

University of Maryland School of Music Presents

TCHAIKOVSKY'S ROMEO AND JULIET
University of Maryland Symphony Orchestra



Saturday, February 25, 2023 • 8PM

DEKELBOUM CONCERT HALL

AT THE CLARICE SMITH PERFORMING ARTS CENTER



SCHOOL OF
MUSIC

University of Maryland School of Music
Presents

Tchaikovsky's *Romeo and Juliet* and Stem's *Kayak*

University of Maryland Symphony Orchestra
David Neely, *Music Director*
Scott Christian, *Percussion*
Shun Yao, *Conductor*

Romeo and Juliet Fantasy Overture Piotr Ilych Tchaikovsky
(1840-1893)
Shun Yao, *conductor*

*Kayak for Percussion and Orchestra** Erich Stem (DMA '03)
(b. 1973)
Scott Christian, *percussion*
*world premiere

INTERMISSION

Serenade for Orchestra William Grant Still
(1895-1978)

Fountains of Rome Ottorino Respighi
(1879-1936)

- I. "The Fountain of Valle Giulia at Dawn" (*La fontana di Valle Giulia all'Alba*)
- II. "The Triton Fountain in the Morning" (*La fontana del Tritone al mattino*)
- III. "The Trevi Fountain at Noon" (*La fontana di Trevi al meriggio*)
- IV. "The Villa Medici Fountain at Sunset" (*La fontana di Villa Medici al tramonto*)



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.



ERICH STEM's music has been described as “sophisticated and intriguing” (The Washington Post), “unique and beautiful” (Boston Theatre Review), and as having a “fluent and chaotic exchange that breaks minimalism apart” (A Closer Listen). His music has been performed live around the globe in places such as New York City, Boston, San Antonio, Los Angeles, Miami, England, the Netherlands, and Romania and can be heard on albums by critically acclaimed groups such as counter) induction, Aurelia Saxophone Quartet, SOLI Chamber Ensemble, and the Cadillac Moon Ensemble. His commissions include music for recognized artists such as saxophonist Johan van der Linden and flutist Lindsey Goodman.

Groups such as the Minnesota Orchestra, Richmond Symphony, West Virginia Symphony Orchestra, and many others have performed/broadcasted his orchestral works in venues such as Minnesota's Orchestra Hall, The Carpenter Theatre at CenterStage, WUOL 90.5FM's Brave New World, and WCVE 88.9FM's Whitlow Concert Series with Bobbie Barajas.

More recently, his affinity for the history and towns of the United States led to a larger orchestral project called America By: A Symphonic Tour. A consortium of American orchestras has commissioned works from Stem during the tour, with each piece representing the unique attributes and history of the residing orchestra's region. The pilot took place on Bainbridge Island, Washington featuring premiere performances of “Bainbridge” by the Bainbridge Symphony Orchestra, followed by the West Virginia Symphony Orchestra's premiere of “Kentucky By” later that year. The James Madison University Symphony Orchestra recorded the latest America By collaboration in a multimedia work for orchestra called Shenandoah. In this work, the orchestra performed alongside engaging cinematic film of the Shenandoah region with dance elements by choreographer and dancer, Ashley Thursby.

Stem has also made the promotion of today's art music an important part of his career. In 2005, he founded New Dynamic Records, with a mission of discovering and recording works by living composers. By 2016, the label had released music by 60 living composers worldwide, including 42 world premiere recordings. It was featured in publications such as Time Out New York, Fanfare Magazine, and notable online magazines such as I Care if You Listen, Sequenza 21, and Music and Vision (UK). One of its albums (Breath Beneath by PRISM Quartet) made the “Top 10 CDs of 2010” list by Richard Scheinin of Inside Bay Area, and another (Journey by Cory Barnfield) made the 2011 “Recommended Recordings” list of the Saxophone Journal. Stem is also the founding member of A/Tonal, an ensemble dedicated to the music of living composers and their connections to the past.



