



*University of Maryland School of Music Presents*

**DVOŘÁK'S CELLO CONCERTO**  
**University of Maryland Symphony Orchestra**

Saturday, December 10, 2022 • 8PM  
DEKELBOUM CONCERT HALL  
AT THE CLARICE SMITH PERFORMING ARTS CENTER



**SCHOOL OF  
MUSIC**

University of Maryland School of Music  
Presents

## DVOŘÁK'S CELLO CONCERTO

University of Maryland Symphony Orchestra

David Neely, *Music Director*

Mariana Corichi Gomez, *Guest Conductor*

*Prayer* ..... Vivian Fung  
(b. 1975)

Mariana Corichi Gomez, *conductor*.

Cello Concerto in B Minor, Op. 104, B. 191 ..... Antonin Dvořák  
(1804-1904)

- I. *Allegro*
- II. *Adagio, ma non troppo*
- III. *Finale: Allegro moderato*

Eric Kutz, *Cello*

### INTERMISSION

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



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.

University of Maryland Associate Professor of Cello **ERIC KUTZ** has captivated audiences across North America, Asia and Europe. His diverse collaborations cut across musical styles, and have ranged from cellist Yo-Yo Ma to jazz great Ornette Coleman. Kutz is active as a teacher, a chamber musician, an orchestral musician and a concerto soloist.

Kutz joined the UMD School of Music in 2015, where he holds the Barbara K. Steppel Memorial Faculty Fellowship in Cello, and performs as a member of the Left Bank Quartet. Previously, he was a professor at Luther College, where he served on the faculty from 2002–2015, and prior to that, Kutz was the cellist of the Chester String Quartet for four years. The Quartet, called “one of the best and brightest of the country’s young string quartets” by the Boston Globe, was in residence at Indiana University South Bend. The Quartet gave two tours of Europe during Kutz’s tenure, and performed from coast to coast.

Kutz is a founding member of the Murasaki Duo, a cello and piano ensemble formed at the Juilliard School in 1996. In 2017 the Duo gave its second tour to Europe and Asia. Advocates for new music, the Duo actively commissions new works, in addition to performing the classics. Hailed by New York Concert Review as having “an easy virtuosity, and an unusually high level of ensemble playing” after its Carnegie Hall debut, the Duo regularly performs on chamber music series throughout the nation.

The Duo’s second CD, “Duo Virtuoso,” was released on the Delos label in 2015, and was lauded by American Record Guide as “an interesting program, played to the hilt by both parties. These are two outstanding musicians.” The disc won the Violoncello Foundation’s 2016 Listeners’ Choice Award, chosen from among all cello CD’s released the previous year. The Duo’s debut compact disc appeared on the Centaur Records label; this disc was hailed by the Journal of the Atlanta Audio Society as “ebullient” and “brilliant throughout.” The Murasaki Duo’s most recent recording, released in 2017, features the complete cello/piano music of American composer Maria Newman. The Whole Note raved, “Kutz is simply outstanding in a quite dazzling and virtuosic work.”

As an orchestral musician, Kutz summers in Chicago as a member of the Grant Park Orchestra’s cello section. He has also appeared in the section of the National Symphony, the New York Philharmonic, the Minnesota Orchestra and the Saint Paul Chamber Orchestra. He has been principal cellist of the Houston Grand Opera Orchestra and the Juilliard Orchestra, and he has performed under the batons of Sir Georg Solti, Kurt Masur and Seiji Ozawa, among many others.

In 1997, Kutz traveled to the Tchaikovsky Conservatory in Moscow as a visiting artist, performing new chamber works by American composers. Other performance highlights include a tour of Germany and a concert in New York’s Avery Fisher Hall as part of Lincoln Center’s Mozart Bicentennial celebration. Kutz has premiered over two-dozen works, and has been broadcast live on WQXR and WNYC, both of New York City, WFMT Chicago, as well as nationally on PBS television’s Live from Lincoln Center.

Kutz holds degrees from the Juilliard School and Rice University. He performs on a cello by Raffaele Fiorini (Bologna, 1877), and a bow by François Voirin (Paris, 1880).

