia Chernicoff,
concertmaster
(Mozart, Beethoven)

Zach Matteson, concertmaster
(Mahler, Bates)

Duo Shen, principal 2nd

Victoria Bergeron

Haley Dietz

Jack Hayden

Amyr Joyner

Dana Judy

Andrew Juola

Celaya Kirchner

Alaina LaPanse

Hannah Lee

Tiffany Lu

Heather MacArthur

Anto Meliksetian

Jesse Munoz

Sarah Park

Olivia Ren

Katherine Smolen

Reed Trevelyan

Judith Tsoi

James Worley

VIOLA

William Neri, principal

Emma Baker

Rebecca Barnett

Caroline Castleton

Carolyn Cunningham

Mike Kim

Emily Kurlinski

John McIntyre

Eva Mondragon

Dana Rokosny

CELLO

Molly Jones, principal

Katy Chiang

Peter Franklin

Gabriel Hightower

Brian Kim

Joshua Kim

Geoffrey Manyin

Katherine McCarthy

Kathleen Monroe

Preetcharn Saund

BASS

Ian Saunders, principal

Francis Desiderio

Patrick Fowler

Paul Hunt

FLUTE

Ceylon Mitchell

Alisa Oh

PICCOLO

Alisa Oh

ALTO FLUTE

Alisa Oh

OBOE

Michael Homme

Angela Kazmierczak

ENGLISH HORN

Angela Kazmierczak

CLARINET

Phylicia Cotton

Robert Durie

Bethany Lueers

Joshua Waldman

E-FLAT CLARINET

Joshua Waldman

BASSOON

Lauren Kantelis

Edward Rumzisz

Katelyn Turner

CONTRABASSOON

Lauren Kantelis

HORN

Joshua Blumenthal

David Flyr

Brian Kavolius

Avery Pettigrew

Samuel Weich

TRUMPET

Craig Basarich

Benjamin Lostocco

Isaac Segal

Luke Spence

Frank Stroup

TROMBONE

Joshua Gehres

Joshua Wolfe

BASS TROMBONE

Bryan Woodward

TUBA

Nicholas Obrigewitch

TIMPANI

Jonathan Clancy

Mario Perez

Robert Schroyer

PERCUSSION

Jonathan Clancy

Christopher Herman

Mario Perez

Robert Schroyer

HARP

Samantha Bittle

PIANO

Alex Chan

LAPTOP/ELECTRONICA

Tiffany Lu

OPERATIONS ASSISTANT

Will Yeager

**ORCHESTRAL
LIBRARIAN**

Tiffany Lu

UMD SYMPHONY ORCHESTRA: ALTERNATIVE ENERGY – IN THE UMD LIBRARIES

The following materials related to this performance are available in the collections of the Michelle Smith Performing Arts Library. For materials held in the Paged Collections Room, please ask at the circulation desk.

William Bolcom: *The Four Sonatas for Violin & Piano, Graceful Ghost Rag* — Irina Muresanu, violin; Michael Lewin, piano **Accessible online through the UMD Libraries:**

<https://umaryland.on.worldcat.org/oclc/823641341?databaseList=638>

Great news for fans of streaming media! Through the Michelle Smith Performing Arts Library, the UMD community has access to a digital recording of UMD School of Music faculty artist Irina Muresanu's recording of the four sonatas for violin and piano by composer William Bolcom. This recording by Muresanu and pianist Michael Lewin also features Bolcom's *Graceful Ghost Rag* and is available through the streaming music database Naxos Music Library.

The Michelle Smith Performing Arts Library's digital collections include over two million tracks of classical, jazz and world music, and over 1,500 hours of masterclass, dance and opera video from Naxos Music Library, Medici.tv, Met Opera On Demand, Classical Music Library, Opera in Video, Dance in Video, Contemporary World Music and other streaming databases. Accessible 24/7 from anywhere in the world with a valid UMD Directory ID and password, these resources may also be accessed by the public while on-campus; visit MSPAL's circulation desk for a UMD Libraries guest account. Log onto www.lib.umd.edu/mspal/databases and start searching our digital collections today!

***Time Variations* — Mark Edwards Wilson, composer; Left Bank Quartet, et al.** **Location:** Michelle Smith Performing Arts Library — Paged Collections Room **Call Number:** MCD 11937

This recording of works by UMD theory and composition professor Mark Edwards Wilson brings together faculty artist Katherine Murdock and the other members of the Left Bank Quartet (David Salness and Sally McLain, violins; Evelyn Elsing, cello) for a performance of his *Time Variations*. This piece of contemporary music incorporates earlier styles through a technique that its composer refers to as “style modulation.” Beginning and ending in a modernist style, *Time Variations* embarks on a “journey through the dimension of musical style using a single unifying thematic idea.” Visit MSPAL to explore *Time Variations* or check it out for up to seven days with a valid UMD ID.



For more information on these UMD Library materials and other resources relating to the performers, pieces, composers and themes of this program, please visit us at www.lib.umd.edu/mspal/mspal-previews.



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