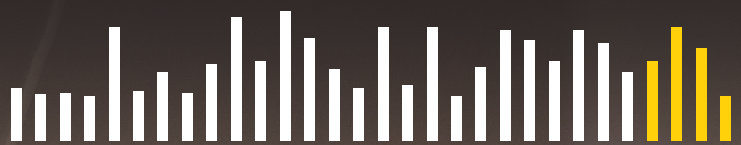


CLARICE PRESENTS



NATIONAL ORCHESTRAL INSTITUTE + FESTIVAL



**NOI Philharmonic: Falletta Conducts  
*Symphonie fantastique***

**Saturday, June 15, 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: Falletta Conducts *Symphonie fantastique*

JoAnn Falletta, conductor

**Adolphus Hailstork III**  
(b. 1941)

Fanfare on *Amazing Grace*

**Max Bruch**  
(1838-1920)

Violin Concerto No. 1 in G Minor, Op. 26  
Vorspiel  
Adagio  
Finale

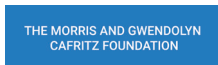
Nikki Chooi, violin

### INTERMISSION

**Hector Berlioz**  
(1803-1869)

*Symphonie fantastique*  
Rêveries-Passions  
Un bal  
Scène aux champs  
Marche au supplice  
Songe d'une nuit du Sabbat

*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.*





JoAnn Falletta leads the NOI Philharmonic in rehearsal at The Clarice.

# ABOUT THE PROGRAM

## PROGRAM NOTES BY MAGGIE MALLOY

Long before Jimi Hendrix or Jefferson Airplane, there was a composer who dabbled in psychedelia. And who could blame him? A desperate, all-consuming, unrequited love-it's enough to drive anyone to madness (or at least a near-lethal dose of opium). Tonight, we step inside the thrilling fever dream that is Hector Berlioz's *Symphonie fantastique*.

But love has a softer side, too-and the first two works on tonight's program speak intimately to the spirit, with melodies both tender and nostalgic. Adolphus Hailstork explores the radiant power of grace in a new fanfare on a familiar favorite, while Max Bruch searches for the soul of music in his Violin Concerto No. 1. Tonight, we hear three composers, each wearing his heart on his sleeve, each exploring a different facet of love.

### Fanfare on *Amazing Grace*

#### ADOLPHUS HAILSTORK

From the everyman singing in a remote corner of the American South to powerhouse vocalists the world over, *Amazing Grace* is one of those songs that rings honest and true in every voice. Regardless of religion, race or musical dialect, it speaks to the human spirit. From the earthy incantations of Mahalia Jackson or Aretha Franklin to the country crooning of Elvis Presley or Willie Nelson, it is one of those rare songs that continues to move and inspire with each new rendition.

Adolphus Hailstork adds his voice to the canon in this joyous fanfare. Originally composed for organ, the fanfare is written in the style of a chorale prelude, in which a church hymn is embedded into an elaborate accompaniment. The chorale prelude was a popular form during the German Baroque era, reaching its artistic culmination in the works of Johann Sebastian Bach.

Once a student of the organ himself, Hailstork takes the simple melody of *Amazing Grace* and expands it into a triumphant song that is brimming with hope. Reimagined here with the glorious colors of the orchestra, *Amazing Grace* soars high into heavens. How sweet the sound...

# Violin Concerto No. 1 in G Minor, Op. 26

MAX BRUCH

One-hit wonders are not just for pop music—it happens in the classical world, too! Max Bruch was in his late 20s when he composed his first violin concerto, and it was a certifiable hit.

The concerto was so popular that it was taken up by all the great violinists of the day. In fact, they played it so often that it began to overshadow everything else Bruch composed. It was the source of great frustration for the composer, because everywhere he went, violinists would line up to play his first violin concerto for him—even after he had composed two others.

To make matters worse, the young composer had sold the score to his publisher outright for a small lump sum, which means he missed out on a fortune in royalties. Rookie mistake! More than 150 years later and we are still playing his number one hit.