**Prayer****VIVIAN FUNG****Born Feb. 6, 1975, Edmonton**

Canadian-born composer Vivian Fung was trained entirely in the western art music tradition, receiving her doctorate in music composition from The Julliard School. Fung first traveled to Asia after completing her education, which sparked interests in connecting with her Cantonese Chinese heritage and in travel to learn about other cultures. She enjoys using travel to step out of her comfort zone and discover new ideas and sounds; this is evident in her very eclectic compositional style.

*Prayer* was composed over the span of just ten days during the COVID-19 lockdown. The Canadian Broadcasting Corporation (CBC) approached Fung asking her to write a piece reflecting the pandemic reality while also giving hope. The piece was to be performed by a virtual orchestra comprised of musicians across Canada and directed by Canadian-born Yannick Nézet-Séguin. Inspired, Fung agreed, but she was under a tight deadline to meet scheduled release date of Canada Day on July 1, 2020. Working at home, sick with bronchitis, and without childcare for her (at the time) four-year-old son, Fung had faith that she would meet the challenge. This testament to faith led Fung to look to medieval composer and nun Hildegard von Bingen (1098–1179) for inspiration. Fung chose Hildegard’s antiphon “O pastor animarum” as the source for a musical idea and guiding text. In her own program note to the piece, Fung writes:

*Prayer* is, in essence, an aberration, for under no other circumstance in the past (or probably in the future) have I worn my heart on my sleeve as transparently as I have with this piece. In times of crisis and peril, we have but the reliance of faith - from the profound faith in humanity, faith in love, and faith that we will persevere and get through this with dignity, to the mundane faith that I would complete the piece within the extraordinary conditions that faced me, with a young child at home 24/7, a bronchial infection, and a very tight timeline (ultimately, a matter of days) to complete the piece in a manner feasible for COVID remote performance requirements. In the end, I chose a chant from my composer heroine Hildegard von Bingen as inspiration for my prayer. It goes:

*O Shepherd of our souls, O primal voice, whose call created all of us; Now hear our plea to thee, to thee, and deign to free us from our miseries and feebleness.*

I wish to thank my family—my husband, parents, and son—as well as my neighbors, the Lees, who have all made composing this piece possible.

Sustained notes in the low winds and strings open the piece; as the orchestra’s register gets higher, the tremolo in the upper woodwinds and strings creates an atmosphere that is both shimmering and unsettling. In the midst of this, the first few notes of Hildegard’s “O pastor animarum” are heard briefly in the trumpet, calling out a prayer to heaven and establishing the motivic foundation for the piece. After a brass chorale, the full orchestra joins in a powerful statement of the original “O pastor animarum” melody, the high strings seeming to cry out “free us from our miseries and feebleness!” Following this expression of the pain of 2020, *Prayer* ends by recalling the rising motive from the trumpet this time more peacefully, looking to the future.

**Cello Concerto in B Minor, op. 104****ANTONÍN DVOŘÁK****Born Sep. 8, 1841, Nelahozeves****Died May 1, 1904, Prague**

Antonín Dvořák was born in Bohemia just a few years before the Czech Revolution of 1848. While suppressed, this uprising was part of the larger national movement during the eighteenth and nineteenth centuries that sought to reduce Austro-Hungarian power and reassert local Czech control over Bohemia. Musically, this movement inspired many composers to create and legitimize a national style based on folk tunes and legends. One of the first composers to do this was Bedřich Smetana (1824–1884), who worked with and influenced Dvořák. While Dvořák used modernist compositional techniques, he was and is most known and celebrated for his folkloric style, with modal melodies, syncopation, dances, and clear contrasts.

After completing his rigorous musical education, Dvořák became a gigging musician, primarily playing viola. He moved to Prague in 1859 and played in restaurants, balls, and eventually the new Provisional Theatre orchestra. When Smetana became the orchestra conductor, Dvořák would have been invariably influenced by the Czech and Slavic works Smetana introduced to the repertoire. During this time, Dvořák composed—including works such as his first, but never orchestrated, cello concerto—and taught piano lessons to Josefina and Anna Čermáková. It was presumably during this time that Dvořák fell in love with Josefina, though his love was not returned. He would instead marry Anna, and they would have nine children together.

