



University of Maryland School of Music Presents
SIBELIUS AND STRAUSS
University of Maryland Symphony Orchestra

MARCH 4, 2017 . 8PM
DEKELBOUM CONCERT HALL
at The Clarice

UNIVERSITY of MARYLAND

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SCHOOL of MUSIC

University of Maryland School of Music

SIBELIUS AND STRAUSS

University of Maryland Symphony Orchestra

James Ross, *Music Director*

Don Juan, op.20.....Richard Strauss
(1864 -1949)

En Saga, op.9.....Jean Sibelius
(1865 - 1957)

INTERMISSION

Pelléas et Mélisande, op.80: Suite.....Gabriel Fauré
(1845 - 1924)

1. *Prélude*
2. *Sicilienne*
3. *Entr'acte: Fileuse (The Spinner)*

Mystery Interlude

Symphony No. 3 in C Major, Op. 52.....Jean Sibelius
(1865 - 1957)

1. *Allegro moderato*
2. *Andantino con moto; quasi allegretto*
3. *Moderato – Allegro ma non tanto*

James Ross is presently the Director of Orchestral Activities at the University of Maryland, Conducting Faculty at the Juilliard School, and Orchestra Director of the National Youth Orchestra USA at Carnegie Hall. He is also Music director-Designate of the Orquesta Simfónica del Valles in Spain.

Ross has served as Assistant conductor of the Boston Symphony Orchestra, as William Christie's assistant to Les Arts Florissants, and as Music Director of the Yale Symphony Orchestra. He has conducted orchestras as diverse as the Leipzig Gewandhaus, the Utah Symphony, the Royal Stockholm Philharmonic, the Chicago Civic Orchestra, the Harrisburg Symphony Orchestra, the Orquesta Sinfónica of Galicia, the Binghamton Philharmonic, the Kwazulu-Natal Philharmonic, and the National Symphony Orchestra at the Kennedy Center in side-by-side concerts with UMSO. His principal conducting teachers were Kurt Masur, Otto-Werner Mueller, Seiji Ozawa, and Leonard Bernstein.

As a horn soloist, he has performed with such orchestras as the Boston Symphony, the Boston Pops, the Bavarian Radio Orchestra, the Leipzig Radio Orchestra and the Leipzig Gewandhaus. When he was awarded Third Prize in the Munich International Horn Competition in 1978, he became the first American and one of the youngest competitors ever to do so. His performances and recordings as principal horn of the Gewandhaus, including the Strauss *Four Last Songs* with Jessye Norman, helped him gain international recognition as an artist.

As a teacher, Ross has served on the faculties of Yale University, the Curtis Institute of Music, Haverford and Bryn Mawr colleges, and teaches conducting each summer at the Cabrillo Festival of Contemporary Music in Santa Cruz. He was Artistic Director of the National Orchestral Institute (NOI) at the University of Maryland from 2002-2012 where his leadership served as an impetus for change in the orchestral landscape of the United States. He is internationally recognized for his work advancing the future of orchestras through cross-genre collaborations especially with choreographer and Macarthur "Genius grant" Fellow Liz Lerman, polymath designer-director Doug Fitch, and video artist Tim McLoraine with whom Jim also shares a home and the parenthood of two wonderful dogs, Merryll and Paterson.

Ross is a native of Boston, a lover of all things Spanish, a committed questioner of concert rituals, a man who likes to move, and a believer in the meteoric impact of classical music on the lives of those it touches.

Don Juan, op. 20

Richard Strauss

Born 11 June 1864, Munich, Germany

Died 9 September 1949, Garmisch-Partenkirchen, Germany

Scored for 3 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, triangle, cymbals, glockenspiel, harp, and strings.

Duration: about 17 minutes

One of the most fraught battles in nineteenth-century music was that between the advocates of program music and those of absolute music. The first is purely instrumental music that is descriptive of or inspired by a literary text, such as tonight's *Don Juan*. Though some debate about the precise genesis of program music can be had, it is generally considered to be a product of the mid- to late-nineteenth century. It stood in opposition to absolute music, or instrumental music without any programmatic preconceptions. The former was the new, and the latter the old.

