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UMD School of Music presents

UMD WIND ENSEMBLE

CONCERTINO CABOCLO

Michael Votta Jr., music director

Anthony Rivera, assistant conductor

Craig G. Potter, assistant conductor

Kathie Trahan, soloist

Friday, October 16, 2015 . 8PM

Elsie & Marvin Dekelboum Concert Hall

PROGRAM

Clifton Williams

Symphonic Dance No. 3 – “Fiesta”

Craig G. Potter, conductor

Johannes Brahms

Two Chorale Preludes

I. *Es ist ein Ros' entsprungen (A Lovely Rose is Blooming), Opus 122, No. 8*

II. *O Gott, Du frommer Gott (O God, Thou Holy God), Opus 122, No. 7*

Jess Turner

Concertino Caboclo

Kathie Trahan, flute soloist

INTERMISSION

Johann Sebastian Bach

Passacaglia and Fugue in C Minor, BWV 582

Anthony Rivera, conductor

Camille Saint-Saëns

Orient et Occident, Grand Marche pour Grande Harmonie, Op. 25

This program will last approximately **60 minutes, which includes a 15-minute intermission.**

PROGRAM NOTES

Symphonic Dance No. 3 – “Fiesta”

CLIFTON WILLIAMS

Born March 24, 1923 in Traskwood, Arkansas

Died February 12, 1976 in Miami, Florida

Instrumentation: Orchestra

Rescored for Symphonic Band by Clifton Williams, 1967

Duration: 7 minutes

Composed: 1964

Fiesta is the third in a set of five *Symphonic Dances* composed by Clifton Williams on a 1964 commission from the Minnie Stevens Piper Foundation, commemorating the San Antonio Symphony Orchestra’s twenty-fifth anniversary. In the original suite, each of the five dances represented the spirit of a different time and place relative to the background of San Antonio, Texas. *Fiesta* is an evocation of the excitement and color of the city’s numerous Mexican celebrations. The modal characteristics, rhythms and finely woven melodies depict what Williams called “the pageantry of Latin-American celebration — street bands, bull fights, bright costumes, the colorful legacy of a proud people.” The introduction features a brass fanfare that generates a dark, yet majestic atmosphere that is filled with the tension of the upcoming events. The soft tolling of bells herald an approaching festival with syncopated dance rhythms. Solo trumpet phrases and light flirtatious woodwind parts provide a side interest as the festival grows in force as it approaches the arena. The brass herald the arrival of the matador to the bullring and the ultimate, solemn moment of truth. The finale provides a joyous climax to the festivities.

The first performance of the complete set of dances took place on January 30, 1965, under Williams’ baton. After achieving success with the San Antonio Symphony, Williams refashioned the set for symphonic band, and *Fiesta* was premiered at the American Bandmasters Association convention in Miami, Florida, on March 4, 1967, by the University of Miami’s “Band of the Hour,” under the composer’s direction.

Two Chorale Preludes

I. *Es ist ein Ros’ entsprungen* (A Lovely Rose is Blooming), Opus 122, No. 8

II. *O Gott, Du frommer Gott* (O God, Thou Holy God), Opus 122, No. 7

JOHANNES BRAHMS

Born May 7, 1833 in Hamburg, Germany

Died April 3, 1897 in Vienna, Austria

Instrumentation: Organ

Transcribed for Concert Band by John Boyd,

Edited by Frederick Fennell, 1966

Duration: 4 minutes

Composed: 1896

Brahms composed 11 *Chorale Preludes* for organ in May and June 1896, shortly prior to his death. Arthur Egidi, in an article written for the *Brahms-Heft* of *Die Musik*, attributes their genesis to the composer’s illness at the time. He also refers to the work by which they had been immediately preceded — the four *Serious Songs*, Op. 121 — in order to show that for some time Brahms had been pondering serious subjects. It seems quite natural that, having completed his extensive collection of folksongs which represented an ideal of melodic style for him, Brahms should have also given expression to his love of chorale melodies. The art of chorale harmonization had already been well represented in his motets. In turning to the form of the organ prelude, Brahms was returning to a form of his youth — for the early works include a prelude and fugue upon the chorale “*O Traurigkeit, O Herzeleid*.” As with parallel cases of the motets, Brahms’ response is to the aesthetic character of the works, including their spiritual associations, rather than to any functional purpose or imitation. As far as is known, Brahms never played the organ in his later years, but his compositions had a profound influence on the German organ school of the early 20th century, represented chiefly by the work of Reger and Karg-Elert. In short, these preludes also have a pathetic meaning applying to ourselves. They are the last handshake of a master who, even to the end, could not part from us without an earnest repeti-

UMD WIND ENSEMBLE: PROGRAM NOTES (cont'd)

tion of his life-long admonition to build up rather than destroy, and to hold the past in reverence.

