



Rensselaer

School of Humanities,
Arts, and Social Sciences

Rensselaer Orchestra & Concert Choir Spring Concert Program

Thursday, April 14, 2022 @ 7:30pm EST

Curtis R. Priem Experimental Media and Performing Arts Center

Franz Schubert | Mass no. 2 in G Major, III. Credo

*Rensselaer Concert Choir
Rensselaer Chamber Strings*

Johann Sebastian Bach | Gavotte en Rondeau in E Major

Elihu Conant-Haque, Tuba

William Grant Still | All That I Am

*Rensselaer Concert Choir
Andy Bernhardt, Piano*

Domenico Gatti | Duet no. 4

*Tess Wolossow, Trumpet
Aenea Ferguson, Trumpet*

Anton Reicha | Trio no. 21

*Henry Rogers, French horn
Ryan Carkin, French horn
Abbie Snyder, French horn*

Caroline Shaw | And the Swallow

Rensselaer Chamber Choir

Andy Bernhardt | Piano Improvisation Solo

Andy Bernhardt, Piano

Jake Runestad | Nyon Nyon

Rensselaer Concert Choir

Howard Shore/Enya | May It Be

*Rensselaer Concert Choir
Morgan Ford, Soprano
Katherine Scoullas, Soprano*

Reena Esmail | TaReKiTa

Rensselaer Concert Choir

Featuring Rudras, RPI's Award-Winning Indian Classical Dance Team

~ Intermission ~

Bela Bartok | Romanian Folk Dances (1915/1917)

- I. Dance with Sticks: a solo dance for a young man, which includes kicking the ceiling*
- II. Waistband Dance: from a spinning song with dancers holding each other's waists*
- III. On the Spot: a dance in which the participants basically stamp on one spot*
- IV. Hornpipe Dance: featuring the ancient Mixolydian mode (a type of scale) and Arabian colors*
- V. Romanian Polka: a children's dance with changing meters, flowing directly into the final dance*
- VI. Fast Dance: fast, tiny steps are performed by couples, used as a courting dance.*

Xander Johnson, Clarinet

Olivia Mariani, Piccolo

Luca Osborne, Violin

Rensselaer Chamber Orchestra

Ralph Vaughan-Williams | The Lark Ascending (1914/1920)

Sarah Shiang, violin

2021-22 Concerto Competition Winner

Rensselaer Chamber Orchestra

Aaron Copland | Quiet City (1939)

Gianna Scire, English horn

Omar Williams, Trumpet +

Rensselaer Chamber Orchestra

Giuseppe Verdi | La Forza del Destino (1861)

The Rensselaer Orchestra

Thank you for your support!

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Dean of the School of Humanities, Arts, and Social Sciences | Mary Simoni

HASS Arts Department Chair | Rob Hamilton

Music Faculty | Ross Rice, Christopher Fisher-Lochhead, Matthew Goodheart, Kate Galloway, Rob

Hamilton & Michael Century

Administrative Assistant to Mary Simoni | Judi Reeves

HASS Administrative Coordinator | Katie Soule

Faculty Fellows | Jamecyn Morey, David Bebe, Omar Williams, Weston Olencki, Mark Foster, Elissa

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PROGRAM NOTES

Franz Schubert (1797-1828)

Mass no. 2 in G Major, III. Credo (1815)



Franz Schubert's most prolific year as a composer came in 1815, which witnessed the completion of his second and third symphonies, two full-scale Masses, several chamber works, and an astonishing one hundred forty-four songs, including his masterful setting of Goethe's *Erlkönig*. At a time when much of the German-speaking world was celebrating Napoleon's defeat at Waterloo and Americans were awaiting the newly chartered railroad on the Atlantic coast, Schubert was quietly putting forth dozens of compositions, many of which would become staples of the nineteenth-century repertory. His works from that time demonstrate a remarkable depth of expression and level of compositional maturity, especially notable given that in January of that year he celebrated but his eighteenth birthday. In a musical culture that centered almost exclusively in Vienna, Schubert stands out as a rarity. Unlike Mozart, Beethoven, and a handful of other successful composers whom the Viennese gladly claimed as their own, Schubert was native to that city, and remained there until his brief life was cut short

