



University of Maryland School of Music Presents
DVOŘÁK'S EIGHTH SYMPHONY
UMD Symphony Orchestra

Saturday, October 5, 2019 . 8:00PM
DEKELBOUM CONCERT HALL
at The Clarice



SCHOOL OF
MUSIC



University of Maryland School of Music Presents

DVOŘÁK'S EIGHTH SYMPHONY

UMD SYMPHONY ORCHESTRA

David Neely
Music Director

blue cathedral Jennifer Higdon
(b. 1962)

Leonore Overture No. 3, Op. 72b Ludwig van Beethoven
(1770–1827)

INTERMISSION

Symphony No. 8 in G Major, Op. 88, B. 163 Antonín Dvořák
(1841–1904)

1. Allegro con brio
2. Adagio
3. Allegretto grazioso
4. Allegro



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.

blue cathedral

JENNIFER HIGDON

Born December 31, 1962, Brooklyn, New York

This piece calls for piccolo, 2 flutes, oboe, English horn, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, harp, piano, celesta, timpani, percussion and strings.

Duration: 13 minutes

"Blue...like the sky. Where all possibilities soar. Cathedrals...a place of thought, growth, spiritual expression...serving as a symbolic doorway in to and out of this world.

Blue represents all potential and the progression of journeys. Cathedrals represent a place of beginnings, endings, solitude, fellowship, contemplation, knowledge and growth."

These words are the opening thoughts of Jennifer Higdon's program notes written for the premiere of her symphonic poem, *blue cathedral*, a commission to commemorate the 75th anniversary of the Curtis Institute of Music in the year 2000. For Higdon, this piece is also deeply personal, serving as a cathartic release in her process of grieving over the sudden loss of her younger brother, Andrew Blue, in 1998. What we are left with is a poignant and powerful musical memorial to her sibling, an immortalized encapsulation of their relationship, and an exploration of the afterlife as well as how the living continue living when their loved ones are gone. Because these themes are so universal to the human condition, along with its pleasing use of tonality, *blue cathedral* has become one of the most performed contemporary pieces for orchestra in the United States.

The first few measures of *blue cathedral* begin with the soft shimmer of what sounds like bells and chimes, creating an ethereal atmosphere that continues throughout the piece. As she was writing, Higdon imagined "a journey through a glass cathedral in the sky," surrounded by "the image of clouds and blueness permeating from outside of this church." Even though she pictures the listener floating through the sanctuary, as if suspended in time, the music never feels directionless. Many soloists are featured throughout this work, each with their own special significance. The first soloists heard, flute and clarinet, are especially significant, as the former is Jennifer's instrument and the latter was her brother's instrument. Other prominent soloists include the violin, as well as several others in the section beginning with a mournful English horn solo soon followed by piccolo, oboe, viola and bassoon. According to Higdon, the many soloists throughout the piece represent the various people that come in and out of our lives, affecting change and growth.

As the listener continues to "float" through the cathedral of sound, many different scenes are presented, including a brief, aggressive brass fanfare whose theme is then picked up by the strings and winds, proving that grief is not always somber and able to be contained. Eventually the fanfare subsides and the flute and clarinet symbolizing Jennifer and her brother returns. They are accompanied by some highly unconventional, yet appropriate, instruments whose timbre enhance the mystical soundscape: the eerie ringing of tuned crystal glasses and soft jingling of Baoding balls, also known as Chinese health or meditation balls. The flute and clarinet have one last conversation with the flute stopping first, as if Higdon is saying good-bye

to her brother, and the clarinet continues alone, symbolic of Andrew's final journey upward into the afterlife. As the last note of the clarinet's voice fades, a prepared piano chimes thirty-three times, representing the age of Higdon's brother when he died. During these last moments of the piece, as one is contemplating what they have just experienced, consider Higdon's conclusion to her program notes: "This is a story that commemorates living and passing through places of knowledge and of sharing and of that song called life."

