



University of Maryland School of Music Presents
STRAVINSKY'S PETRUSHKA
University of Maryland Symphony Orchestra

Sunday, December 8, 2024 • 3PM
DEKELBOUM CONCERT HALL
AT THE CLARICE SMITH PERFORMING ARTS CENTER



SCHOOL OF
MUSIC

University of Maryland School of Music
Presents

STRAVINSKY'S PETRUSHKA

University of Maryland Symphony Orchestra
David Neely
Music Director

Overture to *The Marriage of Figaro*, K. 492 Wolfgang Amadeus Mozart
(1756–1791)

Violin Concerto in D major, Op. 35 Erich Wolfgang Korngold
(1897–1957)

- I. Moderato nobile
- II. Romance: Andante
- III. Finale: Allegro assai vivace

James Stern, *violin*

INTERMISSION

Petrushka, Ballet in Four Tableaux (1947 Version) Igor Stravinsky
(1882–1971)

- I. The Shrove-Tide Fair
- II. Petrushka's Room
- III. The Moor's Room
- IV. The Shrove-Tide Fair Towards Evening



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.



JAMES STERN is a multifaceted musician whose violin playing has been heard worldwide and cited by the Washington Post for “virtuosity and penetrating intelligence.” He has performed at the Marlboro, Ravinia, Banff and Bowdoin festivals as well as at New York’s Alice Tully Hall and Carnegie Hall. He did all of his formal training at the Juilliard School, where his teachers were Louise Behrend, Joseph Fuchs and Lewis Kaplan.

Stern is a member of two critically acclaimed ensembles, the Stern/Andrist Duo with his wife, pianist Audrey Andrist, and Strata, a trio in which they are joined by clarinetist Nathan Williams. The duo has performed throughout the United States, Canada and China, with additional recitals in Munich and Paris. The trio has received enthusiastic repeat engagements at San Francisco Composers, Inc. (for which they were listed as one of San Francisco Classical Voice’s “highlights of 2005”), the Piccolo Spoleto Festival and New York’s historic Maverick Concerts. Strata has commissioned new works from Kenneth Frazelle and the late Stephen Paulus, giving the world premieres at, respectively, the Secrest Artist Series in Winston Salem, North Carolina, and New York’s Merkin Concert Hall.

Well-known to Washington, D.C. audiences, Stern has performed as a member of VERGE ensemble, the 21st Century Consort, the Smithsonian Chamber Players and the Axelrod Quartet, at such venues as the Corcoran Gallery, the German and French Embassies, the Smithsonian Institution, the Library of Congress, the National Gallery, the Phillips Collection, Strathmore Mansion and the White House. In frequent appearances at The Clarice Smith Performing Arts Center at the University of Maryland, he has brought innovative programming that includes performing in multiple capacities (as violist, pianist, conductor, reciter and arranger), and providing program annotations that are integral to the performance. His numerous chamber music and new music recordings can be heard on Albany, Bridge, Centaur, CRI, Dorian/Sono Luminus, Enharmonic, New Focus and New World. His recording of the Sonatas and Partitas by Bach was released on Albany Records.

A passionately devoted teacher, Stern has served on the faculty of the Cleveland Institute of Music and the University of the Pacific Conservatory of Music. He is currently professor and coordinator chamber music at the University of Maryland School of Music. In summers, he has performed and taught at the National Orchestral Institute, the Orfeo International Festival, the Schlern International Festival, ASTA International Workshops, California Summer Music, the Brian Lewis Young Artists Program, the Master Players Festival and the Starling/Delay Violin Symposium at the Juilliard School.

Stern performs on a violin by Vincenzo Panormo built in 1781.

