



AMERICAN CLASSICS



BERNSTEIN: Songfest GERSHWIN: An American in Paris COPLAND: An Outdoor Overture

**Wolf Trap Opera
National Orchestral
Institute Philharmonic
James Judd**



George GERSHWIN

(1898–1937)

- ① **An American in Paris** (1928) (ed. M. Clague, b. 1966) **17:08**

Aaron COPLAND

(1900–1990)

- ② **An Outdoor Overture** (1938) **8:57**

Leonard BERNSTEIN

(1918–1990)

Songfest (1976–77) **43:18**

- ③ **I. To the Poem** (Text: Frank O'Hara, 1926–1966) 3:23
 ④ **II. The Pennycandystore Beyond the El** (Text: Lawrence Ferlinghetti, b. 1919) 1:51
 ⑤ **III. A Julia de Burgos** (Text: Julia de Burgos, 1914–1953) 3:37
 ⑥ **IV. To What You Said ...** (Text: Walt Whitman, 1819–1892) 5:36
 ⑦ **V. I, Too, Sing America** (Text: Langston Hughes, 1902–1967) / **Okay "Negroes"** (Text: June Jordan, 1936–2002) 3:50
 ⑧ **VI. To My Dear and Loving Husband** (Text: Anne Bradstreet, c. 1612–1672) 3:54
 ⑨ **VII. Storyette H.M.** (Text: Gertrude Stein, 1874–1946) 1:54
 ⑩ **VIII. if you can't eat you got to** (Text: e.e. cummings, 1894–1962) 2:25
 ⑪ **IX. Music I Heard With You** (Text: Conrad Aiken, 1889–1973) 4:06
 ⑫ **X. Zizi's Lament** (Text: Gregory Corso, 1930–2001) 2:30
 ⑬ **XI. What Lips My Lips Have Kissed** (Text: Edna St. Vincent Millay, 1892–1950) 5:00
 ⑭ **XII. Israfel** (Text: Edgar Allan Poe, 1809–1849) 4:40

Recorded: 14–16 June 2018 at Elsie & Marvin Dekelboum Concert Hall
 at The Clarice Smith Performing Arts Center, College Park, Maryland, USA
 Producer, engineer and editor: Phil Rowlands • Co-producer: Richard Scerbo
 Assistant engineer: Antonino D'Urzo, Opusrite

Leonard Bernstein: Songfest

George Gershwin: An American in Paris • Aaron Copland: An Outdoor Overture

George Gershwin: An American in Paris (ed. M. Clague, b. 1966)

Gershwin's Aesthetic Fusion in *An American in Paris*

Paris in the 1920s served as the spiritual home away from home for American art, especially in music, as composers sought not only aesthetic refuge from the German masters, but a distinctive, independent, and modern sonic language. Yet, despite its title, an essential inspiration for George Gershwin's tone poem *An American in Paris* was not the Eiffel Tower, but New York City's Hudson River. In January 1928, Gershwin began work on this "orchestral ballet," starting with a melody he had sketched out nearly two years earlier on a trip to Paris. Contemplating the snippet he had labeled "Very Parisienne," Gershwin looked from his home on 103rd Street toward the Hudson. "I love that river," Gershwin later reported, "and I thought of how often I had been homesick for a sight of it, and then the idea struck me – an American in Paris, homesickness, the blues."

Overall, Gershwin's tone poem follows a three-part A–B–A structure in which an intrepid American traveler revels in the dizzying soundscape of Paris, is overcome by melancholy visions of home, and then recovers and embraces the magic of the city. Gershwin later offered this succinct program for the work:

"This piece describes an American's visit to the gay and beautiful city of Paris. We see him sauntering down the Champs-Élysées, walking stick in hand, tilted straw hat, drinking in the sights, and other things as well. We see the effect of the French wine, which makes him homesick for America. And that's where the ... blues begin ... He finally emerges from his stupor to realize once again that he is in the gay city of Paree, listening to the taxi-horns, the noise of the boulevards, and the music of the can-can, and thinking, 'Home is swell! But after all, this is Paris – so let's go!'"

