

“Romantic Masterpieces”

Sunday, February 12th, 3:30
Lincoln High School
Performing Arts Center



Program

Overture to *Ruslan and Ludmila*

Mikhail Glinka

Sea Pictures

Edward Elgar

Kristin Clark, mezzo-soprano

Sea Slumber-Song

In Haven (Capri)

Sabbath Morning at Sea

Where Corals Lie

The Swimmer

Intermission

Carmen Suite No. 2

Georges Bizet

Marche des Contrebandiers

Habanera

Kristin Clark, mezzo-soprano

Nocturne

Chanson du Toreador

La Garde Montante

Danse Boheme

Symphony No. 5 in C minor

Ludwig van Beethoven

Allegro con brio

Andante con moto

Scherzo: Allegro

Allegro

We are delighted to welcome the children in our concert audience, as the love of music begins at a very early age. We ask parents to remain with their children and respect their limits of endurance by removing them to the lobby when they are no longer enjoying the performance and rejoining us if they are able. Please be respectful of our musicians who have worked hard to bring you this concert, and of your fellow audience members who have also come to enjoy the music. Our ushers may ask you to leave the auditorium if your children are consistently disturbing the concert. Thank you for your consideration.

**Ypsilanti
Symphony
Orchestra**

Violin 1

Harris Andersen
Montana Crawford
Janel deVries
Holly Gramlich
Kimberly Kang
Alyssa McNally
Edwin Olson +
Kali Snead

Violin 2

David Antanaitis
Catharine Calder
Don Evich
Maverick Gunter-
Marenger
Marlene Hurshman
Cheryl Richison *
Cassandra Wagner
Kyndra Wojciechowski

Viola

Katrina Goodwill
Daniel Melody
Suky Morita
Deana Shields
Timario Wilkins *

Cello

Julie Balk
Helen Clark
Erin Himrod *
Nathaniel Johnson
Thomas McCarthy
Cara Stroud

String Bass

Chitranjan Greer-Travis
Johanna Griest
Arthur Mooradian *
Douglas Richeson

Flute

Katie Kazakos
Krista Lenart *

Piccolo

Mariah Manolatos

Oboe

Lexi Bemis
Allison Laibly *

English Horn

Lexi Bemis

Clarinet

Jeffrey Campbell *
Mary Cupery

Bass Clarinet

Don Henig

Bassoon

Marissa Honig
Linda Wagner *

Horn

Jeffrey Ash *
Angela Hoops-Cossey
Susan Lewke
TJ Oyer

Trumpet

Joshua Cohen
Greg Marshall
Dan Wagner *

Trombone

Jerry Moyer *
Calvin Smith

Bass Trombone

Stephen Randall

Tuba

Chris Jackson

Percussion

Marc Hubbel
Ian McCrystal *
Sajan Patel

Timpani

Claudia Tull

Harp

Celia van den Bogert

+ Concertmaster
* Principal
** Assistant Principal

Overture to *Ruslan and Ludmila*

Mikhail Glinka

An aristocrat with artistic yearnings, Glinka began his career as a composer later in life. Premiering in 1842, *Ruslan and Ludmila* was his second opera— one that he based on the fanciful fairy tale of the same name written by the poet Pushkin. Glinka's intent was for Pushkin to compose the libretto for the opera, however, the poet entered into an untimely duel and was killed before the work could commence. Glinka worked with several other writers to write and refine the text for the work, with the result being a rather convoluted storyline.

Perhaps due to its rambling plot, the opera as a whole is rarely performed outside of Russia. Its overture, however, is a popular opener for orchestras world-wide. Full of rapid, frenetic runs, the overture lays the perfect backdrop for an opera full of mystery, magic, and sorcery. Revolutionary for its use of dissonance and whole-tone scales, Glinka's work paved the way for Russian composers to come. The whole-tone scale, used in *Ruslan and Ludmila* to portray the evil sorcerer, has become synonymous in Russian music with the evil villain.

Sea Pictures

Edward Elgar

Elgar composed this cycle of five songs in 1899 and conducted the premier at the Norwich Festival that fall. Contralto Clara Butt, for whom Elgar had envisioned the work, premiered the piece dressed as a mermaid. Despite its evocative, moving melodies, *Sea Pictures* has been seldom performed outside of Europe.

The first song in the cycle, "Sea Slumber-Song", is a gentle lullaby, rocking the listener with wave-like arpeggios in the strings and glissandos from the harp. The text, written by Roden Noel, reads in part:

"Isles in elfin light
Dream, the rocks and caves,
Lulled by whispering waves,
Veil their marbles bright.
Foam glimmers faintly white
Upon the shelly sand
Of this elfin land."

