



University of Maryland School of Music Presents

SHOSTAKOVICH'S SYMPHONY NO. 5
University of Maryland Symphony Orchestra

Saturday, March 1, 2025 • 8PM

DEKELBOUM CONCERT HALL

AT THE CLARICE SMITH PERFORMING ARTS CENTER



**SCHOOL OF
MUSIC**

University of Maryland School of Music
Presents

SHOSTAKOVICH'S SYMPHONY NO. 5

University of Maryland Symphony Orchestra

David Neely, *Music Director*

Overture to *Ruslan and Lyudmila*Mikhail Glinka
(1804–1857)

Ever Yours, Version for Quartet and String Orchestra..... Osvaldo Golijov
(b. 1960)

*World Premiere**

Thalea String Quartet

Christopher Whitley, *violin*

Zachary Matteson, *violin*

Lauren Spaulding, *viola*

Alex Cox, *cello*

INTERMISSION

Symphony No. 5 in D Minor, Op. 47. Dmitri Shostakovich
(1906–1975)

- I. Moderato
- II. Allegretto
- III. Largo
- IV. Allegro non troppo

*The School of Music would like to thank The Clarice
for their support in the commissioning of *Ever Yours*



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.



The **THALEA STRING QUARTET** brings their signature vibrancy and emotional commitment to dynamic performances that reflect the past, present and the future of the string quartet repertoire while celebrating diverse musical traditions from around the world. Fueled by the belief that chamber music is a powerful force for building community and human connection, the Thalea String Quartet has performed across North America, Europe and China, and has appeared at the Kennedy Center, Massey Hall and Weill Hall at Carnegie Hall. They have shared the stage with luminaries of the chamber music world, including members of the Emerson, Brentano and St. Lawrence String Quartets, and they have performed alongside celebrated artists including Pulitzer Prize-winning composer Caroline Shaw, violist Lawrence Power, acclaimed Canadian band BADBADNOTGOOD, Detroit hip hop icon Mahogany Jones and visionary R+B artist Charlotte Day Wilson.

Committed to shaping and contributing to the future of the string quartet repertoire, the Thalea String Quartet has premiered dozens of new works and has collaborated on new commissions with composers including Osvaldo Golijov, Paola Prestini, Anthony R. Green, Akshaya Avril Tucker and Tanner Porter.

Winners of the 2021 Ann Divine Educator Award from the Fischhoff National Chamber Music Competition, the members of the Thalea String Quartet have been celebrated for their innovative approach to education and community engagement. The Thalea String Quartet has presented masterclasses and workshops at institutions across North America, including the Berkeley College of Music, the Frost School of Music at the University of Miami and San Francisco State University. They have presented lectures and led discussions at institutions including the University of Maryland, Dalhousie University in Nova Scotia and Wayne State Medical School in Detroit, where they presented a workshop on non-verbal communication to first year medical students alongside the Emerson String Quartet. Committed to youth mentorship and community music education, the Thalea String Quartet serve as teaching artists for Washington Performing Arts. The ensemble served as faculty and artistic advisors for the inaugural 2023 Fischhoff Summer Chamber Music Intensive. Pioneers of virtual educational programming, the Thalea String Quartet has developed a variety of digital content, including two digital video series for students of all ages and the CHAMPS Virtual Chamber Music Seminar, which brought together students from across North America for an eight-week intensive study of the music of Florence B. Price, Joseph Haydn and Antonín Dvořák.

The Thalea String Quartet served as the doctoral fellowship string quartet at the University of Maryland from 2020 to 2023. The quartet has also held fellowship positions at the University of Texas at Austin and the San Francisco Conservatory. They served as associated artists at the Queen Elisabeth Music Chapel in Waterloo, Belgium for the 2019–2020 season and were the 2019–2020 Ernst Stiefel Quartet-in-Residence at the Caramoor Center for Music and the Arts. They were the 2022 and 2023 resident ensemble at the Lakes Area Music Festival and were 2023 visiting artists at the Garth Newel Music Center. The Thalea String Quartet were top prize winners at the 2018 Fischhoff Competition and 2018 Chamber Music Yellow Springs Competition.