On the title page of his handwritten manuscript score, the composer proudly inscribed "Composed and Orchestrated by George Gershwin." Yet, until the work's new 2019 critical edition – used for the recording here – Gershwin's original orchestration had not been heard in concert for more than 75 years. The original is leaner, more angular, and more transparent. It better evokes Gershwin's signature sound world by mixing classical with jazz. A trio of soprano saxophones, for example, wails at the climax of the *Charleston* section. This unique instrumental color was removed by well-intentioned editing in the early 1940s in the attempt to adapt Gershwin's imagination to the conventions of the professional orchestra. The eight different saxophones originally called for were reduced to three and these were labeled as optional.

An unexpected discovery of the new edition is that its iconic taxi horns have long been performed incorrectly. Gershwin searched the automobile shops of the Avenue de la Grande Armée in Paris to purchase some 20 taxi horns, selecting four that sounded specific pitches to include in the composition. Their addition to the score necessitated inventing a notation to tell percussionists how to use the novelty instruments. Gershwin wrote the rhythms on a single-line staff (just like an unpitched snare drum or triangle) and then identified the specific horn to be played with a letter system. He labeled the horns "A," "B," "C," and "D." After his death, his editor mistranslated these labels as pitch names. Preserved on a 1929 recording, however, the intended notes are clearly audible as A flat and B flat above Middle C, D natural a ninth above, and A natural a minor third below. These original pitches are more dissonant, dangerous, and modern. They better depict the cacophonous swirl of taxis along the Champs-Élysées. Further, the high D and low A are delightfully surprising and reintroduce another instance of Gershwin's characteristic humor to the work.

Restoring Gershwin's original musical conception of *An American in Paris* invites its reassessment, not as a pops concert bonbon, but as Gershwin's first serious and original composition for orchestra alone (that is, without himself as soloist). Hearing the work as only a tone poem is an error. It is both a tone poem and a symphony, a synthesis of tune and story with motive and counterpoint. The work's A–B–A structure tells the tale of a homesick American, yet it also maps precisely onto the sonata allegro form of a classic symphonic movement – exposition, development, and recapitulation.

When taken seriously as a classical composition, *An American in Paris* comes to the fore as a synthesis of Gershwin's fundamental aesthetic insight – to compose great music that appeals not to the few, but to the many.

Mark Clague

Editor-in-chief, George and Ira Gershwin Critical Edition

Aaron Copland: An Outdoor Overture

In the 1930s, during the Great Depression, Aaron Copland turned from the modernism of his early compositions to develop a specifically American style better suited to a wider audience. To that end, in 1937 he composed *The Second Hurricane*, a one-act opera for student performers, and premiered it in New York City on April 21. In the audience for that performance was Alexander Richter, head of the music department of the High School of Music and Art, and he approached Copland about writing a piece for his school orchestra. "I liked the idea of the High School of Music and Art," Copland explained, "where gifted students could prepare for their careers in the arts without sacrificing a general education. Richter won me over when he explained that my work would be the opening gun in a campaign the school planned with the slogan: 'American Music for American Youth.'" When Copland played the piano sketch for him, Richter remarked that it had an open-air quality, and together they settled on the title *An Outdoor Overture*. Richter conducted the premiere on December 16,

1938 and the work immediately joined the ballet *Billy the Kid*, introduced two months before in Chicago, in establishing Copland's "Americana" idiom, which became a profound influence on this country's music.

Dr. Richard E. Rodda

Leonard Bernstein: Songfest

Leonard Bernstein's *Songfest*, written in 1976–77 to celebrate the American Bicentennial Year, was intended as a modern composer's view of three centuries of this country's history and artistic heritage as recorded in the verses of 13 of its poets. The composer's associate Jack Gottlieb wrote, "The subject matter of the poetry is the American artist's experience as it relates to his or her creativity, loves, marriages or minority problems (blacks, women, homosexuals, expatriates) within a fundamentally Puritan society." *Songfest* was premiered under the composer's direction by the National Symphony Orchestra in Washington, D.C. on October 11, 1977.

To the Poem (Frank O'Hara, 1926–1966) begins as a ceremonial fanfare but becomes a hymnal anthem as it responds to the text's call for "something small and important."

The Pennycandystore Beyond the El (Lawrence Ferlinghetti, b. 1919) is the memory of a first love set as a jazzy scherzo.