The next song is a setting of Elgar's wife, Caroline's, poem "In Haven." Elgar again uses an arpeggiated figure in the lower strings to evoke the feeling of lapping waves. The repetitive downward-rolling figure in the upper strings is reminiscent of an ocean breeze.¹ The text, in part, reads:

“Closely let me hold thy hand,
Storms are sweeping sea and land;
Love alone will stand.
Closely cling, for waves beat fast,
Foam-flakes cloud the hurrying blast;
Love alone will last.”

The third song, a setting of Elizabeth Barrett Browning’s “Sabbath Morning at Sea”, begins with a contemplative vocal quasi recitative. A solo violin is used to highlight the soloist. As the song progresses, the music swells majestically several times until it reaches a triumphant conclusion with soaring strings accompanying the solo. An excerpt of the text reads:

“Love me, sweet friends, this sabbath day.
The sea sings round me while ye roll
Afar the hymn, unaltered,
And kneel, where once I knelt to pray,
And bless me deeper in your soul
Because your voice has faltered.”

The fourth song uses Richard Garnett’s poem, “Where Corals Lie.” Ominous off-beats in the strings lend a foreboding undertone to the beautiful pastoral melodies, as the vocalist contemplates both the beauty and danger of the land beneath the waves. The poem, in part, reads:

“The deeps have music soft and low
When winds awake the airy spray,
It lures me, lures me on to go
And see the land where corals lie.
The land, the land, where corals lie.”

The final song, “The Swimmer,” is a setting of a poem by Adam Lindsay Gordon. It opens dramatically, with sharp bursts from the orchestra highlighting the text. The music settles into a calmer moment as the soloist recalls brighter days, before transitioning back into the stormy, tempestuous tone of the opening. The beginning of the poem reads:

“With short, sharp, violent lights made vivid,
To southward far as the sight can roam,
Only the swirl of the surges livid,
The seas that climb and the surfs that comb.
Only the crag and the cliff to nor’ward,
And the rocks receding, and reefs flung forward,
Waifs wreck’d seaward and wasted shoreward,
On shallows sheeted with flaming foam.”

¹<https://artsfuse.org/>. “Rethinking the Repertoire #14 – Sir Edward Elgar’s ‘Sea Pictures’ - The Arts Fuse,” June 2, 2017. <https://artsfuse.org/159832/rethinking-the-repertoire-14-sir-edward-elgars-sea-pictures/>.

Carmen Suite No. 2

Georges Bizet

Now one of Bizet's most popular operas, when *Carmen* first premiered in Paris in 1875 it scandalized its audiences with its shocking plotline, depictions of lower-class life, and departure from operatic convention. Set in Spain, the opera tells the story of José, a soldier who is seduced by the gypsy Carmen. After luring José away from his fiancée, Micaela, Carmen leaves him for another man—the bullfighter Escamillo. In a fight of jealous rage, José murders Carmen onstage, to the horror of the work's initial audiences.

Sadly, Bizet passed away before seeing his opera reach the height of its eventual fame. After his death, his friend Ernest Guiraud compiled two orchestral suites from the opera. The music you will hear today is the second suite, premiering in 1887, which contains six pieces from the original work.

The first movement of the suite is, "Marche of the Contrabandiers", or "Smuggler's March." This is the opening of Act 3 and depicts the smugglers returning to their camp with their loot.

The next movement is the "Habanera" from Act 1. This aria is sung by Carmen after she and other female workers have left their factory and congregated in the town square. Male soldiers gather around Carmen, asking her when she will love them. The aria is her response. The text, sung in French, translates to:

"Love is a rebellious bird
that nobody can tame,
and you call him quite in vain
if it suits him not to come.

Nothing helps, neither threat nor prayer.
One man talks well, the other's mum;
it's the other one that I prefer.
He's silent but I like his looks.

Love! Love! Love! Love!

Love is a gypsy's child,
it has never, ever, known a law;
love me not, then I love you;
if I love you, you'd best beware! etc.

The bird you thought you had caught
beat its wings and flew away ...
love stays away, you wait and wait;
when least expected, there it is!

All around you, swift, so swift,
it comes, it goes and then returns ...
you think you hold it fast, it flees
you think you're free, it holds you fast.

Love! Love! Love! Love!

Love is a gypsy's child,
it has never, ever, known a law;
love me not, then I love you;
if I love you, you'd best beware!"