by typhoid fever in 1828. Schubert's widespread fame and respect largely arrived posthumously: during his lifetime he labored under the daunting shadow of Beethoven and the fanatic popularity of Rossini. Drawing from a small but committed circle of friends and fellow artists, he supported himself through teaching and publication, living in relative obscurity. Indeed, his manuscript copy of *Erlkönig*, which he submitted to the preeminent publishing firm Breitkopf und Härtel, was rejected and then mistakenly returned to another bearing his surname, and the Mass No. 2 in G Major...was not to be published until decades after his death. Small in stature (he stood less than 5'2") and prone to bouts of illness, Schubert never married, devoting himself instead to composition, teaching, and salon performances. His music ultimately came to embody a unique Classical-Romantic aesthetic, steeped in the formal traditions of the eighteenth century but deeply imbued with the harmonic and expressive spontaneity of the nineteenth. Schubert's Mass No. 2 in G Major, composed in a mere six days in March 1815, is modestly scored for soprano, tenor, and bass soloists, mixed chorus, organ, and strings. Gentlest of Masses, it was intended for performance in Schubert's parish church, in which his earlier Mass had been well-received. The Mass is compositionally conservative: the soloist passages are lyrical and unpretentious, the texture is largely homophonic, and the harmonies are smooth and restrained. Several passages, particularly in the Credo, present nearly textbook examples of the *stile antico*, an approach to sacred composition that hearkens back to the controlled dissonance and clear text declamation mandated by the Roman Catholic church during the Counter Reformation....The hypnotic "Credo," entrusted in full to the choir, recalls Baroque *ostinati* in its detached bassline, supported by homophonic choral writing and a few harmonic surprises. Only twice is the homophony broken by strong declamatory octaves, both times in response to text that underscores the triune. And twice Schubert includes in the strings the well-established figure of a descending chromatic line from tonic to dominant, widely understood in the Renaissance and Baroque eras as an expression of lament. For all its traditional reverence, Schubert's only significant departure from Catholic tradition occurs in this movement: he deliberately omitted the phrases *Et unam sanctam catholicam et apostolicam ecclesiam* and *Et expecto resurrectionem* ("I believe in one holy catholic and apostolic Church" and "I expect the resurrection"), indicative of his rather liberal view toward Christianity. Later publishers stubbornly reinserted both phrases but it is Schubert's original version that will be sung today. ~Program notes by Melissa Mann

William Grant Still (1895 - 1978)

All That I Am (unknown)



Born in Mississippi in 1895 and raised in Arkansas, Still was a gifted musician who took formal violin lessons and taught himself to play clarinet, saxophone, oboe, viola, cello and double bass. Despite his interest in music, his mother advised him to study medicine in college out of concern for the societal limitations for black composers. Still took his mother's advice but eventually dropped out of Wilberforce University because there was no opportunity to study music. He continued his music education at Oberlin University. Still had a combination of musical training that would influence him throughout his career. He wrote jazz arrangements for Artie Shaw, Paul Whiteman and W.C. Handy, but he also was tutored by leading American classical minds in George Whitefield Chadwick of the first New England School and the French-born electronic pioneer Edgar Varèse. Still synthesized his musical experiences into a career that saw many firsts for African-American composers. He was the first black man to conduct a major American orchestra, the first to have a symphony performed by a major American orchestra, the first to have an opera performed by a major company as well as the first to have an opera performed on national television. Still was a leading figure in the Harlem Renaissance and earned the nickname of "the Dean" from other African-American composers. The text is by Verna Arvey, a pianist and William

Grant Still's wife. Arvey was born in Los Angeles with Russian Jewish heritage. She appeared as a soloist with the Los Angeles Philharmonic in 1939.

