

University of Maryland School of Music Presents

DEDICATIONS
UMD Wind Ensemble



Wednesday, December 4, 2019 • 8PM
DEKELBOUM CONCERT HALL
at The Clarice



SCHOOL OF
MUSIC

University of Maryland School of Music Presents

DEDICATIONS

UMD WIND ENSEMBLE

Andrea E. Brown

music director

Luci Disano

graduate conductor

Jennifer Piazza-Pick

soprano

According to Merriam-Webster, the word **dedication** can have several meanings, but the one that probably applies best in this case is “a name and often a message prefixed to a literary, musical or artistic production in tribute to a person or cause.” Two of the pieces on our program tonight are indeed dedicated to specific someones that have somehow touched the lives of the composer. However, a **dedication** can also be “a ceremony to mark the official completion or opening of something,” which we certainly have tonight as we bring the fall semester to a close. Lastly, **dedication** can also represent “self-sacrificing devotion and loyalty” — most definitely true of the UMD Wind Ensemble members as they work to develop their skills and musicianship in the community of this ensemble. Thank you for being a part of this evening of **Dedications**.

— Andrea E. Brown

Fanfares for FriendsJoel Puckett

I. A Fanfare for Gary

II. A Fanfare for Joe

J.R.Kevin Day

Jennifer Piazza-Pick, *soprano*

Dixtour.....Claude Arrieu

I. Allegretto moderato

II. Moderato

III. Andante

IV. Cantabile

V. Allegro Risoluto

Chorale and Alleluia.....Howard Hanson

Points of DepartureRoshanne Etezady

I. I've been a travel agent for thirty years

II. I was twelve years old

III. Amelia Mary Earhart

IV. Welcome aboard, sit back and relax

Jennifer Piazza-Pick, *soprano*

ANDREA E. BROWN was appointed the associate director of bands at the University of Maryland in 2018. In this position, she conducts the UMD Wind Ensemble (UMWE) and serves as the director of athletic bands. Brown is formerly a member of the conducting faculty at the University of Michigan where she served as the assistant director of bands and was a faculty sponsor of a College of Engineering Multidisciplinary Design Project team researching conducting pedagogy technology. Previously, Brown was the director of orchestra and assistant director of bands at the Georgia Institute of Technology in Atlanta. She is a frequent guest conductor, clinician and adjudicator in the US, Europe and Asia.

Brown completed a D.M.A. in instrumental conducting at UNC Greensboro (UNCG) where she was a student of John Locke and Kevin Gerald. While at UNCG, she was both guest conductor and principal horn on UNCG Wind Ensemble's *fireworks!* and *finish line!* CDs released on the Equilibrium label. Brown has also had several rehearsal guides published in the popular GIA Publications series *Teaching Music Through Performance in Band* and has presented at the Midwest Clinic in Chicago, Music For All Summer Symposium, the Yamaha Bläserklasse in Schlitz, Germany, the International Computer Music Conference in Ljubljana, Slovenia, the College Music Society International Conference in Sydney, Australia, and multiple times at the College Band Directors National Association National Conference.

A proponent of inclusion and equity issues in the music profession, Brown is a frequent guest speaker on these topics. She currently serves on the CBDNA Gender and Ethnic Minority Committee and is the founder of *Women Rising to the Podium* — an online group of over 3,200 members supporting and celebrating women band directors. Additionally, she also serves as the chair of the Sigma Alpha Iota (SAI) Women's Music Fraternity Graduate Conducting Grant and as an advisor of the SAI chapter at the University of Maryland.

Brown is a member of the recently formed Drum Corps International (DCI) Women's In Step Committee, and she previously served on the brass and conducting instructional staff of the DCI World Champion Phantom Regiment (2004–2017). Other marching organizations she has instructed include the U.S. Army All-American Marching Band, Carolina Crown and Spirit of Atlanta.

As a performer, Brown was a member of the AA Brass Quintet, which won the International Brass Quintet Competition hosted by Fred Mills at the University of Georgia. She performed with the horn sections of the Boston Brass All Stars Big Band, North Carolina Symphony, Winston-Salem Symphony and the Brevard Music Center Orchestra. Brown has studied brass performance and pedagogy with Abigail Pack, J.D. Shaw, Jack Masarie, Freddy Martin, Dottie Bennett, Randy Kohlenberg, Richard Steffen and Ed Bach.