Dvořák began composing the Cello Concerto in B Minor in late 1894, when he was still living in the United States, having been invited to lead the National Conservatory and help develop a national style of composition for the U.S. Because the Conservatory was lacking funds and he was not getting paid, Dvořák ended his appointment early in 1895 and returned to his teaching appointment in Prague. After moving back home, Dvořák completed the final version of the concerto, notating at the end of the score: “I finished the Concerto in New York, but when I returned to Bohemia, I changed the end completely to the way it stands here now. Pisek, 11 June 1895.” Though written for and dedicated to the Czech cellist Hanuš Wihan (1855–1920), the concerto is inspired by Josefina Kounicová (née Čermáková), Dvořák’s first love and sister-in-law, who died in May 1895 after being ill for several months. Dvořák knew of Kounicová’s illness while composing, and the final revisions he made to the finale were completed after her death.

As is common for a concerto, the Allegro first movement follows sonata form, beginning with an exposition that introduces the main themes. The clarinets open the piece with the ominous first theme, which then rises in a crescendo as the entire orchestra joins. The theme becomes more pastoral as it modulates key, preparing for the singing second theme in the French horn. A short folk dance section prepares for the cello’s entrance, which starts the second exposition of both themes. The themes are explored and varied in the development section, a highlight of which is the cello’s slow, weeping version of the first theme, accompanied by the flute. Unexpectedly, the recapitulation begins with the second theme (not the first), brilliantly stated in B major by the full orchestra after a rising virtuosic retransition in the cello. Brass fanfares end the movement in a joyful mood. The clarinets again are used to start the second movement, briefly stating the idyllic theme with other woodwinds before the cello enters. In a sudden change to minor, pounding timpani and fortissimo brass and strings begin a contrasting middle section. The cello sings a melody based on Dvořák’s song “Lasst mich allein,” the first song of *Vier Lieder*, op. 82, published in 1888. This song was a favorite of Kounicová and with the incipit text of “Leave me to go alone in my fond dream/ Do not disturb the rapture in my heart,” we can also understand this movement as Dvořák’s tribute to his first love in her final illness and death. The third movement finale begins with a march, with scraps of what will become the main subject heard over thumping low strings. The cello enters with a resolute statement of the full subject, which will be repeated throughout the rondo form movement, framing exploration of new material in the internal episodes. An extended coda begins with brass chords, introducing a dream-like atmosphere that wistfully quotes themes from the first two movements. The cello draws out its final resolution and the full orchestra brings the piece to a rousing finish with a flourish of B Major chords.

**Don Juan**

**RICHARD STRAUSS**

**Born Jun. 11, 1864, Munich**

**Died Sep. 8, 1949, Garmisch-Partenkirchen**

German composer Richard Strauss was influenced by instrumental music from a young age. His father, Franz, was a talented French hornist and directed an amateur orchestra for twenty-one years beginning in 1875. That same year, at age eleven, Richard started formal composition lessons with Friedrich Wilhelm Meyer (1818–1893), having studied piano since age four and violin since age eight. After attending the University of Munich briefly in 1882–1883, Strauss moved to the more prominent urban centers of Dresden and then Berlin, working as a composer and conductor and steadily gaining fame. Strauss then served as a court music director in Meiningen under famed conductor Hans von Bülow (1830–1894), taking over the orchestra when Bülow resigned in 1885. In August 1886, Strauss began an appointment as director of the Munich Hofoper (court opera). Though his tenure there was marked with disagreements and resistance it is during this time that he began composing orchestral tone poems, for which he is now famed.

A tone poem, or a single-movement symphonic work that is based on and evokes a non-musical source, is a type of programmatic music (based on a narrative) as opposed to absolute music (abstract, not representational). As a programmatic composer, Strauss continued in the Romantic tradition cemented by Richard Wagner (1813–1883) and Franz Liszt (1811–1886). As he told, Strauss would write ten tone poems, most of which were composed in the late nineteenth century. *Don Juan* was the third tone poem he composed, after *Aus Italien* and *Macbeth*. Because *Macbeth* continued to be revised for many years, *Don Juan* was the second to be performed; the work premiered on November 11, 1889 in Weimar, soon after Strauss moved there to take up his new position as Kapellmeister to the Grand Duke. *Don Juan* was an instant success, met with—in Strauss's words—a “storm of applause.” The source of the narrative is the eponymous legendary womanizer Don Juan, whose excessive sin is usually met with death, though what kind of death depends on the version. The tale originated in Renaissance Spain, was first written in the early seventeenth century, and inspired many artists, including writers Molière, Lord Byron, and George Bernard Shaw, as well as composer Wolfgang Amadeus Mozart (1756–1791). Strauss's version was based on an unfinished story by Nikolaus Lenau (1802–1850) that paints Don Juan as someone searching who is consumed by disillusionment and disgust after failing to find the perfect love.

