

NATIONAL  
ORCHESTRAL  
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FESTIVAL  
JUNE 1 - 29, 2019

# DVOŘÁK'S SYMPHONY NO. 8



JUNE  
08

8PM  
DEKELBOUM CONCERT HALL  
@ The Clarice

# DVOŘÁK'S SYMPHONY NO. 8

National Orchestral Institute Philharmonic

Andrew Grams, *conductor*

Frank Morelli, *bassoon*

**Wolfgang Amadeus Mozart** (1756-1791)

## Bassoon Concerto in B-flat major, K. 191

Allegro

Andante ma Adagio

Tempo di menuetto

Frank Morelli, *bassoon*

**Anna Clyne** (b. 1980)

## Abstractions

*Marble Moon*

Inspired by Sara VanDerBeek's *Marble Moon* (2015)

*Auguries*

Inspired by Julie Mehretu's *Auguries* (2010)

*Seascape*

Inspired by Hiroshi Sugimoto's *Caribbean Sea, Jamaica* (1980)

*River*

Inspired by Ellsworth Kelly's *River II* (2005)

*Three*

Inspired by Brice Marden's *3* (1987-88)

- INTERMISSION -

**Antonín Dvořák** (1841-1904)

## Symphony No. 8 in G major, Op. 88

Allegro con brio

Adagio

Allegretto grazioso

Allegro, ma non troppo



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**BASSOON CONCERTO IN B-FLAT MAJOR, K. 191****Wolfgang Amadeus Mozart** (1756-1791)*Composed: 1774*

Vienna was the home of some of the late 18th-century's most notable musicians: Hasse, Gluck, Gassmann, Wagenseil, Salieri, Haydn, Dittersdorf, Vanhal and several others made it the greatest city of music in Europe. Mozart reveled in the expanded expressive possibilities presented by the works of this sterling aggregation during a stay in Vienna in 1773. He incorporated its innovations into some of his works of the following months, notably a set of four symphonies that included the "Little" G minor (No. 25) and the A major (No. 29). The following spring he undertook the first of his wind concertos, completing the specimen for bassoon on June 4, 1774. The player and the occasion for which the work was written are unknown, though, in that day of musical pragmatism, it was almost certainly intended for immediate performance, probably by one of Mozart's fellow musicians in the archiepiscopal orchestra in Salzburg.

Mozart's skill as an orchestrator (his ability to write music exactly suited to a particular instrument and blend it with the surrounding sonorities) is too often overlooked. His mastery of this technique is especially evident in the wind concertos, where the characteristics and limitations of the individual instruments seem to have freed rather than fettered his creativity. Concerning the Bassoon Concerto, American musicologist John N. Burk pointed out that "the tonal allurements of the instrument, its best leaps and turns, its guttural velvet, are skillfully brought forth. Mozart puts the instrument most gratefully through its paces." Burk's observation is borne out by the compact opening movement, one of Mozart's flawless sonata-concerto constructions. So closely is this music bound to the specific nature of the bassoon that repeated attempts to transcribe it for cello, which could easily negotiate its range and technical demands but for which Mozart left no solo works, have been consistently unsuccessful. The *Andante* is a lovely, wordless song, or, more appropriately, an aria, whose opening melodic gesture was to reappear in *Porgi amor* from *Le nozze di figaro* a dozen years later. The closing movement is an ingenious hybrid of rondo and variations given in the meter and manner of a minuet.

**ABSTRACTIONS****Anna Clyne** (b. 1980)*Composed: 2016**Premiered: May 7, 2016 in North Bethesda, MD*

"Anna Clyne," according to the biography provided by her publisher Boosey & Hawkes, "is a composer of acoustic and electro-acoustic music, combining resonant soundscapes with propelling textures that weave, morph and collide in dramatic explosions. Her work often includes collaborations with cutting edge choreographers, visual artists, filmmakers and musicians worldwide."

