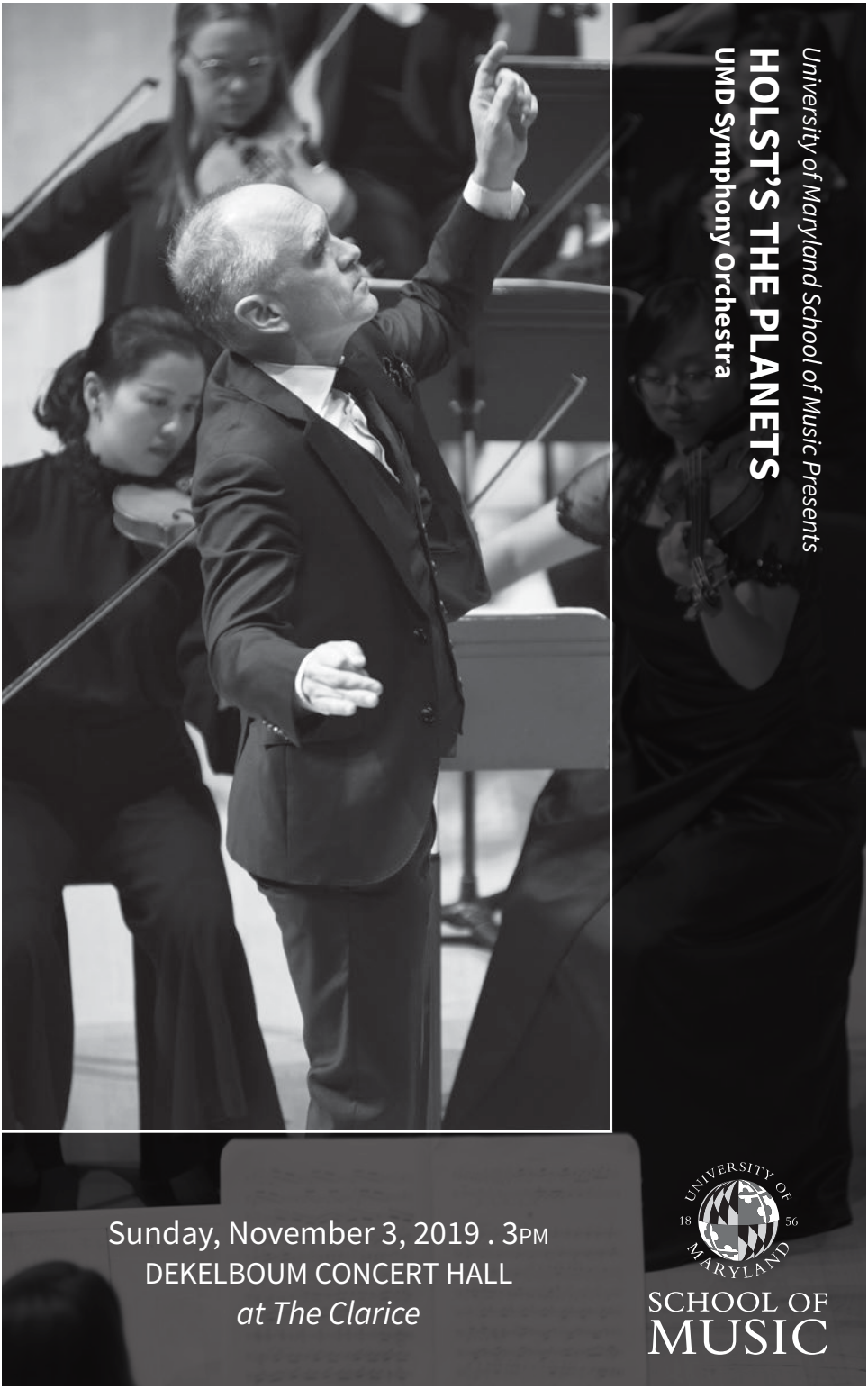

University of Maryland School of Music Presents

HOLST'S THE PLANETS

UMD Symphony Orchestra

Sunday, November 3, 2019 . 3PM
DEKELBOUM CONCERT HALL
at The Clarice

UNIVERSITY OF MARYLAND 1856
SCHOOL OF MUSIC

University of Maryland School of Music Presents

HOLST'S THE PLANETS

UMD SYMPHONY ORCHESTRA
David Neely
Music Director

Cantus in memoriam Benjamin Britten ..... Arvo Pärt
(b. 1935)