SCOTT CHRISTIAN is assistant principal timpanist and section percussionist with the National Symphony Orchestra. He was appointed by Gianandrea Noseda in 2019 after previously serving as an acting member. Additionally, Christian is the principal timpanist at the Cabrillo Festival of Contemporary Music in Santa Cruz, California. He has held timpani positions with the Charlotte, Huntsville and West Virginia Symphony Orchestras, Des Moines Metro Opera and Erie Philharmonic. He has been a guest musician with Atlanta, Baltimore, Fort Worth, Hawaii, Milwaukee and San Diego Symphony Orchestras, The Cleveland Orchestra, Malaysian and Buffalo Philharmonic Orchestras and St. Paul Chamber Orchestra.

Christian has appeared as a soloist on Philip Glass's Concerto Fantasy for Two Timpanists and Orchestra and on the world premiere of Gregory Vajda's Drums Drums Drums.

An advocate of living composers, he was artistic director from 2012-2016 of the Charlotte-based new music chamber series Fresh Ink, worked with the Pittsburgh New Music ensemble and performed new chamber works with ChamberFest Cleveland, among other projects. He has performed on 17 premiere recordings of chamber works including Joseph Schwantner's trio, "Taking Charge."

As an educator, Christian is a member of the percussion faculty at the University of Maryland School of Music. Previously he has been visiting professor of music at West Virginia State University, adjunct professor at Concord University, instructor for the preparatory department at the Cleveland Institute of Music and a guest at the Brevard Music Center.

He earned Bachelor and Master of Music degrees from the Cleveland Institute of Music. His primary teachers were Paul Yancich, Richard Weiner and Peter Kogan.



Pianist and conductor **SHUN YAO** is currently the music director at the University of Maryland University Orchestra and staff conductor at Annapolis Symphony Academy. Mr. Yao has broad interests in different art forms from music, theater, to video and graphic technologies. He is passionate about making connection between concert performers, audience and community, and bringing classical music to cohere with the modern era.

An experienced conductor, Mr. Yao has worked with orchestras across Europe, Asia and North America. He has studied with renowned conductors such as David Zinman, Robert Spano and Marin Alsop, and has recently performed with Ostrava Janacek Philharmonic and South Denmark Symphony Orchestra. In the operatic realm, he served as assistant conductor at Annapolis Opera Company, Chicago Summer Opera and Maryland Opera Theater.

An advocate for contemporary composers, Mr. Yao deeply believes in the values of developing the voice of the modern culture and mindset. He has premiered works by numerous composers including Jasmine Guo, Cole Reyes, Benjamin Morris and Grace Ann Lee. This season he will be presenting works by Carlos Simon and Arturo Marquez.

Mr. Yao holds degrees from Manhattan School of Music, Rice University and Cleveland Institute of Music, and is currently a candidate for Doctor of Musical Arts at University of Maryland.

Romeo and Juliet Fantasy Overture**PIOTR ILYICH TCHAIKOVSKY****Born May 7 (O.S. Apr. 25), 1840, Kamsko-Votkinsk****Died Nov. 6 (O.S. Oct. 25), 1893, St. Petersburg**

Born to musical parents, Russian composer Piotr Ilyich Tchaikovsky began piano lessons at age five. His parents encouraged his musical training but did not (yet) consider music to be a viable career. As Tchaikovsky reached adulthood, the Russian Musical Society was founded, with the idea to increase and sustain specifically Russian music, as opposed to continuing to import western European music. Just three years later in 1862, Anton Rubinstein (1829–1894) founded the St. Petersburg Conservatory, and Tchaikovsky matriculated with the inaugural class of students. The interest to create a Russian style of classical music was partly inspired by the success of composer Mikhail Glinka (1804–1857), who Tchaikovsky would later credit as the foundation for Russian music. Educated at the Conservatory, Tchaikovsky studied western styles and structures and was influenced by those, especially Rubinstein, who did not want to grow a national musical culture in total isolation. At the same time, Tchaikovsky was also interested in and influenced by the composers who wanted to more forcefully reject all western influence and focus on a purely Russian style of music. This group, eventually known as “The Five,” consisted of Modest Mussorgsky (1839–1881), César Cui (1835–1918), Alexander Borodin (1833–1887), Nikolai Rimsky-Korsakov (1844–1908), and Mily Balakirev (1837–1910).

