

University of Maryland School of Music Presents

THE PINES OF ROME
University of Maryland Symphony Orchestra



Saturday, November 2, 2024 • 8PM

DEKELBOUM CONCERT HALL

AT THE CLARICE SMITH PERFORMING ARTS CENTER



**SCHOOL OF
MUSIC**

University of Maryland School of Music
Presents

THE PINES OF ROME

University of Maryland Symphony Orchestra

David Neely

Music Director

Lumière et pesanteur.....Kaija Saariaho
(1952–2023)

The Pines of Rome.....Ottorino Respighi
(1879–1936)

- I. The Pines of the Villa Borghese
- II. Pines near a Catacomb
- III. The Pines of the Janiculum
- IV. The Pines of the Appian Way

Played without pause

INTERMISSION

Symphony No. 5 in E-Flat Major, Op. 82..... Jean Sibelius
(1865–1957)

- I. Tempo molto moderato —
- II. Allegro moderato (ma poco a poco stretto)
- III. Andante mosso, quasi allegretto
- IV. Allegro molto



Described by Opera News as “a ninja warrior with a baton,” **DAVID NEELY** maintains an active career as a conductor of opera and symphonic music in both professional and educational settings.

Neely is director of orchestras and professor of conducting at the University of Maryland School of Music. He previously served on the faculties of the Indiana University Jacobs School of Music, the University of Kansas and the University of Texas. Neely remains a regular guest conductor at the Jacobs School.

As music director and principal conductor of Des Moines Metro Opera, a position he has held since 2012, Neely has played a key role in elevating the company to a position of international standing among summer music festivals. He has led critically-acclaimed performances of a broad range of new and traditional repertoire that includes the recent world premieres of Damien Geter and Lila Palmer’s *American Apollo* and Kristin Kuster and Mark Campbell’s *A Thousand Acres*, regional Emmy award-winning productions of *Manon* and *Billy Budd* for Iowa Public Television and more than 30 other works including *Salome*, *Elektra*, *Wozzeck*, *The Love for Three Oranges*, *Bluebeard’s Castle*, *Pikovaya Dama*, *Yevkeny Onegin*, *Rusalka*, *Jenůfa*, *Falstaff*, *Peter Grimes*, *Dead Man Walking*, *Flight*, *Macbeth*, *Don Giovanni*, *Candide*, *La Fanciulla Del West* and *Turandot*. DMMO is a 2024 nominee for the International Opera Award in the category of Best Festival.

He has led productions with Atlanta Opera and Sarasota Opera as well as numerous European opera houses including Bonn, Dortmund, Halle, St. Gallen and Saarbrücken. His performances have been praised in Opera News, Opera Today, Gramophone UK, The Guardian, Opernwelt, the Chicago Tribune and the Wall Street Journal. Neely has led concerts with the Memphis Symphony Orchestra, Portland Symphony Orchestra, Dortmund Philharmonic, Bochumer Philharmoniker, Eutin Festival Orchestra and Bregenz Symphony Orchestra. His 2023 concert with the National Orchestra Institute was featured on NPR’s Performance Today.

Concerto soloists with whom he has collaborated include Benjamin Beilman, David Chan, Roberto Diaz, Nicholas Daniel, Eric Kutz, Rainer Honeck, Bella Hristova, Delfeayo Marsalis, Ricardo Morales, Hai-Ye Ni, Ben Lulich and Joshua Roman. He has appeared as a collaborative pianist with numerous vocalists, including a recent recital with Joyce Castle and Schubert’s *Winterreise* with David Adam Moore. He is a guest teacher of conducting for Washington National Opera’s Cafritz Young Artist program, and was selected as conductor for WNO’s 2021 American Opera Initiative. He is a member of the Artistic and Awards Committee of the Solti Foundation U.S.

Lumière et pesanteur (“Light and Gravity,” 2009)

KAIJA SAARIAHO

Born October 14, 1952, Helsinki | Died June 2, 2023, Paris

Kaija Saariaho was among the most prominent creative figures of Finland, a country whose generous government support for the arts has given it a musical culture matched by that of few other nations. Saariaho was born in Helsinki in 1952, studied violin and piano as a youngster, and early on discovered an irresistible attraction to music — Joshua Barone, in his 2023 New York Times obituary of Saariaho, reported that “her mother later told her that at night she would ask for someone to ‘turn the pillow off’ because she could hear so much music coming from it that she couldn’t sleep.” Saariaho received her professional training at the Helsinki University of Art and Design and the Sibelius Academy, where her teachers included Paavo Heininen. She continued her studies at the Musikhochschule in Freiburg, Germany with Brian Ferneyhough and Klaus Huber, and attended courses in computer music at Darmstadt and at IRCAM in Paris, the avant-garde “Research and Coordination in Acoustics/Music Institute” founded by Pierre Boulez. Saariaho settled permanently in Paris in 1982 and died there in 2023.

