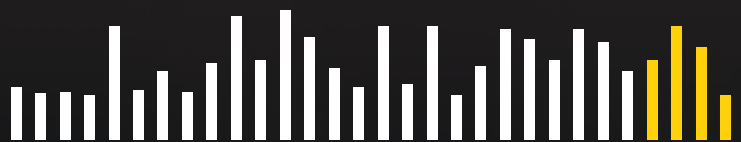


CLARICE PRESENTS



NATIONAL ORCHESTRAL INSTITUTE + FESTIVAL



**NOI Philharmonic: López-Gómez  
Conducts Piazzolla & Rachmaninoff**

**Saturday, June 8, 2024 • 7:30PM**

**Dekelboun Concert Hall  
The Clarice Smith Performing Arts Center**

UNIVERSITY OF  
MARYLAND

# ABOUT NOI+F

Assembled every year from the country's most talented emerging orchestral musicians, the NOI Philharmonic performs works by today's foremost compositional voices and brings fresh perspectives to the classics. Led by Music Director Marin Alsop, and joined by a cast of extraordinary guest conductors, this summer's concerts explore riveting works ranging from Jennifer Higdon's *blue cathedral* and Gabriela Ortiz's *Antrópolis* to Beethoven's Ninth Symphony and Berlioz's *Symphonie fantastique*. In 2019, the NOI Philharmonic's album "Ruggles, Stucky, Harbison" received a Grammy nomination in the "Best Orchestral Performance" category. The orchestra is regularly heard by millions of listeners through broadcasts on Performance Today, WETA and WQXR.

SPARK! Lounge conversations take place at 6:30PM before most NOI Philharmonic performances. Join us for in-depth and lively discussions!



# PROGRAM

## NOI Philharmonic: López-Gómez Conducts Piazzolla & Rachmaninoff

Manuel López-Gómez, conductor

**Evencio Castellanos**  
(1915-1984)

*Santa Cruz de Pacairigua*

**Astor Piazzolla**  
(1921-1992)

*Cuatro Estaciones Porteñas (The Four Seasons of Buenos Aires)*

Primavera (Spring)  
Verano (Summer)  
Invierno (Winter)  
Otoño (Autumn)

Juliana Athayde, violin

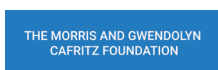
### INTERMISSION

**Sergei Rachmaninoff**  
(1873-1943)

Symphony No. 2 in E Minor, Op. 27

Largo-Allegro moderato  
Allegro molto  
Adagio  
Allegro vivace

*The National Orchestral Institute + Festival is supported in part by the Maryland State Arts Council, The Morris and Gwendolyn Cafritz Foundation, the Nicolae Bretan Music Foundation, the Kurt Weill Foundation for Music and The Marinus and Minna B. Koster Foundation.*



# ABOUT THE PROGRAM

PROGRAM NOTES BY DR. RICHARD E. RODDA

## *Santa Cruz de Pacairigua*

EVENCIO CASTELLANOS

Evencio Castellanos was a pillar of 20th Century Venezuelan music—immersed in church music by his father, the local organist and music director, and in traditional customs and music by the townsfolk in his native Cúa, 40 miles south of Caracas; thoroughly trained in voice, cello, organ, piano and composition at the Escuela Superior de Música and the Escuela Superior de Música in Caracas; composition student of Vicente Emilio Sojo, conductor, composer, folklorist and founder of the Venezuela Symphony Orchestra in 1930; organist at the Caracas Cathedral and pianist of the Venezuela Symphony; teacher at the Escuela Superior de Música and eventually the school's director; director of the University Choir and the orchestras of the Central University of Venezuela; president of the Venezuelan Association of Authors and Composers; director-founder of the Collegium Musicum of Caracas; and recipient of the National Music Award for his best-known work, *Santa Cruz de Pacairigua*, and the National Career Award. Evencio Castellanos' only significant times away from his homeland were to study piano at the Dalcroze School of Music in New York in 1944 and a period in the 1970s when he lived in Paris and gave organ recitals in the cathedrals of Notre Dame and Chartres. After returning to Caracas, Castellanos taught organ at the Conservatorio Juan José Landaeta until he died on March 20, 1984. Castellanos' compositions include sacred works (masses, an oratorio, motets), instrumental scores (a piano concerto, orchestral compositions, chamber works, solo piano pieces), and collections and arrangements of traditional 19th Century Venezuelan songs and dances.