Of “The Five,” it was especially Balakirev who was a mentor to Tchaikovsky. Balakirev often gave Tchaikovsky constructive criticism, which sometimes led the emerging composer to destroy scores that he believed were subpar. In late 1869, Tchaikovsky began composing *Romeo and Juliet*, and he frequently discussed the piece—and his writer’s block—with Balakirev. Balakirev gave many suggestions, and Tchaikovsky gives Balakirev credit for the key structure as well as how different characters and conflicts are musically represented. The first version of the piece, which premiered in March 1870 conducted by Nikolay Rubinstein (1835–1881), was still not to Balakirev’s liking. That summer, Tchaikovsky majorly revised the work, sweepingly accepting the rest of Balakirev’s suggestions. The work heard today is a result of that revision as well as a final set of edits in 1880.

Based on William Shakespeare’s star-crossed lovers, Tchaikovsky’s *Romeo and Juliet* begins with a long introduction, the homophonic chorale melody representing the holy man, Friar Laurence. Respected by all, Friar Laurence rises above the feud between the Montague and Capulet families and agrees to marry Romeo and Juliet, condoning their love. The minor key and creeping strings allude to lurking danger, despite the holy man’s idealized wishes for peace. Sharp, rapid timpani announce the exposition section of this sonata form symphonic poem. The first theme is frenzied, with martial dotted figures, rapid strings, and piercing brass suggesting the animosity and violence between the families. The bassoons and basses, recalling Friar Laurence’s introduction through their timbre, guide the calming transition that leads to the love theme, its fullness matching the depth of Romeo and Juliet’s love. A quick return of the martial, feuding theme marks the start of the development, which describes the dangers present in the love story through the simultaneous layering and varying of all the themes introduced. Fierce, offbeat, pounding chords in the brass and percussion evoke sword thrusts, creating a fight scene. The recapitulation restates both the martial and love themes, but the love theme is cut short by more fighting; this love story ends in destruction. Low strings and timpani signal death, and the love theme and Friar Laurence’s chorale weep during the funeral elegy coda. The piece ends with a tragic reminder of the conflict that both caused and was finally ended by the lovers’ death.

Kayak for Percussion and Orchestra (world premiere)**ERICH STEM****Born Jul. 9, 1973, Richmond**

I met Scott Christian around 2015 after writing a chamber piece for a trio of which he was a member, called ASS3MBLY [sic]. The piece, *New Year's*, was based on two haiku that dealt with nature and its cycles of renewal. We recorded the work on New Dynamic Records as part of a compilation album featuring Lindsey Goodman ("reach through the sky" 2016). During that project, Scott and I talked a lot about the role of new music and our shared interests in making classical music an evolving art form. We both enjoyed music that spoke to everyday experiences from fresh musical perspectives and sound worlds. In this current piece, *Kayak* invites listeners to imagine a kayak run, such as the peaceful world of calm waters, exhilaration created by the occasional rough rapids, and moments of rest and relief when one hits the open water. It was the perfect follow-up to our first collaboration in that it captures Scott's love for kayaking and further explores the experience of being connected to nature. The University of Maryland Symphony Orchestra is a wonderful match for giving *Kayak* its world premiere. The orchestra not only helped launch my orchestral career when I was a doctoral student there in 2002 (of which I am eternally grateful), but the current director, David Neely, shares a similar love for the outdoors.

Program Note by the composer

Serenade for Orchestra**WILLIAM GRANT STILL****Born May 11, 1895, Woodville****Died Dec. 3, 1978, Los Angeles**

While American composer William Grant Still and his music have become more well-known and recognized in recent years, this was not always the case. The general lack of recognition Still's name and works have endured reflects the values surrounding and effects of the western European art music canon, which has tended to favor works by historical European white men. During his working career, Still was successful; he helped to raise the international opinion of American music and was an active part of American concert, opera, film, and popular music industries. Still also paved the way—despite and while battling racism and segregation—for African Americans to be accepted into United States musical culture. Now known as the “Dean of African American composers,” Still was the first African American to conduct a major American orchestra, have music performed by a major American orchestra and opera company, and to have an opera performed on national television.