— Meghan Creek © 2019

JENNIFER HIGDON is one of America's most acclaimed figures in contemporary classical music, receiving the 2010 Pulitzer Prize in Music for her Violin Concerto, a 2010 Grammy for her Percussion Concerto and a 2018 Grammy for her Viola Concerto. Most recently, Higdon received the prestigious Nemmers Prize from Northwestern University which is awarded to contemporary classical composers of exceptional achievement who have significantly influenced the field of composition. Higdon enjoys several hundred performances a year of her works, and *blue cathedral* is one of today's most performed contemporary orchestral works, with more than 600 performances worldwide. Her works have been recorded on more than sixty CDs. Higdon's first opera, *Cold Mountain*, won the International Opera Award for Best World Premiere and the opera recording was nominated for two Grammy awards. She holds the Rock Chair in Composition at The Curtis Institute of Music in Philadelphia. Her music is published exclusively by Lawdon Press.

Leonore Overture No. 3, Op. 72b

LUDWIG VAN BEETHOVEN

Baptized December 17, 1770, Bonn, Germany

Died March 26, 1827, Vienna, Austria

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

Duration: 14 minutes

Beethoven's *Leonore* Overture No. 3 is the second of four attempts at a fitting introduction for his only opera, *Fidelio*, written during a time in his career often referred to as his "middle period," dating from 1803 to 1814. His compositions from this time are often associated with the struggle and triumph of man, with some referring to it as his "heroic period." It was during this time that his hearing loss became much more severe, leaving him almost completely deaf by 1814. Significantly, this part of Beethoven's career also coincided with the Napoleonic Wars, a continuation of the French Revolution, fueled by the tripartite motto *Liberté, égalité, fraternité* [Liberty, Equality, Brotherhood]. As with much of Beethoven's music from this period, the themes of liberation and freedom in *Fidelio* frequently mirror the spirit of the Revolution, as well as his private struggle with accepting his hearing loss, adding extra layers to this work that go far beyond the story told on the surface of a wife rescuing her husband.

Beethoven spent nearly the entire "middle period" of his career revising and perfecting *Fidelio*. At the time of its premiere in Vienna on November 20, 1805, the opera was originally titled *Leonore, oder Der Triumph der ehelichen Liebe* [Leonore, or The Triumph of Marital Love], named for the main heroine. Just four months after its first performance, Beethoven revised the opera and its overture. It is this 1806 rendition that is known today as *Leonore* Overture No. 3. Although it is not the version typically played at the beginning of *Fidelio* performances (that would be the one he composed in 1814), it has found an enduring place in the concert hall and still shares significant ties with the opera. In many ways, this overture can be seen as an orchestral summary of the opera, which can also be considered a flaw as it gives away too many of the dramatic points in the plot. The thematic depth and its overall grandeur, especially the ending, overwhelm the lighter mood of the opening scene. But because *Leonore* Overture No. 3 is typically considered the most musically satisfying of the four versions, some productions insert it in Act 2 before the finale scene, a tradition possibly started by Gustav Mahler or, perhaps, even as early as the 1840s.

The overture begins with a blaring chord played by the woodwinds and strings that quickly diminishes and descends stepwise, an ominous representation of the dungeon housing Florestan, a Spanish nobleman who has been secretly imprisoned by his political rival, Don Pizarro. Soon, a warm, lyrical melody enters, sung by the clarinets and bassoons, the same tune of Florestan's aria that opens Act 2 during which his wife Leonore appears to him in a vision as an angel coming to save him. Little does he know that Leonore has disguised herself as a man named Fidelio and is now working at the prison where he is being held captive, plotting to set him free. After this dream-like introduction, the violins play a subdued statement of the arpeggiated main theme before it is restated in an exhilarating outburst from the whole orchestra. The contrast in volume and texture between the first and second

statement of the main theme could signify Leonore's growing determination to liberate her husband, Florestan's hoping to see his wife again, and the couple's struggle to fight their way through the darkness and step into the light of freedom. These intense polarities in volume and texture continue throughout the piece as the battle between good and evil rages.