Text

All That I am,
All I ever can be,
I owe to You, Lord,
for You have molded me.

All That I have,
All that I call mine
I owe to You, Lord,
for all things are Thine.

You are the source of light:
Light that's offered all men.
In your wisdom
You give to each his due.

You are the source of Love;
Love that binds in brotherhood.
In Your love and mercy,
I find lasting peace.

All that I love,
All that's dear to me,
All of my blessings come,
My Lord, from Thee.

All that I own,
all that belongs to me,
all I surrender,
my Lord, to Thee.

Caroline Shaw (b. 1982)
and the swallow (2017)



Caroline Shaw is a New York-based musician—vocalist, violinist, composer, and producer—who performs in solo and collaborative projects. She was the youngest recipient of the Pulitzer Prize for Music in 2013 for *Partita for 8 Voices*, written for the Grammy-winning *Roomful of Teeth*, of which she is a member. Caroline has studied at Rice, Yale, and Princeton, currently teaches at NYU, and is a Creative Associate at the Juilliard School. Shaw’s piece “and the swallow” was first performed on November 11, 2017, by the Netherlands Chamber Choir. “and the swallow” uses text from Psalm 84.

Psalm 84:

How beloved is your dwelling place,
O Lord of hosts,
My soul yearns, faints,
my heart and my flesh cry out.
The sparrow found a house,
and the swallow her nest
Where she may raise her young.
They pass through the Valley of Bakka,
they make it a place of springs,
the autumn rains also cover it with pools

Jake Runestad (b. 1986)
Nyon Nyon (2006)



“Nyon Nyon is an exploration of the effects that one can produce with the human voice. I created original words to achieve varieties of colors and mixed and matched them within the ensemble to produce a diverse sonic landscape. Incorporating effects similar to a flanger, wah-wah pedal, drum and bass, and synthesizers turns the choir into a full-fledged vocal orchestra.”

~ Program Notes by Jake Runestad

Enya (b. 1961)
May It Be (2001)



From the suggestion of composer Howard Shore, Director Peter Jackson asked Irish singer-songwriter-musician Enya if she would write a song for The Lord of the Rings, and she agreed. The vocals were recorded in "Aigle Studios", Enya's Studio near Dublin and the orchestration was recorded in London, directed by Howard Shore and performed by the London Voices and London Philharmonic Orchestra. Compositionally, the piece is simple, featuring a backdrop of choir and strings. As Doug Adams commented, Enya's contributions "coexist so neatly," with Shore's score, that "neither Enya song is relegated to its own track." Shore stated, "I wanted Enya's voice [...]. She wrote

and I orchestrated, so it's a seamless sound. Her singing grows right out of the choral music and the orchestra." The lyrics of the song include both English and fictional Elvish language (Quenya - created by J.R.R. Tolkien). May it Be was nominated for the 2022 Academy Award for Best Original sound.

Text:

May it be an evening star
Shines down upon you
May it be when darkness falls
Your heart will be true
You walk a lonely road
Oh! How far you are from home
Mornie utúlie (darknesss has come)
Believe and you will find your way
Mornie alantie (darknesss has fallen)
A promise lives within you now
May it be the shadows call
Will fly away
May it be your journey on
To light the day
When the night is overcome
You may rise to find the sun
Mornie utúlie (darknesss has come)
Believe and you will find your way
Mornie alantie (darknesss has fallen)
A promise lives within you now
A promise lives within you now

Reena Esmail (b. 1983)

TaReKiTa (2016)



“I wrote TaReKiTa as a gift for a choir called Urban Voices Project. They are a choir of people who are currently or have recently experienced homelessness on Skid Row in Los Angeles. They are so dear to me, and one day I just decided to teach them about Indian rhythm. They enjoyed the lesson so much that I wanted to write them a piece that would use what I had taught them. The result was TaReKiTa – I literally wrote it in an hour, just in a single moment of inspiration, and recorded myself singing all the parts for them to learn. It has since become a staple of their repertoire, but it’s also been sung by so many

choirs around the world. There is just something about the piece, perhaps borne out of my love for this choir, that just seems to resonate with people. Practically speaking, this piece is based on sounds the Indian drum, the tabla, makes, called “bols” — they are onomatopoeic sounds that imitate the sound of the drum. The result is something like a scat would be in jazz – ecstatic, energetic, rhythmic music that feels good on the tongue.”