Saariaho’s works, for orchestra, chamber ensembles, voice and opera, many with electronics, are luminous in sonority and create shifting patterns of sound with a strong expressive core guided by her synesthesia, the response of multiple bodily senses to a single stimulus. “The visual and the musical world are one to me,” she told musicologist Perko Moisala in 2009. “Different senses, shades of color, or textures and tones of light, even fragrances and sounds blend in my mind. They form a complete world in itself.” The distinguished director Peter Sellars, an admiring collaborator with Saariaho on her stage productions, said, “I think both Bach and Kaija were creating music that is about light that shines out of darkness. The music understands the darkness, and at the same time the darkness makes you begin to understand and recognize the light.... You don’t finish with these works. That’s the way it is with the works of the great composers. You return to them all your life, and these pieces just get more relevant and more necessary as time goes by.”

Kaija Saariaho’s works earned her such notable honors as the Grawemeyer Award, Nemmers Prize, Sonning Prize, Stoeger Award of the Chamber Music Society of Lincoln Center, membership in the American Academy of Arts and Sciences, two Grammy Awards, and Musical America’s “Composer of the Year” for 2008; she was named “Greatest Living Composer” in a survey of her peers conducted by BBC Music Magazine in 2019. Saariaho garnered widespread acclaim for her first opera, the visionary *L’Amour de loin* (“Love from Afar”), with a libretto by the Lebanese-French journalist and novelist Amin Maalouf based on an early biography of the 12th-century troubadour Jaufré Rudel. It was premiered at the 2000 Salzburg Festival, given its first American performance by Santa Fe Opera in July 2002, and staged by the Metropolitan Opera in December 2016. *L’Amour de loin* was just the second opera by a female composer heard at the Met (more than a century after the 1903 performances of English composer Ethel Smyth’s *Der Wald*), recorded on DVD and a Grammy-winning CD, and seen internationally in more than a dozen productions. The last of her six stage works, *Innocence*, with an original Finnish libretto based on a painfully contemporary story about the aftermath of a fatal school shooting in Helsinki, was premiered to exceptional praise in July 2021 by the Festival International d’Art Lyrique d’Aix-en-Provence. *Innocence* has since been staged in London, Helsinki, Amsterdam and San Francisco, and is scheduled by the Metropolitan Opera for the 2025–2026 season.

“*Lumière et pesanteur* [‘Light and Gravity’] is a gift for Esa-Pekka Salonen,” said Kaija Saariaho, “inspired by his conducting of my *La Passion de Simone* in Los Angeles, January 2009. This piece is an arrangement based on the Eighth Station of the Passion, which I know he especially likes.” Saariaho’s *La Passion de Simone* (2006, “The Passion of Simone”) was inspired by the life, death and writings of Simone Weil, about whom American composer Robert Beaser, who set Weil’s *The Heavenly Feast* in 1994, wrote,

“Simone Weil (1909–1943) was a French-American theosophist, writer and teacher. While born Jewish, she identified with the writings of various political and religious radicals of her era, including Marx and Gandhi, studied the Bible and Hinduism, and later converted to Roman Catholicism. In August 1943, during the height of World War II, stricken with tuberculosis and confined to a sanitarium in Kent, England, she refused to eat, and literally starved herself to death. The reason given for this final, willful renunciation of food was the desire to offer the nourishment that did not enter her mouth to her compatriots who were suffering and starving under the brutalities of Nazi-occupied France. Several years after her death, an epitaph in Italian was placed anonymously on her grave. It translates: ‘My solitude has held in its grasp the grief of others until my death.’”

“Passion” in the title of Saariaho’s work refers not just to the emotions engendered in Weil and in others by her writings, but also to the ancient sacred genre that tells of the suffering and death of Christ on the Cross; Bach composed five of these Passions for performance on Good Fridays in Leipzig, of which only the St. John (1724) and St. Matthew (1727) survive complete. The word “passion” derives from the Latin “patior” — “to undergo, to suffer” — and was taken into Medieval vernacular and ecclesiastical languages to refer to the story of the Crucifixion: “The Passion of Christ.” The Oxford English Dictionary traces its first known use in our language to 1175.

Saariaho’s *La Passion de Simone* is structured in 15 movements or “stations,” a reference to the Fourteen Stations of the Cross, the series of images depicting Christ on the day of his Crucifixion. Saariaho’s 15th “Ultimate Station” concludes the work with this text from Weil: “By your death, everything that you had said/Was transformed into a testament.... Your grace was liberated/From the gravity of the world./But the earth where you abandoned us/Still is the kingdom of deceit/Where innocents tremble.”