Originally from Milan, Tennessee, she is a graduate of Austin Peay State University and earned a Master of Music degree in horn performance and a Master of Music Education degree with a cognate in instrumental conducting from UNCG. Prior to her position at Georgia Tech, Brown was the assistant director of bands at Austin Peay State University and taught public school in Milwaukee, Wisconsin, and Dallas, Texas. She is a member of Phi Kappa Phi, Pi Kappa Lambda, NAFME and CBDNA. She was awarded the Rose of Honor as a member of Sigma Alpha Iota Women's Music Fraternity and is an honorary member of Kappa Kappa Psi and Tau Beta Sigma.

LUCI DISANO is pursuing a Doctor of Musical Arts degree in conducting at the University of Maryland, studying with Michael Votta, Jr. In addition to being a student and conductor, Disano is currently employed as a clarinetist with The President's Own United States Marine Band.

Disano's diverse career has led her to perform both throughout the U.S. and internationally. In addition to being a member of The President's Own, she has also performed at Aspen Music Festival, with the New World Symphony and with the Cheyenne Symphony. Disano has been a featured soloist with various ensembles including The President's Own.

Disano's commitment to championing women's voices in the classical music world influences her projects in performing, conducting, programming and commissioning. Disano performed the world premiere of Tonia Ko's *Three Sketches for Clarinet* at Kilbourn Hall in Rochester, NY, and has recently coordinated a chamber series concert with The President's Own featuring all female composers.

A sought-after educator, Disano has taught at the University of Northern Colorado and given masterclasses at Rutgers University, Texas A & M University, University of New Hampshire and University of Pennsylvania. Disano attended the New England Conservatory, holds a Bachelor of Music degree from the Eastman School of Music and a Master of Music degree from the University of Northern Colorado.

Praised for singing with "passion and emotional depth" (Richmond Times-Dispatch), soprano **JENNIFER PIAZZA-PICK** has performed with the Nationaltheater Mannheim, Germany, as well as with US military bands in Belarus, Latvia and Lithuania. In the U.S., she has performed at Carnegie Hall, Ithaca Opera, Long Beach Opera, Opera Piccola of San Antonio, the Princeton Festival, the Richmond and Alamo City Ballet companies, Oregon Bach Festival, Dallas Choral Festival and the Charlottesville Symphony, among others.

The winner of Hawaii Public Radio's art song contest, Piazza-Pick was also a finalist for the American Prize in the women's art song division and the winner of the George Cortes Award for Classical Singing by the Artist Foundation of San Antonio.

Piazza-Pick's musical curiosity has led to research on women composers, which has been presented at the International Music by Women Festival, Darkwater Women in Music Festival and the Women Composers Festival of Hartford. As a soloist and ensemble singer, she has premiered works for many composers such as Sir James MacMillan and Cherise Leiter. She has also appeared on NPR and Virginia Currents.

As an educator, Piazza-Pick has taught at several universities and is currently on faculty at Towson University and Carroll Community College as she completes her Doctor of Musical Arts degree at the University of Maryland.

Fanfares for Friends

JOEL PUCKETT

Born: 1977

Composed: 2019

Duration: 10 minutes

Joel Puckett is an American composer hailing from Atlanta, Georgia. He earned both a Master of Music and a Doctor of Musical Arts from the University of Michigan. His composition teachers include Michael Daugherty, William Bolcom, Bright Sheng, Will Averitt and Thomas Albert. He currently serves as the chair of music theory, ear training and piano skills at the Peabody Institute. He has composed for a wide range of ensembles, from chamber music to opera, and his compositions have been the subject of critical praise, including a 2016 Grammy nomination for a recording of his flute concerto, "The Shadow of Sirius."

The composer writes:

In thinking about the nature of both Kappa Kappa Psi and Tau Beta Sigma, it occurred to me that honoring the service of those who mentored and inspired each subsequent generation is at the very core of their missions. In that spirit, I have written fanfares to celebrate two people who have profoundly influenced my life.

The first fanfare is entitled, "A Fanfare for Gary." Gary Green has devoted his entire life to the belief that a group of people chasing a beautiful musical moment is one of the things that make life worth living. He radiates goodness and possesses a perpetually curious spirit. I am so grateful that he is my friend.

The second fanfare is entitled, "A Fanfare for Joe." I know that Shoeless Joe Jackson — who has been dead since 1951 — seems an unlikely friend for a 21st-century composer from Atlanta. But Joe, who was banned from major league baseball as part of the 1919 Chicago Black Sox scandal and served as the protagonist of my opera, *The requiem for the American dream*, this fanfare imagines him at the height of his greatness and the dream that might have been.