Overture to *The Marriage of Figaro*, K. 492

WOLFGANG AMADEUS MOZART

Born January 27, 1756, Salzburg, Austria | Died December 5, 1791, Vienna, Austria

On April 12, 1782, Pietro Metastasio, dean of 18th-century Italian opera librettists, died in Vienna. The following year, the poet Lorenzo da Ponte, a Venetian-born Jew who converted to Catholicism as a young man and took priestly orders but lived a life profligate enough to be dubbed “a kind of minor Casanova” by Mozart’s biographer Eric Blom, arrived in the Imperial City to fill the void. He was so successful that he was named poet to the Imperial Theaters the following year by Emperor Joseph II, whose taste in opera ran more to the traditional Italian variety than to its more prosaic German counterpart. Mozart, who claimed to his father to have searched through “hundreds of plays” to find a subject for a new opera, met da Ponte in 1783 and the writer agreed to furnish him with a new libretto. That promise bore no immediate fruit, but in 1785 Mozart approached da Ponte again with the idea that a recent satiric comedy of manners called *La Mariage de Figaro* by the French writer Beaumarchais might well make a fine *opera buffa*. Mozart threw himself completely into the work’s preparations, and the premiere, on May 1, 1786 in Vienna’s Burgtheater, had a fine success — the audience demanded the immediate encores of so many of its numbers that the performance lasted nearly twice as long as anticipated. Intrigues against both Mozart and da Ponte, however, managed to divert the public’s attention to other operas, and *The Marriage of Figaro* was seen only eight more times during the year. It was not given in Vienna at all in 1787, though its stunning success in Prague led to the commissioning of *Don Giovanni* for that city. The noted American critic Henry Edward Krehbiel (1854–1923) called the Overture to *The Marriage of Figaro* “the merriest of opera overtures ... putting the listener at once into a frolicsome mood.” It was the last part of the score Mozart wrote, and it captures perfectly the opera’s good spirits and fast action.

Violin Concerto in D major, Op. 35

ERICH WOLFGANG KORNGOLD

Born May 29, 1897, Brno, Czechia | Died November 29, 1957, Los Angeles, California

Erich Wolfgang Korngold (his middle name honored Mozart) was the younger son of Julius Korngold, one of Vienna's most influential music critics at the turn of the 20th century. By age 5, Erich was playing piano duets with his father; two years later he began composing, and at 9, he produced a cantata (*Gold*) that convinced his father to enroll him at the Vienna Conservatory. When Mahler heard Erich play his cantata the following year, he proclaimed the boy “a genius” and arranged for him to take lessons with Alexander Zemlinsky. Korngold made remarkable progress under Zemlinsky — his Piano Sonata No. 1 was published in 1908, when he had ripened to the age of 11. The following year he wrote a ballet, *Der Schneemann* (“The Snowman”), which was staged at the Vienna Royal Opera at the command of Emperor Franz Josef. In 1911, the budding composer gave a concert of his works in Berlin, in which he also appeared as piano soloist. Korngold was an international celebrity at 13.

In 1915 and 1916, Korngold wrote the first two of his five operas: *Der Ring des Polykrates*, a comedy, and *Violanta*, a tragedy. Following a two-year stint in the Austrian army playing piano for the troops during World War I, Korngold turned again to opera, producing his dramatic masterpiece, *Die Tote Stadt* (“The Dead City”), which was premiered simultaneously in Hamburg (where he served as conductor for three years after the war) and Cologne on December 4, 1920; *Die Tote Stadt* was the first German opera performed at the Met following World War I. After Korngold returned to Vienna in 1920, he was appointed professor of opera and composition at the Staatsakademie.

In 1934, the Austrian director Max Reinhardt was conscripted by Warner Brothers in Hollywood to film a version of *A Midsummer Night's Dream*. He chose to use Mendelssohn's incidental music as background, and took Korngold along to arrange the score. Korngold, who, as a Jew, felt increasingly uneasy in Austria, accepted other offers in Hollywood, and, when the Nazi Anschluss in 1938 prevented him from returning home, he settled permanently in California. (He became a United States citizen in 1943.) For the next seven years, he devoted his talents to creating a body of film music rivaled by few composers in the genre, and won two Academy Awards (for *Anthony Adverse* and *The Adventures of Robin Hood*). His father's death in 1945, however, caused him to re-evaluate his career, and he returned to writing concert music with concertos for violin and cello as well as a large symphony. Korngold died on November 29, 1957, and his remains were interred in the Hollywood Cemetery, within a few feet of those of Douglas Fairbanks, Sr., D.W. Griffith and Rudolf Valentino.