The Eighth Station, on which Saariaho based *Lumière et pesanteur*, incorporates the text: “God withdraws/So as not to be loved/As a treasure is loved by a miser.” In the Passion, the words are sung by the soprano in the first few measures and in the orchestral work that line is taken over by the trumpet. There follows a delicate, shimmering veil of sound that flows weightlessly through shifting orchestral sonorities, suggesting a spectral state not capturable in mere words.

***The Pines of Rome* (1923–1924)**

OTTORINO RESPIGHI

Born July 9, 1879, Bologna | Died April 18, 1936, Rome

The Pines of Rome is the second work of Ottorino Respighi's trilogy on Roman subjects. The first was *The Fountains of Rome* of 1916; the last, *Roman Festivals*, dates from 1928. These compositions depict various aspects of the city through Respighi's musical impressions. He wrote (in the third person) of his intentions in a note for his performance of *The Pines of Rome* with the Philadelphia Orchestra: "While in his preceding work, *The Fountains of Rome*, the composer sought to reproduce by means of tone an impression of nature, in *The Pines of Rome* he uses nature as a point of departure, in order to recall memories and visions. The centuries-old trees that dominate so characteristically the Roman landscape become testimony for the principal events in Roman life." Respighi collected material for this work for some time. His wife, Elsa, recalled in the short biography of her husband that he had asked her in 1920 to sing some songs from her days of childhood play in the Villa Borghese. She was wonderfully surprised when they emerged four years later in the first section of *The Pines of Rome*.

Respighi supplied the following synopsis of the four continuous sections of *The Pines of Rome* as a preface to the score:

1. "The Pines of the Villa Borghese." Children are at play in the pine grove of the Villa Borghese, dancing the Italian equivalent of "Ring around the Rosy;" mimicking marching soldiers and battles; twittering and shrieking like swallows at evening; and they disappear. Suddenly the scene changes to ...
2. "The Pines near a Catacomb." We see the shadows of the pines, which overhang the entrance of a catacomb. From the depths rises a chant which re-echoes solemnly, like a hymn, and is then mysteriously silenced.
3. "The Pines of the Janiculum." There is a thrill in the air. The full moon reveals the profile of the pines of Gianicolo's Hill. A nightingale sings.
4. "The Pines of the Appian Way." Misty dawn on the Appian Way. The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythm of innumerable steps. To the poet's fantasy appears a vision of past glories; trumpets blare, and the army of the Consul advances brilliantly in the grandeur of a newly risen sun toward the Sacred Way, mounting in triumph the Capitoline Hill.

Symphony No. 5 in E-Flat Major, Op. 82 (1915, revised 1916, 1918, 1919)

JEAN SIBELIUS

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

For the three years after he issued his brooding Fourth Symphony in 1911, Sibelius was largely concerned with writing orchestral program music: *The Dryad*, *Scènes historiques*, *The Bard*, *The Océanides*, *Rakastava*. He even considered composing a ballet titled *King Fjalar* at that time, but ultimately rejected the idea. As early as 1912, he envisioned a successor to the Fourth Symphony, but did not have any concrete ideas for the work until shortly before he left for a visit to the United States in May 1914 to conduct some of his compositions at the Norfolk (Connecticut) Music Festival. (The *Océanides* was commissioned for the occasion.) He returned to Finland in July; war erupted on the Continent the next month. In September, he described his mood over the terrifying political events as emotionally “in a deep dale,” but added, “I already begin to see dimly the mountain I shall certainly ascend.... God opens the door for a moment and His orchestra plays the Fifth Symphony.” He could not begin work on the piece immediately, however. One of his main sources of income — performance royalties from his German publisher, Breitkopf und Härtel — was severely diminished because of the wartime turmoil, and he was forced to churn out a stream of songs and piano miniatures and to undertake tours to Gothenburg, Oslo and Bergen to pay the household bills.

Early in 1915, Sibelius learned that a national celebration was planned for his fiftieth birthday (December 8th), and that the government was commissioning from him a new symphony for the festive concert in Helsinki. He withdrew into the isolation of his country home at Järvenpää, thirty miles north of Helsinki (today a lovely museum to the composer), to devote himself to the gestating work, and admitted to his diary, “I love this life so infinitely, and feel that it must stamp everything that I compose.” He had to rush to finish the work for the concert in December, even making changes in the parts during the final rehearsal, and the Symphony was presented as the centerpiece of the tribute to the man the program described as “Finland’s greatest son.” Sibelius’ birthday was a veritable national holiday, and he was lionized with speeches, telegrams, banquets, greetings and gifts. The Fifth Symphony met with universal acclaim, and the concert had to be given three additional times during the following weeks to satisfy the demand to hear this newest creation of the country’s most famous musician.