PAUSE*

The Planets: Suite for large orchestra ..... Gustav Holst
(1874–1934)

1. Mars, the Bringer of War.
2. Venus, the Bringer of Peace.
3. Mercury, the Winged Messenger.
4. Jupiter, the Bringer of Jollity.
5. Saturn, the Bringer of Old Age.
6. Uranus, the Magician.
7. Neptune, the Mystic.

Women's Voices of the UMD Concert Choir

**This will be a five minute pause during which the director will speak in order to facilitate a large personnel change.*

Recently described by Opera News as "a ninja warrior with a baton" for his performance of Berg's *Wozzeck*, newly appointed Director of Orchestral Activities **DAVID NEELY** maintains an active career in concert, opera and higher education. Previously serving on the conducting faculties of the Indiana University Jacobs School of Music, the University of Kansas and the University of Texas, the Kansas Federation of Music Clubs named him Kansas Artist-Educator of the Year for 2016–17.

As music director and principal conductor of Des Moines Metro Opera, a post he has held since 2012, Neely continues to elevate the company's musical profile with acclaimed performances of a wide range of repertoire such as *Wozzeck, Candide, Turandot, Billy Budd, Manon, Falstaff, Elektra, Peter Grimes, Dead Man Walking, Macbeth, Don Giovanni, La fanciulla del West, Rusalka* and *Flight*. His performances have garnered praise in publications such as Opera News, Opera Today and the Chicago Tribune. Neely's televised *Manon* and *Billy Budd*, produced by Iowa Public Television for DMMO, were awarded Emmys by the Upper Midwest Chapter of the National Academy of Television Arts and Sciences.

Neely is equally at home in concert, opera, musical theater and ballet settings. He has appeared as conductor with numerous orchestras and opera houses, including the Memphis Symphony Orchestra, Portland Symphony Orchestra, Bochumer Symphoniker, Dortmunder Philharmoniker, the Symphonieorchester Vorarlberg, Atlanta Opera, Sarasota Opera, Des Moines Metro Opera, Bonn Opera, Halle Opera, Dortmund Opera, Saarland State Opera and St. Gallen Opera. As an educator, he has led concerts, opera and ballet at the Indiana University Jacobs School of Music (most recently Jake Heggie's *It's a Wonderful Life* and *L'elisir d'amore*) and concerts at Roosevelt University's Chicago College of Performing Arts, the University of Kansas and the University of Texas at Austin. He also served as associate music director of *Chicago* for the Munich and Basel runs of the current Broadway production. He has collaborated with such instrumentalists as Joshua Roman, Bella Hristova, Benjamin Beilman, Rainer Honeck, Nicholas Daniel, Delfeayo Marsalis, Phillippe Cuper, Ben Lulich and Ricardo Morales. Neely has conducted the German premiere of Mark Anthony Turnage's *The Silver Tassie*, the North American premiere of Robert Orledge's reconstruction of Debussy's *The Fall of the House of Usher* and world premieres of Arthur Gottschalk's *Four New Brothers*, Billy Childs' Concerto for Horn and Strings and Alexandre Rydin's Clarinet Concerto.