The first work Korngold undertook upon his return to composing concert music was a concerto written at the urging of the Polish violinist Bronislaw Huberman, who, like the composer, had been driven from Europe to America by World War I. The piece was written largely during the summer of 1945, but its premiere was delayed until early 1947, by which time Huberman had returned home. Jascha Heifetz was therefore enlisted as soloist for the first performance, on February 15th in Saint Louis, an event one local critic reported inspired the greatest ovation in his experience; he predicted the new Concerto would endure as long as that by Mendelssohn. When Heifetz subsequently played the work in New York, Los Angeles, Chicago and elsewhere, audience reaction was uniformly enthusiastic, but critical opinion was sharply divided. It was not until the 1970s, with the revival of interest in Korngold's film and concert music, that the Concerto secured its place in the violin repertory. Upon its publication in 1950, Korngold dedicated the score to Alma Mahler-Werfel, the widow of Gustav Mahler and wife of the writer Franz Werfel, who is best remembered for the novel “The Song of Bernadette,” the source of the popular 1943 movie. Korngold had befriended the Werfels when they arrived in Los Angeles in 1940, and he made a gift of the Concerto to Alma on her 69th birthday, in 1948.

Korngold's Violin Concerto has an abundance of two qualities essential in a work of its species — melody and virtuosity. The brilliance and difficulty of the writing for the soloist are evident throughout, while the work's lyricism is inherent in its thematic material, which the composer borrowed from four of his best film scores. (Korngold's advantageous contract with Warner Brothers allowed him to retain the rights to his music.) The haunting first theme of the opening movement is from the 1937 picture *Another Dawn*, a desert-outpost drama whose most memorable component is Korngold's music. To provide a contrasting element in this loosely woven sonata form, Korngold used the gently yearning love theme from *Juarez*, the 1939 film biography of the Mexican statesman and hero, which was based in part on Franz Werfel's play *Juarez and Maximilian*. The second movement (subtitled Romance) is initiated by a poignant melody from Korngold's Academy Award-winning score for *Anthony Adverse*, the 1936 film about an orphan who struggles to overcome the adversities of life in early-19th-century America. The score is one of the most extensive ever composed for a Hollywood movie, containing no fewer than 43 themes and providing almost continuous background music for the film's 136 minutes. The Concerto's finale is a sparkling rondo whose witty main theme is a tarantella melody from *The Prince and the Pauper*, the 1937 screen recreation of Mark Twain's well-known story.

Petrushka, Ballet in Four Tableaux (1947 Version)

IGOR STRAVINKSY

Born June 17, 1882, Saint Petersburg, Russia | Died April 6, 1971, New York, NY

Stravinsky burst meteor-like onto the musical firmament in 1910 with the brilliant triumph of his first major score for the Ballet Russe, *The Firebird*. Immediately, Serge Diaghilev, the enterprising impresario of the troupe, sought to capitalize on that success by commissioning Stravinsky to write a second score as soon as possible. Stravinsky was already prepared with an idea that had come to him even before finishing *The Firebird*. “I saw in imagination a solemn pagan rite,” he recalled in his Autobiography of 1936. “Sage elders, seated in a circle, watched a young girl dance herself to death. They were sacrificing her to propitiate the god of spring. Such was the theme of *Le Sacre du printemps*.” Diaghilev was as excited about this vision as was Stravinsky, and he sent the composer off to write the score with all possible haste. Stravinsky continued the story in his autobiography:

Before tackling *The Rite of Spring*, which would be a long and difficult task, I wanted to refresh myself by composing an orchestral piece in which the piano would play the most important part — a sort of *Konzertstück*. In composing the music, I had a distinct picture of a puppet, suddenly endowed with life.... Having finished this piece, I struggled for hours to find a title that would express in a word the character of my music and, consequently, the personality of this creature. One day I leaped for joy, I had indeed found my title — *Petrushka*, the immortal and unhappy hero of every fair in all countries. Soon afterwards, Diaghilev came to visit me. He was much astonished when, instead of the sketches of the *Sacre*, I played him the piece I had just composed and which later became the second scene of *Petrushka*. He was so pleased with it that he would not leave it alone, and began persuading me to develop the theme of the puppet’s sufferings and make it into a whole ballet.

