

## YOUNG ARTISTS ORCHESTRA

Daniel Levitov,\* conductor

## PEABODY YOUTH ORCHESTRA

Chaowen Ting,\* conductor

Erik Franklin,\* clarinet

Leah Inger, soprano

Saturday, May 14, 2022 · 1:00 pm  
Miriam A. Friedberg Concert Hall

## YOUNG ARTISTS ORCHESTRA

Claude Debussy (1862–1918)

arr. Art Sheinberg

**Ballet from *Petite Suite***

Fanny Mendelssohn Hensel (1805–1847)

arr. Daniel Levitov \*

***Song Without Words, Op. 8, No. 3***

Johann Friedrich Fasch (1688–1758)

**Sinfonia in G Major, FaWV M:G5**

I. Vivace

II. Grave

III. Fugue

IV. Presto

## PEABODY YOUTH ORCHESTRA

Ottorino Respighi (1879–1936)

***Gli Uccelli***

Judah Adashi \* (b. 1975)

***Sestina*** MARYLAND PREMIERE

**Leah Inger, soprano**

Alessandra Salvati (b. 1968)

**Clarinet Concerto** MARYLAND PREMIERE

**Erik Franklin,\* clarinet**

Ludwig van Beethoven (1770–1827)

**Symphony No. 1 in C major, Op. 21**

I. Adagio molto – Allegro con brio

II. Andante cantabile con moto

III. Menuetto: Allegro molto e vivace

IV. Adagio – Allegro molto e vivace

\* Faculty

## YOUNG ARTISTS ORCHESTRA

Daniel Levitov, director

### Violin

Maylea Al-Hajj †  
Darius Danai  
Yun-Lin Deng  
London Diggs  
Aidyn Ellis-Otovo  
Sunyou Han  
Anna Jakubiak  
Brian Jia †  
Irene Kim  
Danny Lawner  
Weiming Li  
Vienne Longway ‡  
Alexandra Ni  
Alice Pan  
Karun Pandian  
Alan Stoupel §  
Julia Zhang  
Alyson Zheng

### Viola

Rickerra Bassett  
Isha Chaudhuri  
Addison Ellis-Otovo  
Jayden Moore ‡  
Luke Tao ‡

### Cello

Seungyou Han  
Bryce Heo  
Harnoor Jassi  
Mallory Lerch ‡  
Zoë Lilly  
Pia Lim §  
Aria McCloskey  
Seneca Mikesell  
Hannah Nam  
Alex Yang

### Double Bass

Jack Genovese ‡

† Co-Concertmaster  
‡ Principal  
§ Assistant Principal

## PEABODY YOUTH ORCHESTRA

Chaowen Ting, director

### Violin

Elizabeth Boyson †  
Lauren Edwards  
Windsor Gwo  
Miyabi Henriksen  
Anthony Holc  
Elise Kersten  
Weiyang Li  
Amelie Marasigan  
Miya Mese-Jones  
Natalie Meyer  
Kellen Mikesell †  
Angeliqye Payne  
Matthew Seliger ‡  
Hannah Turner  
Julia Vesotsky  
David Wang  
Daphne Wen  
Elizabeth Wnek  
Catherine Zic

### Viola

Lily Clark  
Allayna Martone  
Sofia Scherer ‡

### Cello

Amelia Baisden  
Liana Kai  
Rachel Lee  
Kei Leigh Mese-Jones  
Jennifer Park ‡  
Tristan Stefanovic

### Double Bass

Justin Cao \*  
Samantha Chang ‡

### Flute

Yoojin Jeong  
Olivia Roh  
Renee Wu

### Oboe

Hannah Sullivan  
Lydia You

### Clarinet

Yiyun Li  
Peter Winstel

### Bassoon

Justin Ma  
Jorge Ruvalcaba

### Horn

Jordan Gaines  
Kaytoya Ichoku

### Trumpet

Morgan Fanyo-Tabak  
Laura Job  
Austin Lansey

### Percussion

Chad Beebe \*  
Zach Lupo

### Celeste

Sofia Romero

### Harp

Rory Powell

† Co-Concertmaster  
‡ Principal  
\* Conservatory Student

## PROGRAM NOTES

### **Sestina (2011)**

I first encountered the poetry of Ciara Shuttleworth in *The New Yorker* in November 2010. Her poem “Sestina” made an immediate impression on me, with its simplicity and depth of feeling. Shuttleworth reimagines the traditional form for which her poem is named, compressing it — and the entire life cycle of a relationship — into six words, variously rotated. “Sestina” is at once intimate and epic; I tried to reflect that sensibility in this spare musical setting for voice and orchestra.

