



University of Maryland School of Music Presents
PROKOFIEV - ROMEO AND JULIET
UMD Symphony Orchestra

October 20, 2017 . 8PM
DEKELBOUM CONCERT HALL
at The Clarice



SCHOOL OF
MUSIC

University of Maryland School of Music presents

PROKOFIEV - ROMEO AND JULIET

University of Maryland Symphony Orchestra

José-Luis Novo, *music director*

Fontane di Roma, P. 106..... Ottorino Respighi
(1879 – 1936)

- I. *La fontana di Valle Giulia all'Alba*
- II. *La fontana del Tritone al mattino*
- III. *La fontana di Trevi al meriggio*
- IV. *La fontana di Villa Medici al tramonto*

Tangazo: Variations on Buenos Aires..... Astor Piazzolla
(1921 – 1992)

INTERMISSION

Selections from the *Romeo and Juliet Suites*..... Sergey Prokofiev
(1891 – 1953)

- I. *Montagues and Capulets*
- II. *Juliet the Young Girl*
- III. *Minuet*
- IV. *Masques*
- V. *Romeo and Juliet*
- VI. *Death of Tybalt*
- VII. *Romeo at Juliet's Grave*
- VIII. *Death of Juliet*

Newly appointed Interim Director of Orchestral Activities at the University of Maryland School of Music, College Park, **JOSÉ-LUIS NOVO** is as well Music Director and Conductor of the Annapolis Symphony Orchestra (ASO). Since his appointment to the ASO in 2005, Maestro Novo's continuous drive for artistic excellence, innovative thematic programming, and collaborations with some of today's most respected guest artists, have resulted in unprecedented artistic growth, praising audiences, and enthusiastic reviews: "Novo's smart programming showed the orchestra in full unison and as individual players ready to attempt the best." *The Washington Post*. "Novo's taut tempos and flair for building crescendos paid off handsomely." *The Baltimore Sun*.

In addition to his directorship of the ASO, Maestro José-Luis Novo recently concluded an impressive 13-year tenure as Music Director and Conductor of the Binghamton Philharmonic in New York state. Prior to these appointments, he served as Assistant Conductor of the Cincinnati Symphony Orchestra under both Music Director Emeritus Jesús López-Cobos and former Music Director Paavo Järvi, and the Cincinnati Pops Orchestra under the late Erich Kunzel.

Recent and upcoming guest conducting engagements include debut appearances with the Rochester Philharmonic, the Alexandria, South Bend and San Luis Obispo Symphony Orchestras, and return appearances with the Thailand Philharmonic, the Baltimore Symphony, the Fresno Philharmonic, *Symphoria*, and a Kimmel Center debut in Philadelphia conducting the Curtis Institute Orchestra. Prior guest conducting engagements have included, among others, appearances with the Symphony Silicon Valley, the Minnesota Orchestra, the Syracuse, Modesto, Windsor, Stamford, Tulsa, and Tallahassee Symphonies; the Cincinnati Chamber Orchestra; the Cleveland and Abilene Philharmonics, and most of the major Spanish orchestras.

Maestro Novo has also developed a reputation as a keen educator of young musicians. He has held conducting positions with the Cincinnati Symphony Youth Orchestra, Miami University Symphony Orchestra, National Repertory Orchestra, National Youth Orchestra of Spain and the Yale Symphony Orchestra. Since 1999 he has been on the conducting faculty at the Eastern Music Festival in Greensboro, North Carolina, where he holds the position of Resident Conductor. In addition, he has conducted many noteworthy college and youth orchestras such as the Curtis Institute Orchestra, the University of Maryland Symphony Orchestra, the Cleveland Institute of Music Orchestra, the Bard Conservatory Orchestra, the Ithaca College Symphony Orchestra, and the Portuguesa State Youth Orchestra of the Venezuelan *El Sistema*.

Novo was featured in the League of American Orchestra's *Symphony* magazine in "Podium Powers," an article about emerging Hispanic conductors in the United States. He holds music degrees from the Cleveland Institute of Music, Yale University and the Royal Conservatory of Music in Brussels, and is the recipient of a 2010 Annie Award in Performing Arts from the Arts Council of Anne Arundel County, a 2008 American Society of Composers, Authors, and Publishers Adventurous Programming Award, and a 2005 Broome County Arts Council Heart of the Arts Award.

Fontane di Roma (Fountains of Rome)**Ottorino Respighi****Born 9 July 1879, Bologna | Died 18 April 1936, Rome**

The score calls for 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, triangle, cymbals, bells, chimes, 2 harps, piano, celesta, organ, and strings.