Christopher Whitley (violin) is from Toronto, Ontario, Canada, Kumiko Sakamoto (violin) is from Medicine Hat, Alberta, Canada; Lauren Spaulding (viola) is from San Antonio, Texas; and Alex Cox (cello) is from South Palm Beach, Florida.

Christopher and Kumiko perform on instruments generously on loan from the Canada Council for the Arts Musical Instrument Bank. Christopher performs on a 1900 Stefano Scarpella violin and Kumiko performs on an 1820 Joannes Franciscus Pressenda violin.

UMD School of Music alumnus Zachary Matteson (B.M. '14, M.M. '16), founding member of the multi-instrumental quartet Invoke, is substituting for Kumiko Sakamoto in tonight's performance.

Overture to *Ruslan and Lyudmila*

MIKHAIL GLINKA

Born June 1, 1804, Novospaskoye, Russia | Died February 15, 1857, Berlin, Germany

Composed 1837–1842 | Premiered November 27, 1842 at the Bolshoi Theatre in

St. Petersburg, Russia.

Mikhail Glinka is often referred to as “the father of modern Russian music.” Glinka’s opera, *Ruslan and Lyudmila* helped him obtain this title through its influence. Glinka had a love for Russian folk music, claiming its effects would leave him “possessed by delicious languor.” In pursuit of further discovering his Russian culture, Glinka read literature including that by Alexander Pushkin, author of the poem upon which Glinka based this opera. During the compositional process of *Ruslan and Lyudmila*, Glinka spent much time in the Russian countryside dealing with the effects of his thorny personal life (his wife had left him for another man without divorcing him first). Pushkin, who was to serve as librettist for the opera, also passed away during this time: a major setback for the completion of the work. Although the premiere of this opera wasn’t received well in its first few performances, it later gained a good reputation in Russian repertoire. The musical motives within it took inspiration from Turkey, Prussia and states bordering Russia to contrast the Russian style of music also present. The critic Odoyevsky stated that these first showings were attended primarily by aristocrats accustomed to more conservative music, so this style was a bit jarring for them. However, the main problem was the length of *Ruslan and Lyudmila*. The opera consisted of five acts, and many audience members, including the Tsar, left early at its premiere. Although this opera was not often produced after its premiere season and did not return to the repertoire until years after Glinka’s death, its overture is now widely known and is seen as a genuine masterpiece.

The bold and exclamatory statement at the beginning of the Overture to *Ruslan and Lyudmila* comes with such power that it may jolt an audience member out of their seat. The speed and agility within this music shows the chaotic nature of the opera, as it is full of frantically fast ascending and descending scales. After the musicians rush away with the first melody, it is restated in different manners, including with the wind players having the melody and alternative scale patterns being presented. After the first melody dissipates, the lower strings and solo bassoon bring a new, lush melody to the surface. This melody is broader and has a singing quality, perfect for the register of these instruments. This new theme is not in the home key or the typical dominant, but rather in the mediant key, F major, which brings more warmth and a personable quality to the music. When the opening statement is restated, it is brought back in a meeker character with subdued coloring, shown through the clarinet and bassoon voices. At the recapitulation, the piece comes to a head and speeds up even more (marked ‘Piu Mosso’). This increased tempo marking paired with a rounded rhythmic pattern brings a whirlwind of excitement and a sense of finality to the end of the piece, signifying a happy ending.

– Program note by Camden Stohl

Ever Yours

OSVALDO GOLIJOV

Born December 5, 1960, La Plata, Argentina

In its original version (2022) for string octet, *Ever Yours* was the last piece I wrote for and dedicated to Geoff Nuttall, who was, and still is, my brother in music and life.

I was inspired primarily by two things: *Brotherhood*, as embodied in the letters that Vincent van Gogh wrote to his brother Theo — which he always signed with the words Ever Yours — and the String Quartet, Op. 76 No. 2 by Joseph Haydn, who was the composer that Geoff loved and admired the most.

