

*University of Maryland School of Music Presents*

**UNITY: COLEMAN'S UMOJA AND PROKOFIEV'S  
FIFTH SYMPHONY**  
**University of Maryland Symphony Orchestra**



**Friday, October 7, 2022 • 8PM**

**DEKELBOUM CONCERT HALL**

**AT THE CLARICE SMITH PERFORMING ARTS CENTER**



**SCHOOL OF  
MUSIC**

University of Maryland School of Music  
Presents

## UNITY: COLEMAN'S UMOJA AND PROKOFIEV'S FIFTH SYMPHONY

UMD Symphony Orchestra  
David Neely, Music Director

*Umoja: Anthem of Unity* ..... Valerie Coleman  
(b. 1970)

Study for Strings ..... Pavel Haas  
(1899–1944)

### INTERMISSION

Symphony No. 5 in B-Flat Major ..... Sergei Prokofiev  
I. Andante (1891–1953)  
II. Allegro Marcato  
III. Adagio  
IV. Allegro Giocoso



Described by Opera News as “a ninja warrior with a baton” for his performances of Berg’s *Wozzeck* with Des Moines Metro Opera, **DAVID NEELY** maintains an active career in symphonic, opera, ballet, and teaching settings. Previously serving on the conducting faculty of the Indiana University Jacobs School of Music, he joined the faculty of the University of Maryland School of Music as Director of Orchestral Activities and Associate Professor of Orchestral Conducting in 2019. Highlights at Maryland include Mahler’s Symphony No. 2, Emilie Mayer’s Symphony in F minor, Carlos Simon’s *The Block*, and the world premiere of Maria Newman’s *Our Rights and Nothing Less*.

As Music Director and Principal Conductor of Des Moines Metro Opera, Neely has elevated the company’s musical profile with critically acclaimed performances of a wide range of new and traditional repertoire, including the recent world premiere of Kristin Kuster and Mark Campbell’s *A Thousand Acres* and the in-person premiere of Damien Geter and Lila Palmer’s *American Apollo*. He has led productions with Atlanta Opera, Sarasota Opera, Bonn Opera, Halle Opera, Dortmund Opera, Saarland State Opera, St. Gallen Opera, Coburg Opera, the Eutiner Festspiele, and concerts with the Memphis Symphony Orchestra, Portland Symphony Orchestra, Bochumer Symphoniker, Dortmunder Philharmoniker, the Symphonieorchester Vorarlberg, and orchestras of the Indiana University Jacobs School of Music, and The Chicago College of the Performing Arts at Roosevelt University, among others. His performances have been praised in Opera News, Opera Today, the Chicago Tribune, and the Wall Street Journal.

He recently collaborated with Washington National Opera’s American Opera Initiative and the American Lyric Theater in New York. 2022-23 appearances include concerts with Washington D.C.’s Apollo Orchestra (with soloists Jennifer Koh and Roberto Díaz), the National Orchestra Institute, and Osvaldo Golijov’s *Ainadamar* with Indiana University Opera and Ballet Theater.

Neely has performed concertos with numerous prominent artists including Joshua Roman, Bella Hristova, Benjamin Beilman, Rainer Honeck, Nicholas Daniel, Delfeayo Marsalis, Phillippe Cuper, Ben Lulich, Ricardo Morales, and Roberto Díaz. He has appeared as a collaborative pianist with numerous singers, including a recent recital with Joyce Castle and Schubert’s *Winterreise* with David Adam Moore.

***Umoja: Anthem of Unity*****VALERIE COLEMAN****Born Sep. 3, 1970, Louisville**

United States composer Valerie Coleman is committed to social justice in her work. Her compositions often are inspired by historical African Americans, women, or mothers, all parts of her own identity. In 1997 she founded and was the flutist in Imani Winds (*imani* is “faith” in Swahili), now one of the most well-known and critically acclaimed woodwind quintets, featured in the Smithsonian National Museum of African American History and Culture. Coleman currently performs in the composer collective trio Umama Womama (*umama* is “mother” in Zulu).

*Umoja*, or “unity” in Swahili, was first composed in 1997 for women’s choir, giving us text to further understand the piece. The first section of text is a demand; a leader calls for unity and Coleman’s capitalization of “ALL” emphasizes interrelatedness. The people then sing in response to the leader, or *Nkosi* in Zulu:

Listen my people,  
 Children of ALL  
 It’s time for Unity  
 Hear the Winds call.  
 Oh a-hum, a-hum Nkosi ah...  
 Oh a-hum, a-hum Nkosi ah...