Duration: about 15 minutes

After studying with Nikolai Rimsky-Korsakov in St. Petersburg, Ottorino Respighi moved to Rome in 1913 to assume a professorship in composition at the Academia di Santa Cecilia. Despite the fact that he was born in Bologna and had spent significant time in Russia, it was this new city that was to become his muse. Nevertheless, the magic did not happen immediately, and Respighi spent a few years toiling away at music that has since been described as paying “turgid tribute to the more ponderous sides of both Strauss and the Franck tradition.”

When *Fontane di Roma* premiered in 1917 Respighi had finally succeeded in presenting a work that contained a unique musical voice that built upon and added new vitality to the symphonic poem tradition of Richard Strauss. *Fontane* was a work that would transform his career and make him a composer known worldwide. But the impact was not immediately apparent, even to the composer. An initial attempt at the premiere, conducted by the already-famous Arturo Toscanini, was scuttled in 1916 in a dispute over the program (namely: the inclusion of Wagner’s music in the midst of World War I). When Antonio Guarnieri led the orchestra at the Teatro Augusteo in Rome for the actual premiere, the response was lukewarm at best.

But by 1918 Toscanini, who would become one of Respighi’s greatest champions, was able to conduct *Fontane* in Milan to tremendous success. It made its way across the Atlantic to the United States, where it was first performed in February 1919. By this point, Respighi was a celebrated success, and it was largely thanks to his symphonic poem depicting four of Rome’s numerous fountains.

The work is divided into four movements played without break, each of which depict one of the titular fountains at a particular time of day. Respighi begins with the fountain of Valle Giulia at dawn. Swirling strings paint the picture of morning fog catching the first light of the day. Woodwinds play a pastoral theme and the ensuing ponderous music is that of cattle, emerging from and disappearing into the mists of the Roman dawn.

Horns break the reverie and bring us to morning at the Triton fountain, sculpted in the seventeenth century by Bernini. In his own notes for the piece, Respighi writes that this blast is “like a joyous call, summoning troops of naiads and tritons, who come running up, pursuing each other and mingling in a frenzied dance between the jets of water.”

The third movement is simultaneously solemn and triumphal. It is the Trevi fountain at midday and strident brass seem to mimic the namesake’s combination of rough-hewn stone and stunningly precise sculpture. In Respighi’s notes, this music is the procession of the fountain’s Neptune and its eventual fade to quiescence mimics the passing of the chariot as it vanishes from sight.

In the final movement we see the fountain at the Villa Medici at sunset. Woodwind trills over plucked harps slowly fade to nothing as the work comes to a close. “The air is full of the sound of tolling bells, the twittering of birds, the rustling of leaves. Then all dies peacefully into the silence of the night.”

Tangazo**Astor Piazzolla****Born 11 March 1921, Mar del Plata, Argentina****Died 5 July 1992, Buenos Aires, Argentina**

The score calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, percussion, piano, and strings.

Duration: about 13 minutes

Astor Piazzolla, more than any other composer, is responsible for the survival and vitality of the modern tango. By the 1950s and 60s, the tango was declining in both popularity and appeal in its native Argentina. It was mired in tradition and moribund in the hands of composers and bandleaders who knew what tango was and were seemingly afraid to innovate. Piazzolla, who spent his late teens and early twenties giving concerts and arranging for Aníbal Troilo's tango band, formed his own Orquesta del 46 in 1944. That ensemble served as a vehicle through which the composer was able to experiment and innovate in the tango form, creating what would eventually come to be known as *nuevo tango* (new tango).

Nuevo tango took a form that had arisen in the late 19th century as a melancholic, sultry dance and infused it with influences from jazz, Baroque, and Classical music, among others. His efforts were met with staunch opposition at first. Numerous elements of his music—from extreme dissonances, to the inclusion of fugues, to overall formal structure—departed wildly from traditional forms. For approval, Piazzolla had to look primarily outside of his own country. Audiences in France and the United States, in particular, were quick to accept his music. Eventually, however, the decline of the 50s and 60s led to audiences, composers, and bandleaders alike looking for ways to revive tango's popularity in Argentina, and by the 1980s, Piazzolla was widely hailed as one of his country's greatest composers.

Tangazo, premiered in Washington, DC in 1970, showcases many of the elements that distinguish *nuevo tango* from traditional tango music. Perhaps the most immediately noticeable is the absence of the bandoneon, a small accordion-like instrument that is generally considered vital to tango music. In the place of a traditional bandoneon-led band, Piazzolla uses a standard Western orchestra. Yet that very orchestra is used to create a work that is at once undeniably in the mood and style of traditional tango music while being outside of its scope.

