

UMD REPERTOIRE ORCHESTRA



UMD School of Music presents

**UMD REPERTOIRE ORCHESTRA**

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

Eddie Rumzis, soloist

Wednesday, October 21, 2015 . 8PM

Elsie & Marvin Dekelboun Concert Hall

## PROGRAM

CHRISTOPHER THEOFANIDIS

*Rainbow Body* (2000)

Bonnie Alger, conductor

CARL MARIA VON WEBER

*Andante e Rondo Ungarese*, Op. 35 (1809)

Eddie Rumzis, bassoon

RICHARD WAGNER

Overture to *Rienzi* (1840)

Anthony Rivera, conductor

## INTERMISSION

GEORGES BIZET

Selections from *L'Arlésienne* (1872/1879)

I. *Pastorale* from Suite No. 2

II. *Intermezzo* from Suite No. 2

III. *Minuetto* from Suite No. 1

IV. *Carillon* from Suite No. 1

V. *Adagietto* from Suite No. 1

VI. *Farandole* from Suite No. 2

Tiffany Lu, conductor

This performance will last approximately **85 minutes, with one 15-minute intermission.**

## UMD REPERTOIRE ORCHESTRA: ABOUT THE ARTISTS

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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 master classes 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 master classes 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 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.

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 Dr. 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.

**Eddie Rumzis**, a native of Chicago, earned his Bachelor of Music degree at DePaul University, where he studied with William Buchman and Robert Barris.

Rumzis performs as the bassoonist in District5, which was previously a fellowship ensemble at the University of Maryland from 2013–2015. District5 has been presented by multiple concert series including Capital Fringe: Music in the Library, the Washington Arts Club, NextNOW Fest, Common Tone and the Riversdale Mansion Chamber Music Society. In June 2015, District5 was a finalist in the Savvy Musician in ACTION Chamber Competition.

In 2014, Rumzis won 2nd prize in the University of Maryland's Concerto Competition. He is currently pursuing a master's degree in bassoon performance at the University of Maryland, where he studies with Sue Heineman.

# UMD REPERTOIRE ORCHESTRA: PROGRAM NOTES

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## *Rainbow Body*

CHRISTOPHER THEOFANIDIS (b. 1967)

I was first introduced to Theofanidis's colorful tone poem *Rainbow Body* in 2003 when the orchestra at my undergraduate institution, Lawrence University, performed it on their May concert. The Houston Symphony, led by conductor Robert Spano, had premiered the work in April 2000, and our conductors at Lawrence (one of whom was a former student of Spano) wanted to share the richness of this relatively new composition with us in a quest to open our eyes and ears to 20th- and 21st-century classical music.

The hymn-like section that emerges after several minutes of energetic and somewhat tumultuous music is Medieval composer Hildegard von Bingen's chant "Ave Maria, O auctrix vite" (Hail Mary, source of life). Much of the piece centers around the chant melody, which is first presented in the strings without accompaniment. Though the work is built on fragments of this melody, the tune returns, in its entirety, several times throughout the piece. The title *Rainbow Body* refers to the Tibetan-Buddhist concept that when an enlightened being physically dies, his or her body is absorbed back into a greater energy, or light. This idea can be seen as a metaphor for Hildegard's music — a personal communication with a higher power.

*Rainbow Body* is dedicated to Glen Rosenbaum, a friend of the composer. Tonight's concert marks the debut performance of this work at the University of Maryland.

— Bonnie Alger

## *Andante e Rondo Ungarese*, Op. 35

CARL MARIA VON WEBER (1786–1826)

*Andante e Rondo Ungarese* is an adaptation of Weber's earlier composition (of the same title) for viola and orchestra. The *Andante* is a theme followed by three variations, with the bassoon solo alternating between the theme and an accompanying role. In the final variation, the bassoon soars above the orchestra with a virtuosic obbligato. Enriched with rhythmic Hungarian character, the *Rondo Ungarese* is a technical tour de force, concluding in a display of musical fireworks.

— Anthony Rivera

## Overture to *Rienzi*

RICHARD WAGNER (1813–1883)

During his residence in Riga — a period of alternating hope and disappointment — Wagner sketched the opera *Rienzi*, deliberately building it on such a stupendous scale that it could only be offered to some royal theater. He had read Bulwer Lytton's *Rienzi, the Last of the Barons* and "was carried away by this picture of great political and historical event." Wagner wrote as follows in explanation of the beginning of the work: "Grand Opera, with its scenic and musical display, its sensationalism and massive effects, loomed large before my eyes; the aim of my artistic ambition was not merely to imitate it, but with reckless extravagance, to outdo it in every particular." He carried out his intentions so well that the premiere performance at Dresden in 1842 lasted six hours. The overture is based upon thematic material from the opera, beginning with the long-drawn trumpet call, followed by *Rienzi's* prayer. This is followed by the allegro chorus of the first act finale and the battle hymn. The second act finale is then introduced, followed by the development section, which is based chiefly on the battle hymn. A brief recapitulation of the first part occurs and a brilliant coda brings the overture to its

conclusion. A wealth of colorful music the overture has always remained popular because of one noble melody, Rienzi's prayer for the people.