Though his progress on the score was interrupted by a serious bout of “nicotine poisoning,” Stravinsky finished the work in time for the scheduled premiere on June 13, 1911. The production was a triumph, though it appeared that at the last minute it might be scuttled by a costumer who refused to let things proceed until he was paid. The till being temporarily empty, Diaghilev went to the box of the redoubtable Misia Sert, the Polish pianist, salon hostess and arts patron, to ask for her help. She was, as always, ready with assistance, but the curtain was delayed half an hour while her driver was sent to retrieve the necessary funds. When the performance finally began, the music of Stravinsky and the dancing of Nijinsky captivated the audience. The illustrious thespian Sarah Bernhardt was so moved by the depth and subtlety of Nijinsky’s portrayal of the love-sick puppet that she said, with no little envy, “I am afraid, I am afraid — because I have just seen the greatest actor in the world.”

Tableau I. *St. Petersburg, the Shrove-Tide Fair*. Crowds of people stroll about, entertained by a hurdy-gurdy man and dancers. The Showman opens the curtains of his little theater to reveal three puppets — Petrushka, the Ballerina and the Moor. He charms them into life with his flute, and they begin to dance among the public.

Tableau II. *Petrushka's Cell*. Petrushka suffers greatly from his awareness of his grotesque appearance. He tries to console himself by falling in love with the Ballerina. She visits him in his cell, but she is frightened by his uncouth antics, and flees.

Tableau III. *The Moor's Cell*. The Moor and the Ballerina meet in his cell. Their love scene is interrupted by the arrival of Petrushka, furiously jealous. The Moor throws him out.

Tableau IV. *The Fair*. The festive scene of Tableau I resumes with the appearance of a group of wet-nurses, a performing bear, Gypsies, a band of coachmen and several masqueraders. At the theater, Petrushka rushes out from behind the curtain, pursued by the Moor, who strikes his rival down with his sword. Petrushka dies. The Showman assures the bystanders that Petrushka is only a puppet, but he is startled to see Petrushka's jeering ghost appear on the roof of the little theater.

– Program Notes by Richard E. Rodda

UNIVERSITY OF MARYLAND SYMPHONY ORCHESTRA

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

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

Viola

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

Cello

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

Bass

Britney Hansford,
Principal
Teddy Hersey
Ben Knight
Noah Steele

Flute

Courtney Adams
Julion Beckham
Andrew Hui
Ksenia Mezheny

Oboe

Zander Barrow
Aaron Emerson
Lauren Riley

English Horn

Zander Barrow
Aaron Emerson

Clarinet

Ashley Hsu
Nicholas Lopez
Gracie Morgan

Bassoon

Alden Lin
Will Duis
Megan Freer
Dylan Tharp

* *Mozart and Korngold*† *Stravinsky*

Horn

Andrew Bures
William Hernandez
Elijah Kee
Josh Sharp

Trumpet

Allison Braatz
Tatiana Giesler
Joseph Reid
Landon Stone

Trombone

David Wilson
Connor McCracken

Bass Trombone

Anthony Roldan

Tuba

Grace Tifford

Percussion

Patrick Bain
Trent Bowman
Noah Dengler
Danny Melendez

Timpani

Patrick Bain
Danny Melendez
Noah Dengler

Piano

Yimeng Xu

Harp

Eric Sabatino

Celesta

Hanako Duffie

Orchestra Librarian

Sasha Kandybin

Orchestral Operations**Graduate Assistant**

Erica Spear

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SEASON

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