The confident, aggressive music of *A Julia de Burgos* (Julia de Burgos, 1914–1953) suggests the conflict of the conventional and liberated aspects of the poet's own personality.

For the setting of *To What You Said ...* (Walt Whitman, 1819–1892), Bernstein borrowed the music from his 1976 musical about the American Presidency, *1600 Pennsylvania Avenue*. Whitman's haunting verses about his homosexual secret were not published during his

lifetime, and were discovered only shortly before Bernstein rendered them into music.

I, Too, Sing America (Langston Hughes, 1902–1967) conflates its bold expression of the African-American character with the scat singing of Okay "Negroes" (June Jordan, 1936–2002).

To My Dear and Loving Husband (Anne Bradstreet, c. 1612–1672) is a tender setting of a remarkably intimate poem by America's first published writer.

The initials in the title of *Storyette H.M.* (Gertrude Stein, 1874–1946) refer to the poet's friend painter Henri Matisse, but the words tell of an improperly functioning marriage.

If you can't eat you got to (e.e. cummings, 1894–1962) is a swing setting of the bohemian poet's recollection of his early poverty and lifestyle.

Music I Heard With You (Conrad Aiken, 1889–1973) is a poignant song of bereaved love.

Zizi's Lament (Gregory Corso, 1930–2001) captures the North African character of the poem's exotic namesake.

What Lips My Lips Have Kissed (Edna St. Vincent Millay, 1892–1950) is a heartbroken song about forgotten loves.

Israfil (Edgar Allan Poe, 1809–1849) is a dramatic and virtuosic evocation of the Islamic archangel, "who despises an unimpassioned song" and who will sound the trumpet to announce the Day of Resurrection.

Dr. Richard E. Rodda

3 To the Poem

Frank O'Hara, 1926–1966

Lawrence Ferlinghetti, b. 1919

Tú te rizas el pelo y te pintas; yo no;
a mí me riza el viento; a mí me pinta el sol.
Tú eres dama casera, resignada, sumisa,
atada a los prejuicios de los hombres; yo no;
que yo soy Rocinante corriendo desbocado
olfateando horizontes de justicia de Dios.

You curl your hair and paint your face; not me.
I get the wind to curl me, the sun to paint me.
Housebound lady, you are resigned, compliant,
Bound to the bigotries of men; not me.
For I am runaway Rosinante, unbridled,
Sniffing out horizons of God's retribution.

English Translation: Jamie Bernstein

6 To What You Said ...

To what you said, passionately clasping my hand,
this is my answer:

Though you have strayed hither, for my sake,
you can never belong to me, nor I to you,

Behold the customary loves and friendships —
the cold guards,
I am that rough and simple person

I am he who kisses his comrade lightly on the lips
at parting, and I am one who is kissed in return,

I introduce that new American salute

Behold love choked, correct, polite, always suspicious

Behold the received models of the parlors —
What are they to me?

What to these young men that travel with me?

Walt Whitman, 1819–1892

7 I, Too, Sing America

I, too, sing America.

I am the darker brother.
They send me to eat in the kitchen
When company comes,
But I laugh,
And eat well,
And grow strong.

Tomorrow,
I'll sit at the table
When company comes.
Nobody'll dare
Say to me,
"Eat in the kitchen,"
Then.

Besides,
They'll see how beautiful I am
And be ashamed —

I, too, am America.

Langston Hughes, 1902–1967

Okay "Negroes"

Okay "Negroes"
American Negroes
looking for milk
crying out loud
in the nursery of freedomland:
the rides are rough.
Tell me where you got that image
of a male white mammy.
God is vague and he don't take no sides.
You think clean fingernails crossed legs a smile
shined shoes
a crucifix around your neck
good manners
no more noise
you think who's gonna give you something?

Come a little closer.
Where you from?

June Jordan, 1936–2002

8 To My Dear and Loving Husband

If ever two were one, then surely we.
If ever man were lov'd by wife, then thee.
If ever wife was happy in a man,
Compare with me, ye women, if you can.
I prize thy love more than whole Mines of gold,
Or all the riches that the East doth hold.
My love is such that Rivers cannot quench,
Nor ought but love from thee give recompence.
Thy love is such I can no way repay;
The heavens reward thee manifold I pray.
Then while we live, in love let's so persever,
That when we live no more, we may live ever.