The music around seven minutes in is reminiscent of the accompaniment to Fidelio's (Leonore) final showdown with Don Pizarro as he is about to kill Florestan. Suddenly, a distant trumpet fanfare signals the arrival of Don Fernando who puts an end to Pizarro's tyranny and frees Florestan, along with the other unjustly held prisoners. The main theme is recapitulated in a shimmering flute solo in conversation with a horn, a parallel to the love duet between Leonore and Florestan once they are reunited. As was so characteristic of Beethoven, the piece ends with a dazzling coda beginning with fierce cascades of running scales in the strings—one final joyous celebration of the triumph of good over evil, darkness turning into light and the restoration of *liberté, égalité* and *fraternité*.

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Symphony No. 8 in G Major, Op. 88, B. 163

ANTONÍN DVOŘÁK

Born September 8, 1841, Nelahozeves, Bohemia

Died May 1, 1904, Prague

This piece calls for piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani and strings.

Duration: 36 minutes

Antonín Dvořák lived during a time in Western music history when many composers of classical music were influenced by nationalism, an ideology defined by one's identity being tied to their nation and the promotion of their nation's interests. These feelings often intensify when a nation's interests involve gaining sovereignty over its homeland. This movement during the nineteenth century inspired many composers of varying nationalities across Europe, and eventually in the United States, to write music that uniquely represented their homelands and people. Nationalistic music was especially common during the nineteenth and early twentieth centuries in Dvořák's native Bohemia and Moravia (the modern-day Czech Republic), due to the lengthy suppression of Czech culture and their subsequent forced Germanification by the ruling Habsburg Monarchy. Invoking or quoting their nation's folk music, paired with evocative titles, was the primary method used by composers to achieve this goal, such as Dvořák's *Slavonic Dances* (1878, 1886) and his fellow Bohemian Bedřich Smetana's cycle of symphonic poems, *Má Vlast* [My Homeland]. Many aspects of Dvořák's Symphony No. 8 on tonight's program also exemplify the impact of nationalistic pride on his music.

Dvořák's eighth symphony was written during the summer and early autumn of 1889 at his summer cottage in the small village of Vysoká, with much of the music inspired by the idyllic scenery and wildlife of the lush countryside. He wrote it as a gift to the Bohemian Academy of Science, Literature and Arts after he was elected as a member and conducted the symphony's premiere in Prague on February 2,

1890. This symphony was composed at the tail end of an emotional crisis of sorts for Dvořák that he grappled with for most of the 1880s. Due to his increasing fame, he was torn between writing music that celebrated his Czech heritage and writing music that would continue to bolster his international appeal. This struggle is exemplified in his Symphony No. 7 in D minor (1885), with its stormy and dark nature more characteristic of something that would be put forth by Beethoven or Brahms, and lacking in any traces of Czech folk music so common in Dvořák's works. With his eighth symphony, Dvořák, in his own words, set out to create something that would be "different from the other symphonies, with individual thoughts worked out in a new way." In a way, this symphony can be seen as his attempt to strike an equilibrium between writing music for his homeland and for an international audience, because for the remaining fifteen years of his life he produced a mix of both, including the pieces inspired by his time spent in the United States.

Because Dvořák modeled much of the thematic materials in this symphony on Czech folk tunes, all of which he composed himself rather than borrowing from pre-existing melodies, many of the passages are highly lyrical, even in the faster sections. This symphony is also laden with prominent dance-like rhythms, another distinct feature of many folk musics, Czech folk music in particular. Even the Czech language itself is highly rhythmic. Throughout the movements of this symphony, one is presented with a variety of musical imagery, from those that mimic the joyful sounds of nature, to a calm stroll in the countryside, lively dancing and threatening storms.