The main theme of *Umoja* reflects this call and response structure with a declamatory first section and a more meditative second. The orchestral version of the piece, created in 2019, begins with a syncopated violin solo that quietly introduces the main theme. As this theme is passed to the muted trumpet, piccolo, then flute and English horn, the full orchestra echoes in response each time. The sense of peace is then interrupted by fast flourishes, sharp brass chords, and prominent percussion, bringing dissonance and unrest. These challenges to unity, which Coleman cites as injustice, racism, and hate, are overcome; the *umoja* theme is victorious when it returns in the French horns, reminiscent of the version for woodwind quintet. The dance-like meter and glittering percussion lead the piece to a triumphant, jubilant close, reminding all how unity feels and what it must overcome.

**Study for String Orchestra****PAVEL HAAS****Born Jun. 21, 1899, Born | Died Oct. 18, 1944, Auschwitz**

Jewish composer Pavel Haas was born in what is now the Czech Republic. He began playing the piano and composing at a young age, but World War I put a hold on formal musical education. From 1919–1922 Haas studied composition at the Brno Conservatory, working with the famed Czech composer Leoš Janáček for much of that time. Haas's interest in local folk song is indicative of Janáček's influence and perhaps Czechoslovakia's newly-gained independence after the first world war. Folk influences are evident in Haas's Study for String Orchestra and its foundation work, the opera *Šarlatán* (Charalatan).

In September 1938, Adolf Hitler forced Czechoslovakia to cede boarder regions to Germany and in March 1939, Nazi Germany invaded and occupied the rest of Czechoslovakia. Now subject to the Nuremburg Laws, Haas and his wife were not allowed to work and his music was banned. In 1940 the concentration camp and ghetto at Terezín (German: Theresienstadt) was established, part of the Nazi genocide against Jewish people. Haas was deported to Terezín in 1941; before this, he had legally divorced his wife (who was not Jewish), therefore saving her and their daughter from his fate.

One of three surviving pieces from his time in Terezín, Study for String Orchestra was composed in 1943. Several professional musicians and composers were at Terezín and because the ghetto was used as false propaganda by the Nazi party, they were allowed more artistic freedom than inmates at other ghettos and camps. Filming for *Theresienstadt. Ein Dokumentarfilm aus dem jüdischen Siedlungsgebiet* (*Theresienstadt: A Documentary Film from the Jewish Settlement Area*), designed to fool the Red Cross about conditions at Terezín, took place during August–September 1944 and it is during this time that Study for String Orchestra was first performed. The piece, conducted by Karel Ančerl on a stage that was specially constructed to help present the image of an ideal life, was featured in the fraudulent propaganda film and Haas was also seen, taking his bows after the performance. After filming was complete, 18,442 inmates, Haas among them, were deported to Auschwitz in a series of massive transports over the next month. Haas was murdered in the Auschwitz gas chambers.

**Symphony No. 5 in B flat Major, Op. 100****SERGEI PROKOFIEV****Born Apr. 27 (O.S. Apr. 15), 1891, Sontsivka | Died Mar. 5, 1953, Moscow**

Born in an eastern Ukraine territory controlled by Russia, Sergei Prokofiev was given a rich education including science, languages, and music. His interest in the latter was fanned by visits to Moscow and St. Petersburg. As he turned nine, he composed his first opera, *Velikan (The Giant)* and he began studying with composer and pianist Reinhold Glière at age eleven. As Prokofiev continued his studies at the St. Petersburg Conservatory from 1904–1909, learning from Anatoly Lyadov, Alexander Glazunov, Nikolai Rimsky-Korsakov, Anna Yesipova, and Nikolay Tcherepnin. After the Russian Revolutions of 1917 established Bolshevik Soviet Republics, Prokofiev made the decision to emigrate to the United States, leaving early 1918. After living in the U.S. for four years he then moved to Germany and then France, after which he also registered as a citizen with the Soviet Union. He visited the U.S.S.R. three times, and from his surviving writings was clearly debating a return. Prokofiev evidently believed he would be successful there and he moved with his wife and two sons back to the U.S.S.R. in 1936. While he was allowed to travel internationally at first, he was required to turn in his passport upon his return from an American tour in 1938; he was not allowed to leave the Soviet Union again.

Now in the U.S.S.R., ruled by the de facto dictator Joseph Stalin, Prokofiev was required to follow the guidelines for composition set by the Russian Association of Proletarian Musicians, which censored works that were overly abstract, dissonant, or expressive: stylistic features thought to contradict the values of the proletariat worker and the Communist Party. While not all his works were popular, Prokofiev enjoyed success, avoided the ire of Stalin, and was awarded the Stalin Prize, the Order of the Red Bando of Labor, and was given the title of Honored Artist. It is during this time of high status that Prokofiev composed his fifth symphony, written during the summer of 1944 at the Union of Soviet Composers retreat estate in Ivanovo, northeast of Moscow. In Soviet media he described the symphony as reflecting “the triumph of the human spirit,” which was easily mapped onto World War II when the symphony premiered in January 1945. Just as Prokofiev was about to start the piece, an announcement was made that the Soviet Army was making progress on their march to Berlin. Distant artillery fire was heard in the hall, and then Symphony No. 5, op. 100 was performed, with resounding success.