The Fiesta de las Cruces ("Festival of the Crosses"), observed annually on May 3 in the Catholic lands of Spain and Latin America, celebrates the search for the cross on which Jesus died by the 4th Century Byzantine Empress Saint Helena, who, according to her legend, tested three crosses for their efficacy in creating miracles and proclaimed the only one that could as the True Cross. The feast is a major event in the Venezuelan mountain town of Guatire, 30 miles east of Caracas, which was founded in the 17th Century on the River Pacairigua with the Santa Cruz de Pacairigua—"Holy Cross of the Pacairigua"—as the most venerated object in its parish church. Venezuelan-born conductor Gustavo Dudamel, who has long championed the eponymous symphonic suite that Evencio Castellanos was inspired to compose in 1954 by the celebration, described the festivities in the liner notes to his 2008 recording of *Santa Cruz de Pacairigua* with the Simón Bolívar Youth Orchestra of Venezuela: "It's a day of religious parties, where the Devil fights to gain possession of the Cross and has to be stopped. In Castellanos' piece, you can hear both the genteel celebrations of the rich and the rustic parties of the poor, leading up to a climax of drinking, dancing and people enjoying themselves." Castellanos dedicated the score to his composition teacher, Vicente Emilio Sojo, who was born in Guatire. The broad, continuous sections of Castellanos' 16-minute *Santa Cruz de Pacairigua* successively evoke the festive, meditative, prayerful, liturgical and joyous aspects of the Venezuelan Fiesta de las Cruces.


# Cuatro Estaciones Porteñas

ASTOR PIAZZOLLA

The Argentinean tango, like American ragtime and jazz, is music with a shady past. Its deepest roots extend to Africa and the fiery dances of Spain, but it seems to have evolved most directly from a slower Cuban dance, the habanera (whose name honors that nation's capital), and a faster native Argentinean song form, the milonga, both in duple meter and both sensuously syncopated in rhythm. These influences met at the end of the 19th Century in the docklands and seamier neighborhoods of Buenos Aires, where they found fertile ground for gestation as the influx of workers streaming in from Europe to seek their fortunes in the pampas and cities of South America came into contact with the exotic Latin cultures. The tango—its name may have been derived from a word of African origin meaning simply “dance,” or from the old Castilian *taño* (“to play an instrument”), or from a type of drum used by slaves, or from none of these—came to embody the longing and hard lives of the lower classes of Buenos Aires, where it was chiefly fostered in bawdy houses and back-alley bars by usually untutored musicians. The texts, where they existed, dealt with such forlorn urban topics as heartbreak, social injustice and broken dreams. In the years around World War I, the tango migrated out of the seedier neighborhoods of Argentina, leaped across the Atlantic to be discovered by the French, and then went on to invade the rest of Europe and North America. International repute elevated its social status, and, spurred by the glamorous images of Rudolph Valentino and Vernon and Irene Castle, the tango became the dance craze of the 1930s. Tango bands, comprising four to six players (usually piano, accordion, guitar and strings) with or without a vocalist, flourished during the years between the wars, and influenced not just the world's popular music but also that of serious composers: one of Isaac Albéniz's most famous works is his *Tango in D*; William Walton inserted a tango into his entertainment with poems” for speaker and instruments, *Façade*; and Igor Stravinsky had the Devil in *The Soldier's Tale* dance a tango and composed a *Tango for Piano*, which he also arranged for full orchestra and for winds with guitar and bass.

