



University of Maryland School of Music Presents

BARTÓK & STRAUSS
University of Maryland Symphony Orchestra

Friday, May 5, 2023 • 8PM

DEKELBOUM CONCERT HALL

AT THE CLARICE SMITH PERFORMING ARTS CENTER



**SCHOOL OF
MUSIC**

University of Maryland School of Music
Presents

BARTÓK & STRAUSS

University of Maryland Symphony Orchestra
David Neely, *Music Director*

Overture to *Die Fledermaus* Johann Strauss, Jr.
(1825–1899)

A Silence Haunts Me Jake Runestad
(b. 1986)

University of Maryland Concert Choir
Jason Max Ferdinand, *conductor*
Yihan Sun, *piano*

INTERMISSION

Concerto for Orchestra Béla Bartók
(1881–1945)

- I. Introduzione: Andante non troppo–Allegro vivace
- II. Giuoco delle coppie: Allegretto scherzando
- III. Elegia: Andante non troppo
- IV. Intermezzo interrotto: Allegretto
- V. Finale: Pesante–Presto



Described by Opera News as "a ninja warrior with a baton," conductor David Neely maintains an active conducting career in symphonic, opera, ballet, and educational settings. Neely is Director of Orchestral Activities at the University of Maryland where recent highlights include Mahler's Symphony No. 2, Emilie Mayer's Symphony in F minor, Valerie Coleman's *Umoja*, Carlos Simon's *The Block*, Prokofiev's Symphony No. 5, and world premieres of Erich Stem's *Kayak* and Maria Newman's *Our Rights and Nothing Less*. He has appeared with the Memphis Symphony Orchestra, the Portland Symphony Orchestra, Bochumer Symphoniker, Dortmunder Philharmoniker, the Symphonieorchester Vorarlberg, among others. He is a regular guest conductor and guest conducting teacher at the Indiana University Jacobs School of Music, where he previously served on faculty and most recently conducted Osvaldo Golijov's operatic masterwork, *Ainadamar*.

As Music Director and Principal Conductor of Des Moines Metro Opera, a position he has held since 2012, Neely has elevated the company's musical profile and developed one of the nation's most acclaimed opera orchestras. He has led critically-acclaimed performances of a broad range of new and traditional repertoire that includes the recent world premiere of Kristin Kuster and Mark Campbell's *A Thousand Acres*, the in-person premiere of Damien Geter and Lila Palmer's *American Apollo*, regional Emmy award-winning productions of *Manon* and *Billy Budd* for Iowa Public Television, and approximately 30 other works including *Wozzeck*, *Pikovaya Dama*, *Yevkeny Onegin*, *Rusalka*, *Jenůfa*, *Falstaff*, *Elektra*, *Peter Grimes*, *Dead Man Walking*, *Flight*, *Macbeth*, *Don Giovanni*, *Candide*, *La Fanciulla Del West* and *Turandot*. He has led productions with Atlanta Opera, Sarasota Opera, Intermountain Opera, and numerous European opera houses including Bonn and Dortmund. His performances have been praised in Opera News, Opera Today, the Chicago Tribune and the Wall Street Journal.

Neely has performed with prominent solo artists including Roberto Diaz, Ricardo Morales, David Chan, Rainer Honeck, Nicholas Daniel, Joshua Roman, Eric Kutz, Bella Hristova, Benjamin Beilman, Delfeayo Marsalis, Ben Lulich and Phillipe Cuper. 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 has served as a guest teacher with Washington National Opera's Cafritz Young Artist program, and was the conductor for WNO's American Opera Initiative in 2021. He recently appeared with the American Lyric Theater in New York, and appears regularly with the Washington, D.C. area's Apollo Orchestra. He will debut with the National Orchestra Institute this summer.



JASON MAX FERDINAND, serves as the director of choral activities at the University of Maryland, College Park, assuming the role in Fall of 2022. He is very humbled to be standing on the shoulders of his mentor, Edward Maclary, who has guided the choral program for over 20 years. He is the founding artistic director of The Jason Max Ferdinand Singers — an ensemble of exceptional talents — and was the director of choral activities, chair of the music department and professor at Oakwood University, where he conducted the Aeolians of Oakwood University. He is also the author of the book “Teaching with Heart: Tools for Addressing Societal Challenges Through Music,” published by GIA, and the editor of “The Jason Max Ferdinand Choral Series,” available through Walton Music. He maintains an active schedule as a guest conductor and lecturer at schools, universities, churches and choral festivals and conferences, both domestic and international. As conductor of the Aeolians of Oakwood University, he distinguished himself on the national and international choral stages. In 2017, he earned the Outstanding Director Award, and the Aeolians were awarded the coveted “Choir of the World” title at the Llangollen International Musical Festival in Wales. In 2018, his choir won three gold medals at the 10th World Choir Games held in South Africa and won the competition’s overall championship in both the Spirituals and University Choir categories. In 2018, he was named Teacher of the Year by Oakwood University. The Aeolians made their first appearance at the national conference of the American Choral Directors Association (ACDA) in 2019 and the term “they broke ACDA” was used to describe their outstanding presentation. Ferdinand holds degrees from Oakwood University, Morgan State University and the University of Maryland, College Park, where he earned a doctorate in choral conducting. He serves on the board of the National Collegiate Choral Organization and is a former board member of the Alabama Choral Directors Association.