And the battle between these two factions was a vicious one. One supporter of program music referred to the adherents of absolute music as "overzealous servants of [a] militant church" who had called for inquisitions after the world had been given the "gifted tone poems of Richard Strauss."

But it was perhaps Strauss himself who most sharply drew the battle lines when he wrote:

"Program music: real music!

Absolute music: ...within the grasp of anyone who is even only moderately musical.

The first: true art!

The second: artistic skill!"

The tone poem *Don Juan* was Strauss's first widely-successful work, and his first tone poem to be performed. Its score was prefaced by Nikolaus Lenau's poem of the same name, from which the composer claimed to have drawn inspiration. The poem focuses more on the philosophical values of love than on the standard *Don Juan* story of a roguish lothario. Nevertheless, elements of the story, from affairs to a fiery death, remain in the music. Strauss structured his work around two main themes. The first is the opening flourish provided by the entire orchestra. It is here that Strauss's *Don Juan* practically jumps onto the stage and introduces himself to the audience.

After a tranquil love scene is introduced by the oboe and brought to a conclusion, the second major theme emerges. Played brashly by the horns in unison, this "Don Juan" theme seems to be the mature version of our protagonist before it and the previous material begins to devolve into mockery and *Don Juan's* eventual death and damnation. It is here that the bombastic score ends, quietly and almost entirely out of character with the rest of what we have heard, leaving us to wonder what lessons can be learned from such a life.

En saga, op. 9

Jean Sibelius

Born 8 December 1865, Hämeenlinna, Finland

Died 20 September 1957, Järvenpää, Finland

Scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, cymbals, bass drum, triangle, and strings.

Duration: about 20 minutes

Despite its title, *En saga* has no programmatic storyline to accompany it. Instead, Sibelius wrote "*En saga* is an expression of a state of mind. I had undergone a number of painful experiences at the time and in no other work have I revealed myself so completely. It is for this reason that I find all literary explanations unreasonable."

The lack of a literary inspiration is surprising when one looks at Sibelius's other tone poems. Many of those touched on Finnish, or more generally Scandinavian, folklore. In fact, the composition of *En saga* was prompted by the conductor Robert Kajanus, who had performed the composer's choral symphonic work *Kullervo*. That work, set in five movements of separate tone poems, told the story of the character Kullervo from the Finnish national epic poem *Kalevala*. *Kullervo* was very well-received, but the large number of people it took to perform meant that it would be hard to do so regularly.

Kajanus encouraged Sibelius to write something purely orchestral, for a smaller force. *En saga* was his answer, though he did not quite manage to make it a small work. Kajanus loved what he got from Sibelius, but the musicians of his orchestra found it incomprehensible and encouraged the conductor to reject the work (something he declined to do).

There is no overarching form to *En saga*; instead it relies on stating and developing small musical motifs. What makes the work so enchanting is its inherent Finnishness (growling brass, skittering, icy strings, staccato woodwinds) paired with Sibelius's indelible orchestration. Sibelius was happy to allow what amounts to chamber ensembles take precedence for short periods in his works. In *En saga*, as elsewhere, the real magic occurs in the transitions between these moments, which are hardly noticed until after they have occurred.

Pelléas et Mélisande Suite (Movements 1–3)

Gabriel Fauré

Born 12 May 1845, Pamiers, France
Died 4 November 1924, Paris, France

Scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons,
4 horns, 2 trumpets, timpani, harp, and strings.

Duration: about 13 minutes

The most famous musical rendering of Maurice Maeterlinck's play *Pelléas et Mélisande* came in the form of Claude Debussy's opera of the same name. And if he had only accepted an invitation, this suite, too, would have been by him. In 1898 the actress Mrs. Patrick Campbell wanted to stage in London the first English production of the play. As part of her effort, she wrote to Debussy to see if he would write the incidental music for the production, but he demurred, as he was already hard at work on the opera.

