



University of Maryland School of Music Presents

DVOŘÁK AND COPLAND
AN EVENING WITH ROBERT REYNOLDS
UMD Wind Orchestra and UMD Wind Ensemble

Saturday, February 29, 2020 • 8PM
DEKELBOUM CONCERT HALL
at The Clarice



SCHOOL OF
MUSIC

University of Maryland School of Music Presents

DVOŘÁK AND COPLAND
AN EVENING WITH ROBERT REYNOLDS

UMD WIND ORCHESTRA AND UMD WIND ENSEMBLE

H. Robert Reynolds

guest conductor

Michael Votta, Jr.

director UMD Wind Orchestra

Andrea E. Brown

director UMD Wind Ensemble

Paprikash Julie Giroux

First Suite in E-flat Gustav Holst

Chaconne
Intermezzo
March

SHORT INTERMISSION

La Création du Monde Darius Milhaud

Ouverture
Le Chaos avant la création
La Naissance de la flore et de la faune
La Naissance de l'homme et de la femme
Le Désir
Le printemps ou l'apaisement

Serenade in D minor, Op. 44 Antonin Dvořák

Moderato, quasi marcia
Minuetto : Tempo di minuetto
Andante con moto
Finale : Allegro molto

SHORT INTERMISSION

O Magnum Mysterium Morton Lauridsen

Emblems Aaron Copland

Folk Dances Dmitri Shostakovich



H. ROBERT REYNOLDS is the principal conductor of the wind ensemble at the Thornton School of Music at the University of Southern California where he holds the H. Robert Reynolds Professorship in Wind Conducting. This appointment followed his retirement, after 26 years, from the School of Music of the University of Michigan where he served as the Henry F. Thurnau professor of music, director of University Bands and director of the Division of Instrumental Studies. In addition to these responsibilities, he has also been, for over 35 years, the conductor of The Detroit Chamber Winds and Strings, which is made up primarily of members from the Detroit Symphony.

Reynolds has conducted recordings for Koch International, Pro Arte, Caprice and Deutsche Grammophon. In the United States, he has conducted at Carnegie Hall and Lincoln Center (New York), Orchestra Hall (Chicago), Kennedy Center (Washington, D. C.), Powell Symphony Hall (St. Louis), Academy of Music (Philadelphia), Disney Concert Hall (Los Angeles) and Tanglewood as well as the Sydney Opera House in Australia. In Europe, he conducted the premiere of an opera for La Scala Opera (Milan, Italy) and concerts at the prestigious Maggio Musicale (Florence, Italy), the Tonhalle and the Lucerne Festival Hall in Zurich and Lucerne, Switzerland, and at the Holland Festival in the Concertgebouw (Amsterdam, The Netherlands), as well as the 750th Anniversary of the City of Berlin. He has won the praise of composers: Leslie Bassett, William Bolcom, Aaron Copland, John Corigliano, Henryk Gorecki, Karel Husa, Gyorgy Ligeti, Darius Milhaud, Bernard Rands, Gunther Schuller, Karlheinz Stockhausen and many others for his interpretive conducting of their compositions.

In 2019, Reynolds was inducted into the American Classical Music Hall of Fame, and in 2010 he was awarded an Honorary Doctorate from Duquesne University. In addition, he holds degrees in music education and performance from the University of Michigan where he was the conducting student of Elizabeth Green. He began his career in the public schools of Michigan and California before beginning his university conducting at California State University at Long Beach and the University of Wisconsin prior to his tenure at the University of Michigan. He received the Citation of Merit from the Music Alumni Association of the University of Michigan for his contributions to the many students he has influenced during his career and the Lifetime Achievement Award from the Michigan Band Alumni Association. He is also an Honorary Life Member of the Southern California School Band & Orchestra Association.