The **UMD Concert Choir** comprises singers chosen by audition from across the College Park campus. The ensemble has established a national reputation for excellence in a wide range of symphonic literature.

The ensemble made its Baltimore Symphony debut in 2013 under the baton of Marin Alsop in performances of Benjamin Britten's monumental *War Requiem*. They have appeared with the BSO many more times since, with works such as the Mozart Mass in C minor, Brahms' *Ein deutsches Requiem*, Stravinsky's *Symphony of Psalms*, and in 2019, the world premiere of Roxanna Panufnik's *Across the line of Dreams*. In May 2022 they performed the Holst "Planets" and Debussy *Nocturnes* with guest conductor Peter Oundjian. In the Fall of 2022, Jason Max Ferdinand returned to his alma mater, following in the footsteps of his teacher Ed Maclary. The UMD Chamber successfully collaborated with the Baltimore Symphony Orchestra and James Conlon in presenting the "Kaddish" Symphony by Leonard Bernstein.

In May 2019 the Choir made its Carnegie Hall debut with the National Symphony Orchestra and Gianandrea Noseda in acclaimed performances of Liszt's "Dante" Symphony and Rossini's *Stabat Mater*. The UMD Concert Choir has also performed with many of the world's leading conductors, such as Christoph Eschenbach, Iván Fischer, Nicholas McGegan, Donald Runnicles, Markus Stenz, Masaaki Suzuki, and Nathalie Stutzmann, among many others.

The choral program looks forward to the upcoming season, where they will be in concert with both National Symphony Orchestra and the Baltimore Symphony Orchestra.

Overture to *Die Fledermaus***JOHANN STRAUSS, JR.**

Born Oct. 25, 1825, Vienna

Died Jun. 3, 1899, Vienna

Part of the musical Strauss family, Johann Strauss II grew up listening to his father's orchestra rehearse popular dances, marches, and concert pieces in the family home. Perhaps because of the constant presence of music and demanding lifestyle, the elder Johann Strauss wanted his sons to be educated in other fields, but all three became composers. The eldest of six (five living) siblings, the younger Johann Strauss studied violin, harmony, and counterpoint with the support of his mother, and began his formal musical career leading an orchestra in 1844. When his father died in 1849, Strauss merged his orchestra with his father's, and took over many of his father's old contracts; therefore, it is partly his father's death that allowed Strauss success in Vienna. By 1852, Strauss was praised by critics and audiences throughout the city, and by the 1860s, he had achieved international renown.

While Strauss's reputation as a Viennese dance composer and conductor grew, the translated operettas by French composer Jacques Offenbach (1819–1880) were also growing in popularity. These entertaining and comedic works (as opposed to moralizing and upper-class operas) were very popular, but—for contemporaneous audiences—tainted by Offenbach's foreign and Jewish origins. As such, the local public was primed to receive a purely Viennese operetta equivalent, which they got with Strauss. Written later in the year after the stock market crash of May 9, 1873, the operetta *Die Fledermaus* introduced more overtly local themes into the operetta genre, eschewing the formally common “exotic” elements. Taking place at a “spa near a large city,” a round-about way of saying Vienna, during the popular Carnival season between Christmas and Lent (the balls and parties of which were regular income for the Strauss family), the story features friendly pranks, disguises, cross-dressing, love, breaking roles of gender and class, as well as constant drinking. For the Viennese audiences recovering from an economic panic, the joyful dances, comedic twists, champagne toasts, and happy ending in *Die Fledermaus* served as a form of escapism, hope, and re-establishment of community identity during a time of insecurity.

