

**CCM**

**ORCHESTRA SERIES**

**PRESENTS**

**AUS DEUTSCHLAND**  
**CCM PHILHARMONIA**

Mark Gibson, music director and conductor

Featuring Mo. Guido Rumstadt, guest  
conductor

Featuring CCM faculty artist Dror Biran, piano

**Monday, November 25, 2024**

**Corbett Auditorium**

**7:30 p.m.**

# PROGRAM

Overture to Oberon (1826)

Carl Maria von Weber  
(1786-1826)

Moyue Zhou, conductor

Piano Concerto in A Minor, Op. 54 (1845)

Robert Schumann  
(1810-1856)

*I. Allegro affettuoso*  
*II. Intermezzo: Andantino grazioso*  
*III. Allegro vivace*

Dror Biran, piano

*Pause*

Nine Caricatures (2001)

Detlev Glanert  
(b. 1960)

*Dicker Karrierist (Thick Careerist)*  
*Dünner Karrierist (Thin Careerist)*  
*Erste Intrige (First Intrigue)*  
*Zweite Intrige (Second Intrigue)*  
*Dritte Intrige (Third Intrigue)*  
*Der Staatsetat (The State Budget)*  
*Die Opposition (The Opposition)*  
*Ein beklagenswerter Fall (A Deplorable Case)*  
*Parlament mit Eklat (Parliament with Scandal)*

Variations on a Theme by Haydn, Op. 56a

Johannes Brahms  
(1833-1897)

# PROGRAM NOTES

**GUIDO JOHANNES RUMSTADT** is a symphonic, operatic, and choral conductor from Heidelberg, Germany. He completed his studies at conservatories in Karlsruhe, Hamburg, and Salzburg, working with Wilhelm Brückner-Rüggeberg, Klaus Peter Seibel and Christoph von Dohnanyi. In his early twenties, he began working as Solorepetitor in Mainz, followed by posts in Karlsruhe and Wiesbaden. In 1983 he founded the Schloßfestspiele Zwingenberg, with performances of Weber's »Der Freischütz«, which remained the heart of the festival for 19 years, along with other Romantic operas other works and productions.

From 1993 – 1998, Rumstadt was 1st Kapellmeister at Frankfurt am Main Opera before being named Generalmusikdirector of the Opera in Regensburg. From 2007 to 2023, M<sup>o</sup> Rumstadt served as 1st Kapellmeister at the State Opera in Nuremberg. He has conducted countless performances to critical acclaim, premiering new productions of Verdi's Otello and Il Trovatore, Meyerbeer's Les Huguenots, and Halévy's La Juive, as well as larger operatic works, including Strauss's Elektra, Wagner's Die Meistersinger von Nürnberg, Tristan & Isolde, and Der Ring des Nibelungen.

In 2009 Rumstadt was awarded the Professorship for Orchestral Conducting at the Musikhochschule in Nuremberg. Since 2014 he has been Artistic Director of one of Bavaria's largest choral ensembles, the Hans Sachs Choir.

As a guest conductor, Guido Johannes Rumstadt has appeared at Theatre La Monnaie in Brussels, English National Opera, Opera North in Leeds, festivals of Buxton and Wexford, Reis Opera Netherlands, Opera de Nice, the Grand Theatre in Geneva, Opera de Tours et de Rouen, and a long and fruitful collaboration with the Opera in Nantes, France. He has conducted at the Norske Opera in Oslo, the Deutsche Oper Berlin, Opera of Cologne, Rheinoper in Düsseldorf, and the Hannover Staatsoper.

In the United States, he conducted productions of Verdi's Rigoletto and Puccini's Madama Butterfly at the New York City Opera, Minnesota Opera's productions of Mozart's The Magic Flute and Wagner's Der fliegende Holländer, and for Seattle Opera, the complete Ring cycle. Additionally, he has performed at the Glimmerglass and Wolf Trap Festivals.

Guido Johannes Rumstadt lives in Germany with his wife Eva and their four children.

# PROGRAM NOTES

**DETLEV GLANERT** (1960 - ) is one of the most frequently performed opera composers in Germany today. His opera, orchestra and chamber music is characterized by an especially lyrical musical language and an affinity with the Romantic tradition, newly explored from a contemporary point of view.

He studied composition under Diether de la Motte, Hans Werner Henze and Oliver Knussen. Mr. Glanert spent ten years in Italy, where he worked as artistic director of the Istituto di Musica and the Cantiere Internazionale d'Arte in Montepulciano. In 1992/93, he received a fellowship of the German Academy Villa Massimo in Rome, was composer-in-residence in 2003 at Mannheim National Theatre as well as at the Pacific Music Festival in Sapporo in 2005. His eleven works for the stage have seen many productions around the world and received prestigious awards. From 2011 until 2017, house composer of the Royal Concertgebouw Orchestra, Amsterdam.