~Program Notes by Reena Esmail

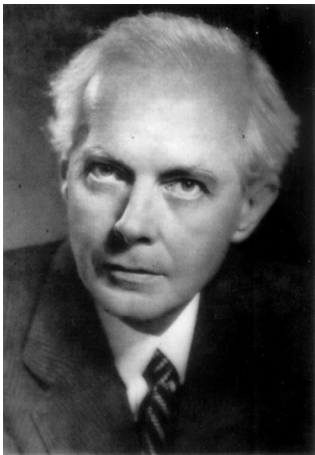
A Note from Rudras: In our visual accompaniment to the choir’s rendition of Tarekita, we portray the beauty and grace of the peacock. When we first heard the piece we were amazed by the layering of the voices to produce such a rich song out of the very simple repetition of the word “tarekita” and when we saw the use of the peacock hand mudra, we were inspired to craft our dance around showing the vibrant and energetic nature of the peacock’s dance.

Text

Dha Tarekita, Dhum Tarekita, Nom Tarekita Takadimitaka
Takadimi Takajanu Takadimi Na

Bela Bartok (1881-1945)

Romanian Folk Dances (1915/17)

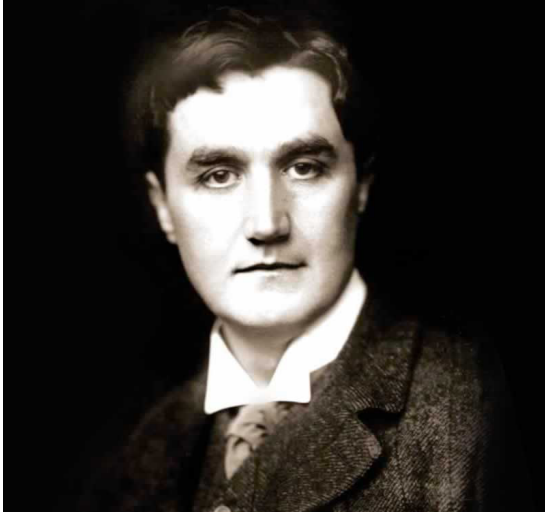


During the first two decades of the 20th century, Béla Bartók was active as a folk music collector. Partly in collaboration with compatriot Zoltán Kodály, Bartók went about the countryside recording and transcribing the peasant music of his native country, Hungary. After 1911, Bartók became increasingly interested in the music of cultures peripheral to Hungary, notably Slovakia and Romania. As was his habit, he made piano arrangements of a considerable amount of the raw material he collected. These adaptations would usually feature a generous helping of Bartók’s personal, pungent harmonies and dissonant treatments. Such was the case with the Romanian Folk Dances, all based on Romanian fiddle tunes. The collection was completed in 1915. Two years later, the composer transcribed the piano pieces for small orchestra. The set opens with a Stick Dance, a spirited game from Transylvania. The brief, quick Sash Dance originated in a district now located in Yugoslavia. In One Spot is the third, slower dance with a bagpipe-like accompaniment. The Hornpipe Dance from Transylvania has a delicate, minuet-like tempo and phrase pattern. In contrast,

the bright Romanian Polka has an almost ceaseless melody cast in an asymmetrical beat pattern of 3 + 3 + 2. The set concludes with two brisk movements, each marked simply Fast Dance. This dance type comes from a district on the borders of Hungary and Transylvania. ~ Program Notes by Michael Frink/Rhode Island Philharmonic

Ralph Vaughan-Williams (1872–1958)

A Lark Ascending (1914/1921)