A medley of the ear-catching tunes that appear later in the operetta, the overture begins with a rising motive that comes from Act III, sung by the lead character Gabriel von Eisenstein, when everyone removes their disguises and reveals their true identities. After six bell tolls in the percussion, brass, and woodwinds—pulled from the end of the ball in Act II—the strings introduce another melody from the finale of Act III. As the strings change into triple meter, a quintessential Viennese waltz—a hallmark for Strauss—takes the stage. This waltz comes from Act II, when Prince Orlofsky demands “Genug damit, genug / Einen Waltzer spielt uns auf!” (Enough of that, enough / Play a waltz for us!), after dances from other nations were performed. A plaintive line first in the solo oboe, then in the clarinet and cello is taken from Rosalinde's Act I “So muss allein ich bleiben” (So I must remain alone) when she believes her husband Eisenstein is going to jail (in fact, he is really going to the ball). We realize that Rosalinde's grief is perhaps sarcastic as the melody increases in tempo with sprightly leaps in the winds and strings. Having introduced each Act, the overture reprises the selected themes, ending with a riotous *più vivo* that perfectly sets up what would follow: an evening of jokes, dancing, and champagne!

A Silence Haunts Me**JAKE RUNESTAD**

Born May 20, 1986, Rockford, IL

In 2017, Jake Runestad traveled to Leipzig, Germany to be present at the premiere of [his] *Into the Light*, an extended work for chorus and orchestra commissioned by Valparaiso University to commemorate the 500th anniversary of [Martin] Luther nailing the Ninety-Seven Theses to a door in Wittenberg, thereby kicking off the Reformation. While traveling after the concert, Runestad found himself in the *Haus Der Musik* Museum in Vienna, where he encountered a facsimile of Ludwig van Beethoven's Heiligenstadt Testament.

It was the first time he had read the famous text, which is almost equal parts medical history, (including Beethoven's first admission to his brothers that he was going deaf), last will and testament, suicide note, letter of forgiveness, and prayer of hope. Runestad was flabbergasted, and found himself thinking about Beethoven, about loss, and about the tragedy of one of the greatest musicians of all time losing his hearing. Beethoven put it this way: "Ah, how could I possibly admit an infirmity in the one sense which ought to be more perfect in me than others, a sense which I once possessed in the highest perfection, a perfection such as few in my profession enjoy or ever have enjoyed."

When the American Choral Directors Association offered the Raymond W. Brock commission to Runestad for the 2019 National Conference, he took many months to settle on a topic, finally deciding on setting Beethoven's words. While researching Beethoven's output around the time of the letter, Runestad discovered that Beethoven wrote a ballet, *Creatures of Prometheus*, just a year before penning his Testament. "Beethoven must have put himself into Prometheus's mindset to embody the story," Runestad noted. "Just as Prometheus gifted humankind with fire and was punished for eternity, so did Beethoven gift the fire of his music while fighting his deafness, an impending silence. What an absolutely devastating yet inspiring account of the power of the human spirit. In the moment of his loss—when he wrote the Heiligenstadt Testament—he had no idea how profound his legacy would be" ("legacy" being one of the themes of this [2019] ACDA's anniversary conference).

Because of the length of the letter, a verbatim setting was impractical; Runestad once again turned to his friend and frequent collaborator, Todd Boss, to help. Boss's poem, entitled *A Silence Haunts Me - After Beethoven's Heiligenstadt Testament* creates a scena; a monologue in Beethoven's voice for choir. The poem is both familiar and intimate; Boss has taken the fundamentals of Beethoven's letter and spun it into a libretto that places the reader/listener into the same small, rented room as one of the most towering figures the Romantic Era.

To those words, Runestad had brought his full array of dramatic understanding and compositional skill; *A Silence Haunts Me* sounds more like a self-contained monologue from an opera than a traditional choral piece. Runestad, who has published three operas to date, shows his flair for melding music with text even more dramatically than in familiar settings like *Let My Love Be Heard*, and *Please Stay*. He sets the poetry with an intense, emotional directness, and uses some of Beethoven's own musical ideas to provide context. Stitched into the work are hints at familiar themes from the *Moonlight Sonata*, the 3rd, 6th, and 9th Symphonies, and *Creatures of Prometheus*, but they are, in Runestad's words, "filtered through a hazy, frustrated and defeated state of being."

In wrestling with Beethoven, with legacy, and with loss, Runestad has done what he does best—written a score where the poetry creates the form, where the text drives the rhythm, where the melody supports the emotional content, and where the natural sounding vocal lines, arresting harmony, and idiomatic accompaniment—in this case, piano in honor of Beethoven—come together to offer the audience an original, engaging, thoughtful, and passionate work of choral art.