"Nocturne," the third movement, is from Act 3. It is sung by Micaela, José's former lover, as she tries to win her fiancé back. The melody in this movement is played by a solo violin, which represents the voice of Micaela.

"Chanson du Toreadors," one of the most famous songs from the opera, is sung by the bullfighter Escamillo in Act 3. It is easy to imagine the chaos of the bullfighting ring, and the roars of the crowd. The voice of Escamillo in this movement is represented by the trumpet.

"La Garde Montante," or "The New Guard's March," is played during Act 1 as the fresh soldiers march in to take their places in the square outside the cigarette factory where Carmen works.

The last movement of the suite, "Danse Boheme," or "Gypsy Dancy," accompanies Carmen and her friends as they entertain the officers at a local inn at the opening of Act 2.

The practice of arranging an opera into orchestral suites was quite popular, as it allowed works to be accessible to a wider audience than just those who could afford to attend an entire opera. Orchestral suites allowed composers to introduce their themes and characters in a smaller setting, and to gain more notoriety for their works. In Bizet's case, the suites, as well as the opera itself, have had an enduring legacy, and have remained well-known and well-loved.

Symphony No. 5

Ludwig van Beethoven

Interestingly, the piece that we all know and love as “Beethoven’s Fifth,” was not actually Beethoven’s fifth symphony to be premiered. Beethoven’s sixth symphony, which he prepared simultaneously with the fifth, premiered first, in the same concert in December of 1808. Now such a staple in the orchestral world, the fifth symphony’s first moments were less than grand. The concert hall was cold, the orchestra was under-prepared, and the reception was underwhelming. It was not until a few years later that the work began to gain momentum, and the glowing reviews it deserved.

The symphony has been nicknamed the “Fate Symphony,” and it has been said that the opening motif is the sound of fate knocking on the door. This famous “fate” motif has been used across popular culture, from tv shows and commercials to disco music. It was even used by the Allied Forces during World War II, as the rhythm— “short, short, short, long”— matches the letter V (for, “victory”) in Morse Code.

The first movement, in the traditional sonata form, captures the listener’s attention with those famous opening bars. This motif is expounded upon, through imitation and sequencing, throughout the movement. The driving rhythm propels us forward until that powerful moment when it all stops, and the oboe plays a solo cadenza. This moment of calm is short-lived however, as the movement picks back up and pushes on to a stormy conclusion.

The second movement is in double theme and variation form. The first theme, graceful and lilting, is introduced by the violas and cellos, and the second, more assertive theme, by the woodwinds. Variations are created from both themes throughout the movement.

The third movement is a scherzo and trio. It features rapid runs in the lower strings, an impressive feat of technique. The third movement transitions without pause into the fourth, a moment which has been lauded as one of the greatest musical transitions of all time.¹

The final movement is significant for its addition of three trombones— the first time trombones ever appeared in a symphony orchestra. The trombones are joined by a contrabassoon and a piccolo, which have been kept in reserve during the first three movements of the piece specifically for this dramatic conclusion. The movement is also unique in that it ends in C Major, while the work begins in C minor. Wrote Beethoven, “Many assert that every minor piece must end in the minor. Nego! ...Joy follows sorrow, sunshine—rain.”

¹Kerst, Friedrich; Krehbiel, Henry Edward, eds. (2008). *Beethoven: The Man and the Artist, as Revealed in His Own Words*. Translated by Henry Edward Krehbiel. Boston: IndyPublishing. p. 15.



Kristin Clark, Mezzo-Soprano

Kristin Clark has been lauded for her “technical prowess” and “approachability” (classical.net). She can be heard in the role of Electre on the 2015 GRAMMY nominated recording of Milhaud’s *L’Orestie d’Eschyle*, for which *Opera News* described her voice as “slicing the air unassailably.” In 2015, Dr. Clark made her solo debut in Carnegie Hall, singing Mahler’s *Das Lied von der Erde* with the Blue Period Ensemble. Dr. Clark has appeared as a guest soloist with organizations such as the Tallahassee Symphony Orchestra, the Illinois Symphony Orchestra, the Toledo Symphony, the Bozeman Symphony, the Oakland Choral Society, the University Musical Society, and the Adrian Symphony. Other notable concert appearances include the world premiere

of Susan Botti’s *Tagore Madrigals* at the American Academy in Rome and a Canadian Tour of Aaron Copland’s *In the Beginning*. Opera audiences have seen Dr. Clark on stage with Michigan Opera Theatre, Arbor Opera Theatre, The Metropolitan Baroque Ensemble, the University of Michigan Opera Theatre, and the Blue Lake Summer Arts Festival.