Reynolds is past president of the College Band Directors' Association, and he is the very first recipient of the Lifetime Achievement Award from that organization. He is also past president of the Big Ten Band Directors' Association. He has received the highest national awards from Phi Mu Alpha, Kappa Kappa Psi, Phi Beta Mu, the National Band Association and the American School Band Directors' Association, and he was awarded the "Medal of Honor" by the International Mid-West Band and Orchestra Clinic. He is the recipient of a "Special Tribute" from the State of Michigan, and he was a member of the National Awards Panel for the American Society of Composers, Authors and Publishers (ASCAP) for over 10 years and in 2001 received a national award from this organization for his contributions to contemporary American music. He is also listed in the New Groves Dictionary of American Music, and his frequent conducting appearances have included the Eastman School of Music, New England Conservatory, Oberlin Conservatory, Northwestern University, Manhattan School of Music, as well as the Wind Ensemble at the Tanglewood Institute.

Robert Reynolds has been a featured conductor and lecturer at international conferences in Austria, Australia, Norway, Belgium, England, Holland, Slovenia, Sweden, Germany, Denmark and Switzerland. He has conducted in many of the major cities of Japan, Spain and Sweden including concerts with the Stockholm Wind Orchestra, the Norrköping Symphony Orchestra and professional wind ensembles in Bilbao and Barcelona, Spain. Many of his former students now hold major conducting positions at leading conservatories and universities, and several have been national presidents of CBDNA.



MICHAEL VOTTA, JR., has been hailed by critics as “a conductor with the drive and ability to fully relay artistic thoughts” and praised for his “interpretations of definition, precision and most importantly, unmitigated joy.” Ensembles under his direction have received critical acclaim in the United States, Europe and Asia for their “exceptional spirit, verve and precision,” their “sterling examples of innovative programming” and “the kind of artistry that is often thought to be the exclusive purview of top symphonic ensembles.”

He currently serves as director of bands at the University of Maryland where he holds the rank of professor. Under his leadership, the UMD Wind Orchestra (UMWO) has been invited to perform at the international conference of the World Association of Symphonic Bands and Ensembles as well as national and regional conferences of the College Band Directors National Association. UMWO has also performed with major artists such as the Baltimore Symphony Orchestra, the Orpheus Chamber Orchestra, Eighth Blackbird and the Imani Winds. UMWO has commissioned and premiered works by Andre Previn, Steven Mackey, Alvin Singleton, James Syler and numerous others.

Votta has taught conducting seminars in the US, Israel and Canada, and has guest conducted and lectured throughout the world with organizations including the Beijing Wind Orchestra, the Prague Conservatory, the Eastman School of Music, the Cincinnati College-Conservatory of Music, the National Arts Camp at Interlochen, the Midwest Clinic and the Conductors Guild.

His performances have been heard in broadcasts throughout the US, on Austrian National Radio (ÖRF) and Southwest German Television, and have been released internationally on the Primavera label. Numerous major composers including George Crumb, Christopher Rouse, Louis Andriessen, Karel Husa, Olly Wilson, Barbara Kolb and Warren Benson have praised his performances of their works.

His arrangements and editions for winds have been performed and recorded by university and professional wind ensembles in the US, Europe and Japan. He is also the author and editor of books and articles on wind literature and conducting.

His arrangements and editions for winds have been performed and recorded by university and professional wind ensembles in the US, Europe and Japan. He is also the author and editor of books and articles on wind literature and conducting.

He is currently vice-president of the College Band Directors National Association and past president of the Big Ten Band Directors Association. He previously served as editor of the CBDNA Journal, as a member of the executive board of the International Society for the Investigation of Wind Music (IGEB) and on the board of the Conductors Guild.

Before his appointment at Maryland, Votta held conducting positions at the University of North Carolina-Chapel Hill, Duke University, Ithaca College, the University of South Florida, Miami University (Ohio) and Hope College.

Votta holds a Doctor of Musical Arts in conducting from the Eastman School of Music where he served as assistant conductor of the Eastman Wind Ensemble and studied with Donald Hunsberger. A native of Michigan, Votta received his undergraduate training and Master of Music degrees from the University of Michigan, where he studied with H. Robert Reynolds.

As a clarinetist, Votta has performed as a soloist throughout the US and Europe. His solo and chamber music recordings are available on the Partridge and Albany labels.