Op. 76 No. 2 is, to my mind, a love letter to Music. Its first movement is built entirely on two pairs of notes: A-D/E-A. The interval (distance) between the notes in each pair is a fifth, and that's why this quartet is nicknamed "Quinten" (Fifths). The fifth is not just an interval that Haydn chose at random among the twelve possibilities he had: it is the interval on which the grammar of the entire tonal language is built. Haydn's prodigious imagination derives poignant, exciting and diverse worlds out of those two pairs of fifths. For the first movement in *Ever Yours*, I have passages from Haydn's first movement pass through a metaphorical prism, and thus new worlds are generated.

As Geoff was dying while I was writing the piece, I remembered the following passage from Van Gogh's letters: "Why, I say to myself, should the spots of light in the firmament be less accessible to us than the black spots on the map of France. Just as we take the train to go to Tarascon or Rouen, we take death to go to a star." So, for the second movement in *Ever Yours*, I place a metaphorical microscope on the theme of Haydn's second movement. This creates enormous distances between the notes in the original, and makes hearable vibrations that are inaudible in the original. What in Haydn is a beautiful jewel becomes in *Ever Yours* an immense journey to the stars.

The third movement in Haydn is a canon in two parts (*Frere Jacques* is an example of a canon). For my third movement, the canon is sometimes in two, sometimes in four and sometimes, if I remember correctly, even in eight parts. In the process of multiplying the canon, to my surprise and no surprise, a passage from Beethoven's last quartet, Op. 135, emerged.

For the last movement of *Ever Yours* I took only a short, 4-note figure from Haydn's fourth movement. This figure contains an augmented second interval, which is typical of popular Hungarian Roma music (not "classical" Austrian, or German, or French, or Italian). I made a bass ostinato (a sort of loop) in an odd meter (7) with those four notes and had the upper strings dance, growl and bark at each other (somehow a memory of my uncle's 17 dogs greeting me when I would visit him resurfaced while I was writing this movement, so passages of this fourth movement are based on that memory).

I am grateful to the University of Maryland for commissioning this new version of *Ever Yours*, which brings the piece back to its original intention. The idea was for Geoff's St. Lawrence String Quartet to take the piece on the road and play it with student quartets from conservatories around the country. Now Geoff is gone and the St. Lawrences have disbanded, but the idea continues to live (and grow) in this new version of the work. I am also deeply grateful to David Neely and the Thalea String Quartet, who have such a deep understanding of my music, and to my friend Shawn Conley, who was instrumental in the creation and editing the bass part for this version. While I always want the audiences to be touched by my music, there are some pieces for which their primary audience, or rather, their primary interlocutor, are the performers. *Ever Yours* is one of those pieces, so I very much hope that the students of UMD's orchestra are tickled by rehearsing and performing this music.

Symphony No. 5 in D Minor, Op. 47

DMITRI SHOSTAKOVICH

Born September 25, 1906, St. Petersburg, Russia | Died August 9, 1975, Moscow, Russia
Composed 1937 | Premiered November 21, 1937 in Leningrad.

The premiere of Dmitri Shostakovich's Fifth Symphony marked a rebirth for the composer during a time when his career and possibly life were on the line. After receiving harsh public criticism in the Soviet newspaper Pravda that his opera *Lady Macbeth of Mtsensk* was too western and modernist, Shostakovich was forced to adapt his compositional style to adhere to Stalin's aesthetic agenda of socialist realism. Stalin's Great Purge was about to start, where thousands of Soviets would be arrested or murdered. Shostakovich retracted his fourth symphony before its premiere due to fears of further condemnation.