Fanfares for Friends was commissioned by Kappa Kappa Psi, National Band Fraternity and Tau Beta Sigma, National Band Sorority for the 2019 National Intercollegiate Band, Jerry Junkin conducting.

— Joel Puckett

J.R.
KEVIN DAY
Born: 1996
Composed: 2017

Duration: 10 minutes

Kevin Alexander Day is an American composer, conductor, multi-instrumentalist and native of Arlington, Texas. Day is currently pursuing a Master of Music degree in music composition at the University of Georgia. Day earned his Bachelor of Music degree in instrumental performance from TCU (Texas Christian University), where he studied euphonium and tuba, composition and conducting. He is currently the composer-in-residence for the Mesquite Symphony Orchestra in Mesquite, TX, for their 2019–2021 seasons and is a current composer fellow for Cycle 8 of the Gabriela Lena Frank Creative Academy of Music.

A winner of the BMI Student Composer Award, Day has composed 142 compositions to date and has had numerous premieres and performances by bands and orchestras across the United States, Austria and South Africa. Day's music has been featured at conferences across the U.S. such as ITEA, ITA, SCI Region VI Conference, WIBC, NafME All-Northwest Conference, TMEA, ABA, The Midwest Clinic and CBDNA. Day is also the winner of the 2nd Annual Philadelphia Youth Orchestra Young Composers Competition, the Tribeca New Music Young Composers Competition and the Dallas Winds Fanfare Contest, as well as being a finalist twice for the ASCAP Morton Gould Young Composer Award. Day is also the recipient of the W. Francis McBeth Student Musicianship Award from Kappa Kappa Psi National Honorary Band Fraternity.

He has also worked with and has been mentored by renowned composers Gabriela Lena Frank, Julie Giroux, John Mackey, William Owens and Frank Ticheli. Day is a member of BMI, TMEA, ITEA, Kappa Kappa Psi and Phi Mu Alpha Sinfonia. He is also a member of the Millennium Composers Initiative. Day's works have been recorded/distributed by Mark Records (Naxos) and are published by Murphy Music Press, LLC, Cimarron Music and Kevin Day Music.

— *Bio from kevindaymusic.com*

The composer writes:

J.R. (2017) is a work for concert band that was commissioned by Mr. Brian Youngblood, the associate director of bands at TCU. I was astonished to receive this commission back in May and ultimately, I did not know how to approach writing a piece that was so emotional and personal to Mr. Youngblood. After meeting with him and taking notes, I really took the summer to plan the piece and ended up finishing it in late August. I wanted to capture the essence of who J.R. was and who Mr. Youngblood is and how he has dealt with the sadness and later acceptance of his father's passing.

The piece starts somber and sad but later becomes epic, triumphant and filled with hope and life. I hope this piece is as inspirational to the audience as it is for me to have gotten the opportunity to write this and to see Mr. Youngblood's dream finally realized.

— *Program note by composer*

Dixtour
CLAUDE ARRIEU
Born: 1903
Died: 1990
Composed: 1970

Duration: 12 minutes

Louise Marie Simon attended the Paris Conservatoire hoping to become a piano virtuoso, but she turned to composition and was a student of Paul Dukas. For reasons that are not fully clear, in 1926 she adopted the pseudonym Claude Arrieu, the name under which she worked and published for her entire life. It has been postulated that she took this name for personal, familial reasons; but also speculated that there were professional reasons. Arrieu was by no means unique as a woman studying at the conservatory, and by all accounts she was well-accepted and well-regarded by her peers, both male and female. But the French music-publishing industry remained a more conservative body, and Arrieu may have perceived that a gender-ambiguous name might work more in her favor. She graduated with a *premier prix* (an honorary designation denoting a very high level of proficiency) diploma in 1932, and while she had a successful working career as a composer, she did not achieve the world-wide fame of her conservatory contemporaries such as Olivier Messiaen (1908–1992) or Marcel Duraflé (1902–1986). Nevertheless, her compositions were performed by the leading musicians of the day, offering an indication of her position in French musical society.

Dixtuor (“Dectet,” or piece for 10 wind instruments) is scored for the unusual combination of two flutes (one doubling on piccolo), oboe, 2 clarinets, 2 bassoons, horn, trumpet and trombone. The work is in five movements, but if the fourth is construed as either a bridge between the third and fifth, or simply as an extended introduction to the finale, the general shape of the composition follows a traditional four-movement plan. Arrieu muddles things somewhat by not really settling on one mood for each of the two interior movements; both have a mixture of moderate and more dance-like sections. The overall mood of the piece progresses from a general insouciance in the first movement, to a more shifting uncertainty in the interior movements, then finally a burst of certainty in the finale — until the very final bars introduce, if not a new question, at least a reminder that doubt exists.