ANDREA E. BROWN was appointed the associate director of bands at the University of Maryland in 2018. In this position, she conducts the University of Maryland Wind Ensemble 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 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 3200 members supporting and celebrating women band directors. Additionally, she also serves the chair of the Sigma Alpha Iota Women's Music Fraternity Graduate Conducting Grant and an advisor of the SAI chapter at the University of Maryland.

Brown is a member of the recently formed Drum Corps International Women's In Step Committee, and she previously served on the brass and conducting instructional staff of the DCI World Champion Phantom Regiment (2004–17). 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.

Paprikash
Julie Giroux
Born 1961
Composed: 2014

Duration: 8 minutes

American composer Julie Ann Giroux was born in Fairhaven, Massachusetts, and raised in Phoenix, Arizona, and Monroe, Louisiana. She holds degrees from Louisiana State University and Boston University. An Emmy Award winner, Giroux has been writing music for television and film since 1985, and has also arranged for many high-profile artists including Michael Jackson, Celine Dion and Madonna. In addition to her extensive film and television work, Giroux has composed for a wide array of ensembles, including bands, orchestras and chamber ensembles.

The composer writes:

The altered Phrygian Dominant Scale (altered by raising the 3rd scale degree in the Phrygian mode) is one of my favorite scale/modes to compose in. Also known as the Freygish or Fraigish scale, this fifth mode of the harmonic minor scale is used in many forms and nationalities of music. We hear this most often with Jewish, Greek, Turkish, Arabic, Persian, Flamenco and some forms of Russian music. When using this scale it is almost impossible to sound like anything other than the aforementioned types of music. I like all of those types of music so composing in this mode is nothing but fun. With this particular piece, I decided to go with a Jewish, Greek, Hungarian and overall Slavic flavor.

Growing up, I played all of the Hungarian rhapsodies on the piano. I found them energetic, fascinating and most of all passionate. I did not want to put this piece into a specific ethnic category so I went with the title Paprikash referring to the chicken dish which uses lots and lots of paprika. It is a dish which is prepared and enjoyed by most if not all of the countries whose musical styles I was going to compose in. I like to think of this piece as my own personal recipe combined with lots and lots of Freygish paprika.

— Julie Giroux

First Suite in E-flat**Gustav Holst****Born 1874****Died: 1934****Composed: 1909**

Duration: 11 minutes

Born in 1874, British composer Gustav Holst began composing at an early age, before eventually attending the Royal College of Music in London. A contemporary and close friend of Ralph Vaughan Williams, Holst is perhaps best known for his orchestral suite, *The Planets*. Oft quoted or referenced in popular culture, this work has remained a staple of the orchestral repertoire more than 100 years after its composition. While his band works may be lesser known to the general public, several of them, including *First Suite in E-flat*, *Second Suite in B-flat* and *Hammersmith*, nevertheless form a critical part of the core band repertoire.

For a work that is such a staple of the concert band repertoire, there is surprisingly little information about the origins of Gustav Holst's *First Suite in E-flat*. In the notebook in which he kept a record of his compositions from 1895 until his death, Holst entered the "1st Suite for Military Band Op. 28A" on the page for 1909. Not until 1920 do we find any record of a performance, nor is there any mention of the ensemble for which the work was composed. Although its beginnings may have been somewhat inauspicious, the work is a masterpiece of wind writing, sounding as fresh and original today as the day it was written.

The three-movement work begins with the "Chaconne" in which the melody is introduced by the low brass. The variations build slowly to the majestic finale. The "Intermezzo," marked *vivace*, is lighter and highlights Holst's skill in writing for woodwinds. In contrast to the "Chaconne," this movement ends quietly. The piece ends with the "March," a movement in ABA form that weaves together two contrasting melodies as it moves toward a powerful conclusion.

— Adapted from notes from *The United States Marine Band*

La Création du Monde, Op.81a (The Creation of the World)**Darius Milhaud****Born: 1892****Died: 1974****Composed: 1922**

Milhaud composed this work from 1922–23; its premiere was on October 25, 1923, at the Théâtre des Champs-Élysées in Paris. The score calls for 2 flutes, oboe, 2 clarinets, alto saxophone, bassoon, horn, 2 trumpets, trombone, timpani, percussion (cymbals, drum set, metal blocks, snare drum, tabor, tenor drum, tambourine, wood block), piano and strings.