The **UMD CONCERT CHOIR** is the 100-voice symphonic choir of the School of Music that has become the ensemble of choice for both the National Symphony Orchestra (NSO) and the Baltimore Symphony Orchestra (BSO) in repertoire such as Mendelssohn's *Elijah*, the Brahms *Requiem*, Bach's *St. Matthew Passion*, the Stravinsky *Symphony of Psalms* and the *War Requiem* of Benjamin Britten. Conductors who have worked with the UMD Concert Choir include Marin Alsop, Helmuth Rilling, Donald Runnicles, Masaaki Suzuki and Markus Stenz, among many others. In 2018, the UMD Concert Choir triumphed in performances of John Adams' *The Gospel According to the Other Mary* with Gianandrea Noseda and the NSO. Most recently in May 2019, the UMD Concert Choir appeared with Noseda and the NSO at Carnegie Hall performing the Rossini *Stabat Mater* and the *Dante Symphony* of Franz Liszt. Critical acclaim for that performance described the chorus as "outstanding throughout, beautifully controlled and responsive" with "a full range of dynamics and…perfectly tuned chromatic lines and crisply unified staccato attacks." At The Clarice Smith Performing Arts Center, the UMD Concert Choir has performed masterworks including the Bach *Magnificat* and *Weinachts Oratorium*, the Mahler Symphony No. 2, the *Verdi Requiem* and Schumann's *Das Paradies und die Peri.*

EDWARD MACLARY is professor of music and director of Choral Activities. Under his leadership, the UMD choirs have achieved international renown, winning top prizes in international competitions around the world. Graduates of the conducting program are now in professional and academic conducting positions throughout the country and UMD choral alumni perform in professional ensembles as well as all of our nation's military choirs. Regarded as an outstanding educator, Edward Maclary regularly conducts All-State and High School Honors Choirs around the country. He has also been an artist in residence at Indiana University, the Eastman School of Music and Westminster Choir College. From 2014 through 2017, he was the director of the conducting masterclass at the Oregon Bach Festival. Maclary has served as chorus master for conductors such as Gianandrea Noseda, Christoph Eschenbach, Iván Fischer, Andris Nelsons, Marin Alsop and Masaaki Suzuki, among many others.

Cantus in memoriam Benjamin Britten
ARVO PÄRT
Born September 11, 1935, Paide, Estonia

This piece calls for percussion and strings.

Duration: 8 minutes

Arvo Pärt began composing in the 1950s, and after fulfilling his Soviet military service he enrolled at the Tallinn Conservatory, where he studied composition with Heino Eller until his graduation in 1963. Pärt's compositions from this time show his interest in early music history, using Baroque and Classical forms. In the late 1960s, Pärt began an intensive study of medieval Gregorian chant, exploring the complexity within the perceived simplicity of monophonic (one line) music. This study led Pärt to minimalism, a style that focuses on repetition, slow change over time and the audible process of change. Within this style, Pärt developed his own compositional method called tintinnabuli, or "bell-like," named for the resonance that results when notes of a pure triad—the focus of this compositional method—are sounded together.

One of the first pieces composed in the tintinnabuli style, *Cantus in memoriam Benjamin Britten* (1977) perfectly illustrates Pärt's fascination with resonance, slow and meditative change and historical compositional techniques. A single bell sounding A begins the piece, evoking a sacred or solemn atmosphere, fitting for a work composed as an elegy. The bell stays on this pitch throughout the piece, reiterating what emerges as the tonal center for the work, which contains only the pitches of the natural A minor scale. The entrance of the divisi first violins provides the first example of the tintinnabulation method. Half the section plays only the notes of the A minor triad (A, C, E), therefore functioning as the "tintinnabuli voice." Meanwhile, the other half plays a gradually expanding descending A melodic minor scale; beginning on A, then adding one note with each repetition. The second violins, cellos and basses are also divisi and follow a similar pattern, only the violas remain in unison as they construct their descending scale. With these descending scales, Pärt recalls the Renaissance and Baroque tradition of using descending lines for a lament, therefore honoring and grieving for Britten.