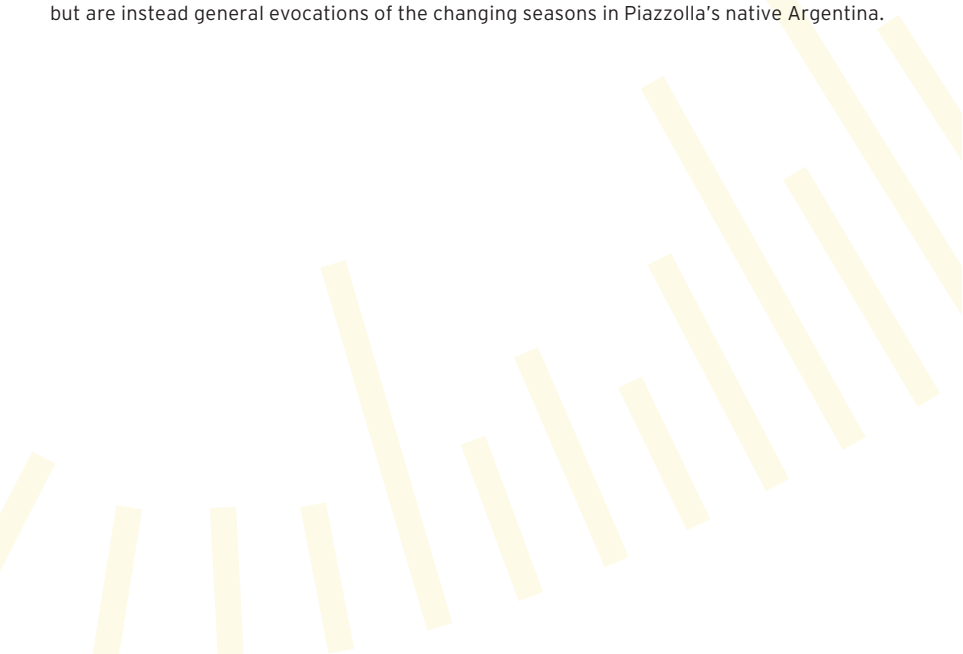
The greatest master of the modern tango was Astor Piazzolla, born in Mar Del Plata, Argentina, a resort town south of Buenos Aires, on March 11, 1921, and raised in New York City, where he lived with his father from 1924 to 1937. Before Astor was 10 years old, his musical talents had been discovered by Carlos Gardel, then the most famous of all performers and composers of tangos and a cultural hero in Argentina. At Gardel's urging, the young Astor moved to Buenos Aires in 1937, and joined the popular tango orchestra of Anibal Troilo as arranger and bandoneón player. Piazzolla studied classical composition with Alberto Ginastera in Buenos Aires, and in 1954, he wrote a symphony for the Buenos Aires Philharmonic that earned him a scholarship to study in Paris with Nadia Boulanger, the renowned teacher of Copland, Thomson, Carter and many other of the best American composers. Boulanger, as was her method, grounded Piazzolla in the classical European repertory, but then encouraged him to follow his genius for the tango rather than write in the traditional concert genres. When Piazzolla returned to Buenos Aires in 1956, he founded his own performing group, and began to create a modern style for the tango that combined elements of traditional tango, Argentinean folk music and contemporary classical, jazz and popular techniques into a “Nuevo Tango” that was as suitable for the concert hall as for the dance floor. He was sharply criticized at first by government officials and advocates of the traditional tango alike for his path-breaking creations. “Traditional tango listeners hated me,” he recalled. “I introduced fugues, counterpoint and other irreverences: people thought

CONTINUED ON NEXT PAGE



I was crazy. All the tango critics and radio stations of Buenos Aires called me a clown, they said my music was 'paranoiac.' And they made me popular. The young people who had lost interest in the tango started listening to me. It was a war of one against all, but in 10 years, the war was won." In 1974, Piazzolla settled again in Paris, winning innumerable enthusiasts for both his Nuevo Tango and for the traditional tango with his many appearances, recordings and compositions. By the time he returned to Buenos Aires in 1985, he was regarded as the musician who had revitalized one of the quintessential genres of Latin music, and he received awards from Down Beat and other international music magazines and from the city of Buenos Aires, as well as a Grammy nomination for his composition *Oblivion*. Piazzolla continued to tour widely, record frequently and compose incessantly until he suffered a stroke in Paris in August 1990. He died in Buenos Aires on July 5, 1992.

Piazzolla realized his electrifying blend of the fire and passion of the traditional tango with the vast expressive resources of modern harmony, texture and sonority in some 750 widely varied works that explore the genre's remarkable expressive range, from violent to sensual, from witty to melancholy, from intimate to theatrical. Among his most ambitious concert works is *Cuatro Estaciones Porteñas* ("The Four Seasons of Buenos Aires"), published originally for piano solo in 1968 and later arranged for his own ensemble (he often used one of the movements to open his concerts) and for strings and piano. The four movements, beginning with Spring, are not specifically pictorial, as are Vivaldi's well-known precedents, but are instead general evocations of the changing seasons in Piazzolla's native Argentina.