— *Adapted from notes at grandsymphonicwinds.org*

Chorale and Alleluia**HOWARD HANSON****Born: 1896****Died: 1981****Composed: 1954***Duration: 5 minutes*

Howard Hanson was one of the most important figures in the American musical world. He exerted widespread influence as a composer, conductor and educator. Born in Wahoo, Nebraska, in 1896, Hanson studied music at the Institute of Musical Art, New York, and at Northwestern University. In 1921, he was the first composer to enter the American Academy in Rome, having won its *Prix de Rome*. Upon his return to the United States in 1924, he became director of the Eastman School of Music in Rochester. The Pulitzer Prize, awarded to him in 1944 for his Symphony No. 4, is one of the many honors and distinctions he had received both in this country and abroad.

Chorale and Alleluia was completed in January, 1954, and was Hanson's first work for symphonic band. It was given its premiere on February 26 at the convention of the American Band Masters Association at West Point with Colonel William Santelmann, leader of the U.S. Marine Band conducting.

The composition opens with a fine flowing chorale. Soon the joyous Alleluia theme appears and is much in evidence throughout. A bold statement of a new melody makes its appearance in lower brasses in combination with the above themes. The effect is one of cathedral bells, religious exaltation, solemnity and dignity.

The music is impressive, straightforward and pleasingly non-dissonant, and its resonance and sonority are ideally suited to the medium of the modern symphonic band.

— *From the score*

Points of Departure**ROSHANNE ETEZADY****Born: 1973****Composed: 2010***Duration: 15 minutes*

As a young musician, Roshanne Etezady studied piano and flute, and developed an interest in many different styles of music, from the musicals of Steven Sondheim to the 1980s power ballads and Europop of her teenage years. One fateful evening in 1986, she saw Philip Glass and his ensemble perform as the musical guests on Saturday Night Live. This event marked the beginning of her interest in contemporary classical music, as well as her interest in being a composer herself.

Since then, Etezady's works have been commissioned by the Albany Symphony, Dartmouth Symphony, eighth blackbird, Music at the Anthology and the PRISM Saxophone Quartet. She has been a fellow at the Aspen Music Festival, the Norfolk Chamber Music Festival and at the Atlantic Center for the Arts. Performers and ensembles including RĂlache, Amadinda Percussion Ensemble, Ensemble De Ereprijs and the Dogs of Desire have performed Etezady's music throughout the United States and Europe. Etezady's music has earned recognition from the American Academy of Arts and Letters, the Korean Society of 21st Century Music, the Jacob K. Javits Foundation, Meet the Composer and ASCAP.

An active teacher, Etezady has taught at the Interlochen Arts Camp, Yale University, Saint Mary's College and the Crane School of Music and SUNY Potsdam. She has given masterclasses at Holy Cross College, the Juilliard School and the Norfolk Chamber Music Festival. Etezady holds academic degrees from Northwestern University and Yale University, and she has worked intensively with numerous composers, including William Bolcom, Martin Bresnick, Michael Daugherty and Ned Rorem. She completed her doctorate at the University of Michigan in March 2005.

— *Bio from roshanne.com*

Points of Departure is a 15-minute song cycle, performed without pause, that uses the theme of different modes of travel as a unifying factor through the voices of four different personae. The first character is the travel agent. We catch the agent during a day at the office; the phone keeps ringing, and she has to deal with some rather difficult customers. In the second movement, we hear from a teenage girl who is about to take her driver's license test. The third movement begins with an amateur pilot musing on famous female pilots who died tragically young, but achieved incredible goals at an early age. The final movement features a cruise ship entertainer. Working as a musician on a cruise ship seems like it would be a fun, glamorous job, until one thinks about the extreme working conditions. Singers can bank on singing several shows every night, rehearsing during the day and living for weeks in close quarters with a roommate they may or may not enjoy. While their audiences are there to enjoy themselves, singers are hard at work, away from home for weeks or months at a time, basking in the spotlight when time allows. *Points of Departure* was premiered by the West Point Band on March 12, 2010, at the College Band Directors National Association Eastern Division convention in West Chester, Pennsylvania.