Cantus is also a mensuration canon, a type of composition common in the late medieval and Renaissance eras in which a musical line is imitated at different speeds. Each voice of the string orchestra follows a constantly repeating rhythmic mode of 2:1; the first violins, for example, play alternating half notes and quarter notes. Furthermore, the inverse ratio—1:2—is used proportionally between voices. The rhythmic values of the second violins are double those of the first violins, the violas' rhythmic values are double those of the second violins, and so on, therefore forming a mensuration canon.

As the processes of the canon and building descending scales unfold, the piece slowly builds in complexity as the dynamic also increases. Finally, the double basses—the section with the longest rhythmic values—complete the descending scale, resolving the entire orchestra to an A minor triad, which is sustained without diminuendo for several measures. As the string instruments release, the bell strikes its final A. With the A minor sound so firmly established, the C# overtone of the bell's final note stands out, ending the elegy with a subtle ray of hope.

The Planets
GUSTAV HOLST
Born September 21, 1874, Cheltenham, England
Died May 25, 1934, London, England

This piece calls for 4 flutes, 2 piccolos, 1 alto flute, 3 oboes, 1 English horn, 1 bass oboe, 3 clarinets, 1 bass clarinet, 3 bassoons, 1 contrabassoon, 6 horns, 4 trumpets, 2 tenor trombones, 1 bass trombone, 1 euphonium, 1 tuba, 2 harps, 1 celesta, 1 organ, 2 timpani, percussion, strings and 6-part female choir.

Duration: 55 minutes

Born to a musical family, Gustav Holst was given piano lessons by his father from an early age, and also studied the violin and trombone. Holst began composing while a teenager and was admitted in 1893 to the Royal College of Music for trombone and composition, his style influenced by Richard Wagner and Ralph Vaughn Williams. After freelance and steady employment, Holst ended his performance career in 1903. By 1907, he was teaching at two secondary girls' schools in London and was the director of music at Morley College. With these teaching appointments, his work schedule became regular and he devoted time on weekends and school holidays to composing.

In February 1913, Sergei Diaghilev's Ballets Russes gave the London premiere of *Petrushka*, returning in July for the city's premiere of *Le sacre du printemps*. The colorful and large-scale orchestration inspired Holst, and these influences are heard in *The Planets*, which he started composing in 1914. Holst originally titled the work Seven Pieces for Large Orchestra, referencing the form of Arnold Schoenberg's *Fünf Orchesterstücke*, which Schoenberg himself conducted in London in January 1914.

Holst described *The Planets* as "a series of mood pictures," with the moods derived from the astrological connotations of each planet and the influences they have on human character. The first movement—"Mars, the Bringer of War"—was composed in early 1914, ominously (yet coincidentally) foreshadowing World War I; Holst was finishing the first sketch when Great Britain declared war on Germany. The ostinato rhythm, introduced in the timpani and strings playing with the wood of the bow (col legno), recalls a military march that is intensified by the driving 5/4 meter. The low brass enters with a motif that emphasizes the highly dissonant tritone. Dissonance and instability pervade the movement, which highlights percussive strings, biting brass and the low register. In stark contrast, the second movement—"Venus, the Bringer of Peace" (1914)—often omits the lower register, featuring instead the flowing melodies of the French horn, violins, flute and the shimmering harp and celesta. With a vivace tempo and a melodic line that is seamlessly passed between instruments, the third movement (composed last, in 1916) seems to embody the title of "Mercury, the Winged Messenger." However, it is the presence of bitonality between E major and B-flat major as well as the sense of layered and shifting meters that evoke feelings of flexibility and adaptability, the astrological importance of the planet. Composed in 1914 after "Venus," the fourth movement's joyful rising horn line recalls the belief that Jupiter caused jovial natures to those born under it. The main theme of the movement, now often known as the hymn "I Vow to Thee, My Country," is heard in full mid-way through the piece, introduced by the strings and horns in unison. The fifth movement—"Saturn, the Bringer of Old Age"