# Symphony No. 2 in E, Op. 27

SERGEI RACHMANINOFF

Early in 1906, Rachmaninoff decided to sweep away the rapidly accumulating obligations of conducting, concertizing and socializing that cluttered his life in Moscow in order to find some quiet place in which to devote himself to composition. His determination may have been strengthened by the political unrest beginning to rumble under the foundations of the aristocratic Russian political system. The uprising of 1905 was among the first signs of trouble for those of his noble class (his eventual move to the United States was a direct result of the swallowing of his family's estate and resources by the 1917 Revolution), and he probably thought it a good time to start looking for a quiet haven.

A few years before, Rachmaninoff had been overwhelmed by an inspired performance of *Die Meistersinger* he heard at the Dresden Opera. The memory of that evening and the aura of dignity and repose exuded by the city had remained with him, and Dresden, at that time in his life, seemed like a good place to be. The atmosphere in Dresden was so conducive to composition that within a few months of his arrival he was working on his second symphony, First Piano Sonata, Op. 6 Russian folk songs and the symphonic poem *The Isle of the Dead*. Symphony No. 2 was unanimously cheered when it premiered under the composer's direction in St. Petersburg on January 26, 1908.

The majestic scale of the Symphony is established at the outset by a slow, brooding introduction. A smooth transition to a faster tempo signals the arrival of the main theme, an extended and quickened transformation of the basses' opening motive. The expressive second theme enters in the woodwinds. The development deals with the vigorous main theme to such an extent that the beginning of the formal recapitulation is engulfed by its surging sweep. The second movement is the most nimble essay in Rachmaninoff's orchestral works. After two preparatory measures, the horns sound the main theme, which bears more than a passing resemblance to the *Dies Irae* ("Day of Wrath"), the ancient chant from the Roman Catholic Mass for the Dead that haunted the composer for many years. The vital nature of the music, however, does not support any morbid interpretation. Eventually, the rhythmic bustle is suppressed and finally silenced to make way for the movement's central section, whose skipping lines embody some of Rachmaninoff's best fugal writing. The rapturous Adagio is music of heightened passion that resembles nothing so much as an operatic love scene. Alternating with the principal melody is an important theme from the first movement, heard prominently in the central portion and the coda of this movement. The finale begins with the whirling dance rhythm of an Italian tarantella. The propulsive urgency subsides to allow another of Rachmaninoff's sweeping melodic inspirations to enter. A development of the tarantella motives follows, into which are embroidered thematic reminiscences from each of the three preceding movements. The several elements of the finale are gathered together in the closing pages.

# ABOUT THE ARTISTS

## Manuel López-Gómez, conductor



Hugely successful appearances in North and South America, Europe, Asia and Australia with, amongst others, the National Symphony in Washington, D.C., Detroit Symphony, the Simón Bolívar Symphony, Orquesta Sinfónica del Principado de Asturias, Orchestre Philharmonique de Radio France, hr-Sinfonieorchester Frankfurt, Rotterdam Philharmonic, Royal Liverpool Philharmonic, Czech Philharmonic, Gothenburg Symphony, Royal Stockholm Philharmonic, Moscow Philharmonic, Guangzhou Symphony, Busan Philharmonic, Seoul Philharmonic, the Pacific Symphony and Sydney

Symphony Orchestra established Manuel López-Gómez as a powerful conductor with visionary and inspiring leadership.

“Venezuelan conductor Manuel López-Gómez presented the audience with an incredible palette of colours, dynamics and nuances... the new star conductor led the Czech Philharmonic Orchestra with magical precision,” shared OperaPlus.cz.

In addition to his concert work, Manuel is passionate about opera. For Universal Music Italy, he conducted and recorded the world premiere of the recently orchestrated opera *Atahualpa* by Carlo Enrico Pasta in Perú. Shortly after, he returned to this country for Gounod's *Roméo et Juliette* with Juan Diego Flórez. The Rossini Opera Festival in Pesaro invited him for a production of *Il Viaggio a Reims* and the Kristiansand Symphony Orchestra for *Le Nozze di Figaro*.