The rousing opening to Strauss's *Don Juan* immediately sets a dramatic stage with rapid passagework and dotted figures that cast Don Juan as a robust, proud, and swashbuckling figure. Perhaps catching a glimpse of a woman, an object to seduce, the music suddenly becomes *pianissimo*, featuring the high strings and pastoral woodwinds in a lilting motive that surrounds a short section reminiscent of waltz. The frenzied theme returns with an atmosphere that is first sneaky, then ominous as Don Juan plans his move. A dreamy harp begins the first lust episode, in which the solo first violin seems to dance with the orchestra before the entire ensemble joins together in a lush statement desire. Pounding chords remind us of Don Juan's victory—and perhaps his eventual fate—and with a return of the opening theme he leaves his first conquest to find another. The cellos and violas signal another possible object of desire, embodied this time by the oboe. A peaceful close to this episode is interrupted by a victorious heroic theme in the French horns and the return of the opening theme, this time even more chaotic and dissonant, foreshadowing the end of Don Juan. The heroic theme is then passed around the orchestra before the recapitulation begins, demonstrating how Strauss fused the idea of abstract sonata form with programmatic narrative. The heroic theme becomes the climax of the piece, with the French horns and then the entire orchestra playing the theme in a higher register. After a rush of repeated, screaming notes, Don Juan seems to gasp for air as descending tremolos signal his fate is near. The pizzicato strings, low brass, timpani, and contrabassoon end the piece in deathly stillness.

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

**VIOLIN**

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

**VIOLA**

Caitlin Cribbs, *Principal*  
 Emily Bussa  
 Yu-Hsuan Chen  
 Alanah Cunningham  
 Seth Goodman  
 Nathan Hoffman  
 Jane Lee  
 Ayocuan Pacheco  
 Rohan Prabhakar  
 Brian Shoop  
 Maya Seitz  
 Madeleine Stohl

**CELLO**

David Agia, *Principal*  
 Sarah Bennett  
 Henry Bushnell  
 Gavriel Eagle  
 Rory Gallo  
 Rachel Hagee  
 Noah Hamermesh  
 Wesley Hornpetrie  
 Roland Kahn  
 Simone Pierpaoli

**BASS**

Kayla Compson, *Principal*  
 (Fung)  
 Daphne Henderson,  
*Principal (Dvořák,*  
*Strauss)*  
 Asa Dawson  
 Britney Hansford  
 Omar Martinez  
 Joshua Rhodes  
 Ethan Schwartz

**FLUTE/PICCOLO**

Courtney Adams  
 Annie Eaton  
 Brianna Steif

**OBOE**

Ayeesha Fadlaoui  
 Nathaniel Wolff

**ENGLISH HORN**

Michael Helgerman

**CLARINET**

Emma Selmon  
 Sophie Ross  
 Alex Villa

**BASSOON**

Patrick Heinicke  
 Christian Whitacre  
 Alexander Wiedman

**CONTRABASSOON**

Alexander Wiedman

**HORN**

Andrew Bures  
 Molly Flanagan  
 Ally Happ  
 Owen Miller  
 Kaitlyn Winters

**TRUMPET**

Aunna Marzen  
 Jacob Rose  
 Reece Updike

**TROMBONE**

Raymond Schleien  
 David Wilson

**BASS TROMBONE**

Ted Adams

**TUBA**

Cameron Farnsworth

**TIMPANI**

Chris Boxall  
 Joanne Kim  
 Bruce Perry

**PERCUSSION**

Jason Amis  
 Chris Boxall  
 Joanne Kim  
 Bruce Perry  
 Devon Rafanelli

**HARP**

Lauren Twombly

**OPERATIONS ASSISTANT**

Erica Spear

**ORCHESTRAL LIBRARIAN**

Mariana Corichi Gomez