— *Everett Kisinger*

Selections from *L'Arlésienne*: Suite No. 1 and

Suite No. 2

GEORGES BIZET (1838–1875)

“L'Arlésienne” was a short story written in 1869 by Alphonse Daudet, a French novelist. It was subsequently transformed into a play and premiered in 1872 with incidental music written by Georges Bizet. The play was unsuccessful, closing after 21 performances, but the songful, evocative and complex music was fashioned into a four-movement concert suite, which premiered a month later to an enthusiastic reception. The second of the two suites was extracted and arranged by close friend Ernest Guiraud after Bizet's death in 1875. Together the two suites represent Bizet's most celebrated and performed music (aside from his famous opera *Carmen*). In this performance, UMRO presents three movements from each suite, performed in the order of the four in which they appeared in the original play.

Set in Provence, France, *L'Arlésienne* tells the story of a young and handsome peasant boy named Frédéric, who falls in love with L'Arlésienne (“the girl from Arles”). But as he is about to leave to pursue her hand in marriage, news comes that she has been the mistress of another for two years; Frédéric collapses in despair. Act Two, which is set in the countryside by a pond, begins with the grandiose and lyrical *Pastorale*, which opens our performance; Frédéric's family and friends discuss their futile attempts to dissuade him from his ill-fated obsession. The next scene opens with a tender *Intermezzo*, and depicts Vivette, the local peasant girl who loves Frédéric. She makes her wishes known to him, and at the end of the act, Frédéric decides that he will accept her and try to forget L'Arlésienne. This is followed by some of the sunniest music in the play: the *Minuet*, graceful and joyous, and the

*Carillon*, which evokes church bells ringing over the countryside.

The beginning of Act Three includes the stunningly poignant *Adagietto*, accompanying a scene in which two older characters reminisce nostalgically about past times. Frédéric and Vivette announce their intentions to marry, and Frédéric even leads the celebratory folk dance, the *Farandole*. But even as the dance builds to a raucous climax, Frédéric suffers: he cannot forget the girl from Arles, and in his despair, throws himself off a balcony.

— *Tiffany Lu*

## UMD REPERTOIRE ORCHESTRA

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### VIOLIN I

Zaynah Ahmed  
James Chen\*  
Keely Hollyfield  
Aviva Mazurek  
Tula Raghavan  
Enidris Rodriguez  
Reed Trevelyan  
Richmond Wang  
Carolyn Worden

### VIOLIN II

Claire Cannon\*  
Jackson Hensley  
Kristin Kerns  
Sarah Larkin  
Tejah Lee  
Samantha Litvin  
Mayowa Omokanwaye  
Olivia Ren  
Christine Shi  
Michael Wong

### VIOLA

Edward Borders  
Allison Hannahs  
Danny Hoffman  
Miles King  
Anya O'Neal\*  
Cheungxu Pang  
Lilly Sun  
Skye Walker

### CELLO

Alexander Devereux  
Amy Hao  
Jonathan Hyon  
Hadjira Ishaq  
Joshua Kim\*  
Kyle Pett  
Devin Porter

### BASS

Nathan Durham  
Darien Fearon\*  
Sahil Kulgod  
Ian Saunders

### PICCOLO

Megan Stoltzfus  
Oscar Velasco

### FLUTE

Chris Eyo  
Maddie Mallin  
Megan Stoltzfus  
Oscar Velasco

### OBOE

Angela Kazmierczak  
Kelly Klomparens

### ENGLISH HORN

Kelly Klomparens

### CLARINET

Gabriel Ferreira  
Alex Gehring  
Aaron Logan

### BASS CLARINET

Aaron Logan

### BASSOON

Lucas Cheng

### ALTO SAXOPHONE

Katie Sabol

### HORN

Matt Baugher  
Lea Humphreys  
Eric Kuhn  
Al Rise

### TRUMPET

Bonni Beebe  
Ben Lostocco  
John Walden

### TROMBONE

Nicholas Hogg  
Rich Matties

### BASS TROMBONE

Matt Myers

### TUBA

Nick Obrigewitch

### TIMPANI

Laurin Friedland

### PERCUSSION

Jon Clancy  
Devon Hunt  
Mario Perez

### PIANO

Daniel Hopkins

\* Principal