Although the first movement of this symphony is structured in the traditional sonata form, Dvořák's abundance of repeated melodic motifs make it somewhat difficult to discern what is the "main" theme, as is common with many symphonic first movements, or if there even is one. In spite of the symphony's key of G major being often considered bright and joyful, this work starts out as anything but. Instead, the first movement begins with a melancholy opening theme in G minor, carried by the clarinets, bassoons and cellos. This initial melody is soon punctuated by a hopeful "bird call" played by a lone flute. As the flute sustains on a single note, there is a stirring in the orchestra as the strings and then the brass usher in the exuberant sounds of nature. The flute's melody is soon imitated by the horns and bassoons. And just like that, the mood of the piece has changed drastically within just the first minute.

After a crash from the brass and timpani, the cello begins with a more jovial theme than its opening tune, all the while with the flutes still dancing around on bird-like figurations. The orchestra repeats the original "bird call" in a boisterous unison before beginning a more subdued and lyrical section, although still with occasional dramatic outbursts. Surprisingly, the opening theme in G minor played by the cellos and low winds and the "bird call," this time played by flute and echoed by the oboe, returns before the development section begins. Fragments of the bird call theme can be heard throughout the development, and the opening theme returns near the end of this section, this time with the trumpets leading the charge, frantically accompanied by the strings. The bird call theme returns in full, this time with a lone English horn, which then passes it to the clarinet, and then back to the flute, signifying the introduction to the lively recapitulation.

The second movement, in spite of being labeled Adagio, is not much slower than the other movements. It is comprised of a variety of moods, many of which are

highlighted in the opening measures. First the strings start with a luscious, smooth passage, then without warning switch to a somber funeral march. Suddenly pairs of flutes and clarinets enter with bright and warm melodies. A little over three minutes into the movement, a steadier dance-like rhythm is established with a folk melody carried by the woodwinds followed by solo violin. This gradually builds to an exhilarating trumpet and timpani fanfare, and when the clangor subsides, the pattern repeats itself.

A lilting, wistful waltz introduces the third movement, becoming more and more percussive as time goes on, as if switching from a dance to a dance-off. The tune of the trio first played by the flutes and oboes (about two minutes in) was actually borrowed from one of Dvořák's comic operas, *The Stubborn Lovers* (1874). It is from the first act sung by the lead male character, Toník, in which he agonizes over the news that his father wants to marry his girlfriend, Lenka. This is all, of course, part of some scheme to trick the two stubborn lovers into finally marrying each other. With its Bohemian folk-like melody—the opera was, after all, set in the countryside—it serves as a lighter-hearted contrast to the more serious main waltz theme.

Famously, during a rehearsal of this symphony, Czech conductor Rafael Kubelík once told the orchestra, “Gentlemen, in Bohemia the trumpets never call to battle—they always call to dance!” Fittingly, as the entire symphony has been based around various folk tunes and dance rhythms, the final movement, a set of theme and variations, begins with a trumpet fanfare calling us to the last dance. The main theme is introduced by the cellos and as it repeats, more instruments are layered into the mix and the tempo quickens, leading to a clamorous outburst about two minutes into the movement. Brass leads the charge in the tempestuous middle section, ending it with the same fanfare theme that started this movement. And with that, the storm subsides and the cellos enter with almost an exact repeat of the main theme as if to push the reset button. A few subtle interjections from the flutes imitate bird calls, as was so prominent in the first movement. The subsequent variations continue in this subdued manner, but just when you think that this movement is going to end peacefully, a resounding coda comes crashing in, as if the orchestra has gotten its second wind and must state the main theme one last time. And thus, concludes the dance.