Concerto for Orchestra**Béla Bartók**

Born Mar. 25, 1881, Nagyszentmiklós

Died Sep. 26, 1945, New York

Hungarian composer Béla Bartók was born to amateur musician parents and began piano lessons with his mother at age five. His father died while Bartók was young, and the family moved often—living in what is now Ukraine, Romania, Slovakia, and then back to their native Hungary—as his mother sought employment. The influence of these early travels throughout Eastern Europe, as well as his parents' involvement in popular dance music, is seen in Bartók's life-long interest in folk music styles, particularly those from Eastern Europe. Bartók, in part, is known for his ethnomusicological collection, transcription, and analysis of folk music, conducted with his research partner Zoltán Kodály (1882–1967).

While this research was his full-time occupation for six years, he also taught and toured internationally as a pianist. However, performing opportunities in Germany were increasingly limited as the Nazi party gained power, and Bartók decided to stop seeking performances there in 1937. As a champion of local folk music, Bartók and his publications were the target of Ayran nationalist attacks; this came to a head after the Anchluss of Austria by the Third Reich in March 1938. His publisher and royalty agencies were Nazified, forcing Bartók to switch to British-based companies. Bartók understood the signs of escalation and began sending his manuscripts to the United States as he planned for emigration. Despite his unease, he remained in Hungary to stay with his mother; when she died in late 1939, he began formally preparing for emigration. Bartók and his wife, the pianist Ditta Pásztor (1903–1982) permanently moved to the United States in October 1940. Bartók's years in the U.S.—the last five years of his life—were difficult as he was increasingly ill, succumbing to leukemia. His final compositions, including the *Concerto for Orchestra*, were written during his periods of rest as he hoped for recovery.

Commissioned in 1943 by Serge Koussevitzky (1874–1951), the director of the Boston Symphony Orchestra, the *Concerto for Orchestra* is a five-movement work, reflecting Bartók's interest in symmetry and arch form. The cellos and basses begin the first movement with a pentatonic theme; this scale is a common element of many folk music traditions and also has a symmetrical structure. When the upper strings and flutes join, they too use symmetry; each instrument group begins on a unison pitch and then splits to play either a descending or ascending line in mirror image of each other. As the orchestral texture increases, the tempo quickens and the meter changes into a dance, signaling another influence from folk music, specifically from Slovakia. After a tutti dance, the movement ends with a forceful fortissimo pentatonic brass motive.

The second movement is more comical and takes inspiration from the two-part style of Croatian folk music. Accompanied by the drum and pizzicato strings, staccato bassoons play a joking duet, throwing off the sense of meter with irregular accents and articulation. What follows is a string of duets in different instrument groups, each theme evoking folk melodies through the parallel intervals, dotted rhythms, or modal harmonies. The brass chorale, which comes at the center of this movement's arch form, is therefore a stark contrast in style, though the tuba does maintain a pentatonic line. The duets begin again, and the movement ends as it began, with the drum alone.

Called a “lugubrious death song” by Bartók, the third movement is highly dissonant. An example of the composer's “night music” style, the flute interjects with bird calls and the tremolo strings and harp give a shimmering effect under a lush cello elegy. The movement ends with a joining of the “night music style” and the pentatonic and mirroring themes from the first movement.

Following the ideas of arch form, the fourth movement has a similar mood as the second. First the oboes, then other woodwinds, reference Slovakian and Balkan folk music styles with the melodic shape and rhythms. The rich violas and then violins then quote the song “Szep vagy, gyönyörű vagy Magyarország” (“You are lovely, you are beautiful, Hungary,” originally from a 1926 Hungarian operetta), creating an atmosphere of nostalgia. A solo clarinet introduces a parody of a march theme from Dimitri Shostakovich’s Symphony No. 7, “Leningrad” (premiered 1942). The comedic exaggeration of this quote is musically indicated by the dancing strings, trills, and especially the sliding trombones.

The triumphant brass and dashing strings that begin the final movement clearly realize Bartók’s description of this movement as a “life assertion.” The brass fanfares and joyful, dancing melodies with folk-like grace notes bring the Concerto for Orchestra to a celebratory close. The Concerto premiered in December 1944 and was an instant success, giving Bartók his own moment of celebration and confidence amid his final illness.