Of course, Bruch's musical career grew to include many other "hits" (his *Kol Nidrei* and his *Scottish Fantasy* among them), but none reached the same universal popularity as the violin concerto. It's easy to hear this work's appeal: tender, soaring melodies that stretch ever-upward, moments of deep introspection balanced against explosive passion—the violinist's heart and soul laid bare on four strings.

Bruch balances the intimacy of the soloist with the colors of the orchestra, giving ample space for the violin's soulful soliloquy. The first movement sets the stage, channeling the warmth and freedom of folk music in its melodies. But the heart of the concerto lies in its middle movement: an adagio so mournful and sweet it sounds like the violin is telling you a secret. The violin's laments are echoed in the orchestra's tender replies—it's the musical equivalent of all your emotions swelling right up to the surface.

The final movement is for the fireworks. Drawing on the rich folk music traditions of Hungary, this infectious romp is bursting at the seams with color and verve. The musical acrobatics are balanced against a lyricism that unites the entire concerto—but the growing energy is palpable. As the drama builds, the pyrotechnics fly fast and loose before the violin takes its final bow, breathless center stage.

The music didn't come easily. By Bruch's own account he rewrote the concerto at least half a dozen times, revising it with considerable help from the great Hungarian violinist Joseph Joachim. He couldn't have asked for a better editor: Joachim's hands had mastered the violin concertos of Beethoven and Mendelssohn before him. It was Joachim who helped ignite the spirit of Bruch's concerto.

"The violin can sing a melody much better than a piano," Bruch once said. "And melody is the soul of music."

# **Symphonie fantastique**

**HECTOR BERLIOZ**

Love makes you do crazy things-sometimes, it can even drive you to the brink of madness.

That's the story of Hector Berlioz's *Symphonie fantastique*. It's the tale of an artist driven mad by an unrequited love. The young man is so distraught with passion that he poisons himself with opium and plunges headfirst into the depths of obsession, haunted into insanity by his beloved's melody.

Berlioz recounts the tale in extraordinary detail-not only in the music itself, but in his own meticulous program note, which he insisted be distributed to the audience at any concert where the symphony was performed, as it was "indispensable for a complete understanding of the dramatic plan of the work." (Berlioz changed his tune later in life, downplaying the programmatic aspects of the symphony in a revised version of the program note published in 1855).

The story goes like this:

## **I. Daydreams, passions**

It's love at first sight for our young artist; his mind hears music when he sees her. A woman of such beauty, nobility and grace that she evokes in him a melody-one that rises like the butterflies in his stomach and sighs with the longings of love. Her melody circles and circles in his mind like an obsession, a fixation-an *idée fixe*, as Berlioz described it. That melody comes back again and again throughout the symphony, at times dreamy and light, at times dark and ominous.

## **II. A ball**

Alone in a crowded room, trapped "in the tumult of a festive party," our artist finds himself lost in thought. Whether in the city or the countryside, he cannot get this woman's melody out of his head. His soul cannot rest, his mind cannot focus. As dancers spin, flitter and flirt around him, he cranes his neck to catch a glimpse of her across the glittering *fête*.

## **III. Scene in the countryside**

A nostalgic duet echoes across the countryside: pastoral melodies from two distant, lonely shepherds, each singing into the summer evening. (In Berlioz's original, they are depicted by an English horn and an offstage oboe, the two shepherds tossing the melody back and forth from across the hills.) Our artist listens with a hopeful smile-but as thoughts return to his beloved, he feels a pang of anguish: what if she has betrayed him? One of the shepherds resumes his yearning melody, but the other no longer answers. As the summer sun sets, the sound of distant thunder rumbles across the sky.

## **IV. March to the scaffold**

Crushed by the weight of his unrequited love, the artist poisons himself with opium and plunges into a deep sleep filled with strange visions. He dreams that he's killed his beloved, that he's condemned, that he's led to the scaffold to witness his own execution. A military band marches him to his grim fate, a crowd of strings cheerfully egging on the drama. The artist dreams once more of his love's melody-this time, cut short by the blade of the guillotine.