— *Frederick Fennell*

Concertino Caboclo

JESS TURNER

Born 1983 in Greenville, South Carolina

Instrumentation: Solo Flute and Wind Ensemble

Duration: 15 minutes

Composed: 2012

Concertino Caboclo [pronounced ka-BOK-lu] is one of only a handful of works for solo flute/piccolo and wind ensemble. The title is taken from a Portuguese word for Brazilians of mixed Afro-European-indigenous ancestry. *Caboclo*, who represent the “melting pot” character of Brazil, comprise a large percentage of the Brazilian population and hold many cultural aspects in common, including dances, songs, traditions, religious beliefs, heroic characters, foods and mythologies. It is the latter that the composer has chosen to represent in the work’s five connected movements.

Iara in Brazilian myth is a beautiful river nymph with long green hair and light skin, who sings gentle songs to passing men, trying to lure them to live with her in the river. Once under the siren’s spell, mere mortal man leaves everything to come to her, only to find his life cut short by the waters. After each conquest, she sings her song again to attract another. *Iara* was often the explanation for men not returning from the jungles of North Brazil. The movement opens with the siren’s song in the solo flute. The melody slowly begins to unfold through the entire ensemble as the listener wanders through the forest toward the river. The music becomes the river as it rushes along into the night, gradually vanishing into the darkness while *Iara*’s song echoes through the forest.

The protagonist of “Negrinho do Pastoreio,” a popular legend from south Brazil, is a young slave boy who cares for his owner’s horses. After losing a horse race, the boy is brutally beaten by his cruel master and in his pain lies down. The horses twice wander away, and the young lad is again beaten and for final punishment is tied on an anthill to be tormented. After three days, the master comes to remove the boy’s body but finds him standing with his mother, alive, healthy and untouched by the punishment. (In some versions of the story, it is the boy’s angel who is seen standing with the Virgin Mary.) The pitch bends represent the boy’s spirit as it wanders the hills of southern Brazil searching for the horses that he lost.

Caipora is often represented as a small, dark-skinned Tupi or Guarani Indian boy who smokes a cigar and has long black hair. He is sometimes described as having the head of a fox, and his feet are said to be backwards, making it impossible for enemies and hunters to track him through the jungles. As the ruler of animal life, *Caipora* enforces the rules of “fair play” in the jungles, whistling loudly in hunters’ ears to disorient them and lead them astray. He is often depicted tearing through the forest riding a wild boar. In this movement, *Caipora* is heralded by a samba rhythm in the percussion, which begins in the far distance. As he draws closer, the music grows wilder, finally erupting into a frenzy of drums and terrifying low brass. He then fades into the distance calling out warnings as he disappears into the forest. *Iara*’s Song returns briefly before *Saci-pereré*, perhaps the best-known character in all Brazilian mythology, appears. A one-legged caboclo boy, *Saci* smokes a pipe, has holes in the palms of his hands and wears a red cap that allows him to magically appear or disappear as he desires. Despite having only one leg, *Saci* is extremely quick and nimble. In Brazil he is considered a mischievous, incorrigible, sometimes malicious prankster who loves to frighten travelers

or hunters in the forest before disappearing in a swirl of dust. He will, however, grant a wish to anyone who can trap him or steal his magical cap. This final movement is a *Batuque*, which is a dance that was brought to Brazil from the Cape Verde region of Africa. The *Batuque* rhythm has a distinctive two-against-three feel, which gives the music an incessant, nervous energy. *Saci's* agility is on display here, as the solo flute, along with the rest of the ensemble, is required to play many difficult, angular passages. *Iara's* song appears one final time before *Saci* returns to close the piece out with a frantic rush to the end.

The Concertino was commissioned in 2011 for flutist Tadeu Coelho by a consortium of university bands and individual donors. Bands from the following colleges contributed to the commission: Bob Jones University, Dr. Dan Turner, director; Charleston Southern University, Dr. Marshall Forrester, director; Clemson University, Dr. Mark Spede, director; Coastal Carolina University, Dr. Jim Tully, director; Concordia University of Illinois, Dr. Richard Fischer, director; Furman University, Dr. Les Hicken, director; and The Hartt School, Mr. Glen Adsit, director. We wish to thank the following donors for supporting this project: Don & Amanda Barrett, Cherith Hamilton, Laura Hayden, the John Monczewski family, Lucy Snell, Dan & Jamie Turner and Tadeu Coelho.