Duration: 15 minutes

At its premiere in 1923, the ballet *La Création du Monde* rattled its Paris audience. With modernist art at its height, the ballet production was commissioned by Ballets Suédois, an ensemble known for its provocative use of modern art. *La Création du Monde* was no exception: vivid and bold statements were made on each artistic front. The sets and costumes were a striking expression of cubism by Joseph Léger. The libretto, by Blaise Cendrars, depicted the creation of the world through a highly-stylized, exoticist reimagining of African folklore. And the French composer Darius Milhaud composed in the vein of American jazz. In a 1970 interview, Milhaud recounts that "everybody hated it, because they thought it was music for dancing halls or restaurants." Soon after, the negative reaction dissipated and Milhaud's music gained popularity.

Even without the full ballet production, Milhaud's music evokes a visual experience. As the scoring calls for an eclectic "jazz band" of sorts, Milhaud achieves different colors by using various extended techniques and unique instrument combinations. The instruments often relate to each other in the style of jazz dialogue, with interactive call-and-response parts dancing around a predominantly predictable cut time pulse.

The overture opens with a lyrical saxophone singing over an incessant and brooding kick drum. This segues into the first tableau, "The Chaos Before Creation," a traditional fugue whose simple jazz subject erupts into a chaotic dance. The chaos abruptly cuts off and then flows into the second tableau, "The Slowly Lifting Darkness," whose flute solo is highly reminiscent of the earlier saxophone solo. The third tableau, "Man and Woman Created," features a rustic duet between the violins and exhibits polytonality and rhythmic figures that echo Stravinsky's *Rite of Spring*. The fourth tableau, "The Desire of Man and Woman," features a coquettish clarinet solo. The fifth tableau, "The Man and Woman Kiss," concludes the work in a culmination of past material. The brooding mood from the overture returns, evolves into a raucous dance and eventually finds a peaceful resolution.

— Tonya Burton

Wind Serenade in D Minor, Op. 44**Anton Dvořák****Born: 1841****Died: 1904****Composed: 1878**

The score calls for two oboes, two clarinets, two bassoons, three horns and optional double bassoon. Cello and double bass were added later.

Duration: about 25 minutes

In the late 1870s, after nearly two decades working in Prague as a viola player, church organist, and teacher, Anton Dvořák finally began to achieve international renown. Dvořák's Wind Serenade in D minor in 1878 was written during this exciting period, in which German critics and publishers responded enthusiastically to his music, and the support of his friend Johannes Brahms increased his confidence.

The influence of Brahms perhaps explains why Dvořák invested himself in the serenade. For Brahms this genre had proved rehabilitative to his career after the negative response to his D minor Piano Concerto, and had served as a preparatory exercise for his symphonic works. Dvořák, although an experienced orchestral composer with five symphonies to his name, was still seeking recognition. The four-movement serenade was therefore an opportunity to display his witty textures, catchy dance-like melodies and suave lyricism.

The first movement opens in a quasi-military manner that is stern yet stylish. The march-like theme gives way to a playful section in which instruments take turns to play a pirouetting melody. An ominous transition led by the French horns leads back to the opening theme, and calm resolution.

The vibrant second movement starts with a bucolic first theme and cascading counter-melodies. A hectic second motif hints at the clucking of the farmyard, thanks to trilling clarinets and a punchy bassoon line. Arriving back at the peaceful first theme feels like a relief.

An oboe dominates the beginning of movement three with a yearning melody, propelled by an off-beat accompaniment. The central section is driven along by eighth notes, but this energy subsides into a languorous section. Clarinets, bassoons and horns in sighing pairs lead to a sparse conclusion.

The final movement is a pulsing folk-dance. After innumerable twists and turns, the opening theme of movement one reappears. At first this feels anti-climactic, but then melody is overrun by an irresistible energy. Eventually the whole ensemble comes together, and twirling clarinets and a horn fanfare bring about a triumphant finale.