Anna Clyne was born in London in 1980, studied music from early in life (she recalls lessons "on a piano with randomly missing keys"), began composing at age 11 (a fully notated piece for flute and piano), and received her undergraduate training at Edinburgh University and a master's degree from the Manhattan School of Music. Her teachers include Julia Wolfe, Marina Adamia and Marjan Mozetich. Clyne is now a member of the composition faculty of Mannes/The New School in New York, and serves as Mentor Composer for the Orchestra of St Luke's Inaugural DeGaetano Composer Institute.

*Abstractions* is a suite of five movements inspired by five contrasting contemporary artworks from the Baltimore Museum of Art and the private collection of Rheda Becker and Robert Meyerhoff. *Abstractions* was premiered on May 7, 2016 at Strathmore in North Bethesda, Maryland. The work was commissioned by the Baltimore Symphony Orchestra under Music Director Marin Alsop.

Clyne wrote of *Abstractions*, "in drawing inspiration from these artworks, I have tried to capture the feelings or imagery they evoke, the concept of the work, or the process adopted by the artists. Such examples are the filtered blues and the contrast between light falling on the earthy stone and the mysterious moon that characterize VanDerBeek's *Marble Moon*; the long arching lines, compact energetic marks, and dense shifting forms of a system on the verge of collapse in Mehretu's *Auguries*; the serene horizon with rippled water in Sugimoto's *Caribbean Sea, Jamaica*; the stark juxtaposition of the energetic black and white lines that enlarge Kelly's brushstrokes in *River II*; and the lines, which, inspired by Asian calligraphy and the structure of seashells, appear to dance in Marden's 3.

"Some common threads between the artworks are their use of limited color palettes, references to nature, and the capturing of time as a current that flows — distilling and preserving it so we can contemplate it as the viewer. I was also attracted to the structures of these works — for example *River II* and *Auguries*, which at first sight could be seen as random and even chaotic, are in fact created within a sense of order — which feel both dynamic and structural."

**SYMPHONY NO. 8 IN G MAJOR, OP. 88****Antonín Dvořák** (1841-1904)*Composed: 1889**Premiered: February 2, 1890 in Prague*

You probably would have liked Dvořák. He was born a simple (in the best sense) man of the soil who retained a love of country and nature. In his later years he wrote, "In spite of the fact that I have moved about in the great world of music, I shall remain what I have always been: a simple Czech musician." Few passions ruffled his life: music, of course; the rustic pleasures of country life; the company of old friends; caring for his pigeons; and a childlike fascination with railroads.

Milton Cross sketched him thus: "To the end of his days he remained shy, uncomfortable in the presence of those he regarded as his social superiors, and frequently remiss in his social behavior. He was never completely at ease in large cities, with the demands they made on him. He was happiest when he was close to the soil, raising pigeons, taking long, solitary walks in the hills and forests of the Bohemia he loved so deeply. Yet he was by no means a recluse. In the company of his intimate friends, particularly after a few beers, he was voluble, gregarious, expansive and good-humored." His music reflected his salubrious nature, and the G major Symphony, in its warm emotionalism and pastoral contentment, mirrors its creator. It was composed during Dvořák's annual summer country retreat at Vysoká, and his happy contentment with his surroundings shines through the music.

Dvořák was extravagant with themes in the opening movement. The first theme is presented without preamble in the rich hues of trombones, low strings and low woodwinds in the dark coloring of G minor. This tonality soon yields to the chirruping G major of the flute melody, but much of the movement shifts effortlessly between major and minor keys, lending a certain air of nostalgia to the work. The opening melody is recalled to initiate both the development and the recapitulation. In the former, it reappears in its original guise and even, surprisingly, in its original key. The recapitulation begins as this theme is hurled forth by the trumpets in a powerful setting greatly heightened in emotional weight from its former presentations. The coda is invested with the rhythm and high good spirits of an energetic country dance to bring the movement to its rousing ending.