Dr. Clark completed her doctorate in vocal performance at the University of Michigan, where she also received Master’s degrees in vocal performance and choral conducting. Dr. Clark is currently Associate Professor and Chair of the Department of Performing Arts at Adrian College. In the summer, she has taught on the voice faculty at Blue Lake Fine Arts Camp, MPulse Vocal Arts Institute and Musical Theatre Workshops, and the Interlochen Adult Choir Camp. Former students of hers have gone on to perform leading and supporting roles on Broadway, Off-Broadway, and in national tours, and to pursue graduate studies in opera.



Edwin Olson, Concertmaster

Edwin Olson joined the Ypsilanti Symphony Orchestra in 2011 and has served as concertmaster since 2013. Prior to that, he was concertmaster of the Cambridge Symphony Orchestra in Massachusetts and played with the MIT Symphony Orchestra. In addition to orchestral work, he can occasionally be seen performing chamber music. Mr. Olson began playing at age five and has played continuously ever since. He plays a violin by Ann Arbor maker Joseph Curtin.

Mr. Olson earned a PhD in computer science and electrical engineering from MIT in 2008 for his work on building large maps using robots. He joined the computer science department at the University of Michigan in Ann Arbor in 2008 and is a member of UM's robotics department. With his students, his lab has studied and published in many areas of robotics, including mapping, planning, machine perception, and human interfaces. He has worked extensively on autonomous cars, first at MIT during the DARPA Urban Challenge, followed by U-M, Ford, and Toyota Research Institute.

In 2017, Mr. Olson founded May Mobility, an Ann Arbor self-driving car startup where he serves as the chief executive officer. May Mobility's vision is to make cities more beautiful, accessible, and equitable by creating new transit options that reduce the need for personal car ownership.

Mr. Olson lives in Ann Arbor with his wife, son, and daughter— all violinists.

Harris Andersen, Assistant Conductor

Harris Andersen currently serves as the Assistant Conductor of the Ypsilanti Symphony Orchestra and Assistant Conductor of the Cayuga Chamber Orchestra. He held the position of Assistant Conductor and Repetiteur for the inaugural installation of the 2022 Ithaca College Opera Studio, leading productions of scenes from Mozart's *Così fan tutte* and *Die Zauberflöte*.

A recent graduate of the Ithaca College School of Music, Harris studied piano with Charis Dimaras, violin with Calvin Wiersma, and conducting with Grant Cooper. While in Ithaca, Harris maintained a busy schedule accompanying colleagues in lessons, recitals, and masterclass throughout the string, wind, and voice areas on campus and across the hill at Cornell University. He has been hailed for his collaborative sensitivity and musical spirit whether directing early baroque ensembles from the harpsichord or working on brand-new contemporary scores. Harris won the 2022 Mary Hayes North Competition for senior piano majors and the 2020 Ithaca College Concerto Competition with the finale from Rachmaninov's celebrated Second Piano Concerto.



This past summer, Harris was featured as an International Baroque Soloist at the 25th Bach and Beyond Festival at the 1891 Fredonia Opera House under Maestro Grant Cooper. He was also named a 2022 Conducting Fellow at the Eastern Music Festival where he studied closely with Maestro Gerard Schwarz. At the festival, he led the Eastern Festival Orchestra in a performance of Dvorak's *Carnival Overture*, played auxiliary keyboard parts for the student orchestras, navigated major symphonies from the piano for the lab orchestra reading sessions, and performed at the harpsichord on an all-Bach program consisting of the *Brandenburg Concerti* and other instrumental concert.

As an instrumentalist and conductor, Harris has been invited to participate in well-renowned music festivals such as the Boston University Tanglewood Institute, Bowdoin International Music Festival, the International Keyboard Institute and Festival, and the Conductor's Institute of South Carolina and has worked with famous artists including Sergei Babayan, Peter Serkin, and Jeremy Denk. His orchestra credits include playing keyboard with the West Virginia Symphony Orchestra in performances of the *Nutcracker*, as rotating concertmaster of the Ithaca College Symphony Orchestra, and Principal Second of the Opera Orchestra. He is a proud alum of the Greater New Haven Youth Orchestra and Greater Bridgeport Youth Orchestra.

Throughout the off-stage months of the pandemic, Harris took initiative in finding new ways of performing, for example hosting pop-up lawn concerts for his neighborhood recording and editing a video performance of the complete Tchaikovsky Violin Concerto with a virtual orchestra of friends.