The composer's Symphony No. 5 rehabilitated his reputation through the incorporation of heroism and lyricism that seemed to speak to the Soviet Union's ideals. But the composer's true beliefs are difficult to pin down. He notably approved of a journalist describing Symphony No. 5 as "a Soviet artist's creative reply to just criticism," a line many speculate he wrote himself to appease Stalin. Others believe he worked hidden political messages into his symphony, such as a quotation of his own setting of a poem titled "Rebirth" in its finale, which includes the line "Permanence of art despite the presence of a barbarian." The symphony was praised by the Soviet state as well as its people, with a half-hour-long standing ovation at the premiere. Heavily inspired by Beethoven and Mahler, Shostakovich's Fifth fit the traditional four-movement model of which Stalin approved. Shostakovich's standing significantly improved after this premiere, but the constant fear and need to conform continued throughout his lifetime.

Moderato

Like Beethoven's Fifth Symphony, the first movement opens with a powerful repeated motive in the strings. This movement is a sonata form that fluctuates between reserved and aggressive passages, painting contrasting warlike and lamenting images that lead us into a swirling whirlwind of chaos in the development. As conflict settles, losses are mourned and the movement closes without a sense of full resolution. The fight is not over.

Allegretto

The second movement makes use of the *ländler*, an Austrian folk dance style that often appears in the symphonies of Mahler, whose music Shostakovich admired. This dance has a theatrical and energetic lightness with sinister and mocking undertones.

Largo

With no brass and divided strings, this movement holds a unique texture that feels complex yet bare. Spiritual chorales full of sorrow are interrupted by fleeting moments of joy, and build into a plaintive melody in the cellos which was earlier introduced by the oboe and flute. Violins soar through their upper registers, expanding the sonic world, and painting a vast, perhaps empty, landscape. During the premiere, a time when it was dangerous to publicly grieve under Stalin's rule, audible weeping was heard during this movement.

Allegro non troppo

The fourth movement opens with a shocking crescendo in the winds and brass and pounding in the timpani. The power and pride felt in this movement continues to rage throughout the exposition until we reach a calm yet uneasy development. As opening themes re-enter, they build towards the coda where the music switches from dark D minor to triumphant D major. 35 fortississimo bars, 252 repeated A's, and the timpani's relentless pounding on D and A mark a proud ending that seems to celebrate the Soviet Union's ideals. This coda has been quite controversial, as Shostakovich never clarified typos in the tempo marking and many listeners have identified an underlying hollow character that has been interpreted as the hidden mocking of Stalin.

Maestro David Neely adds:

"In this Symphony, Shostakovich succeeded in creating deeply, personal and emotional music that spoke secretly to the listening masses while appealing to the Soviet leadership's mandate for music representing the ideals of the State."

UNIVERSITY OF MARYLAND SYMPHONY ORCHESTRA

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

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

Viola

Nicholas Wilbur,
Principal†*
Emily Blake
Emily Bussa
Yu-Hsuan Chen
Fabio Dantas
Kimi Harris
Anna Lee
Xach Lee-Llacer

John Ross
Carolyn Wong
Kara Woolcock

Cello

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

Bass

Britney Hansford,
Principal†*
Mark Devale
Teddy Hersey
Ben Knight

Flute

Lisa Choi
Larissa Hsu
Daniel Lopez
Kennedy Wallace

Piccolo

Kennedy Wallace

Oboe

Jonathan Alonzo
Oscar Krug
Lauren Nelson

Clarinet

Lexi Deifallah
Alex Dudkin
Jackson Lasher

Bassoon

Aiden Binford
Temon Birch
Alex Wiedman

Contrabassoon

Temon Birch
Alex Wiedman

Horn

Kristin Dan
Gavin Gibson
Nick Gonzalez
Will Hernandez
Owen Miller

Trumpet

Amber Bowen-Longino
Isai Hernandez
Alex Wu

Trombone

Katie Rose Hand
Colton Wilson

Bass Trombone

Connor Fallon

Tuba

Justin Mitch

Timpani

Sam Goeke
Trey Perry

Percussion

Sam Goecke
Thomas Glowacki
Matteo Johnson
Zach Wilson

Harp

Cambria Van de Vaarst

Piano / Celeste

Teddi Yoo

Operations Assistant

Thomas Glowacki

Orchestral Librarian

Sasha Kandybin

* *Glinka and Golijov*† *Shostakovich*