Anne Bradstreet, c. 1612–1672

9 Storyette H.M.

One was married to some one. That one was going
away to have a good time. The one that was married to
that one did not like it very well that the one to whom that
one was married then was going off alone to have a
good time and was leaving that one to stay at home
then. The one that was going came in all glowing. The
one that was going had everything he was needing to
have the good time he was wanting to be having then.
He came in all glowing. The one he was leaving at home
to take care of the family living was not glowing. The one
that was going was saying, the one that was glowing, the
one that was going was saying then, I am content, you
are not content, I am content, you are not content, I am
content, you are content, you are content, I am content.

Gertrude Stein, 1874–1946

10 If you can't eat you got to

If you can't eat you got to

smoke and we aint got
nothing to smoke: come on kid

let's go to sleep
if you can't smoke you got to

Sing and we aint got

nothing to sing: come on kid
let's go to sleep

if you can't sing you got to
die and we aint got

Nothing to die, come on kid

let's go to sleep
if you can't die you got to

dream and we aint got
nothing to dream (come on kid

Let's go to sleep)

e.e. cummings, 1894–1962

11 Music I Heard With You

Music I heard with you was more than music,
And bread I broke with you was more than bread;
Now that I am without you, all is desolate;
All that was once so beautiful is dead.

Your hands once touched this table and this silver,
And I have seen your fingers hold this glass.
These things do not remember you, beloved —
And yet your touch upon them will not pass.

For it was in my heart you moved among them,
And blessed them with your hands and with your eyes;
And in my heart they will remember always —
They knew you once, O beautiful and wise.

Conrad Aiken, 1889–1973

12 Zizi's Lament

I am in love with the laughing sickness
it would do me a lot of good if I had it —
I have worn the splendid gowns of Sudan,
carried the magnificent halivas of Boudodin Bros.,
kissed the singing Fatimas of the pimp of Aden,
wrote glorious psalms in Hakhaliba's cafe,
but I've never had the laughing sickness,
so what good am I?

The fat merchant offers me opium, kief,
hashish, even camel juice,
all is unsatisfactory —
O bitter damned night! you again! must I yet
pluck out my unreal teeth
undress my unlaughable self
put to sleep this melancholy head?
I am nothing without the laughing sickness.

My father has got it, my grandfather had it;
surely my Uncle Fëz will get it, but me, me
who it would do the most good,
will I ever get it?

Gregory Corso, 1930–2001

13 What Lips My Lips Have Kissed

What lips my lips have kissed, and where, and why,
I have forgotten, and what arms have lain
Under my head till morning; but the rain
Is full of ghosts tonight, that tap and sigh
Upon the glass and listen for reply.
And in my heart there stirs a quiet pain
For unremembered lads that not again
Will turn to me at midnight with a cry.
Thus in the winter stands the lonely tree,
Nor knows what birds have vanished one by one,
Yet knows its boughs more silent than before:
I cannot say what loves have come and gone,
I only know that summer sang in me
A little while, that in me sings no more.

Edna St. Vincent Millay, 1892–1950

14 Israfel

In Heaven a spirit doth dwell
"Whose heart-strings are a lute,"
None sing so wildly well
As the angel Israfel,
And the giddy stars (so legends tell),
Ceasing their hymns, attend the spell
Of his voice, all mute.

Tottering above
In her highest noon,
The enamoured moon
Blushes with love,
While, to listen, the red levin
(With the rapid Pleiads, even,
Which were seven.)
Pauses in Heaven.

And they say (the starry choir
And other listening things)
That Israfeli's fire
Is owing to that lyre
By which he sits and sings —
The trembling living wire
Of those unusual strings.

But the skies that angel trod,
Where deep thoughts are a duty,
Where Love's a grown-up God,
Where the Hourî glances are
Imbued with all the beauty.
Which we worship in a star.

Therefore, thou art not wrong,
Israfeli, who despisest
An unimpassioned song;
To thee the laurels belong,
Best bard, because the wisest!
Merrily live, and long!

The ecstasies above
With thy burning measures suit —
Thy grief, thy joy, thy hate, thy love,
With the fervour of thy lute —
Well may the stars be mute!