Raised by a mother who was a teacher and eventually the secretary of the local Little Rock NAACP chapter, Still grew to value education, progress, and pride in his identity. Throughout his childhood, he learned spirituals from his maternal grandmother, who had been enslaved. This early experience combined with his later work arranging for W.C. Handy (1873–1958), the “Father of the Blues,” introduced Still to African American musical genres that would remain an influence on his musical style. Indeed, many of Still's works and their representation of African American culture were linked to the Harlem Renaissance, an era of pride in and rebirth of Black American culture in the 1920s and '30s. Still's dedication to music is evidenced by his persistence to largely teach himself and the confidence to disagree with his mother (who wanted him to pursue medicine) about his career. After first attending and withdrawing from Wilberforce University, Still eventually attended Oberlin Conservatory of Music and received composition lessons. Still's compositional style is a unique blend of traditionally classical forms and structures infused with themes and harmonies that evoke other genres and idioms.

Serenade is from late in Still's career, after his move to Los Angeles that coincided with his intentional separation from the burgeoning modernist style of composition prevalent in New York. Still's commitment to a more traditional or neo-Romantic style is heard in *Serenade*, which is full of lush melodies. The number of rich themes in this piece is indicative of Still's compositional method, which was to notate the themes first, and then use those as a foundation to build the rest of the piece. Historically, a serenade is a song of admiration and reverence, often sung to a lover (whether real or idealized). This mood is immediately created by the expressive strings who dominate the melody, accompanied by a dreamy harp, and interspersed with a rocking flute line. The upper winds take over in a wistful dance, with the offbeat strings giving support and foreshadowing something more serious. In this middle section of the piece, with syncopated rhythm and modal harmonies, Still's penchant for using folk music structures is evident. Within the love song context, this section adds emotions of grief, longing, and nostalgia to the story. The cellos rise from this, bringing back the opening line in a beautiful song that joins the full orchestra together.

Fountains of Rome

OTTORINO RESPIGHI

Born Jul. 9, 1879, Bologna

Died Apr. 18, 1936, Rome

In early childhood, Ottorino Respighi studied piano and violin from his father, who was a pianist. At age twelve, Respighi enrolled in the Bologna secondary school Liceo Musicale to study violin and composition. Respighi studied there for a decade, and many of his earliest compositions come from this time. As his schooling finished, Respighi traveled internationally and worked as a violist, pianist, teacher, transcriber, and arranger. Respighi's cosmopolitan education as well as his many transcriptions of earlier works, such as those by Claudio Monteverdi (1567–1643) and Johann Sebastian Bach (1685–1759) informed his neoclassical compositional style.

In 1913, Respighi finally gained stable employment as the composition teacher at the Liceo Musicale di Santa Cecilia in Rome. Living and working in Rome, the epicenter of Italian orchestral activity, it follows that Respighi's choice of genre would be influenced by the local culture. *Fontane di Roma (Fountains of Rome)*, composed 1915–16, was Respighi's third orchestral work written after his move to the capital. Italy having recently entered World War I on the side of the Allied Powers, the intended premiere of the piece by Arturo Toscanini (1867–1957) was cancelled due to political protests against the conductor for having programmed German works. Instead, *Fountains of Rome* premiered in 1917, conducted by Antonio Guarnieri (1880–1952). It was not a success; Respighi's former pupil and eventual wife noted in her diary that there was "hissing at the end of the work." A year later in 1918, Toscanini scheduled the work for his Milan concerts; this time, it was a resounding success. *Fountains of Rome* gave Respighi financial success, a high status in Italy, and lasting international fame.

A pictorial representation of four fountains in Rome throughout a day, *Fountains of Rome's* structure of four distinct sections demonstrates Respighi's neoclassicism by merging the idea of a tone poem (traditionally and most frequently a single movement) with the standard four movement structure of the Classical symphony. The published score provides a description of the four sections:

The first part of the poem, inspired by the fountain of Valle Giulia, depicts a pastoral landscape: droves of cattle pass and disappear in the fresh, damp mists of the Roman dawn.