For more than 15 years Manuel worked alongside Gustavo Dudamel on symphonic and opera projects such as *La bohème*, *La Traviata* and Mahler's Eighth Symphony in Caracas, *Don Giovanni* in Los Angeles, the Brahms symphonies in Paris and *West Side Story* with Cecilia Bartoli at the Salzburg Festival. In the 2017-2018 Season, Manuel shared with him the musical direction of a new production of *La bohème* at the Opéra Bastille in Paris.

Manuel López-Gómez began to study the violin, piano, chamber music, composition and conducting in Venezuela. Having been formed within El Sistema, he sees the dedication to young people and their musical training as a major duty of his profession. Therefore, he accomplished this particular commitment as Music Director of the Bogotá Philharmonic Youth Orchestra between 2020 and 2023.

From 2024, he serves as Associate Conductor of the Medellín Philharmonic Orchestra.



## Juliana Athayde, violin



Appointed concertmaster of the Rochester Philharmonic Orchestra in 2005 at the age of 24, Juliana Athayde became the youngest person and first female to hold the position since the orchestra's founding in 1922. She has appeared as guest concertmaster with the Houston, San Diego, Kansas City and Santa Barbara symphonies, as well as the National Arts Center Orchestra in Ottawa, Ontario. She has also performed with The Cleveland Orchestra in the United States and in Europe.

A native of the San Francisco Bay Area, Athayde made her solo debut at the age of 16 performing with the San Francisco Symphony and has been praised by critics for her "power and precision," "melting lyricism" and "larger than life" performances. A passionate advocate for contemporary music, Athayde's numerous solo appearances with the RPO have covered a wide range of composers and include multiple world premieres: Allen Shawn's Violin Concerto (2010), Jeff Tyzik's Jazz Concerto for Violin (2016) and Roberto Sierra's Violin Concerto (2022), all commissioned by the RPO and written specifically for her. Athayde has also performed as a soloist with orchestras throughout the United States and is in demand as a chamber musician. Notable collaborations include Jean-Yves Thibaudet, Vadim Gluzman, Michael Tilson Thomas, Paul Neubauer, Anton Nel, Orion Weiss, Shai Wosner, Joseph Silverstein, Orli Shaham, Jon Nakamatsu, William Preucil, Jon Kimura Parker and Anthony McGill. Together with her husband, RPO principal oboist Erik Behr, Athayde demonstrates her commitment to fostering a thriving classical music scene in the community and serves as co-artistic director of the Society for Chamber Music in Rochester.

A dynamic teacher, Athayde is associate professor of violin at the Eastman School of Music and serves on the faculty at music festivals throughout the United States, including Carnegie Hall's National Youth Orchestra and the National Orchestral Institute + Festival with Music Director Marin Alsop. She has held visiting faculty positions at both the Cleveland Institute of Music and Cornell University, and has guest taught at Rice University's Shepherd School of Music. Athayde holds a B.M. from the University of Michigan where she studied with Paul Kantor, and both M.M. and A.D. degrees from the Cleveland Institute of Music, studying with former Cleveland Orchestra Concertmaster William Preucil, where she was the first graduate of CIM's Concertmaster Academy. A fellow at the Aspen Music Festival and School for six years, Athayde was awarded the prestigious Dorothy DeLay fellowship in 2005 and was invited to deliver the festival's convocation speech in 2010.

Summer festival residencies include San Diego's Mainly Mozart Festival and the Sun Valley Music Festival in Idaho where she is a frequently featured soloist and chamber musician. She can be heard on multiple RPO recordings for the Harmonia Mundi label and is also featured on a recording of Stravinsky's *L'Histoire du Soldat* with the Eastman Virtuosi. Athayde performs on a J.B. Vuillaume violin and a Jean Dominique Adam bow.