— Patrick Allies

O Magnum Mysterium**Morten Lauridsen, Arr. H. Robert Reynolds****Born: 1943****Composed: 1994**

Performed first as a choral piece, Lauridsen's *O Magnum Mysterium* was premiered by the Los Angeles Master Chorale in 1994. The wind band arrangement by H. Robert Reynolds premiered in 2003. The score calls for 2 flutes, 2 oboes, 3 soprano clarinets, bass clarinet, 2 alto saxophones, tenor saxophone, baritone saxophone, 2 bassoons, 3 trumpets, 4 French horns, 3 trombones, euphonium, 2 tubas, timpani and suspended cymbal.

Duration: about 6 minutes

A work that ultimately took six months to complete, *O Magnum Mysterium* owes its conception to a Baroque-era still-life painting. This painting by Francisco de Zurbarán is rather simple: it displays a plate of lemons, a basket of oranges and a saucer with a cup of water and a rose. Profoundly and emotionally affected by the warmth and simplicity of this painting, Morten Lauridsen sought its meaning, and in turn discovered its religious significance relating to the Virgin Mary and Easter.

The text *O Magnum Mysterium* originated in the early Catholic church as a responsorial, or a piece of music where the congregation alternates with a soloist. *O Magnum Mysterium* translates from its native Latin to "Oh Great Mystery." The remainder of the text illustrates the birth of Jesus. The original Latin has been used by many other composers including Renaissance composer Giovanni Pierluigi da Palestrina, from whom Lauridsen took inspiration for this piece.

Lauridsen's body of musical work is primarily choral and contains both sacred and secular themes. In 2003 Lauridsen asked his colleague, the conductor H. Robert Reynolds, to transcribe *O Magnum Mysterium* for wind ensemble; the tremendous success of the transcription led to a collaboration on another Lauridsen piece.

Described by the composer as "a quiet song of profound inner joy," *O Magnum Mysterium* begins at a very soft dynamic with the melody introduced by the flutes. In a series of formal repetitions, Reynolds experiments with different instrumental textures, sometimes letting the high brass take the lead, and later showcasing mellow winds and reeds. The piece climaxes with an explosion of timbral color and a long-awaited addition of the timpani and suspended cymbal. As if exhausted from the monumental sigh of joy and wonder, the piece ends with a return to the soft and plaintive ambiance of the beginning of the piece.

— Allie Pecorano

Emblems**Aaron Copland****Born: 1900****Died: 1990****Composed: 1963**

Emblems, commissioned in 1963, was composed and first performed in 1964. The score calls for piccolo, two flutes, two oboes, two bassoons, two soprano clarinets, alto clarinet, bass clarinet, contrabass clarinet, alto saxophone, tenor saxophone, baritone saxophone, three cornets, two trumpets, four horns, three trombones, bass trombone, two euphoniums, two tubas, string bass, timpani, piano and celesta, and percussion, including: bass drum, bongos, congas, crash cymbals, glockenspiel, snare drum, suspended cymbal, tam-tam, tenor drum, triangle, wood block and xylophone.

Duration: 12 minutes

“The purpose of this commission is to enrich the band repertory with music that is representative of the composer’s best work, and not one written with all sorts of technical or practical limitations,” wrote Keith Wilson, president of the National Convention of College Band Directors National Association, to the prominent composer Aaron Copland in 1963. At this time in his career, Copland had begun to focus more on conducting and editing scores than on composing. But he accepted the commission and aimed to compose a challenging, yet not overwhelming, piece for young musicians. By November of 1964, Copland had titled the piece *Emblems* because he felt the piece created feelings of nobility, aspirations, playfulness and spiritedness.