## V. Dream of a night of the sabbath

Our twisted tale winds up at a witches' sabbath convened in honor of the artist's death: "a hideous gathering of shades, sorcerers, and monsters of every kind." The creatures taunt him with their shouts and groans of laughter. His love appears to him once more, but this time as a witch—her once sweet and noble melody now distorted into a vulgar and grotesque dance tune. As she joins the diabolical orgy, the church bell tolls. Bassoons and brass bark out a burlesque parody of the *Dies irae*: the traditional Catholic funeral chant. The sacred hymn morphs and contorts into the witches' gleeful dance. As the artist faces his damnation, his beloved watches on.

As you can imagine, a musical fever dream of such scope required some serious resources. Berlioz originally envisioned a 220-member orchestra for his *Symphonie fantastique*, but he settled for 130 musicians at the premiere in 1830 (the largest instrumental ensemble ever assembled at that time). Berlioz was a key player in expanding the traditional orchestra, harnessing the unique timbres of often-overlooked instruments to create striking new colors.

The *Symphonie fantastique* was grander in size and scope than any that had come before it—and the music was at least partially autobiographical. Berlioz was inspired by his own unrequited love: a beautiful Irish actress by the name of Harriet Smithson. He first laid eyes on her at the Odéon Theatre in Paris, where she performed the role of Ophelia (another character prone to madness) in Shakespeare's *Hamlet*. From his seat in the audience, he fell instantly in love.

Berlioz pursued Smithson obsessively. Though she refused to meet him, he sent her numerous love letters over the course of years—all unanswered. He sent her flowers, even rented an apartment near hers so he could be closer to her. Finally, he channeled his passion into his *Symphonie fantastique*: a declaration of love so bold and profound that it could not be ignored.

Imagine his dismay when, after pouring his heart out on the world's stage, she still did not attend the symphony's premiere in 1830. It would be another two years and a melodramatic sequel before she agreed to meet her wide-eyed suitor.

Life imitates art. After finally meeting in person, Berlioz and Smithson embarked on a romantic relationship with their own fair share of drama and tumult. Legend has it that despite her misgivings (and the objections of both families), Berlioz convinced her to marry him with a desperate act of love: he swallowed a lethal dose of opium right before her eyes. Only after she agreed to marry him did he drink the antidote.

Ah, the intoxicating nature of love. Suffice to say, their marriage did not have a fairy tale ending. Smithson grew to resent Berlioz's growing celebrity and Berlioz fell for another woman's melody. After separating, he continued to care for Smithson and their son Louis—and today Berlioz is buried together with both wives in the Montmartre Cemetery.

As for the intoxicating nature of the symphony: it's possible Berlioz wrote at least part of it while under the influence of opium. That might explain why the music sounds so surreal. Leonard Bernstein described it as the first musical expedition into psychedelia: "Berlioz tells it like it is: You take a trip, you wind up screaming at your own funeral."

But if you, too, find yourself desperately seeking escape from an unrequited love—don't get any ideas. As Bernstein reminds us:

"Take a tip from Berlioz—that music is all you need for the wildest trip you can take, to hell and back."

*Program notes written by Maggie Molloy. Maggie is a radio host and music journalist based in Seattle, Washington, where she hosts the Midday Show on Classical KING FM 98.1. She is also the curator and host of Second Inversion, a weekly radio show dedicated to contemporary and experimental music.*





*JoAnn Falletta conducts the NOI Philharmonic in a performance of American works.*

# ABOUT THE ARTISTS

## JoAnn Falletta, conductor




Multiple GRAMMY Award-winning conductor JoAnn Falletta serves as music director of the Buffalo Philharmonic, the Connie and Marc Jacobson music director laureate of the Virginia Symphony, principal guest conductor of the Brevard Music Center and conductor laureate of the Hawaii Symphony. She was recently named one of the “Fifty Great Conductors,” past and present, by Gramophone Magazine, and is hailed for her work as a conductor, recording artist, audience builder and champion of American composers.