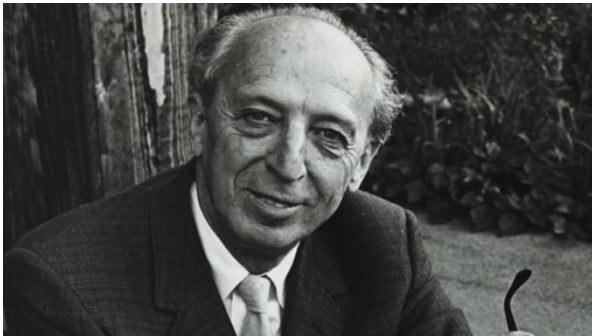


Nostalgic longing permeates *The Lark Ascending*. Not a cozy nostalgia that looks back to a rose-tinted past, but rather a spiritual fervor for an idyllic paradise, expressed as the song of a soaring skylark and, on the earth below, human life—a poignant metaphor for our collective yearning for transcendence. “For singing till his heaven fills, ‘Tis love of earth that he instils,” reads George Meredith’s poem “*The Lark Ascending*,” in which Vaughan Williams found his inspiration for a composition that inevitably ranks at or near first place in polls of audiences’ favorite pieces. The solo violin plays the role of the lark, in rhapsodic solo passages that at some times evoke the song of the skylark while at others introduce thematic material. The orchestra represents the earth, humanity, both underpinning the violin’s lofty flights and introducing, in a midway episode, the sounds of daily life via a gentle rustic tune that suggests a country village.

The composition of *The Lark Ascending* flanks the period of the first World War, and so the work can be heard as both an allegorical salve for wartime horrors and an homage to a vanishing rural England. “By no other composer is the interdependence of man and Nature more movingly expressed,” writes Wilfrid Mellers in his eloquent *Vaughan Williams and the Vision of Albion*. “Vaughan Williams’s lark is at once an instinctual voice of Nature and a man-made artefact [that] offers a rare glimpse of eternity’s sunrise.” ~Program Notes by Scott Foglesong

Aaron Copland (1900-1990)

Quiet City (1939/41)



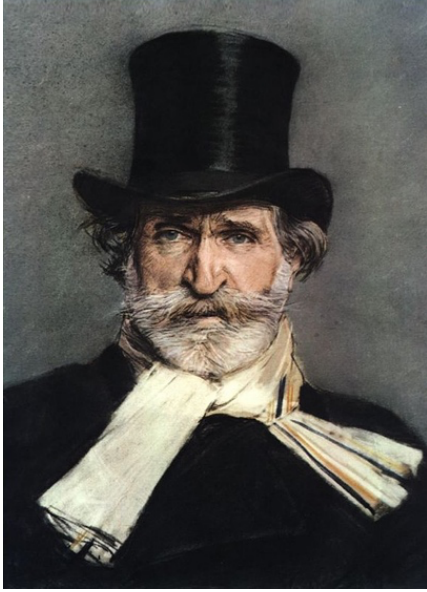
In 1939, Harold Clurman asked Aaron Copland to provide music for a new, experimental play by Irwin Shaw titled *Quiet City*, and Copland agreed. The play was fraught with technical and artistic difficulties, and only two preview performances were given before the play closed. However, the following year Copland adapted some of the *Quiet City* music for concert performance. At the same time, he reworked the scoring — originally trumpet, saxophone, clarinet, and piano — for trumpet, English horn, and strings. The play itself influenced the concert scoring. As Copland explains, The script was about a young trumpet player who

imagined the night thoughts of many different people in a great city and played trumpet to express his emotions and to arouse the consciences of the other characters and of the audience. . . My trumpet player was simply an attempt to mirror the troubled main character. . . In fact, one of my markings for the trumpeter is to play “nervously.” Copland’s *Quiet City* is an atmospheric, reflective piece which, though simple in its concept, is also exceptionally effective. Trumpet and strings set the scene for a central section featuring the evocative, lyrical English horn. A series of intensified climaxes join the two solo instruments. A short reprise of the opening restores the initial, softly nocturnal atmosphere.