— Jess Turner

Passacaglia and Fugue in C Minor, BWV 582
JOHANN SEBASTIAN BACH
Born March 31, 1685 in Eisenach, Germany
Died July 28, 1750 in Leipzig, Germany
Instrumentation: Cembalo (Harpsichord with pedal)
Transcribed for Symphonic Wind Ensemble by
Donald Hunsberger, 1975
Duration: 12 minutes
Composed: c. 1708–1717

Passacaglia and Fugue in C Minor, BWV 582 is not only Bach's longest organ work, it is one of his most imposing instrumental creations, regardless of medium. It is not known precisely when Bach

composed the work, but sources point to the period between 1708 and 1717, during his second residence in Weimar. The autograph manuscript of BWV 582 is currently considered lost; the work, as is typical for Bach's and contemporary composers' works, is known only through a number of copies. Bach originally composed the work for cembalo (harpsichord) with pedal; it was later transcribed for organ, and, in this version by Donald Hunsberger, for Symphonic Wind Ensemble.

In his *Passacaglia and Fugue*, Bach utilized two of the Baroque era's most pervasive musical forms. In the *Passacaglia*, true to form, a set of variations unfolds above a repeating bass line. The simple eight-measure melody, borrowed from a *Trio en Passacaille* by André Raison (1650–1720), is repeated throughout the piece, carried by various voices, while a series of 20 brief, contrasting variations are layered over it. Nineteenth-century composer Robert Schumann described the variations of Bach's C minor *Passacaglia* as “intertwined so ingeniously that one can never cease to be amazed.” After the development of each variation, a double fugue follows without pause where the ostinato is transformed into two opposing subjects. Bach was fairly consistent in closing each statement of the theme with an authentic cadence (C minor:V-I).

Despite these brief attempts at finality there remains a flow of continuity provided by a frequent rhythmic acceleration during the closing measures of the variation, anticipating the rhythmic pattern of the following variation. The *Fugue* utilizes the first half of the *Passacaglia* theme as its subject, introduced 12 times, followed by a countersubject.

This setting of Bach's *Passacaglia and Fugue in C Minor* has been crafted for the expanded orchestra wind section instrumentation, with the philosophy that each of the 20 variations and 12 statements of the fugue subject shall constitute an identifiable coloring — each different enough from its neighbor to ensure individualism, but not so differentiated as to cause disjointedness. The instrumentation se-

lected provided a wealth of solo colors in both the woodwind and brass sections; octave doublings and timbre couplings have been utilized to employ the outer tessituras of each instrument. There has been no direct attempt to reproduce the vast tonal resources of the pipe or electronic organ, although Hunsberger bore in mind the coupling principle inherent in the overtone mechanism of the organ.

Orient et Occident Grand Marche pour Grande

Harmonie, Op. 25

CAMILLE SAINT-SAËNS

Born October 9, 1835 in Paris, France

Died December 16, 1921 in Algiers, Algeria

Instrumentation: French Military Band

Edited by Timothy Reynish and Bruce Parry, 1995

Duration: 8 minutes

Composed: 1869

The French Revolution had a profound effect, not least on the *Harmonie*, the military band of the 18th century. The cozy chamber wind music of Haydn and Mozart, Beethoven and Krommer, with its pairs of wind instruments, was expanded enormously in 1789, when Bernard Sarette first raised the band of the Garde Nationale, a group of some 45 players, from which evolved the massive groups formed to support the great fêtes through which the politicians put over their ideals of Liberty, Equality and Fraternity. It was for these bands that Catel, Louis, Jadin, Mehul and Reicha wrote their “revolutionary” symphonies and marches. In their hands, the oboe was replaced as the main solo instrument by the clarinet and a little later the middle of the band was thickened by the addition of saxophones and saxhorns. Camille Saint-Saëns utilized this *Grande Harmonie* instrumentation when composing this *Grande Marche* in 1869.

Although Saint-Saëns did not visit Egypt and Algeria until his later years, the assimilation of exotic styles is an important component in his music (an excellent example is his 5th Piano Concerto). The central section is a moderato with a unison melody

typical of 19th-century French balletic and operatic forays into the Orient. The “Occident” is characterized by a fine, sweeping melody of great energy, followed by a trio that might have been written by a British march composer. The main thematic material returns in a brief fugato, leading to a restatement of the opening material but treated with greater urgency and combined with the oriental material.

— Timothy Reynish and Bruce Parry

UMD WIND ENSEMBLE: ABOUT THE ARTISTS

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 has been invited to perform at the international conference of the World Association for 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 numerous works by composers such as Daniel Bernard Roumain, André Previn, Baljinder Sekhon, Robert Gibson, Alvin Singleton and James Syler.

Votta has taught conducting seminars in the U.S. and Israel, 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 U.S., 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.