— *Heritage Encyclopedia of Band Music*

Points of Departure**ROSHANNE ETEZADY**

I. I've been a travel agent for thirty years
 I can say it's a really terrific career
 For someone like me, who's outgoing and quick
 Someone with a knack for the politic
 Even when faced with a customer who's appalling
 Though most of my callers are friendly and sweet
 Some of them, frankly, are less than a treat.
 Thousands and thousands of incoming calls
 I send them off, one and all
 With "have a nice day, and thanks for calling!"
 So many callers, so many names –
 How are so many of these men called James?
 Half of them won't know their departure date
 Half of them will want the bereavement rate
 The other half won't know the day that they want to return.
 Sometimes they're not great with geography
 So all of the details are left up to me:
 A week in the city? A month by the shore?
 A luxury spa with inclusions galore?
 You know the logistics are purely my concern.
 Maybe sometimes they ask for
 the moon and the stars
 Four-star hotels and luxury cars
 Cruise ships with round-the-clock gourmet buffets
 Trips to the Congo for two or three days
 Walking tours traipsing through Amsterdam
 Bicycle tours of Viet Nam
 "Of course, I can help you out, with that, Ma'am!"
 I give them peace of mind.
 Everyone wants to get away
 The fantasy of the "come-what-may"
 It's human nature to want to roam
 To search for adventure far from home
 We all have different points of departure
 The drum is different for every marcher
 But when I take aim like an Olympic archer
 You'll leave your cares behind.

II. I was twelve years old
 My family was on vacation
 In Orlando, Florida
 And the rental car was an automatic!
 My dad let me get behind the wheel
 And coast around and around and around the hotel
 parking lot
 For what seemed like an hour.
 I don't think I touched the gas pedal once
 But I felt wild, and free, and grown-up.
 We went to Disney the next day
 I don't remember one thing about the park –
 Not one ride, not one smiling cartoon princess –
 But I remember everything about that car.
 It was a tan Ford Tempo with gray interior
 It smelled like cigarettes, and mildew,
 And maybe just a hint of spoiled milk
 And it was awesome.
 And now, it's years later
 I'm seventeen, and I'm taking my driving test soon.
 My dad seems pretty freaked out;
 It's like he sees me behind the wheel, and pictures me
 On dates with boys or driving to college or carting
 my own kids around someday...
 But he doesn't say that.
 Instead
 He says:
 "Gas is expensive!
 Cars are expensive!
 Cars are dangerous
 The road is dangerous
 Other drivers are dangerous
 Danger is dangerous
 Danger is dangerous!
 My mom is teaching me to drive.
 I'm not worried about the driving test.
 Maybe I'll pass the first time, maybe I won't.
 The thing I wonder about is the day after the test.
 Where will I go when I can go anywhere?
 I could go anywhere, with anyone...
 ... don't tell my dad I said that!
 Who will I be...?
 (It will be awesome!)

III. Amelia Mary Earhart

July 2, 1937

Disappeared over the Pacific Ocean.

She was forty

Gertrude “Tommy” Tompkins Silver

October 26, 1944

Took off into the late morning fog

Over Santa Monica Bay

And was never seen again.

She was thirty-two

I’m 37

I’ve wanted to fly my whole life

But my life got in the way

So two teenaged kids

And one divorce

Later

I’m ready to take to the sky

In the air, it’s just me and the plane

Skimming through the troposphere

Floating on an ocean of sky

Staring into infinite blue

I may never fly solo across the Atlantic

Or break the Transcontinental Speed record

But before I go back to being Mom

For a few hours

I can be Captain of the sky

IV. Welcome aboard, sit back and relax

Enjoy the cash bar, throw back a few snacks

You’re all here on vacation, but I’m hard at work

Life on a cruise ship can drive you berserk

During the day I rehearse and sing scales

and look for a place to check my email.

Don’t get me wrong – it’s a beautiful trip

But three months is a long time to live on a ship

Three shows a night

Six nights a week

To sing on a cruise ship is really unique

Six nights a week

Twelve weeks so far –

For a handful of hours, I shine like a star

After shows I go back to my minuscule room

Which I share with a girl

Who wears too much perfume

In the morning I start drinking gallons of tea

To repair and prepare for the shows ahead of me

We tear through our set list, we take some requests

I pull them all off with panache and finesse

The band is made up of some really great guys,

But part of me can’t wait to say my goodbyes and go

HOME....