The second movement contains two kinds of music, one hesitant and somewhat tearful, the other stately and smoothly flowing. The first is indefinite in tonality, rhythm and cadence; its theme is a collection of fragments; its texture is sparse. The following section is greatly contrasted: its key is unambiguous; its rhythm and cadence points are clear; its melody is a long, continuous span. These two antitheses alternate, and the form of the movement is created as much by texture and sonority as by the traditional means of melody and tonality. The third movement is a lilting essay in the style of the Austrian folk dance, the Ländler. The trumpets herald the start of the finale, a theme and variations with a central section resembling a development in character.

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**JALEN'S BEAT**

This season, The Clarice has hosted writer Jalen Eutsey as part of Greater Baltimore Cultural Alliance's Urban Arts Leadership Fellowship. This prestigious fellowship is aimed at diversifying the management of cultural and artistic organizations. Throughout June 2019, Eutsey will be writing about the National Orchestral Institute + Festival. He'll examine NOI+F's performances, rehearsals and engagement events with an eye towards equity and inclusion.

Eutsey holds a Bachelor of Arts degree in English from the University of Miami and a Master of Fine Arts degree in Poetry from Johns Hopkins University. His poems have been published in *Miscellany*, *Mr. Ma'am*, *The Rush*, *Into the Void* and *Northern Virginia Review*. While in graduate school, he taught creative writing to high school and middle school students as part of the Writers in Baltimore Schools program.

**Catch up with Jalen's Beat at [go.umd.edu/jalensbeat](http://go.umd.edu/jalensbeat)**



**ANDREW GRAMS** has steadily built a reputation for his dynamic concerts and long-term orchestra building. Grams has led orchestras throughout the United States including The Philadelphia Orchestra, Chicago, Detroit, National, St. Louis, Cincinnati, Baltimore, Dallas and Houston symphonies. He served as Assistant Conductor of The Cleveland Orchestra between 2004 and 2007, where he worked under the guidance of Music Director Franz Welser-Möst, and has since returned for several engagements. The 2018-2019 Season marks Grams' sixth season as Music Director of the Elgin Symphony Orchestra. Grams holds a Bachelor of Music degree in violin performance from The Juilliard School, and a conducting degree from The Curtis Institute of Music where he studied with Otto-Werner Mueller. In 2003, Grams studied with David Zinman, Murry Sidlin and Michael Stern at the American Academy of Conducting at the Aspen Music Festival and School. On violin, Grams has appeared with New York City Ballet, Orpheus Chamber Orchestra, Orchestra of St. Luke's, Brooklyn Philharmonic and New Jersey Symphony.



**FRANK MORELLI** has been coaching at NOI since the early '90s. He was the first bassoonist to receive a doctorate at Juilliard, and has been soloist at Carnegie Hall nine times. He performed at the White House for the final state dinner of the Clinton Presidency. Co-principal bassoonist of Orpheus Chamber Orchestra, principal of American Composers Orchestra and Westchester Philharmonic, he was principal bassoon of the NYC Opera for 27 years. Teaching at Juilliard, Yale, MSM and SUNY

Stony Brook, his more than 175 recordings include solo CDs *From the Heart*, *Romance and Caprice*, *Bassoon Brasileiro* and *Baroque Fireworks*. Of his CD of the Mozart Bassoon Concerto, K. 191, the magazine *Gramophone* proclaimed: "Morelli's playing is a joy to behold." Describing a performance of this piece, the *Toronto Globe and Mail* proclaimed his performance: "the kind of Mozart even the most tireless concertgoer is lucky to hear once a year." The American Record Guide stated that his playing "is as good as it gets." Orpheus' CD *Shadow Dances*, which features Frank Morelli, won a 2001 Grammy Award. He is also heard in an accompanying role on two Grammy winning CDs with the legendary saxophonist Wayne Shorter. Along with appearances at the most prestigious festivals, he is a member of the woodwind quintet, Windscape, and Festival Chamber Music. He compiled the landmark bassoon excerpt book, *Stravinsky: Difficult Passages* for Boosey and Hawkes. With numerous transcriptions in print, his celebrated *First Complete Weissenborn Bassoon Method and Studies* is now in print, commissioned by Carl Fischer Publishers.