Yes, Heaven is thine; but this
Is a world of sweets and sour,
Our flowers are merely — flowers,
And the shadow of thy perfect bliss
Is the sunshine of ours.

If I could dwell
Where Israfel
Hath dwelt, and he where I,
He might not sing so wildly well
A mortal melody,
While a bolder note than this might swell
From my lyre within the sky.

Edgar Allan Poe, 1809–1849

"Songfest" by Leonard Bernstein.
© Copyright 1977 by Amberson Holdings, LLC.
Leonard Bernstein Music Publishing Company, LLC,
Publisher. Boosey & Hawkes, Inc., Sole Agent.
All Rights Reserved. Used With Permission.

Kerriann Otaño



Kerriann Otaño was a Filene Young Artist at Wolf Trap Opera in 2015 and 2016, returning in 2018 as a guest artist for her debut performance of Bernstein's *Songfest*. A 2016 semifinalist of the Metropolitan Opera National Council Auditions, she returned in the 2019 season in *Der Ring des Nibelungen*. She has regularly appeared at the John F. Kennedy Center for the Performing Arts, where she was a Domingo-Cafritz Young Artist and has since returned in *Candide*, *Dead Man Walking* and *Don Giovanni*. Otaño has additionally performed at the Glimmerglass Festival and the Lyric Opera of Chicago. She is currently a resident artist with Opera San José. www.kerriannotano.com

Taylor Raven



Taylor Raven is a member of the LA Opera Domingo-Colburn-Stein Young Artist Program and a 2019 Filene Artist with Wolf Trap Opera. Appearances in spring 2020 include her debut with the Lyric Opera of Chicago in *Die Walküre*. Raven appeared as a soloist with the Cincinnati Symphony Orchestra in Mahler's *Das klagende Lied*, and with the Los Angeles Philharmonic in their 2018 Hollywood Bowl performance of Beethoven's *Choral Fantasy*. She was awarded First Prize at the 2018 Loren L. Zachary Competition and is a recipient of a 2017 Sara Tucker Study Grant from the Richard Tucker Foundation. Raven holds degrees from the University of Colorado Boulder and the University of North Carolina at Chapel Hill. www.taylorraven.com

Zoie Reams



The 2019–20 season sees multi-award-winning mezzo-soprano Zoie Reams appear as Maddalena in *Rigoletto* at both the Houston Grand Opera and Opera San Antonio, and in *Everest* and *Freedom Ride* with Chicago Opera Theater. In the 2018–19 season Reams made her debut at the Lyric Opera of Chicago in *La traviata*, sang the title role in *Carmen* (Opera Louisiane), and appeared in *Wozzeck* (Des Moines Metro Opera) and *Madama Butterfly* (Opera Columbus). She has also performed with Wolf Trap Opera and at Glimmerglass Festival. Reams completed her studies with the Houston Grand Opera studio and holds Bachelor and Master of Music degrees from Louisiana State University.

Alexander McKissick



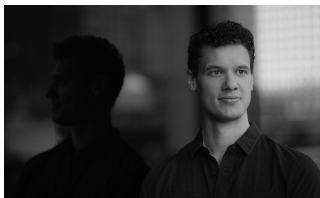
Tenor Alexander McKissick is a graduate of the Domingo-Cafritz Young Artist Program at the Washington National Opera. He has appeared in Kevin Puts' *Silent Night* and Bernstein's *Candide*, and in 2018 performed the title role in Gounod's *Roméo et Juliette* with Wolf Trap Opera. Past performance credits include *La traviata* at the Aspen Music Festival, concerts with the Georg Solti Accademia, Beethoven's *Symphony No. 9* with the Charleston Symphony Orchestra and *Die Zauberflöte* and Weill's *Down in the Valley* at The Juilliard School, where he received his Bachelor and Master's degrees. McKissick is the recipient of a 2018 Sullivan Foundation career grant, a 2017 Sara Tucker Study Grant from the Richard Tucker Foundation, and is a Toulmin Scholar. www.alexandermckissick.com