The work is subtitled "Variations on Buenos Aires" and opens with double basses and cellos rising chromatically from the depths of their ranges. This ushers in a subdued, slow tango in the strings for almost the first third of the work. Eventually a nervous, jittery melodic theme emerges in the oboe and is quickly picked up by the clarinet and flute. From here, the work is largely episodic, and features several lyrical episodes, including one with achingly poignant horn solos. *Tangazo* dies out slowly and quietly as if the last dancers are tiring and simply cannot go on any longer.

Selections from the *Romeo and Juliet* suites**Sergey Prokofiev****Born 23 April 1891, Sontsovka, Ukraine | Died 5 March 1953, Moscow**

This performance will use 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, tenor saxophone, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, cornet, 3 trombones, tuba, timpani, crash cymbals, suspended cymbal, snare drum, bass drum, tambourine, triangle, glockenspiel, xylophone, harp, piano, and strings.

Duration: about 35 minutes

It is a well-trodden story: a ballet is composed and then orchestral suites arranged from the larger work ensure the piece's popularity with audiences. Stravinsky's *Firebird* and Copland's *Appalachian Spring* are just two of seemingly countless examples. But Prokofiev's *Romeo and Juliet* suites add a new twist to the trope. They were popular before the ballet from which they were drawn was ever premiered.

The ballet was scheduled to be premiered by the Kirov theatre, who commissioned it in 1934. They backed out (as seemingly always is true with 20th-century Russian music, theories swirl that it was due to political pressure, but they remain only theories). The Bolshoi picked up the contract but they, too, backed out. One reason given for the second break of contract was Prokofiev's ending of the work; he made it so that the famously ill-fated lovers finally got their happy ending. (Prokofiev insisted that he was not trying to maim classic literature, but rather was giving in to the exigencies of choreography. To wit, "living people can dance, the dying cannot.")

It was not until 1938, in Brno, Czechoslovakia that the ballet received its premiere (and the Kirov gave the Russian premiere in 1940). In the meantime, Prokofiev arranged two suites from his music, and added a third in 1946. Those suites took different selections from the ballet with little regard for narrative structure. Tonight's performance draws from all three suites to tell the full story as a cohesive whole.

One of the hallmarks of Prokofiev's work, both here and in other compositions, is a stunning economy of means. His is music that can absolutely capture grand, sweeping vistas, but one gets the sense that not a single note or instrument is wasted. That is particularly true in these selections. "Montagues and Capulets," drawn from the second suite manages to capture the foreboding air of Shakespeare's prologue while setting the tension between the two warring Verona families with delicious dissonances.

The next three movements ("Juliet the Young Girl" from the second suite and "Minuet" and "Masques" from the first suite) depict here the ball at which Romeo and Juliet first interact. This is followed by "Romeo and Juliet" from the first suite, a piece of music that encompasses the balcony scene and a love dance.

Happiness cannot be allowed to reign for too long, though, and in tonight's sixth movement Tybalt meets his death in a selection from the first suite. The tension of the opening movement has finally reappeared and the inevitable tragedy is set into motion. Thus is the performance closed with "Romeo at Juliet's Grave" from the second suite and "The Death of Juliet" from the third.

Interestingly, this music is now twice removed from its original context. Originally composed for a full ballet, then arranged into orchestral suites, it is now being rearranged yet again for tonight's performance. It is, then, a testament to the music's greatness that it is able to withstand so much manipulation and still be a work that can evoke in listeners the same range of emotions that Shakespeare's original play so often does.

José-Luis Novo, *Music Director*
Mark Wakefield, *Orchestra Manager*

Violin

Amyr Joyner,
concertmaster
(Respighi, Piazzolla)
Alan Tilley,
concertmaster
(Prokofiev)
Lina Zhao, principal 2nd
(Respighi, Piazzolla)
Myles Mocarski,
principal 2nd
(Prokofiev)
Bea Baker
Haley Dietz
Ryan Gregory
Lauren Holmes
Haerin Jee
Astrid Jensen
Camille Jones
Sarah Kim
Hansae Kwon
Hannah Lee
Tiffany Lu
Anto Meliksetian
Carolina Meurkens
Alexandra Ng
Michael Page
Tula Raghavan
Olivia Ren
Lynn Rowell
Jessica Schueckler
Meghna Sitaram
Ava Shadmani
Kei Sugiyama
Benedict Sin
Katherine Smolen
James Worley