— Meghan Creek © 2019

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

VIOLIN

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

VIOLA

Chi Lee principal (Higdon,
Beethoven)
Sinan Wang principal
(Dvořák)
Rose Alon
Tonya Burton
Michael Chong
Alanah Cunningham
William Gu
Alanna Imes
Jane Lee
Linnea Marchie
Maya Seitz
Ryan Zeitler

CELLO

Syneva Colle principal
(Higdon, Beethoven)
Emily Doveala principal
(Dvořák)
Nicole Boguslaw
Ian Champney
Hyun Ji Choi
Rachel Hagee
Samuel Lam
Michael Li
Julia Marks
Katherine McCarthy
Skye Oh

BASS

Jason Gekker principal
(Higdon, Beethoven)
Chad Rogers principal
(Dvořák)
Kayla Compson
Asa Dawson
Daphine Henderson
Teddy Hersey
Joseph Koenig

FLUTE

Emily Davis
Emma Hammond
David Le

PICCOLO

Emily Davis

OBOE

Lydia Consilvio
Katelyn Estep
Karyann Mitchell
TJ Wagman

ENGLISH HORN

Karyann Mitchell
Katelyn Estep

CLARINET

Kyle Glasgow
Clifford Hangarter
Kenny Wang
Darien Williams

BASSOON

Mark Lifton
Grayham Nield
Monica Panepento

HORN

Ben Busch
Emerson Miller
Cosette Ralowicz
Niklas Schnake
Hannah Smith

TRUMPET

Andy Bible
Jacob Rose
Di Yue

TROMBONE

Jack Burke
Daniel Degenford
Leanne Hanson

TUBA

Pasquale Sarracco

TIMPANI

Matt Dupree
Thomas Glowacki

PERCUSSION

Matt Dupree
Thomas Glowacki
Anthony Konstant
Corey Sittinger

HARP

Cambria van de Vaarst

PIANO / CELESTE

Alfonso Hernandez

OPERATIONS ASSISTANT

Clinton Soisson

ORCHESTRAL LIBRARIAN

Yu Wang

UPCOMING FALL 2019 SCHOOL OF MUSIC CONCERTS

TRIBUTE TO CHRIS VADALA

SUN, OCT 6 • 3PM

FREE, NO TICKETS REQUIRED

After 25 years of dedication to the School of Music, beloved Director of Jazz Studies Chris Vadala passed away from cancer on January 17, 2019. We invite you to join us in celebrating his life, legacy and the jazz program that he created with performances by current faculty, the UMD Jazz Ensemble, Chris Vadala All-Star Alumni Band and featured guest artist, trumpeter Allen Vizzutti.

JOURNEYS

UMD WIND ENSEMBLE

FRI, OCT 18 • 8PM

FREE, NO TICKETS REQUIRED

Take a musical journey with the UMD Wind Ensemble starting with *Roma* by Valerie Coleman, founding member of the Grammy Award-winning quintet Imani Winds, and continuing with *On the Mountains of Orphalese* by DC-based composer Nebal Maysaud. The concert will also pay tribute to beloved composer David Maslanka who died in 2018 with a performance of his composition *Traveler*.

THE ORACLE

UMD WIND ORCHESTRA

FRI, NOV 1 • 8PM

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

Featuring the world premiere of *The Oracle* by composition faculty member Mark Wilson, the concert will also include James Stephenson's *The Road Home* with faculty member Chris Gekker on trumpet and Shuying Li's *The Last Hivemind*, which was inspired by the TV series *Black Mirror*.

HOLST'S THE PLANETS

UMD SYMPHONY ORCHESTRA AND

WOMEN'S VOICES OF THE UMD CONCERT

CHOIR

SUN, NOV 3 • 3PM

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

Gustav Holst's *The Planets* is an epic orchestral suite that takes the listener on a majestic journey through the solar system. Together the seven movements represent the planets visible from Earth at the time the piece was composed, each taking on the astrological character of the planet it depicts. The concert will also feature Arvo Pärt's *Cantus in Memoriam Benjamin Britten*, composed as an elegy to mourn the loss of the great British composer.

UMD SCHOOL OF MUSIC ADMINISTRATION & STAFF

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Ensembles Manager

ANDREA BROWN

Director of Athletic Bands

ROBERT DILUTIS

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CRAIG KIER

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EDWARD MACLARY

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DAVID NEELY

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TIM POWELL

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DAVID SALNESS

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MICHAEL VOTTA

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Coordinator of World Music Ensembles