Joshua Conyers



Originally from the Bronx, New York, baritone Joshua Conyers returns to Washington National Opera's Domingo-Cafritz Young Artist Program for the 2019–20 season to appear in *Die Zauberflöte* and *Porgy and Bess*. During the 2018–19 season he performed in *La traviata*, *Silent Night* and *Eugene Onegin*. He joined Wolf Trap Opera in 2018 and has performed at the John F. Kennedy Center for the Performing Arts and Carnegie Hall. In 2017 and 2018 Conyers was artist in residence with the Benenson Young Artist Program at Palm Beach Opera. www.joshuaconyers.com

Patrick Guetti



During the 2019–20 season Bass Patrick Guetti made his debut with both the Metropolitan Opera and Oper Stuttgart, and joined Deutsche Oper Berlin. Guetti returned to the Lyric Opera of Chicago in the 2018–19 season in David Pountney's production of *Siegfried* conducted by Sir Andrew Davis, and to Opera Philadelphia in Britten's *A Midsummer Night's Dream* conducted by Corrado Rovaris. Concert appearances included Verdi's *Messa da Requiem* with the New Choral Society and Beethoven's *Mass in C major* with the Santa Cruz Symphony. Guetti represented the US in the 2019 BBC Cardiff Singer of the World competition in Wales. www.patrickguetti.com

Wolf Trap Opera

Since 1971, Wolf Trap Opera (WTO) has served as the resident opera company of the Wolf Trap Foundation for the Performing Arts. WTO offers adventurous repertoire in original productions in the intimate 18th-century Barns, and well-known grand opera performed in the Filene Center – it has mounted more than 130 productions of over 80 different operas at both venues. WTO has contributed to the career development of nearly 700 emerging professional singers from across the US. Through its summer residency program, WTO is dedicated to discovering and developing talent in the opera field and serving emerging professional artists through carefully curated training and performance opportunities, which lie at the core of WTO's mission. WTO alumni can be found working in every top opera house in the US, Europe, and beyond, and go on to have long and healthy careers on stage. Many of the leading singers of our time started out as Wolf Trap Opera artists. Distinguished alumni include Stephanie Blythe, Lawrence Brownlee, Michelle DeYoung, Christine Goerke, Denyce Graves, Nathan Gunn, Alan Held, Dawn Upshaw, and Eric Owens. www.opera.wolftrap.org

National Orchestral Institute Philharmonic

Richard Scerbo, Director

Violin

Paul Halberstadt, concertmaster
Sarah Thomas, principal
Michael Abramyan
Catherine Arai
Phaik Tzhi Chua
Brendan Elliott
Theodore Froelich
Haerin Jee
Camille Jones
Celaya Kirchner
Victoria Klaunig
Christophe Koenig
Mia Laity
Nathanael Leavitt
Charrine Liu
Shannon Lock
Alayna Nicitera
James Nguyen
Alexandria Ott
Michael Page
Gloria Parn
Naomi Schrank
Hsin-Yu Shih
Emma Simmons
Samantha Smith
Kisa Uradumo
Tsai Chieh Wang
Johnny Weizenecker
Albert Yan
Chang Zhang

Viola

Alyssa Yoshitake, principal
Jonathan Burns
Sean Flynn
Alexandra Hagel
Madison Helton
Rohan Joshi
Erlene Koh
Kristi Leavitt
Tim MacDuff
Nicholas Wilbur
Yu-Chen Yeh
Megan Yeung

Cello

Lindsey Sharpe, principal
Emily Doveala
Ching-Hung Chen
Adrienne Hyde
Joanna Latala
Katherine McCarthy
Niraj Patil
Chad Polk
Kyle Stachnik
Henry Stubbs
Zachary Whitaker
Marza Wilks

Bass

Ryan Bassett, principal
Daniel Chan
Justin Cheesman
Zach Hislop
Josephine Kim
Kathryn Nottage
John Shank
Kevin Thompson
Miles Tsue

* Gershwin only

Flute

Melissa Aleles
Elizabeth Darling
EunJoo Ko
Michael O'Brien

Oboe

Lydia Consilvio
Spencer Grasl
Justin Myers
Pablo O'Connell

Clarinet

Ke Qi
Yuhsin Su
Moon Sun Yoo
Ning Zhang

Bassoon

Debra Loh
Kirk Peterson
Qun Ren
Arekson Sunwood

Saxophones*

Russell Kerns
Matt Koester
Chad Lilley

Horn

Lauren Anker
Xin He
Jonathan McCammon
Cosette Ralowicz
Austin Sposato
Alexander Stepan