Home to my family, home to my friends

Home to routine of weekdays and weekends

Home where the ground is solid and dry

Until then I just have to try... to go get ready for

Three shows a night

Six nights a week

To sing on a cruise ship is really unique

Six nights a week

Twelve weeks so far –

For a handful of hours, I shine like a star

Andrea E. Brown, *music director*
 Luci Disano, *graduate conductor*
 Mark Wakefield, *ensembles manager*

FLUTE/PICCOLO

Natalie Bartholet
 Aliza Jacobs
 Ruyuan Li
 Hadas Sandalon
 Madeline Swartz

OBOE

Sara Glasser
 Colt Pettit
 Stephanie Treat
 TJ Wagman

CLARINET

Nathan Dorsey
 Alexander Dudkin
 Maddie Ferguson
 Ashley Hsu
 Brooke Krauss
 Adrian Paras
 Sophia Ross
 Casey Schreck
 Jerry Sun
 Andrew Zhang

BASSOON

Joe Florence
 Patrick Heinicke
 Jordan Pierce
 Lurr Ragen

SAXOPHONE

Lauratu Bah
 Nikko Lopes
 Joseph McNure
 Ellie Pline
 Will Unger

HORN

Eric Aaron
 Matt Baugher
 Danielle Cornwell
 Garrett Cooksey
 Allison Happ
 Christen Holmes
 Julia Terry
 Isaac Vallecillo
 Kaitlyn Winters

TRUMPET

Ivanna Ajakpo
 Michael Baniak
 Antonios Eleftheriou
 Luke Guonjian-Pettit
 Kyle Hurley
 AJ Muña
 Peter Smith
 Matthew Van Heel
 Jason Wright

TROMBONE

Brett Manzo
 Pedro Martinez
 Lorraine Montana
 Jeffrey Read

EUPHONIUM

Jakob Bowen
 Thomas Lin

TUBA

Cosimos Cendo
 Joshua Lewis
 Marlin Thomas

PERCUSSION

Matt Dupree
 Maia Foley
 Chris Ortolf
 Bruce Perry
 Devon Rafanelli
 Alexander Scott
 Corey Sittinger

BASS

Daphne Henderson

PIANO

Alfonso Hernández

ORGAN

Alex Chan

HARP

Cambria Van de Vaarst

SCHOOL OF MUSIC

Handel's Messiah

SPECIAL EVENT!
SUN, DEC 8 · 3PM



Featuring the UMD Chamber Singers and members of the UMD Symphony Orchestra, this most beloved Baroque masterpiece returns to the University of Maryland for the first time in two decades!

UPCOMING SCHOOL OF MUSIC EVENTS

KALEIDOSCOPE OF BANDS

UNIVERSITY BAND, COMMUNITY BAND
AND MIGHTY SOUND OF MARYLAND
MARCHING BAND

FRI, DEC 6 • 8PM

\$25 PUBLIC / \$10 STUDENT/YOUTH / UMD STUDENTS FREE

The School of Music's finest bands come together for a crowd-pleasing extravaganza under the direction of Associate Director of Bands Andrea E. Brown — featuring University Band, Community Band and the grand finale, the Mighty Sound of Maryland Marching Band! It's an upbeat, lively show you don't want to miss.

FROM BJÖRK TO SCHMITT

UMD WIND ORCHESTRA

SAT, DEC 7 • 8PM

\$25 PUBLIC / \$10 STUDENT/YOUTH / UMD STUDENTS FREE

From the Icelandic rockstar Björk's Overture to *Dancer in the Dark* to Florent Schmitt's joyful *Dionysiaques*, enjoy a dynamic evening of modern masterworks for wind orchestra.

HANDEL'S MESSIAH

UMD SYMPHONY ORCHESTRA AND
UMD CHAMBER SINGERS

SUN, DEC 8 • 3PM

\$25 PUBLIC / \$10 STUDENT/YOUTH / UMD STUDENTS FREE

Featuring the "Hallelujah Chorus," the most beloved of all Baroque masterworks is brought to life for the Christmas season by the combined forces of the School of Music's premier ensembles and alumni soloists. Proceeds from this holiday favorite will benefit School of Music student scholarships!

VOX ET MOTUS

UMD WIND ORCHESTRA

FRI, MAR 6 • 8PM

FREE, NO TICKETS REQUIRED

Latin for "sound and motion," vox et motus is the inspiration for this concert featuring Spanish composer Oscar Navarro's lively *II Concerto* with associate professor Robert DiLutis on clarinet. The program will also include Gustav Holst's First Suite in E-flat for Military Band and Julie Giroux's *Paprikash*.

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