Emblems begins slowly, with boldness created when the ensemble strikes chords simultaneously and gradually moves faster until smooth melodies flow from the woodwinds. A series of clarinet and oboe solos progress back to the beginning theme. The second iteration of the theme features solos from various instrument sections until the popular American hymn, *Amazing Grace*, unites them. A full ensemble fanfare takes the band into the fast section of this piece, with a snare drum solo that invites a small percussion feature. Percussive melodies travel throughout the ensemble, showing off their technique. The ensemble then cascades into a full brass fanfare that precedes a cacophony of sound and rhythm, until returning to the original tempo and boldness that marked the beginning of the piece once more. The woodwinds then provide an eloquent melody, and *Amazing Grace* sneaks into the melody again until the whole ensemble joins in the grandiose ending of the piece.

— Allison Coe

Folk Dances for Wind Band**Dmitry Dmitriyevich Shostakovich , Arr. H. Robert Reynolds****Born: 1906****Died: 1975****Composed: 1942**

Folk Dances is the third movement of a suite composed in 1942 to serve as background music for a presentation called *The Motherland*, also known as *My Native Leningrad* or *Otchizna*, Shostakovich’s opus 63. The score calls for 6 flutes, 2 oboes, 16 clarinets, 2 bassoons, 7 saxophones, 4 cornets, 2 trumpets, 4 F horns, 6 trombones, 4 baritones, 5 tubas and 4 percussion.

Duration: about 3 minutes and 45 seconds

In 1942 during the creation of *The Motherland*, which includes *Folk Dances*, Dmitry Shostakovich was 36 years of age and head of the piano department at the Leningrad Conservatory. In the midst of the calamity and destruction of World War II, he worked vigorously to complete *The Motherland*, and three other compositions: *The Gamblers*, *Six Romances on Verse by English Poets*, *Solemn March*, and additionally, debut his renowned 7th Symphony. In July of that same year, he was honored by *Time Magazine* with an article, “Music: Shostakovich & the Guns,” and his image was put on the cover of that publication.

Folk Dances was written during the darkest days of the war and originally performed by the Song and Dance Ensemble of the NKVD, the Soviet Union’s formidable police force that later became known as the KGB. Several folk melodies are played in succession, so the flow of energy and spirit of the music proceeds in a steady and unabated stream.

One note of interest and importance is the adherence to musical style which demands that the players maintain short and clear articulations throughout the performance of the piece. Additionally, the utmost tempo control is required as the exhilarating nature of the tune almost encourages “rushing” the tempo, due to the speed of the song gradually increasing while the music moves forward.

At age 13, Shostakovich began studying music at the St. Petersburg Conservatory, where he focused on piano performance and composition. While his instrument of choice was piano, he was most known for his compositional prowess and first achieved international acclaim for his Symphony No. 1, when it premiered in 1926. His compositions varied in style and included the uses of folk music, humor and other displays of inventiveness.

Folk Dances is in the standard repertoire for wind bands, and was first introduced in the United States through an arrangement by H. Robert Reynolds in 1979. The source material is solely instrumental and lightens the overall gloomy mood of *The Motherland* suite.

— Terrell Smith

Michael Votta, Jr., *music director*
Mark Wakefield, *ensembles manager*

FLUTE/PICCOLO

David Le
Emily Davis
Emma Hammond

OBOE

Karyann Mitchell
Katelyn Estep
Lydia Consilvio
TJ Wagman

CLARINET

AJ Perry
Kyle Glasgow
Cliff Hangarter
Kenny Wang
Maddie Ferguson
Andrew Zhang
Casey Schreck