As music director of the Buffalo Philharmonic, JoAnn Falletta became a trailblazer for women conductors around the world and has been credited with bringing the Philharmonic to an unprecedented level of national and international prominence. The Buffalo Philharmonic has become one of the leading recording orchestras for Naxos, with two GRAMMY Award-winning recordings.

Internationally, Falletta has conducted many of the most prominent orchestras in Europe, Asia and South America, including recent and upcoming concerts in Spain, Sweden, Germany, Brazil and Croatia. Her recent and upcoming North American guest conducting includes the National Symphony, the orchestras of Boston, Baltimore, Detroit, Nashville, Indianapolis, Houston, Toronto, Milwaukee, Vancouver, Quebec and a concert at Alice Tully Hall with her alma mater, The Juilliard Orchestra. In 2022, she led the National Symphony in two PBS televised specials for New Year’s Eve and the 50th Anniversary of The Kennedy Center, and made her Boston Symphony Orchestra debut at the Tanglewood Music Center.

With a discography of more than 125 titles, Falletta is a leading recording artist for Naxos. She has won two individual GRAMMY Awards, including the 2021 GRAMMY Award for “Best Choral Performance” as conductor of the world premiere Naxos recording, Richard Danielpour’s *The Passion of Yeshua*. In 2019, she won her first individual GRAMMY Award as conductor of the London Symphony in the “Best Classical Compendium” category for *Spiritualist*, her fifth world premiere recording of the music of Kenneth Fuchs. Her Naxos recording of John Corigliano’s *Mr. Tambourine Man: Seven Poems of Bob Dylan* received two GRAMMYS in 2008. Her 2020 Naxos recording of orchestral music of Florent Schmitt with the Buffalo Philharmonic Orchestra received the prestigious Diapason d’Or Award. Her 2023-2024 releases for Naxos include a new recording of orchestral works of Hungarian composer Zoltán Kodály-Hary Janos, Symphony and Summer Evening with the Buffalo Philharmonic, and a recording of concertos by Copland, Creston, Kay and Piston with the National Orchestral Institute Philharmonic and soloists Anna Mattix (oboe) and Tim McAllister (saxophone). Last season, Naxos released two highly praised albums with Falletta and the BPO, Alexander Scriabin: *Poem of Ecstasy* and Symphony No. 2, and a recording of two concertos by award-winning American composers, Danny Elfman’s violin concerto *Eleven Eleven* performed by Sandy Cameron and Adolphus Hailstork’s Piano Concerto No. 1 with soloist Stewart Goodyear.

Falletta is a member of the esteemed American Academy of Arts and Sciences, and has served by presidential appointment as a Member of the National Council on the Arts during the George W. Bush and Obama administrations. She has conducted over 1,600 orchestral works by 600-plus composers, including over 125 works by women. Credited with performing more than 150 world premieres, ASCAP honored her as “a leading force for music of our time.” In 2019, JoAnn was named Performance Today’s first Classical Woman of The Year, calling her a “tireless champion,” and lauding her “unique combination of artistic authority and compassion, compelling musicianship and humanity.”



Falletta is a strong advocate and mentor for young professional and student musicians. She has led seminars for women conductors for the League of American Orchestras and established a unique collaboration between the Buffalo Philharmonic and the Mannes College of Music to give up-and-coming conductors professional experience with a leading American orchestra. In 2018, she served on the jury of the Malko Competition in Denmark. She has had great success working with young musicians, guest conducting orchestras at top conservatories and summer programs such as Tanglewood, the National Repertory Orchestra, National Orchestral Institute + Festival, Interlochen and Brevard Music Center, and as Artistic Advisor at the Cleveland Institute of Music.

Falletta has held the positions of principal conductor of the Ulster Orchestra, principal guest conductor of the Phoenix Symphony, music director of the Long Beach Symphony Orchestra, associate conductor of the Milwaukee Symphony Orchestra and music director of the Denver Chamber Orchestra and The Women's Philharmonic.

After earning her bachelor's degree at Mannes, Falletta received master's and doctoral degrees from The Juilliard School. When not on the podium, JoAnn enjoys playing classical guitar, writing, cycling, yoga and is an avid reader.