The sonata-form first movement begins with the flute and bassoon playing the primary theme, a rising, three phrase melody with dotted figures that—especially after hearing artillery fire—could be interpreted as martial. This is interrupted by a quiet fanfare in the French horns before the strings take over. The more flowing second theme is introduced by the flute and oboe before the development section. A tutti brass statement reintroduces the full first theme and brings the movement to a powerful close. Prokofiev takes inspiration from folk dances for the Allegro marcato second movement, with ever-present, rapid eighth notes supporting a syncopated melody and raucous percussion. This spirited dance is interrupted by a jazzy theme as the dance changes to a triple feel, a wild waltz led by the French horns and woodwinds. The jazz theme guides another transition back to a folk dance, which speeds up to a frenzied, sudden finish. With lush strings and prominent use of low winds and brass, the Adagio third movement presents a tragic lament, punctuated by brassy screams. The final movement begins by nostalgically recalling the first themes of the symphony. A clarinet solo introduces the lively, lighthearted atmosphere that the Allegro giocoso marking indicates, a feeling which continues as the symphony ends with a bacchanalia.

– Program notes by **Elizabeth Massey, Ph.D., musicology ’22**

David Neely, *Music Director*  
Mark Wakefield, *Manager of Orchestral Activities*

**VIOLIN**

Anna Luebke, Principal  
Jonathan Toomer, Principal 2nd  
Joanna Choi  
Carl Chung  
Darragh Fitzgerald  
Emily Flores  
Jose Antonio Guzman  
Clare Hofheinz  
Justin Hung  
Kiran Kaur  
Maximilian Jacobs  
Anna Kelleher  
Glen Kuenzi  
Zoe Kushubar  
Yu-Shin Lee  
Yuan-Ju Liu  
Jason Lu  
Mykenna Magnusen  
Kevin Mitchell  
Leah Mitchell  
Amirhossein Norouznesseri  
John Park  
Elisa Pierpaoli  
Nina Staniszewska  
Hannahlise Wang  
Anna Weiksner  
Joey Yeoh  
Qian Zhong

**VIOLA**

Nathan Hoffman, Principal  
(Coleman)  
Brandon Shoop, Principal (Haas,  
Prokofiev)  
Emily Bussa  
Yu-Hsuan Chen  
Caitlin Cribbs  
Alanah Cunningham  
Seth Goodman  
Jane Lee  
Rohan Prabhakar  
Maya Seitz  
Madeleine Stohl

**CELLO**

Henry Bushnell, Principal  
(Coleman)  
David Agia, Principal  
(Haas, Prokofiev)  
Sarah Bennett  
Gavriel Eagle  
Rory Gallo  
Rachel Hagee  
Noah Hamermesh  
Wesley Hornpetrie  
Roland Kahn  
Simone Pierpaoli

**BASS**

Joshua Rhodes, Principal  
Kayla Compson  
Asa Dawson  
Britney Hansford  
Daphne Henderson  
Omar Martinez  
Ethan Schwartz

**FLUTE/PICCOLO**

Courtney Adams  
Lisa Choi  
Anna Eaton

**OBOE**

Ayesha Fadlaoui  
Nathaniel Wolff

**ENGLISH HORN**

Noelle Drewes

**CLARINET**

Emma Selmon  
Sophie Ross  
Alex Villa

**E-FLAT CLARINET**

Brian Eldridge

**BASSOON**

Patrick Heinicke  
Jimmy Ren  
Alexander Wiedman

**HORN**

Andrew Bures  
Molly Flanagan  
Ally Happ  
Owen Miller  
Kaitlin Winters

**TRUMPET**

Aunna Marzen  
Jacob Rose  
Reece Updike

**TROMBONE**

Raymond Schleien  
David Wilson

**BASS TROMBONE**

Ted Adams

**TUBA**

Cameron Farnsworth

**TIMPANI**

Bruce Perry

**PERCUSSION**

Jason Amis  
Chris Boxall  
Thomas Glowacki  
Joanne Kim  
Devon Rafanelli

**HARP**

Lauren Twombly

**PIANO / CELESTE**

Ria Yang

**OPERATIONS ASSISTANT**

Erica Spear

**ORCHESTRAL LIBRARIAN**

Mariana Corichi Gomez



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