Adam C. Riccinto, Founder and Music Director

Adam C. Riccinto is the founding music director of the Ypsilanti Symphony Orchestra and is an active conductor, performer, and clinician throughout southeastern Michigan. As an arts coach, Mr. Riccinto works with musicians and performers of all ages and disciplines to help them to advance their craft.

Alongside the YSO, Mr. Riccinto also serves as the Director of Worship Arts at St. Michael Lutheran Church of Canton, MI where among other duties he conducts the Adult Choir, Bell Choir, and leads the contemporary worship band. He also served as Director of Choral Activities and Arts Advisor at Ypsilanti Community Schools from 2014 - 2016. Other teaching credits include strings and general music at Fortis Academy in Ypsilanti, Michigan from 2004 - 2008 and Elementary vocal music for the Taylor School District. He is also a frequent guest clinician with regional High School

and Middle School choirs and orchestras.

Prior to founding the YSO, Mr. Riccinto served as music director of the Tecumseh Pops Orchestra from 1996-1999. He has also held posts as Director of Music at Orchard United Methodist Church in Farmington Hills, MI, Interim Worship Pastor at First Baptist Church in Ypsilanti, Director of Music at Rosedale Gardens Presbyterian Church in Livonia, Michigan from 2000-2001 and the First United Methodist Church in Howell, Michigan from 1998-2000. Musical theater credits include vocal direction for the Ann Arbor Civic Theater, and musical direction for the Chelsea Area Players.

As a guest conductor, Mr. Riccinto has appeared with Spectrum Orchestra, the Royal Oak Symphony Orchestra, Chelsea Symphony of Manhattan, the Adrian Symphony Orchestra, the Warren Symphony Orchestra, Measure for Measure: A Men's Choral Society, and Eastern Michigan University's Collegium Musicum and Chamber Choir and other regional and school ensembles.

As a performer, Mr. Riccinto appears professionally throughout Metro Detroit as a pianist, vocalist, cellist, and guest conductor. Outside of music, Adam is an entrepreneur and sales/organizational development coach. He resides in Ypsilanti with his wife of twenty-four years, two sons, and labrador retriever, "Maestro."

Dear Friends,

Welcome back to the Ypsilanti Symphony Orchestra! Over the past two decades we've grown closer as artists and as a community of musicians and listeners. After a fantastic return last season, we're so grateful and excited to be back making music with you. We're counting our blessings, grateful for health, and more energetic than ever to fulfill our mission of bringing great music to our audience and community.

This year, we're excited to have Assistant Conductor, Harris Andersen, join us on the artistic team. He is a fine conductor, pianist, and violinist, and has added a breadth of technical experience to the organization as well.

Over the years we've had the joy of performing with countless incredible soloists and guest ensembles. We've worked with incredible partners like Lincoln Consolidated Schools, Washtenaw Community College, Eastern Michigan University, the Washtenaw County Parks and Recreation Commission, The Sphinx Organization, The Henry Ford, Measure for Measure, the Boychoir of Ann Arbor, the Detroit Handbell Ensemble, Fortis Academy, the Ypsilanti District Library, the Ann Arbor Summer Festival, Opera on Tap, the Ypsi Community Choir, and countless others. We're incredibly grateful.

In December, February, and April, we'll be right here at the Lincoln Performing Arts Center with special guests and a variety of programming from traditional music to holiday pops, to music from your favorite films and more. In May, we'll return to Riverside Park for our annual Pops in the Park, a Memorial Day weekend tradition for over a decade! Please join us online at www.ypsilantisymphony.org and follow us on Facebook to stay connected, get news, and learn about our musicians or inquire about playing in the orchestra.

It takes a village to keep the arts alive and flourishing. We could never do it alone. We need every one of our artistic collaborators, donors, advertisers, volunteers, musicians and of course, YOU, our loyal audience members to continue making music. I urge and ask you to consider a tax-deductible financial gift to the YSO so we can continue to bring you great programming. If you can squeeze out a few hours a month, we are in constant need of volunteers. But mostly, I thank you for being with us today to hear us play.

Without you, our joy of playing orchestral music would go unshared. Thank you for coming. Thank you for your patience. Thank you for supporting the arts. Welcome back, and welcome home.



Adam C. Riccinto, Founder and Music Director



Please donate to the YSO!

The YSO is a 501(c)3 non-profit. Please follow this QR code to make a tax-deductible donation right now from your phone. You can also TEXT keyword **DONATE** to (734) 219-9769, or mail a check to YPSILANTI SYMPHONY ORCHESTRA, P.O. BOX 970942, Ypsilanti, MI 48197. It takes a village to keep great music alive and we need your help. Thank you for your support!