~Program Notes by Dr. Michael Fink

Giuseppe Verdi (1813-1901)

***La Forza del Destino* (1861)**



La Forza Del Destino is a powerfully romantic opera written by Giuseppe Verdi to fulfill an 1860 commission by a prominent tenor at the St. Petersburg Imperial Theater. The success of *La Forza* at its 1862 premier in St. Petersburg and subsequently at many of the world's capitals brought to a close the disheartening frustration that Verdi had endured as he struggled with widespread rejection of his previous two operas for their "immoral, rough" plots. As *La Forza* made its way from city to city, Verdi was quick to begin a revised, 'more tasteful' version, notably changing the finale to save the distraught lover Don Àlvaro from jumping off a cliff to his death when he instead has a change of heart and vows to one day meet his love in heaven. The revised work featured the striking overture performed this evening, which had been expanded from a small prelude to a vastly more intricate and evocative combination of the opera's five leitmotifs. Opening with the most powerful of these – three unison Es in the brass denoting Fate – the overture conveys Peruvian nobleman Don Àlvaro's distress at his love for the Spanish noblewoman whose stern father vows to keep the two apart. The lilting motif of Àlvaro's repentance for his wrongdoings then gives way to the faint sigh of a merciful theme from the high strings and a

comforting motif from the clarinet and oboe. As the motifs of Àlvaro and his enemy Don Carlo mount to a rich chorale in the brass, a playful phrase in the woodwinds gives way to the recurrence of Fate. The tremendous forte of this motif drives the orchestra into a vivid finale, announcing the tragedy and triumph of the lovers' fated end.