—Judah Adashi

“Sestina”  
Ciara Shuttleworth

You  
used  
to  
love  
me  
well.

Well,  
you-  
me-  
used  
love  
to...

to...  
well...  
love.

You  
used  
me.

Me,  
too,  
used...  
well...  
you.  
Love,

love  
me.

You,  
too  
well  
used,

used  
love  
well.

Me,  
too.  
You!

You used  
to love  
me well.

### **Clarinet Concerto (2017)**

Clarinet Concerto was composed for the Georgia Tech Chamber Orchestra and inaugurates a fruitful collaboration with conductor Chaowen Ting.

The concerto pays homage to clarinet, an agile and versatile instrument, that can play from the faintest pianissimo to the most forceful fortissimo, and handle many beautiful changes in articulation and color.

The concerto opens with a solo of the clarinet that states the thematic materials used in the score, and ends with a cadenza that prepares the Allegro, where the full orchestra accompanies the soloist with a tight rhythmic punctuation. A second cadenza is performed by the clarinet together with the first cello, and is followed by a dialogue with the xylophone. The Largo of the middle section features an area of suspension, with *p* to *ppp* sections of the strings, interrupted by a central aleatoric section and a new cadenza of the soloist. The last part, Allegro assai, re-proposes the thematic materials in the form of a fugato and culminates in a virtuoso finale that forces the soloist to a *fff* in the highest range of the instrument. Percussion plays an important role in the score, especially the xylophone, engaged in many passages in a vivacious and ironic interaction with the solo player.

—Alessandra Salvati

## BIOGRAPHIES

### Erik Franklin

Award-winning composer and clarinetist Erik Franklin balances a vibrant, varied career on and off the stage. A consummate performer, his lyrical, expressive playing has garnered acclaim and earned him a coveted position in the U.S. Army Field Band of Washington, D.C. He has performed concerts in nearly all fifty states and throughout Europe for audiences large and small in venues from veterans' homes to Carnegie Hall.

His compositions delight audiences and performers alike. Recent projects include a song cycle entitled *Verses for Children* (2nd-place winner; 2021 NATS Composition Competition) and a work for the Interlochen Arts Academy.

In addition to his artistic output, Franklin is a passionate and experienced pedagogue. He holds the positions of instructor of clarinet at Towson University and the Peabody Preparatory. Every summer, he directs the Indiana Clarinet Experience — a camp he co-founded in 2014.

Franklin holds a BM in Clarinet from Furman University and an MM from the Indiana University Jacobs School of Music. He is a South Carolina native and currently lives in Baltimore, MD with his husband. He is involved in his local arts community, where he enjoys hosting concerts in his home, drinking coffee, reading books, and nursing his ice cream addiction.

### Leah Inger

Soprano Leah Inger has been praised by *The Baltimore Sun* for her “bright, flexible soprano” and “bell-like voice.” A versatile artist, her career spans opera, oratorio, chamber music, new music, musical theater, and cabaret. She has performed with Opera Vivente, Baltimore Concert Opera, Young Victorian Theatre Company, and Peabody Opera Theatre in such roles as Almirena in *Rinaldo*, Pamina in *The Magic Flute*, Norina in *Don Pasquale*, Miss Wordsworth in *Albert Herring*, the title role in Massenet’s *Cendrillon*, and Yum Yum in *The Mikado*. She has made concert appearances with the Bay Atlantic Symphony, Southern Delaware Chorale, Deer Creek Chorale, Danbury Music Centre, Annapolis Chorale, and Knoxville Symphony Orchestra.

An interest in music of our time has led Inger to multiple appearances on the Evolution Contemporary Music Series, and she was recently engaged with Columbia Orchestra in performances of works by Esmail and Harbison. In 2014, she was the cover for the premiere of Michael Hersch’s one-woman opera, *On the Threshold of Winter*. A debut recording in 2005 featured Curt Cacioppo’s *Songs from Paternina*.

A native of Tennessee, Inger holds degrees from Georgetown College, Towson University, and Peabody Conservatory. She sings with the Washington National Opera Chorus and teaches at Notre Dame of Maryland University and Towson University.

### Daniel Levitov

[bit.ly/3w2KbPx](https://bit.ly/3w2KbPx)



### Chaowen Ting

[bit.ly/3m31Lxf](https://bit.ly/3m31Lxf)