## **PROGRAM NOTE - Neun Karikaturen (2001)**

"Imagine if Hogarth were alive today - then he could perhaps make his engravings the way I write my music." With his Nine Caricatures for Orchestra, which Detlev Glanert wrote as a commissioned composition by the Konzerthaus for the season's focus "Colour, Form, Figure - Music in Dialogue", the composer deals with the baroque English painter and engraver on the one hand, and on the other hand the satirical engravings of the founder of English caricature also serve as an inspiration for him to include today's circumstances and expose them in sound. The nine subtitles speak a very clear language. This is not the first time that Detlev Glanert has dealt with William Hogarth (1697-1764) for his caricatures. He was already inspired by his engravings for his opera Joseph Süß, and created his characters from this encounter with Hogarth's work. Now, for the Nine Caricatures, these figures have taken on a life of their own, so to speak. So the composer's path led him to the orchestral caricatures via Hogarth and the opera he wrote in 1997/98, which was itself inspired by baroque art but also took up the theme of Jud Süß made famous by Feuchtwanger. Glanert does not see these as program music in the sense of Richard Strauss; he did not want to create illustrative music, but rather to create musical states. The individual caricatures are not based on any specific engravings by Hogarth. The overall impression of his scenes from contemporary life, which - sometimes grouped together in cycles - depicted and exposed the situation in everyday life at the time with a precise eye, was the trigger for the parallels to our present day. The criticism of the omnipotence of money has probably not lost its justification almost 300 years after Hogarth. The instrumentation of the Nine Caricatures is striking and makes it clear from which era the composer comes. For example, he uses an enormous percussion section with seven timpani and a synthesizer, which would of course have been unthinkable during Hogarth's lifetime. Otherwise the instruments "concert" in the original sense of the word, as recorded by Michael Praetorius at the beginning of the 17th century; they "compete" with one another, which does not always go smoothly.

- Barbara Gugisch

# ROSTER

## CCM PHILHARMONIA

Mark Gibson, music director and conductor

### Violin I

Hyunwoo Park,  
*concertmaster*  
Ruey-Yun Chao,  
*assistant*  
Lucas Ferreira Braga  
Eli Schrubbe  
Andrew Smeader  
Olivia Simons  
Po-Ling Huang  
Riki Nagai

### Violin II

Kalli Sobania ,  
*principal*  
Tao Xue, *assistant*  
Gabrielle Sewell  
Jiarui Liu  
Joel Peterson  
Yutong Wu  
Wing Chin Rain Go

### Viola

Ryan De La Ree,  
*principal*  
Jeremy Egerton,  
*assistant*  
Cate Mazon  
Dannielle Lopez  
Sarah Nichols  
Lila Reeser  
Isabella Prater  
Anqi Jiang

### Cello

Jamie Clark, *principal*  
Amani Zouehid,  
*assistant*  
Adalus Low-Manzini  
Colin Gregoire  
Manuel Papale  
Krish Subramanian  
Matthew Lei

### Double Bass

Wendell Rodrigues,  
*principal*  
Jane Hanneman,  
*assistant*  
Caleb Edwards  
Jack Kotchka Smith  
Jo Arnold  
Elizabeth Liotta

### Flute

Betania Canas<sup>3</sup>  
Kayla Gage<sup>1</sup>  
Lauren Jett<sup>4</sup>  
Jocelyn Zhang<sup>2</sup>

### Piccolo

Jocelyn Zhang

### Oboe

Reed Carter<sup>4</sup>  
Evan Dial<sup>1,2</sup>  
Olivia Leake<sup>3</sup>  
Alexis Doremus-  
Wessels

### English Horn

Olivia Leake

### Clarinet

Joaquin Chavez (bass)  
Owen Cheung<sup>1,2</sup>  
Cindy Wang<sup>4</sup>  
Huai Xuan<sup>3</sup>

### Bassoon

Bryan Benson<sup>2</sup>  
Kathleen Moran<sup>1,4</sup>  
Evan Schultz<sup>3</sup> (contra)

### Horn

Michael Calvin<sup>4</sup>  
Pin-Yu Chen<sup>3</sup>  
Alexander Fanetti  
Benjamin Humphries<sup>1</sup>  
Kaylee Skaris<sup>2</sup>  
Gilbert Trevino

### Trumpet

Joel Kayser<sup>2</sup>  
Austin Park<sup>1,3,4</sup>  
Weifeng Zhao

### Trombone

Rory McIntyre<sup>1,2</sup>  
Declan Phelps

### Bass Trombone

Sean Small

### Harp

EJ Busby

### Percussion

Liang Dong  
Josiah Jobe  
Peter Loferski

### Timpani

Peter Loferski<sup>2,4</sup>  
Liang Dong<sup>1,3</sup>

### Synthesizer

Gabriel Shapiro

### Graduate Assistants

Carlos Avendano-  
Garcia  
Yuval Barak  
Alfonso Keller-Casielles  
Michael Patterson  
Moyue Zhou

### Librarians

Liam Gibb  
Citlalmina Hernandez  
Toro

<sup>1</sup>denotes principal in  
*Weber*

<sup>2</sup>denotes principal in  
*Glanert*

<sup>3</sup>denotes principal in  
*Schumann*

<sup>4</sup>denotes principal in  
*Brahms*

# NEXT ONSTAGE

**Want to see what's Next OnStage at CCM?** Sign up for our e-newsletter and receive details on upcoming performances by visiting [ccm.uc.edu/subscribe](http://ccm.uc.edu/subscribe)

7:30 p.m. Tuesday, Nov. 26  
Orchestra Series

## **THEMES AND VARIATIONS**

### **CCM Concert Orchestra**

#### **Aik Khai Pung, music director and conductor**

Join us for an evening of musical exploration and innovation with themes and variations, a concert that celebrates the art of transformation and reinterpretation in classical music. Bond's inventive "Variations on a Theme of Brahms" breathes new life into a timeless melody; Rachmaninoff's "Rhapsody on a Theme of Paganini" ingeniously transforms Paganini's 24th Caprice into a tapestry of expressive variations for piano and orchestra; Hindemith's "Symphonic Metamorphosis" is a vibrant and dynamic reimagining of Weber's theme, showcasing Hindemith's brilliance in orchestration and thematic development. HINDEMITH: Symphonic Metamorphosis of Themes by Carl Maria von Weber

VICTORIA BOND: Variations on a Theme of Brahms

RACHMANINOFF: Rhapsody on a Theme of Paganini, Op. 43

**Estimated run time:** 90 minutes

**Location:** Corbett Auditorium

**Admission:** FREE

*Flash photography, video and audio recording of performances is prohibited without prior written approval from CCM.*

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