Trumpet

Wyeth Aleksei
Justin Bernardi
Gianluca Farina

Trombone

Benjamin Dettelback
Gabriel Ramos
Hanae Yoshida

Tuba

Brian Kelley

Electric Bass

Kevin Thompson

Percussion

Dan Benson
Andrew Bockman
Caroline Butcher
Zubin Hathi
Kengo Ito
John McGovern

Harp

Samantha Bittle

Celeste/Piano/Keyboard

Ying-Shan Su

Orchestra Manager

Kyle Schick

National Orchestral Institute Philharmonic



The National Orchestral Institute Philharmonic at the University of Maryland's Clarice Smith Performing Arts Center is formed each June by the musicians of the National Orchestral Institute. Held annually since 1988, these musicians of extraordinary talent are chosen through rigorous international auditions and coalesce into one of the most dynamic orchestras in the country. Focused on creating future musicians and leaders in the world of orchestras, its alumni now occupy important positions in virtually every major symphony in the US. www.noi.umd.edu

James Judd



Photo: Miguel Alonso

British conductor James Judd first came to international attention as Lorin Maazel's assistant at The Cleveland Orchestra. Four years later he returned to Europe as associate music director of Claudio Abbado's European Community Youth Orchestra. He has since conducted numerous orchestras including the Berliner Philharmoniker and Gewandhausorchester Leipzig in prestigious European halls such as the Salzburg Mozarteum and Musikverein Vienna, and appeared with prestigious ensembles such as the Orchestre National de France, Accademia Nazionale di Santa Cecilia and orchestras across the US. His directorships have included principal guest conductor of the Orchestre National de Lille and the Asian Youth Orchestra, music director of, among others, the Florida Philharmonic Orchestra, the New Zealand Symphony Orchestra and the Daejeon Philharmonic Orchestra, and chief conductor of the Slovak Philharmonic. His successful educational Miami Music Project uses El Sistema principles to enable children to achieve their full potential while positively influencing their society through music. Judd has amassed an extensive discography. Considered one of the pre-eminent interpreters of British orchestral music, his recordings are featured on the Naxos, Decca, EMI and Philips Records labels. www.jamesjudd.net

George
GERSHWIN
(1898–1937)

- 1 **An American in Paris** (1928)
(ed. M. Clague, b. 1966) 17:08

Aaron
COPLAND
(1900–1990)

- 2 **An Outdoor Overture** (1938) 8:57

Leonard
BERNSTEIN
(1918–1990)

- 3–14 **Songfest** (1976–77) 43:18

Wolf Trap Opera

Kerriann Otaño, Soprano 3 5 8 9 10 14

Taylor Raven, Mezzo-soprano 3 8 10 11 14

Zoie Reams, Mezzo-soprano 3 7 8 10 13 14

Alexander McKissick, Tenor 3 10 12 14

Joshua Conyers, Baritone 3 4 7 10 14

Patrick Guetti, Bass 3 6 9 10 14

National Orchestral Institute Philharmonic

James Judd

A detailed track list and full recording details can be found inside the booklet. The sung texts are included in the booklet, and may also be accessed at www.naxos.com/libretti/559859.htm

Booklet notes: Mark Clague, Dr. Richard E. Rodda

Publishers: Schott Music, Critical Edition ed. Mark Clague 1,
Boosey & Hawkes Music Publishers, Inc. 2–14

Cover photo by pepipepper (www.photocase.com)



AMERICAN CLASSICS

An American in Paris is one of Gershwin's most vivacious works, an orchestral ballet saturated in homesickness and the blues. This recording, however, uses the new 2019 critical edition and offers Gershwin's original orchestration, unheard for 75 years – leaner, more angular and transparent, it also employs the correct use of the iconic taxi horns, for a new sonic experience. The breezy vitality of Copland's *An Outdoor Overture* is balanced by Bernstein's *Songfest* – written to celebrate the Bicentennial Year in America, setting the verses of 13 of the country's poets.

www.naxos.com

Playing
Time:
69:37