Viola

Kathryn Lowman,
principal (Respighi,
Piazzolla)
Timothy MacDuff,
principal (Prokofiev)
Emma Baker
Becca Barnett
Hannah Dara
Kimia Hesabi
Alanna Imes
Andrew Jones
Stephan Loh

Linnea Marchie
Siri Neerchal
Naomi Rabe

Cello

Peter Swanson,
principal (Respighi,
Piazzolla)
Molly Jones, principal
(Prokofiev)
Chelsea Bernstein
Frances Borowsky
Ian Champney
Katy Chiang
Samantha Flores
Peter Franklin
Amy Hao
Gabriel Hightower
Samuel Lam
Julia Marks
Katie McCarthy
Preetcharn Saund
Pecos Singer

Bass

Morgan Daly, principal
Moises Carrasco
Francis Desiderio
Daphne Henderson
Teddy Hersey
Joseph Koenig

Flute

Natasha Costello
Pyero Talone
Grace Wang

Piccolo

Pyero Talone

Oboe

Sarah Balzer
Michael Homme
Santiago Vivas-
Gonzalez

English Horn

Sarah Balzer

Clarinet

Ella Misangyi
Melissa Morales
Allison Satterwhite

Bass Clarinet

Ella Misangyi

Bassoon

Jonathan Zepp
Stephen Duncan

Contrabassoon

Elizabeth Massey

Horn

Grace Chan
David Flyr
Lea Humphreys
Derek Maselef
Kaitlyn Schmitt

Trumpet

Ross McCool
Dylan Rye
Luke Spence

Trombone

Matthew Larson
Nathan Reynolds

Bass Trombone

Bryan Woodward

Tuba

Jisang Lee

Timpani

Lauren Floyd
Laurin Friedland

Percussion

Matthew Dupree
Lauren Floyd
Laurin Friedland
Jessica Kincaid
Jada Twitty

Harp

Samantha Bittle
Heidi Sturniolo

Piano

Zsolt Balogh
Szu-Yi Li

Celeste

Szu-Yi Li

Operations Assistant

Will Yeager

Orchestral Librarian

Tiffany Lu

UPCOMING UMD SCHOOL OF MUSIC CONCERTS

CHAMBER CONCERT

UMD Wind Orchestra

Saturday, October 21, 2017, 8PM

Mozart's masterful "Gran Partita" was described by his contemporaries as being of a "rare and special type." In this concert, it is combined with chamber music by Steve Reich, Jean Sibelius and Osvaldo Lacerda.

PIONEERS

UMD Wind Orchestra

Friday, November 10, 2017, 8PM

Pioneering wind works by Antheil, Schwantner and Leonard Bernstein are complemented by a stunning new work by UMD alumnus Kevin McKee. His teacher, Chris Gekker, will perform *Centennial Horizons*, originally composed for trumpet and piano, in a new arrangement for trumpet and winds.

RIMSKY-KORSAKOV - SCHEHERAZADE

UMD Symphony Orchestra

Friday, December 1, 2017, 8PM

This program features Rimsky-Korsakov's Scheherazade as well as works by Britten and Rachmaninov.

WINTER BIG BAND CONCERT

Monday, December 4, 2017, 7:30PM

The UMD Wind Ensemble introduces audiences to new works for wind band, and continues its tradition of performing some of the most respected works in the repertoire.

KALEIDOSCOPE OF BANDS

Friday, December 8, 2017, 8PM

Spirit and spectacle combine in an extravaganza that features the finest wind repertoire performed by UMD Bands, including the ever-popular Mighty Sound of Maryland Marching Band. This annual event has a loyal following!

LOOKING FORWARD, LOOKING BACK

UMD Wind Orchestra

Saturday, December 9, 2017, 8PM

Innovative older works by Joachim Raff and Arnold Schoenberg are juxtaposed with new a new work by Joel Puckett showcasing the incredible diversity of the modern wind ensemble's repertoire.

UMD SCHOOL OF MUSIC: ADMINISTRATION AND STAFF

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Director

EDWARD MACLARY

Associate Director for Academic Affairs

PATRICK WARFIELD

Associate Director for Graduate Studies and Strategic Initiatives

LORI DeBOY

Associate Director for Administrative Affairs

CRAIG ARNOLD

Advising and Student Services

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JEANNETTE OLIVER

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EDWARD MACLARY

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JOSÉ-LUIS NOVO

Interim Director of Orchestral Activities

DAVID SALNESS

Director, Chamber Music Activities

CHRIS VADALA

Director of Jazz Studies

MICHAEL VOTTA

Director of Bands

J. LAWRENCE WITZLEBEN

Coordinator of World Music Ensembles