She next turned to Gabriel Fauré, a French composer of the generation before Debussy. He accepted the commission, his first for incidental music, and set to work at a blazing pace. Mrs. Campbell gave him the assignment in April 1898, and the play was set to open just two months later in June. Fauré worked so quickly that he did not even have time to orchestrate the music, instead delegating that task to his pupil Charles Koechlin.

When he decided to excerpt a suite for full orchestra from the music, Fauré returned to the work and re-orchestrated it himself. Four sections were chosen for the suite, of which the first three are being performed tonight. The Prelude sets a quiet tone of mystery for the play, with hints of the tragedy to come between Mélisande and her husband's brother Pelléas.

The second movement, *Fileuse* (the spinner) sees Mélisande at the spinning wheel, driven forward by ceaseless triplets in the strings, above which floats a melody from the solo oboe. Finally,

the *Sicilienne* showcases the solo flute above pizzicato strings and harp. In the original setting, this music introduced the scene in which Mélisande loses her wedding ring in a fountain.

Symphony No. 3 in C major, Op. 52

Jean Sibelius

Born 8 December 1865, Hämeenlinna, Finland
Died 20 September 1957, Järvenpää, Finland

Scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons,
4 horns, 2 trumpets, 3 trombones, timpani, and strings.

Duration: about 27 minutes

"A symphony must be like the world; it must embrace everything." That is what Gustav Mahler thought of the genre that defined so many of the composers who came after Beethoven. Jean Sibelius, a contemporary of Mahler, is thought to be the inspiration for that sentiment, after he had told the German that "the essence of symphony [was] severity of style and... and *inner* connection among all the motifs." (Emphasis added) Indeed, Sibelius's third symphony seems to almost be a direct rebuke of Mahler's philosophy.

It is a symphony of interiority, and a symphony that is, as Michael Steinberg wrote, "about the pleasure of making music." Every phrase seems to be so characteristic as to be instantly identifiable as having been written by Sibelius. Melodic gestures feel at once like surprises and inevitabilities. And with what was, for the time, a very modest orchestra, Sibelius manages to encompass a wide range of musical emotion with seemingly little effort.

The opening *Allegro* begins with three thematic materials that will be the basis for the rest of the movement: a march in the low strings; a syncopated, lilting rhythm in the violins; and a woodwind tune made of sixteenth-notes. Their ordering makes the music seem as if it has grown from the Earth itself only to explode forth in joy. In this first movement Sibelius uses one of his best compositional tricks to its fullest effect. There are numerous instances in which he has musicians play prolonged notes (sometimes for as many as fifteen measures) that seem to be of no importance—they are simply a part of the harmonic background—only to have them turn into a melody.

The second movement is a tranquil intermezzo in 6/4 meter, that is six quarter notes for every measure. But in this movement, there is always a tension between the two possible ways to hear the meter. There is one way of hearing the measures as being in

two distinct groups (ONE two three FOUR five six), and one that divides those beats into three groups (ONE two THREE four FIVE six). Throughout the movement, Sibelius uses different melodic patterns to shift between these two, while background material keeps whichever idea that is being neglected alive. The resulting hemiola, the rhythmic interplay between these two groupings, is the driving force in the movement.

The finale is, especially by comparison to the preceding two movements, a frenetic affair. It brings back thematic elements from earlier in the work all while starting, stopping, speeding, and slowing seemingly at random. Throughout, it never loses the sense of joy that has propelled most of the symphony. As the movement nears its conclusion, motoric strings begin a frantic drive to the end and seem to catch all of the various thematic threads in their wake. When at last it seems as if the orchestra can give no more, they coalesce into a grand final cadence to end the work.