Theorists have debated whether Sibelius’ Fifth Symphony is in three or four movements; even the composer himself left contradictory evidence on the matter. The contention centers on the first two sections, a broad essay in leisurely tempo and a spirited scherzo, played without pause and related thematically. The opening portion is in a sort of truncated sonata form, though it is of less interest to discern its structural divisions than to follow the long arches of musical tension-and-release that Sibelius built through manipulation of the fragmentary, germinal theme presented at the beginning by the horns. The scherzo grows seamlessly from the music of the first section. At first dance-like and even playful, it accumulates dynamic energy as it unfolds, ending with a whirling torrent of sound. The following Andante, formally a theme and variations, is predominantly tranquil in mood, though punctuated by several piquant jabs of dissonance. “There are frequent moments in the music of Sibelius,” wrote Charles O’Connell of the Symphony’s finale, “when one hears almost inevitably the beat and whirl of wings invisible, and this strange and characteristic effect almost always presages something magnificently portentous. We have it here.” The second theme is a bell-tone motive led by the horns that serves as background to the woodwinds’ long melodic lines. The whirring theme returns, after which the bell motive is treated in ostinato fashion, repeated over and over, building toward a climax until it seems about to burst from its own excitement — which it does. The forward motion stops abruptly, and the Symphony ends with six stentorian chords, separated by silence, proclaimed by the full orchestra.

UNIVERSITY OF MARYLAND SYMPHONY ORCHESTRA

David Neely, *Music Director*Mark Wakefield, *Manager of Instrumental Ensembles***Violin**

Anna Kelleher,
Concertmaster^{*†}
Zoe Kushubar,
Concertmaster[‡]
Kiran Kaur,
Principal Second^{*†}
Manuel Ordóñez,
Principal Second[‡]
Navin Davoodi
Anton Doan
Evan Ducreay
Jing Fan
Alexandra Fitzgerald
Melody Flores
Riley Hart
Clare Hofheinz
Anthony Holc
Elsa Kinnear
Ellie Kim
Miriam Koby
Jane Lee
Rachel Lee
Yu-Shin Lee
Yiyang Li
Yuanju Liu
Mykenna Magnusen
Hoclin Molina
Felipe Rodas
Camden Stohl
Eleanor Sturm
Jeffrey Tan
Anna Weiksner
Alan Whitman
Jessica Zhu
Abijah Zimmerman

Viola

Xach Lee-Llacer,
Principal^{*}
Nicholas Wilbur,
Principal^{†‡}
Emily Blake
Emily Bussa
Yu-Hsuan Chen
Fabio Dantas
Kimi Harris
Nathan Hoffman
Anna Lee
Micah McCready
John Ross
Kara Woolcock
Carolyn Wong

Cello

David Agia,
Principal^{†‡}
Rory Gallo,
Principal^{*}
Jenna Bachmann
Henry Bushnell
Hannah Choi
Leigha Daniels
Ethan Gullo
Nailah Harris
Noah Hamermesh
Eva Houlton
John Keane
Simone Pierpaoli
Katherine Ruiz
Quinn Taylor

Bass

Teddy Hersey,
Principal
Jonathan Alonzo
Britney Hansford
Ben Knight
Noah Steele

Flute

Lisa Choi
Larissa Hsu
Daniel Lopez
Kennedy Wallace

Oboe

Lauren Nelson
Jonathan Alonzo
Oscar Krug

English Horn

Oscar Krug

Clarinet

Lexi Deifallah
Alex Dudkin
Jackson Lasher

Bassoon

Temon Birch
Aiden Lin
Alex Weidman

*Saariaho

†Respighi

‡Sibelius

Horn

Kristin Dan
Gavin Gibson
Nick Gonzalez
Liam McConlogue
Owen Miller

Trumpet

Teresa Bickler
Amber Bowen-Longino
Isai Hernandez
Alex Wu

Trombone

Connor Fallon
Katie Rose
Colton Wilson

Tuba

Justin Mitch
Trey Pope

Buccine

Joseph Reid
Tatiana Giesler

Buccine Tenore

Joshua Sharp
Elijah Kee

Buccine Basso

David Wilson
A. Connor McCracken

Percussion

Sam Goeke
Peter Handerhan
Matteo Johnson
Trey Perry
Zach Wilson

Harp

Eric Sabatino

Piano

Teddi Yoo

Celesta

Hanako Duffie

Orchestra Librarian

Sasha Kandybin

Orchestral Operations**Graduate Assistant**

Erica Spear





UNIVERSITY OF
MARYLAND



24
25
SEASON

*at The Clarice Smith
Performing Arts Center*