# ABOUT THE ARTISTS

## Nikki Chooi, violin



Praised for his powerful and poetic performances, internationally-acclaimed violinist Nikki Chooi has established himself as an artist of rare versatility. Gramophone stated he performed with “total conviction and assurance.” Nikki is a Laureate of the Queen Elizabeth and Tchaikovsky competitions, and was awarded first prize winner at the Montreal Symphony’s ManuLife Competition, the Klein International Strings Competition and the Michael Hill International Violin Competition.

Nikki is currently concertmaster of the GRAMMY-award winning Buffalo Philharmonic Orchestra under Music

Director JoAnn Falletta. Highly in demand as a guest concertmaster, he has performed with the Pittsburgh Symphony, Milwaukee Symphony, Houston Symphony, Sydney Symphony and Macao Orchestra. Previously concertmaster of The Metropolitan Opera Orchestra, Nikki’s solos can be heard through The Met: Live in HD broadcasts in productions of Verdi’s *La Traviata*, Janacek’s *Jenufa* and the Grammy-nominated recording of Strauss’ *Rosenkavalier* released on the Decca Label.

In the 2022-2023 Season, Nikki made critically-acclaimed debuts at Carnegie Hall’s Stern Auditorium as soloist with the Buffalo Philharmonic and at Lincoln Center’s Rose Hall with Orchestra NOW. He was also featured soloist with the Vancouver Symphony, Puerto Rico Symphony, National Taiwan Symphony Festival Orchestra, Santa Fe Symphony, Hamilton Philharmonic and Manitoba Chamber Orchestra. In past seasons, he has appeared as soloist with orchestras across Canada and internationally including the Montreal Symphony Orchestra, National Arts Centre Orchestra, Victoria Symphony Orchestra, Louisiana Philharmonic, Chamber Orchestra of Wallonie, National Orchestra of Belgium, Auckland Philharmonia, Malaysian Philharmonic and Hong Kong Philharmonic.

Nikki has been featured at many international festivals with performances at the Marlboro Festival, Ravinia Festival, Rockport Chamber Music Festival, La Jolla Summerfest, Brevard Music Center, Vancouver Recital Series, Wimbledon Festival, Moritzburg Festival, Kammermusik Utrecht, Dresden Music Festival, Chamber Music New Zealand and Fundación Beethoven in Chile. Additionally, Nikki has collaborated with esteemed artists including Yo-Yo Ma, Renne Fleming, Eric Owens, and Time for Three. A passionate educator, Nikki has presented classes at Curtis Institute of Music, Morningside Music Program at the New England Conservatory, San Francisco Conservatory, Orchestra of the Americas Academy, Sphinx Academy, Hong Kong Cultural Center and the University of Auckland.

Nikki began his studies at the Victoria Conservatory, Mount Royal Conservatory, Morningside Music Bridge and at the National Arts Centre Young Artist Programme. He completed his formal studies at the Curtis Institute and The Juilliard School under the mentorship of Joseph Silverstein, Ida Kavafian and Donald Weilerstein.

He has recorded for Naxos, Beau Fleuve, Atoll and Decca labels. Nikki performs on a 1713 Stradivarius courtesy of CANIMEX INC. from Drummondville, Quebec, Canada, a 1749 G.B Guadagnini on extended loan through the Stradivari Society of Chicago and a 2016 Joseph Curtin. Nikki proudly endorses Thomastik-Infeld strings.



*JoAnn Falletta in concert.*

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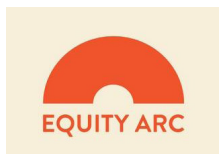
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Orchestral Institute + Festival;  
Chief Conductor, ORF Vienna  
Radio Symphony Orchestra;  
Chief Conductor and Curator,  
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Music Director Laureate,  
Baltimore Symphony Orchestra;  
Principal Guest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

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).

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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

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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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**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)

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**Open Masterclasses**

**Open Rehearsals**

**New Directions**

(6/28 • 7:30PM)

**SPARK! Conversations**

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*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**

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

**Take the Reins**

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**Community Concert**

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**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>

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