~Program Notes by Elihu Conant-Haque

RENSSELAER ORCHESTRA PERSONNEL

^ concertmaster

* principal

@ Orchestra Operations Crew

Graduating Undergraduate

Graduating Masters Student

Graduating PhD Student

+ Faculty Fellow or Support Performer

Violin I

Lucas Houchin-Miller #

Runmin Lu

Jamecyn Morey +

Luca Osborne ^

Kenen Otake

Miriam Rundell

Changfeng "Crystal" Wang

Andy Zhang #

Violin II

Nathan Agpalo

Evan Hall

Yue Han

Megan Huang *

Lindsay Rolls

Emma Viani

Jonathan Young

Viola

Rose Bollerman

Hazel Dellario

George Li

Paul Pacheco * @

Xavier Salazar #

Cello

Michael Ahn

Kyle Borkert

Billy Gee

Jayson Mintz #

Frank Peters *

Adrian Alicea Roman #

Bass

Nan An

Isabelle Pearce

Jake Salz

Jack Taylor * ##

Flute

Adam Ayan
Jessica Kuhn
Olivia Mariani * #
Chris Saour

Oboe/English Horn

Gianna Scire *

Clarinet

Xander Johnson *
Jarrett Rosenberg #

Bass Clarinet

Connor Furman * @
Ben Soos

French Horn

Ryan Carkin
Henry Rogers *
Abbie Snyder @
Katy Svatek +

Trumpet

Aenea Ferguson
Tess Wolossow *

Trombone

James Laun *

Tuba

Elihu Conant-Haque *

Timpani

Jonathan Adotey *

Triangle

Jonathan Adotey

Bass Drum

Kosmas Giannoutakis

Piano

Garrett Smelcer * #

2021-22 Concerto Competition Winner

Sarah Shiang #

RENSSELAER CONCERT CHOIR PERSONNEL

Graduating Undergraduate

Graduating Masters Student

% Section Leader

+ Faculty Fellow or Supporting Performer

Soprano

Ashley Banta #

Isabella DiMaria

Morgan Ford ## %

Abby Itty

Olivia Mariani #

Elissa Premerlani +

Katherine Scoulllos %

Grace Tytus #

Alto

Rose Bollerman %

Jojo Garson %

Elise Kulka # %

Sara Seelman

Jenny (Jianing) Shen

Keqian Wang

Tenor

Andy Bernhardt

Leo Guo %

Thomas Nagy #

Harshil Patel

Garrett Smelcer #

Bass

Kyle Borkert #

Aaron Lockwood %

Dan Moseley %

Brian Smith #

James VanderKam #

RUDRAS - INDIAN CLASSICAL DANCE TEAM

Divya Mohanraj #

Roma Paranjpe

Sandhya Vellayappan

Dharma Ayer

Simar Arora

Rishita Nagothi

BIOGRAPHIES



Sarah Shiang (ECON/STS '22), 20, is a violin student of Jamecyn Morey at RPI in Troy, NY. She previously studied the piano with Shirley Hsieh, and studied the violin with the late Teresa DiTullio and Prof. Lorenz Gamma. In July 2019, Sarah performed the Bruch Violin Concerto as a soloist with the Thousand Oaks Philharmonic and accompanied singer Josh Groban in October 2019. She has performed in master classes with Los Angeles Philharmonic violinist Mitchell Newman and Los Angeles Chamber Orchestra violinist Carrie Kennedy. Sarah is very grateful to her teachers, family and friends for their support. Special thanks to Margaret Chen, Dean Mary Simoni, and Tamara Dworetz!

Gianna Scire is a freshman from Houston, Texas majoring in Biomedical Engineering and minoring in Chemistry. In high school, Gianna was actively involved in concert band and marching band as a three-year Drum Major. In 2021, she earned a position in the elite Texas Music Educator's Association All-State Band, earning a position that only the top 2% of high school musicians can accomplish in any given year. Outside of her orchestral studies at RPI, she is involved in Chamber Ensemble, Engineering Ambassadors, and is on the Dean's Honor List.



Omar Williams (Faculty Fellow – trumpet) currently teaches at Shaker Middle School in Latham, NY where he directs band and jazz ensemble. He is also an adjunct professor at RPI, teaching trumpet lessons, recording studio sessions, and running brass sectionals for the orchestra. Williams holds a Master of Music Education and a Bachelor of Trumpet Performance and Music Education from Ithaca College. An active freelancer, he has performed with many local ensembles including the Silver Arrow Band, New York Players, Schenectady Symphony, Glens Falls Symphony, and Sage City Orchestra. He plays with the Keith Pray Big Soul Ensemble and formerly was lead trumpet player of the Joey Thomas Big Band. Williams regularly plays for local churches, musicals and opera productions. He has performed in renowned venues such as Carnegie Hall, Troy Music Hall, Cohoes Music Hall, Proctor's Theatre, Palace Theatre and was a bugler at the Saratoga and Belmont Racetracks. Internationally, he has toured in Ireland, England, France, Austria, Belgium and Germany. Most recently he recorded on an album in Jerusalem, Israel and has been invited to play with bands in Ireland. Giving back to the organizations that supported him as a young musician is a great source of pride. He serves as chair of the Board of Directors of Empire State Youth Orchestra and chairperson of the Middle School Honor Band for NYS Band Directors' Association. Williams resides in historic Troy, NY, as proud homeowner of a house that was used in the famed Norman Rockwell painting—The Street Was Never the Same. An active runner, he can often be found at many local races and is currently training for the Berlin marathon.



Jamecyn Morey (Faculty Fellow - Violin) is an active solo, chamber and orchestral violinist. Ms. Morey has appeared as a soloist with orchestra at Lincoln Center as part of their Distinguished Concerts International New York series. She has also appeared as a soloist with the Young Musicians and Artists Festival Orchestra in Oregon, the Glens Falls Symphony Orchestra, and recently completed the premiere recording of Michael Daugherty's "This Land Sings" as solo violin for Naxos Records. Ms. Morey serves as violin faculty at Rensselaer Polytechnic Institute, and is the second violinist of the Hyperion String Quartet. She is also a member of the first violin section of the Albany Symphony, and is the Director for the Academy for Strings, a pre-college music program in the Capital Region. Ms. Morey is a former member of the New World Symphony in Florida, where she led the orchestra as Concertmaster under the direction of Michael Tilson-Thomas. She has held chamber music residencies with the Miami Music Project and the Chicago City Colleges through the Civic Orchestra

of Chicago. Ms. Morey began her studies in Violin Performance at the Interlochen Arts Academy High School, and received degrees from Indiana University, studying with Yuval Yaron and Ilya Kaler, and Roosevelt University in Chicago as a student of Robert Chen.