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**Jasper Chambreau, 18**  
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Orchestra

### Jauvon Gilliam

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Orchestra

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Baltimore Symphony Orchestra

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Baltimore Symphony Orchestra

### Ian Hallas

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### Braizahn Jones\*

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### Jeffrey Turner

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Symphony Orchestra (Ret.)  
Indiana University

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### Jennifer Higdon

Nathan Lincoln-DeCusatis  
Fordham University

### Gabriela Ortiz

Universidad Nacional Autónoma  
de México

## CONDUCTING

### Marin Alsop

Music Director, National  
Orchestral Institute + Festival;  
Chief Conductor, ORF Vienna  
Radio Symphony Orchestra;  
Chief Conductor and Curator,  
Ravinia Festival;  
Music Director Laureate,  
Baltimore Symphony Orchestra;  
Principal Guest Conductor,  
The Philadelphia Orchestra  
Peabody Institute

### Mei-Ann Chen

Music Director, Chicago  
Sinfonietta; Chief Conductor,  
Grosses Orchester Graz at  
Styriarte

# OUR PARTNERS



**Equity Arc** is committed to building equity and dismantling discriminatory practices in classical music. NOI+F works with Equity Arc to simplify the summer program application process, allowing rising musicians to have access to more options for study.



**Howard County Youth Orchestras** and NOI join together for an annual partnership starting this summer. HCYO students will spend a day at NOI working side-by-side with NOI musicians in rehearsals, sectionals and a special side-by-side performance.

## MARYLAND OPERA STUDIO

Continuing their artistic partnership, NOI+F will partner with the **Maryland Opera Studio** in a performance of Beethoven's Ninth Symphony led by NOI+F Music Director Marin Alsop.

## National Gallery of Art

In partnership with the **National Gallery of Art**, members of the NOI Philharmonic will present a chamber music experience for gallery visitors during the 2024 Festival.



Through this multi-year partnership with **Naxos Records**, the world's leading classical musical label, NOI+F musicians record a yearly album of American music that is released in over 40 countries. They recently earned a Grammy nomination in the "Best Orchestral Performance" category for 2019 recording "Ruggles, Stucky, Harbison."



## The Network for Diversity in Concert Percussion (NDCP)

supports aspiring professional percussionists from underrepresented and underserved communities. Through this collaboration, the NDCP sponsors their Emerging Artists to apply and audition for NOI+F. Upon admission, one student will receive a full tuition scholarship, transportation, food stipends and complimentary housing.

## PACIFIC MUSIC INSTITUTE

The National Orchestral Institute + Festival and Hawaii Youth Symphony partnered in 2019 to create the Orchestral Learning Alliance (OLA) at the **Pacific Music Institute** to take NOI+F students, faculty and alumni to Honolulu to serve as teachers and mentors to Hawaii's young orchestral musicians.

# RAVINIA

NOI+F is the Orchestra Partner for 2024's **National Seminario Ravinia: Orchestras for All**. This summer, NOI+F fellows will work with and perform alongside students from El Sistema-inspired youth orchestras at Ravinia Festival®, conducted by NOI+F Music Director and Ravinia's Chief Conductor Marin Alsop.

# Smithsonian

**The Smithsonian Chamber Music Society** partners with NOI+F to create access for select orchestral fellows to receive access to and perform with historically significant musical instruments from the past 400 years.

# SOUND MIND

**Sound Mind**, formerly known as Classical Musicians Roundtable, cultivates mental wellness in classical music. Through seminars, conversations and workshops, they empower musicians to be vulnerable and hold space for one another.

# SPHINX NATIONAL PHILHARMONIC AT STRATHMORE

In partnership with the **National Philharmonic** and **The Sphinx Organization**, NOI+F hosts an annual fellowship and residency program that combines arts administration, orchestral performance, music curation and community engagement—culminating in an annual engagement project in the community and a professional residency with the National Philharmonic at Strathmore.

# TAC| TAKI ALSOP CONDUCTING FELLOWSHIP

The **Taki Alsop Conducting Fellowship** mentors, supports and promotes women conductors through intensive coaching, mentorship and financial support. Today, 19 out of 30 recipients hold music director or chief conductor positions. As part of NOI+F, a Taki Alsop recipient will be in residence during the summer.

## ACADEMY FOR INNOVATION & ENTREPRENEURSHIP

**AIE** partners with NOI+F to provide space for design thinkers and musicians to collaborate in pushing the margins of what the symphony might become.



# WASHINGTON NATIONAL CATHEDRAL

As part of the 2024 Festival, the NOI Philharmonic will perform Beethoven's Ninth Symphony and Jennifer Higdon's *blue cathedral* under the direction of NOI+F Music Director Marin Alsop.