A sudden loud and insistent blast of horns above the trills of the whole orchestra introduces the second part (The Triton Fountain). It 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.

Next there appears a solemn theme borne on the undulations of the orchestra. It is the fountain of Trevi at mid-day. The solemn theme, passing from the woodwind to the brass instruments, assumes a triumphal character. Trumpets peal: Across the radiant surface of the water there passes Neptune's chariot drawn by seahorses and followed by a train of sirens and tritons. The procession vanishes while faint trumpet blasts resound in the distance.

The fourth part (The Fountain at the Villa Medici) is announced by a sad theme which rises above the subdued warbling. It is the nostalgic hour of sunset. 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.

As you listen, notice the "damp mists" of dawn in the first section evoked by the violin's harmonics and the muted low strings, with bucolic woodwinds carrying the melody. After the brass calls start the second section, the dancing spirits are heard in the lilting rhythms of the upper winds and strings. The shimmering timbre in the percussion creates a magical atmosphere. In the third section, cycles of rests, staggered entrances, and crescendos create a wave-like motion on which the water god can ride. The English Horn and flute begin the wistful final section with an octatonic melody. Night comes as the chimes and *pianississimo* strings fade to silence.

Program notes for Tchaikovsky, Still, and Respighi by Elizabeth Massey, Ph.D. Musicology, '22



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

VIOLIN

Glen Kuenzi, *Concertmaster*
Anna Kelleher,

Co-Principal Second

Anna Luebke,

Co-Principal Second

Joanna Choi

Rachel Choi

Carl Chung

Darragh Fitzgerald

Emily Flores

Jose Antonio Guzman

Clare Hofheinz

Kiran Kaur

Maximilian Jacobs

Zoe Kushubar

Yu-Shin Lee

Yuan-Ju Liu

Jason Lu

Mykenna Magnusen

Amir Hossein Norouz Nasser

Isabelle Park

John Park

Elisa Pierpaoli

Nina Staniszewska

Anna Stamatou

Jonathan Toomer

Hannahlise Wang

Anna Weiksner

Qian Zhong

VIOLA

Nathan Hoffman,

Co-principal

Ayocuan Pacheco,

Co-principal

Emily Bussa

Yu-Hsuan Chen

Caitlin Cribbs

Seth Goodman

Jane Lee

Rohan Prabhakar

Brian Shoop

Maya Seitz

Madeleine Stohl

CELLO

Wesley Hornpetrie, *Principal*

David Agia

Sarah Bennett

Henry Bushnell

Gavriel Eagle

Rory Gallo

Noah Hamermesh

Roland Kahn

Sean Kim

Simone Pierpaoli

BASS

Asa Dawson, *Principal*

Kayla Compson

Britney Hansford

Daphne Henderson

Joshua Rhodes

Ethan Schwartz

FLUTE/PICCOLO*

Andrew Hui

Ksenia Mezheny*

Matthew Ober

OBOE

Aaron Emerson

Michael Helgerman

Lauren Riley

ENGLISH HORN

Michael Helgerman

Lauren Riley

CLARINET

Kyle Glasgow

Chase Hogan

Terrence Sotillio

BASS CLARINET

Chase Hogan

BASSOON

Makayla Bowen-Longino

Lurr Ragen

Jimmy Ren

HORN

Alex Choiniere

Emerson Miller

Owen Miller

Drew Mincey

Isaac Vallecillo

TRUMPET

Theresa Bickler

Julia Tsuchiya-Mayhew

Jacob Weglarz

TROMBONE

Eusung Choe

Marlia Nash

BASS TROMBONE

Austin Fairley

TUBA

Grace Tifford

TIMPANI

Maia Foley

John Plate

PERCUSSION

Maia Foley

Jonathan Monk

John Plate

Robert Rochteau

HARP

Heidi Sturniolo

Lauren Twombly

PIANO

Ria Yang

CELESTE

Yimeng Xu

OPERATIONS ASSISTANT

Erica Spear

ORCHESTRAL LIBRARIAN

Mariana Corichi Gomez

22-23

SEASON >

**AT THE CLARICE SMITH
PERFORMING ARTS CENTER**



**ON SALE
NOW**