## ST. ANDREW'S CONCERT

SUN, JUNE 9 . 5PM

@ ST. ANDREW'S EPISCOPAL CHURCH

FREE, NO TICKETS REQUIRED

Members of the National Orchestral Institute join with organist David Houston for an afternoon concert featuring Richard Wagner's *Siegfried Idyll* along with works for brass and organ.

## MASTERCLASS WITH JENNIFER ROSS, VIOLIN

MON, JUNE 10 . 7PM

TICKETS \$5  
ARTSPASS SUBSCRIBERS FREE  
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Get an insider's view on the training NOI+F musicians receive during their time at the Institute. Violinist Jennifer Ross held the position of Principal Second Violin of the Pittsburgh Symphony Orchestra starting in 1999, touring and recording extensively, and performing as soloist.

## MASSIVEMUSE: ADELPHI QUARTET

THU, JUNE 13 . 7:30PM

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Massivemuse is a platform enabling communities to come together around great art. Have a drink and make new friends before you enjoy exquisite music by Ginastera and Beethoven courtesy of Adelphi Quartet.

## GERSHWIN'S CONCERTO IN F

SAT, JUNE 15 . 8PM

TICKETS STARTING AT \$20  
\$10 STUDENT/YOUTH  
UMD STUDENTS FREE

A journey of American music led by Grammy-winning conductor David Alan Miller featuring pianist Kevin Cole, the world's leading authority on Gershwin's piano literature. Gershwin's Concerto in F is paired with Joan Tower's *Sequoia*, John Harbison's *Remembering Gatsby* and Walter Piston's Symphony No. 5.

## MASTERCLASS WITH BART FELLER, FLUTE

MON, JUNE 17 . 7PM

TICKETS \$5  
ARTSPASS SUBSCRIBERS FREE  
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Get an insider's view on the training NOI+F musicians receive during their time at the Institute. Bart Feller is Principal Flute of the New Jersey Symphony, New York City Opera and Santa Fe Opera Orchestras. He has performed with the New York Philharmonic and tours regularly with Orpheus Chamber Orchestra.

## ADELPHI QUARTET

THU, JUNE 20 . 7:30PM

FREE, NO TICKETS REQUIRED

Formed at NOI+F in 2017 by cellist and Sphinx Orchestral Futurist Fellow Marza Wilks, this quartet is dedicated to enriching our community through audience engagement. Repertoire includes Beethoven's String Quartet No. 11 in F minor, "Serioso."

# YEAR OF IMMIGRATION

Every community owes its existence and vitality to generations from around the world who contributed their hopes, dreams and energy to making the history that led to this moment. Some were brought here against their will, some were drawn to leave their distant homes in hope of a better life and some have lived on this land for more generations than can be counted. Truth and acknowledgment are critical to building mutual respect and connection across all barriers of heritage and difference.

In this Year of Immigration at UMD, which seeks to transform dialogue into impact on urgent issues related to immigration, global migration and refugees, the Artist Partner Program at The Clarice, which believes that artists can be catalysts for community change, leadership and empowerment, has chosen to begin the effort of building bridges across cultures by acknowledging what has been buried by honoring the truth.

We are standing on the ancestral lands of the Piscataway People, who were among the first in the Western Hemisphere to encounter European colonists. We pay respects to their elders and ancestors.

Please take a moment to consider the many legacies of violence, displacement, migration and settlement that bring us together here today.

## Immigrants Make the University of Maryland Stronger.

Join us for a #YearofImmigration as we create community and conversations around immigration, global migration and refugees.

[yearofimmigration.umd.edu](http://yearofimmigration.umd.edu)





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