–Program notes for Strauss and Bartók by Elizabeth Massey, Ph.D., Musicology, ’22

David Neely, *Music Director*
Mark Wakefield, *Orchestra Manager*

VIOLIN

Anna Luebke,
Concertmaster (Bartók)
Jonathan Toomer,
Concertmaster
(Runestad, Strauss)
Amir Hossein Norouz Nasser,
Principal Second
(Runestad, Strauss)
Zoe Kushubar,
Principal Second (Bartók)
Joanna Choi
Rachel Choi
Darragh Fitzgerald
Emilie Flores
Jose Antonio Guzman
Clare Hofheinz
Justin Hung
Kiran Kaur
Maximilian Jacobs
Anna Kelleher
Glen Kuenzi
Yu-Shin Lee
Yuan-Ju Liu
Jason Lu
Mykenna Magnusen
John Park
Elisa Pierpaoli
Anna Stamatou
Nina Staniszevska
Hannahlise Wang
Anna Weiksner
Joey Yeoh
Qian Zhong

VIOLA

Brian Shoop,
Principal (Bartók)
Madeleine Stohl, *Principal*
(Runestad, Strauss)
Emily Bussa
Yu-Hsuan Chen
Caitlin Cribbs
Seth Goodman
Nathan Hoffman
Jane Lee
Ayocuan Pacheco
Rohan Prabhakar
Maya Seitz

CELLO

David Agia,
Principal (Bartók)
Simone Pierpaoli,
Principal (Runestad,
Strauss)
Sarah Bennett
Henry Bushnell
Gavriel Eagle
Rory Gallo
Noah Hamermesh
Wesley Hornpetrie
Roland Kahn
Sean Kim

BASS

Daphne Henderson,
Principal (Bartók)
Omar Martinez Sandoval,
Principal (Runestad,
Strauss)
Kayla Compson
Asa Dawson
Britney Hansford
Joshua Rhodes
Ethan Schwartz

FLUTE

Matthew Ober
Erica Spear
Brianna Steif

PICCOLO

Erica Spear

OBOE

Ayeesha Fadlaoui
Nathaniel Wolff
Michael Homme

ENGLISH HORN

Michael Homme

CLARINET

Emma Selmon
Terrence Sotillio
Alex Villa

BASS CLARINET

Alex Villa

BASSOON

Lurr Ragen
Christian Whitacre
Alexander Wiedman

CONTRABASSOON

Alexander Wiedman

HORN

Andrew Bures
Alex Choiniere
Allison Happ
William Hernandez
Emerson Miller

TRUMPET

Aunna Marzen
Jacob Rose
Julia Tsuchiya-Mayhew

TROMBONE

Marlia Nash
Raymond Schleien

BASS TROMBONE

Ted Adams

TUBA

Cameron Farnsworth

TIMPANI

Jason Amis
Bruce Perry
John Plate

PERCUSSION

Jason Amis
Bruce Perry
John Plate
Devon Rafanelli

HARP

Lauren Twombly
Heidi Sturniolo

OPERATIONS ASSISTANT

Erica Spear

ORCHESTRAL LIBRARIAN

Mariana Corichi Gómez

Jason Max Ferdinand, *Music Director*
 Lauri Johnson, *Choral Administrator*
 Mark Helms, Nathan Lofton, David Mann, *Assistant Conductors*
 Yihan Sun, Monica Tang, *Accompanists*

Olaoluwa Adebajo	Lindsey McCullough
Evan Ash	Jacob Mitchell
Joshua Bates	Reyna Moore
Francesco Berrett	Lauren Niccolini
Sydney Black*	Gracie Null
Adelaide Bouthet	Allison Oh
Georgia Briggs	Paige Peercy
Amelia Brooks-Everist	Cecilia Plumer
Kobe Brown+	Carsten Portner
Mykayla Brown	Taimur Raja
Jordan Budney	Charlotte Richardson-Deppe
Bella Cadirola*	Jongwon David Roh
Louis Cleare	Ella Roth
J. Solomon Collins	Joshua Rozmiarek
Kai Daley	Keely Sigler
Cassidy Eyres	Colton Smith
Regina Familiar Avalos	Sophia Soon
Brynn Farlow	Claire Squire
Maggie Flynn-Lebischak	Minnie Stephenson
Antonio Gallardo	Carolyn Sultzbaugh
Lily Gallihue	Yasmine Tajeddin
Gauri Girirajan	Melinda Thompson
Angelina Guhl	Micah Tsoi
Wentao Guo	Mark Turner Jr.
Nailah Harris	Samantha Vidas
Mark Helms+	Jane Wang
Thomas Kaiser	Aidan Wilbur
Mihika Kulkarni*	Maeve Wildes
Ana Lane	Audrey Wiswakarma
Elizabeth Lawlin	Christina Xu
Joshua Lee	Tyler Young
Delina Levine	Joel Zinkievich
Ethan Limansky	
Nathan Lofton+	
David Mann+	+Graduate Conductor
Nicholas Mathew	*Ensemble Assistant

22-23

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