Notes by Robert Lintott ©2017

University of Maryland Symphony Orchestra

James Ross, *Music Director*

Mark Wakefield, *Orchestra Manager*

Violin

Alan Tilley, *concertmaster* (Strauss, Sibelius Symphony No. 3);
principal 2nd (Sibelius *En Saga*, Fauré)

Anto Meliksetian, *concertmaster* (Sibelius *En Saga*, Fauré)

Ava Shadmani, *principal 2nd* (Strauss, Sibelius Symphony No. 3)

Ryan Gregory	Tiffany Lu	Duo Shen
Haerin Jee	Heather MacArthur	Benedict Sin
Astrid Jensen	Carolina Meurkens	Kevin Sloan
Camille Jones	Jesse Munoz	Katherine Smolen
Amyr Joyner	Sarah Park	Reed Trevelyan
Dana Judy	Tula Raghavan	Judith Tsoi
Andrew Juola	Olivia Ren	James Worley
Hansae Kwon	Lynn Rowell	
Hannah Lee	Jessica Schueckler	

Viola

Eva Mondragon, *principal* (Strauss, Sibelius Symphony No. 3)

Caroline Castleton, *principal* (Sibelius *En Saga*, Fauré)

Emma Baker	Kimia Hesabi	Eva Mondragon
Becca Barnett	Stephan Loh	Naomi Rabe
Hannah Dara	Timothy MacDuff	

Cello

Peter Swanson, *principal* (Strauss, Sibelius Symphony No. 3)

Pecos Singer, *principal* (Sibelius *En Saga*, Fauré)

Frances Borowsky	Peter Franklin	Julia Marks
Ian Champney	Gabriel Hightower	Katie McCarthy
Katy Chiang	Molly Jones	Kathleen Monroe
Samantha Flores	Brian Kim	Preetcharn Saund

Bass

Morgan Daly, *principal* (Strauss, Sibelius Symphony No. 3)

Paul Hunt, *principal* (Sibelius *En Saga*, Fauré)

Francis Desiderio	Daphine Henderson	Justin Lidard
Patrick Fowler	Joseph Koenig	

Flute

Natasha Costello
 Laura Kaufman
 Hannah Liao

Piccolo

Natasha Costello

Oboe

Michael Helgerman
 Michael Homme
 Bethany Slater

English Horn

Michael Helgerman

Clarinet

Matt Rynes
 Michele Von Haugg
 Joshua Waldman

Bassoon

Lucas Cheng
 Sam Fraser
 Eddie Rumzis

Contrabassoon

Elizabeth Massey

Horn

Joshua Blumenthal
 Dan Eppler
 David Flyr
 Clinton Soisson
 Kaitlyn Schmitt

Trumpet

Justin Drisdelle
 Chris Rother
 Luke Spence
 John Walden

Trombone

Michael Dranove
 Joshua Gehres
Bass Trombone
 Bryan Woodward

Tuba

Andrew Dougherty

Timpani

Brad Davis
 Chris Herman
 Laurin Friedland

Percussion

Jon Clancy
 Laurin Friedland
 Chris Herman
 Mario Perez

Harp

Samantha Bittle

Celeste

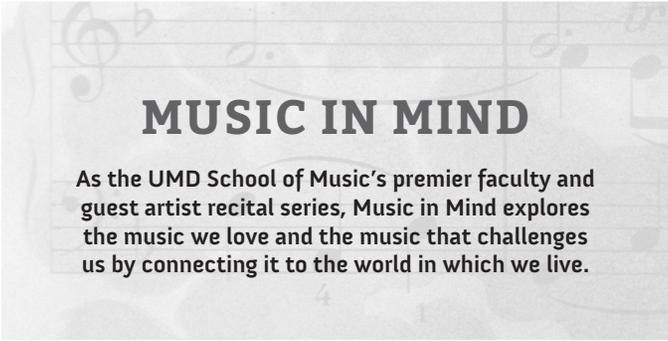
Yiwen Shen

Operations Assistant

Will Yeager

Orchestral Librarian

Tiffany Lu



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 GILBERT KALISH, PIANO**

WEDNESDAY, MAY 3, 2017 . 8PM

Free, no tickets required

Former Juilliard String Quartet cellist Joel Krosnick and his sonata partner of more than 30 years, Gilbert Kalish, perform works by Brahms and Shapely.



Angela Kazmierczak, '18

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- Angela Kazmierczak, *Bachelor of Music, Oboe Performance '18*

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