# WOLF TRAP OPERA

**Wolf Trap Opera's** UNTRAPPED series, in partnership with NOI+F, takes thrilling vocal music to spaces beyond the company's Northern Virginia home. With the NOI Philharmonic, these talented vocalists have performed Maurice Ravel's *L'heure espagnole*, George Gershwin's *Porgy and Bess* and Leonard Bernstein's *Songfest*.

# OUR DONORS

## THANK YOU TO OUR SUPPORTERS!

The support of the following generous patrons of NOI+F will provide vital student sponsorships and programmatic support this year. For more information about giving, visit [go.umd.edu/supportnoi](http://go.umd.edu/supportnoi) or contact Norah Quinn McCormick at **301.405.6485** or [naquinn@umd.edu](mailto:naquinn@umd.edu).

## Institutional Sponsors



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## Founders Legacy Society

The Founders Legacy Society at the University of Maryland honors donors whose legacy support through their will, trust or other planned gifts will help to ensure the excellence of the University and its programs. We would like to recognize the following Founders Legacy Society members for their foresight and commitment to the National Orchestral Institute + Festival. For more information about making a planned gift to NOI, contact Norah Quinn McCormick at **301.405.6485** or [naquinn@umd.edu](mailto:naquinn@umd.edu).

Mrs. Mary Anne Hakes

Dr. Jack G. Hehn

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## IGNITE

IGNITE is the exciting volunteer and friends group of NOI+F. This group gathers during the festival and throughout the year to work on projects to bring energy, excitement and support. This group ignites the passion for educating the next generation of orchestra professionals by cultivating relationships, creating community and having fun! For more information, or to join IGNITE, contact Richard Scerbo at [rscerbo@umd.edu](mailto:rscerbo@umd.edu).

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*This list reflects contributions  
made between July 1, 2023 and  
May 20, 2024*

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*THRILLING PERFORMANCES AT THE CLARICE BY THE GRAMMY-NOMINATED NOI PHILHARMONIC AND A STAR-STUDDED CAST OF CONDUCTORS*

**Kurt Weill's *The Seven Deadly Sins* with Wolf Trap Opera**  
(6/1 • 7:30PM)

**López-Gómez Conducts Piazzolla & Rachmaninoff**  
(6/8 • 7:30PM)

**Falletta Conducts *Symphonie fantastique***  
(6/15 • 7:30PM)

**Mei-Ann Chen Conducts Debussy & Bartók**  
(6/22 • 7:30PM)

**Also Conducts Mahler's "Titan"**  
(6/27 • 7:30PM)

**Also Conducts Beethoven's Ninth**  
(6/29 • 7:30PM)

**Cinematic Music of John Williams**  
(7/6 • 7:30PM)

## EXPERIENCE THE PROCESS

*SEE NOI+F FACULTY AND CONDUCTORS IN ACTION AS THEY COLLABORATE WITH NOI ORCHESTRAL, COMPOSITION AND CONDUCTING FELLOWS ON STAGE AND IN CONVERSATION*

**Open Masterclasses**

**Open Rehearsals**

**New Directions**

(6/28 • 7:30PM)

**SPARK! Conversations**

## NOI+F IN THE COMMUNITY

*BEYOND PERFORMANCES AT THE CLARICE SMITH PERFORMING ARTS CENTER, THE NOI PHILHARMONIC TAKES THEIR MAGIC TO VENUES THROUGHOUT THE COMMUNITY*

**Community Concert**

(6/9 @ St. Andrew's Episcopal Church)<sup>F</sup>

**Also Conducts Beethoven's Ninth**

(6/30 @ Washington National Cathedral)

**Chamber Music Takeover**

(7/3 @ National Gallery of Art)<sup>F</sup>

## NOI+F UNBOUND

*IN ADDITION TO THEIR SYMPHONIC PERFORMANCES, MEMBERS OF THE NOI PHILHARMONIC PERFORM IN VARIOUS SMALLER ENSEMBLES*

**Take the Reins**

(6/7 • 7:30PM)

**Community Concert**

(6/9 • 5PM @ St. Andrew's Episcopal Church)<sup>F</sup>

**Chamber Music 2.0**

(6/21 • 7:30PM)<sup>F</sup>

**New Directions**

(6/28 • 7:30PM)

**Chamber Music Takeover**

(7/3 @ National Gallery of Art)<sup>F</sup>

Visit **NOI.UMD.EDU**  
or call **301.405.ARTS** to learn more!

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