BASSOON

Grayham Nield
Robby Burns
Monica Panepento

SAXOPHONE

Carolyn Braus
Joseph McNure
Matthew Chaffer
Willie Hadnot

HORN

Cosette Ralowicz
Emerson Miller
Hannah Smith
Niklas Schnake
Kat Robinson

TRUMPET

Dylan Rye
Di Yue
Jacob Rose
Nathan Wolfe
Ivanna Ajakpo

TROMBONE

Lorraine Montana
Dan Degenford
Brett Manzo
Leanne Hanson

EUPHONIUM

Hiram Diaz
Erik Lundquist

TUBA

Pasquale Sarraco
Samuel Ambrose

PERCUSSION

Corey Sittinger
Anthony Konstanz
Matthew Dupree
Thomas Glowacki
Beatriz Fanzeres

VIOLIN

Sarit Luban
Calvin Liu

CELLO

Nicole Boguslaw

BASS

Asa Dawson

PIANO

Alfonso Hernandez
Jiawei Yuan

Andrea E. Brown, *music director*
Mark Wakefield, *ensembles manager*

FLUTE/PICCOLO

Aliza Jacobs
Ruyuan Li
Hadas Sandalon
Natalie Bartholet
Madeline Swartz

OBOE

Joshua Faison
Lydia Consilvio
Sarah Balzer

CLARINET

Ashley Hsu
Sophia Ross
Adrian Paras
Casey Schreck
Alexander Dudkin
Jerry Sun
Samantha Piasecki
Andrew Zhang
Tom Zong

BASSOON

Lurr Ragen
Patrick Heinicke
Jordan Pierce
Joe Florence

SAXOPHONE

Andrew Hilgendorf
Lauratu Bah
Will Unger
Joseph McNure
Lauren McNerney

HORN

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

TRUMPET

Michael Baniak
Antonios Eleftheriou
Matthew Van Heel
Peter Smith
Ivanna Ajakpo
AJ Muña
Kyle Hurley

TROMBONE

Lorraine Montana
Jeff Read
Brian Macarrell
Pedro Martinez

EUPHONIUM

Thomas Lin
Jake Bowen

TUBA

Marlin Thomas
Joshua Lewis

PERCUSSION

Corey Sittinger
Bruce Perry
Maia Foley
Devon Rafanelli

BASS

Daphine Henderson

PIANO

Ria Yang

UPCOMING SPRING 2020 SCHOOL OF MUSIC CONCERTS

VOX ET MOTUS UMD WIND ENSEMBLE 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*.

THE CUNNING LITTLE VIXEN MARYLAND OPERA STUDIO

APR 3 - 11

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

Blurring the boundaries between the human and animal experience, *The Cunning Little Vixen* follows the story of a sharp, young, female fox (a vixen) and the gamekeeper who tries to control her. Inspired by a comic strip, this Czech opera by Leoš Janáček explores the ways in which human beings interact with the natural world while hinting at the underlying forces that govern us all. Sung in Czech with English supertitles.

CONDUCTORS’ CONCERT UMD SYMPHONY ORCHESTRA & UMD WIND ORCHESTRA

SAT, APR 4 • 8PM

FREE, TICKETS REQUIRED

Led by members of the graduate conducting studios, this concert will feature Concerto Competition winner Jimmy (Qun) Ren as soloist on Gioachino Rossini’s Concerto for Bassoon and Orchestra.

UMWO GOES “CLASSICALLY DOPE” UMD WIND ORCHESTRA & KONSHENS THE MC

SAT, MAY 9 • 8PM

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

The UMD Wind Orchestra goes “Classically Dope” on its season finale concert featuring rapper and hip hop artist Konshens the MC. Classically Dope is a genre-fusing initiative that uses music as an instrument of positive social influence. The concert will also include the newly commissioned piece, *Impulse Control* by Evan Ziporyn, featuring Lee Hinkle on percussion.

UMD SCHOOL OF MUSIC ADMINISTRATION & STAFF

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Director

GREGORY MILLER
Associate Director for Academic Affairs & Director of Undergraduate Studies

PATRICK WARFIELD
Associate Director for Graduate Studies & Strategic Initiatives

LORI DeBOY
Associate Director for Engagement & Enrollment Management

AARON MULLER
Senior Assistant Director for Productions & Operations

CHRISTINE CASTILLO
Administrative Assistant

KELSEY EUSTACE
Marketing Communications Coordinator

THEODORE GUERRANT
Accompanist

TINA HOITT
Athletic Bands Coordinator

LAURI JOHNSON
Choral Administrator

SHARON KEYSER
Assistant Director for Finance

MING LI
Piano Technology

JEREMY MAYTUM
Athletic Bands Inventory &
Communications Coordinator

LAUREN MCDONALD
Assistant Director for Admissions &
Financial Aid

ELIZABETH MILLIGAN
Admissions & Recruitment Coordinator

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