(1915)—is characterized by repetition, static harmony and steady off-beat rhythms, all contributing to the idea of timeless endurance that allows for old age and the wisdom that accompanies it. In contrast, the eccentricity of the sixth movement—"Uranus, the Magician" (1915)—is perhaps intended as comic relief, given its similarity to Paul Dukas's *L'Apprenti Sorcier* with prominent staccato bassoons. The combination of these bassoons with a strong brass motif, frolicking xylophone and pounding timpani allow the music to evoke the erratic and independent nature that Uranus can impart. In astrology, Neptune is believed to bring purity of mind and spirit. While the harp and celesta help create this atmosphere, it is truly embodied in the final movement (1915) by the addition of a women's chorus. Directed to be "hidden" offstage, the introduction of unseen human voices creates an ethereal moment. The piece ends with a notated fade out, the chord held until "sound is lost in the distance."

– Notes by Elizabeth Massey © 2019

David Neely, *Music Director*
Mark Wakefield, *Orchestra Manager*

VIOLIN
Madeleine Jansen, *Concertmaster (Pärt)*
Yasha Borodetsky, *Concertmaster (Holst)*
Sarit Luban, *Principal 2nd (Pärt)*
Sarah Kim, *Principal 2nd (Holst)*
Beatrice Baker
Darya Barna
Sabrina Boggs
Levi Bradshaw
Alyssa Centanni
Joanna Choi
Rachel Choi
Madison Flynn
Lauren Holmes
Haerin Jee
Astrid Jensen
Camille Jones
Anna Kelleher
Wolfgang Koch-Paiz
Hansae Kwon
Calvin Liu
Eugene Liu
Myles Mocarski
Matthew Musachio
Micca Page
John Park
Rey Sasaki
Jessica Schueckler
Meghna Sitaram
Chad Slater
Ivan Tang
Callie Wen
Abby Wuehler
Yiran Zhao
Qian Zhong

VIOLA
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Rose Alon
Michael Chong
Alanah Cunningham
William Gu
Alanna Imes
Chi Lee
Jane Lee
Linnea Marchie
Maya Seitz
Sinan Wang
Ryan Zeitler

CELLO
Katherine McCarthy, *Principal (Pärt)*
Hyun Ji Choi, *Principal (Holst)*
Nicole Boguslaw
Ian Champney
Syneva Colle
Emily Doveala
Rachel Hagee
Samuel Lam
Michael Li
Julia Marks
Skye Oh

BASS
Daphine Henderson, *Principal*
Kayla Compson
Asa Dawson
Jason Gekker
Teddy Hersey
Joseph Koenig
Chad Rogers

FLUTE
Selia Myers
TJ Wible

PICCOLO
Jeannette Lewis
Matthew Ober

ALTO FLUTE
Mathew Ober

OBOE
Sara Glasser
Patrick Grimone
Stephanie Treat

ENGLISH HORN
Elizabeth Plescia

BASS OBOE
Sarah Balzer

CLARINET
Michael Casto
Ella Misangyi
Patrick Lill

BASS CLARINET
AJ Perry

BASSOON
Temon Birch
Robby Burns
Debrah Loh

CONTRABASSOON
Isabela Rey

HORN
Jeffrey Chapman
Molly Flanagan
Jack Holland
Kat Robinson
Emmett Sauchuck
Christine Stinchi

TRUMPET
Brennan Rudy
Dylan Rye
Reece Updike
Nathan Wolfe

TROMBONE
Riley Matties
Adrian Sims

BASS TROMBONE
Skyler Foster

EUPHONIUM
Raymond Schleien

TUBA
Sam Ambrose

TIMPANI
John McGovern
Matthew Dupree

PERCUSSION
Beatriz Fanzeres
Nate Fuerst
Lucas Murphy
Jada Twitty

HARP
Cambria van de Vaarst
Lauren Twombly

ORGAN
Collin Power

OPERATIONS ASSISTANT
Clinton Soisson

ORCHESTRAL LIBRARIAN
Jesse Leong

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Matthew Goinz, *Assistant Conductor*
Rhys Burgess & Ying-Shan Su, *Accompanists*