Tamara Dworetz, Conductor/Music Director of the Rensselaer Orchestra & Concert Choir for the 21/22 school year, was recently a semi-finalist in the 2022 La Maestra Conducting Competition and Academy for Women Conductors, after being only 1 of 14 chosen to participate worldwide and the only US-born conductor selected to participate. In 2019, Tamara served as assistant conductor of the BBC Concert Orchestra at the London Proms and participated in a 2-week residency as a conducting fellow at the 2019 Dallas Opera's Hart Institute for Women Conductors, which culminated in a final concert of overtures, recitatives and arias featuring world class singers. In 2018, Tamara won 2nd prize in the Boston Pops' Leonard Bernstein Conducting Competition. She served for two seasons as Assistant Conductor for the Austin Symphony Orchestra and Butler Opera Center and has been a recipient of the Bruno Walter Conducting Fellowship at the Cabrillo Festival of Contemporary Music in Santa Cruz, CA. Tamara has served as a guest conductor with the Longy Conservatory Orchestra at Bard College. Tamara also served as the Interim Conductor of the Austin Youth Orchestra, and has worked extensively with the Emory Youth Symphony Orchestra and Boston Youth Symphony Orchestras. From 2012-16 Tamara taught public school orchestra and band in Atlanta, Georgia. Currently, Tamara enjoys serving as the Conducting Mentor for six Conducting Fellows in the 20/21 Girls Who Conduct/Georgia Symphony Orchestra Fellowship Program. Upcoming engagements include Assistant Conductor for the Atlanta Opera's production of *Cabaret* and guest conductor for the 2022-23 Texas (TMEA) All-State Philharmonic Orchestra.



RPI Rudras is Rensselaer Polytechnic Institute's premier competitive classical Indian dance team. RPI Rudras was founded in 2014 by a group of Bharatanatyam dancers looking to maintain a connection to their culture and continue practicing this ancient art form while far from home. Rudras has grown over the past 8 years to become an established team in the national Indian classical dance competition circuit, regularly performing at competitions in Raleigh and Pittsburgh. In 2020, the team won their first award, placing third at the Navarasa competition in North Carolina. Outside of the competitive season, the team participates in cultural shows and events, such as IFest, ISA Diwali Show, Paksa's Charity Dinner on campus, and UAlbany's ASIA Night off campus. Rudras mission is to raise awareness about classical Indian dance forms locally and nationally. Rudras strives to share the Indian culture with others by interweaving classical and modern elements. While their choreography is purely classical, their music and themes are taken from more modern influences. Current members are Divya Mohanraj, Roma Paranjpe, Sandhya Vellayappan, Dharma Ayer, Simar Arora & Rishita Nagothi.



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Instagram: @rpirudras

Facebook: <https://www.facebook.com/rpirudras>

Website: <https://rpirudras.weebly.com/>

Follow Rensselaer Orchestra & Concert Choir on Social Media!

Instagram: https://www.instagram.com/rpi_orchestra_concertchoir/

Facebook: <https://www.facebook.com/RPIorchestraconcertchoir>

INTERESTED IN JOINING RPI ORCHESTRA and/or CONCERT CHOIR?

If you are interested in joining the Rensselaer Concert Choir and/or Orchestra, please fill out this **FORM**. If you have any questions about auditioning for the 2022-23 school year, please email Tamara Dworetz (dworet@rpi.edu) and Michael Century (century@rpi.edu).