Anuoluwapo Adefiwitan
Alexandra Alberta
Lacey Allee-Press
Nina Anderson
Darby Brandenburg
Amelia Brooks-Everist
Bella Cadirola
Emily Chu
Maria Chu
Margot Cohen
Kircil Dowers
Johari Flowers
Kayleigh Gallagher
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Kathryn Hylton
Eleanor Jacobson
Maggie Johns
Mary Shea Kealey Kustas
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Delina Levine
Helen Mann
Sarah Martin
Mary Murdock
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Maureen Roult
Lisa Rittenhouse
Sarah Ruehle
Jemies Saratis
Emily Shallbetter
Joanna Shoemaker
Julianna Smith
Jillian Tate
Melinda Thompson
Madison Wells-James

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Tim Keeler
Minji Kim
Jonathan King
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Beth Ann Zinkievich, *Artistic Operations*

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Jennifer Casey Cabot, *Soprano*
Martha Randall, *Soprano*
Kevin Short, *Bass-Baritone*
Gran Wilson, *Tenor*
Delores Ziegler, *Mezzo-Soprano*
Diba Alvi, *Diction & Pedagogy*
Craig Kier, *Director of Maryland Opera Studio*

UPCOMING FALL 2019 SCHOOL OF MUSIC CONCERTS

UMD CHAMBER SINGERS AND ALUMNI CHOIR

THU, NOV 7 • 7:30PM

FREE, NO TICKETS REQUIRED

Celebrating their 20th anniversary, the UMD Chamber Singers and Alumni Choir will perform Stravinsky's *Les Noces* and a commissioned work by School of Music composition alumna Dale Trumbore '09. This performance is part of the National Collegiate Choral Organization Conference.

HANDEL'S ARIODANTE

MARYLAND OPERA STUDIO

NOV 21 - 25

$25 PUBLIC / $10 STUDENT/YOUTH / UMD STUDENTS FREE

Handel's *Ariodante* is a story of royalty, love, intrigue and deceit set in the medieval Scottish highlands. Don't miss this Baroque masterpiece known for its emotionally evocative arias. Sung in Italian with English supertitles.

FROM BJÖRK TO SCHMITT

UMD WIND ORCHESTRA

SAT, DEC 7 • 8PM

$25 PUBLIC / $10 STUDENT/YOUTH / UMD STUDENTS FREE

From the Icelandic rockstar Björk's Overture to *Dancer in the Dark* to Florent Schmitt's joyful *Dionysiaques*, enjoy a dynamic evening of modern masterworks for wind orchestra.

HANDEL'S MESSIAH

UMD SYMPHONY ORCHESTRA AND UMD CHAMBER SINGERS

SUN, DEC 8 • 3PM

$25 PUBLIC / $10 STUDENT/YOUTH / UMD STUDENTS FREE

This most beloved Baroque masterpiece returns to the University of Maryland for the first time in two decades! Experience Handel's glorious and powerful music through the combined power of the UMD Chamber Singers, members of the UMD Symphony Orchestra and student and alumni soloists all led by Edward Maclary. Featuring the much-loved "Hallelujah Chorus," this is a holiday favorite you won't want to miss!

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Director

GREGORY MILLER
Associate Director for Academic Affairs & Director of Undergraduate Studies

PATRICK WARFIELD
Associate Director for Graduate Studies & Strategic Initiatives

LORI DEBOY
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THEODORE GUERRANT
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Interim Director of Jazz Studies

DAVID SALNESS
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MICHAEL VOTTA
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