He is the author of numerous 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 U.S., Europe and Japan. He is currently the president-elect of the Eastern Division of the College Band Directors National Association, and has 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 degree 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 U.S. and Europe. His solo and chamber music recordings are available on the Partridge and Albany labels.

Anthony Rivera taught instrumental music for the Baltimore County Public Schools from 2006 - 2013. Under his leadership, the Eastern Technical High School Bands and Orchestras performed for the Maryland Music Educators Conference in 2011 and 2012 and commissioned two new works for band. In 2012, Rivera received the Essex Chamber of Commerce Teacher of the Year award and received citations for teaching excellence from the Maryland Senate and House of Representatives. Prior to enrolling at the University of Maryland, Rivera served on the Artistic Committee and as Conducting Fellow for the Handel Choir of Baltimore.

UMD WIND ENSEMBLE: ABOUT THE ARTISTS (cont'd)

Rivera received a Bachelor of Music Education from the University of Central Florida and Masters of Music in Wind Conducting from the Peabody Institute of the Johns Hopkins University, where he studied with Harlan Parker. Currently, he is enrolled in the DMA Wind Conducting program, studying with Dr. Michael Votta, and serves as assistant conductor and graduate assistant for the University of Maryland Wind Ensemble.

Craig G. Potter, Interim Assistant Director of Bands, joined the University of Maryland faculty in the Fall of 2015. At the University of Maryland, Potter assists with the operations of the Mighty Sound of Maryland marching band and pep bands. He is also the music director for the University Band as well as an assistant conductor for the University of Maryland Wind Ensemble. Prior to coming to the University of Maryland, Potter served as a Graduate Teaching Assistant at the University of Louisville. His primary duties included assisting with the Cardinal Marching Band and concert ensembles, as well as teaching conducting and marching band techniques courses. As an educator, he taught middle and high school band in the Catholic Diocese of Lexington (Kentucky). During his time at Lexington Catholic High School, the band earned distinguished ratings at the Kentucky Music Educators Association Concert Band Festival. Potter also taught general music at Mary Queen of the Holy Rosary School, also in Lexington.

He is a member of CBDNA, an alumnus of Phi Mu Alpha Sinfonia and Kappa Kappa Psi, and is an honorary member of Tau Beta Sigma. Potter holds a Bachelor of Music in Music Education from the University of Kentucky, and Master of Music in Wind Conducting from the University of Louisville, and is currently pursuing a Doctor of Musical Arts degree from the University of Maryland in Tuba Performance. Originally from Raleigh, North Carolina, Potter lives in Laurel with his wife Mallory and three cats.

Kathleen Trahan is on the flute faculty of the University of Maryland. She is principal flute with Annapolis Chorale, Annapolis Chamber Orchestra, Prince George's Philharmonic, Columbia Pro-Cantata Orchestras, and has recorded frequently with Omega Studios. She is an active recitalist, chamber artist and freelance musician in the Washington DC area and owns her own studio. She has performed with many orchestras including the Artist to End Hunger Orchestra, Beethoven's Pop, National Gallery of Art Orchestra, the National Symphony and Richmond Symphony. She is a member of *Cantata!* a chamber ensemble comprising soprano, flute and piano that performs an eclectic repertoire and arranges many of its own works. She has been a member of many chamber ensembles including the Theater Chamber Players of The Kennedy Center. She has commissioned a number of flute works that have been performed frequently throughout the Washington DC area.

Trahan has won numerous competitions including first prize in the International Alpha Delta Kappa Competition and the Baltimore Chamber Music Competition. She has appeared in many major halls including Arts Club of Washington, Carnegie Hall, Phillips Gallery, Kennedy Center, Library of Congress, National Building Museum and National Gallery of Art. She has performed frequently at the National Flute Association conventions and the Mid-Atlantic Flute Fairs.

She was the concert coordinator for the National Building Museum for ten years and was coordinator for the several concert series for Artist to End Hunger. She has been listed in *Who's Who in American Music*, *The International Who's Who in Music*, the *Dictionary of International Biography* and the *International Who's Who of Women*. Her teachers include William Montgomery, Robert Aitken and James Galway.

UMD WIND ENSEMBLE

Michael Voita Jr., Music Director
Anthony Rivera, Assistant Conductor
Craig G. Potter, Assistant Conductor

FLUTE

Alexandra Gilbert
Sarah Greaney
Maya Keys
Megan Stoltzfus
Cathy Wang

OBOE

Michael Helgerman
Griffin Moskowitz

ENGLISH HORN

Angela Kazmierczak

CLARINET

Nathan Dorsey
Gabe Ferreira
Alex Gehring
Jonathan Gligorovic
Laura Guenzel
Yoonshik Hong
Matthew Joy
Yu Wang

BASS CLARINET

AJ Layton

BASSOON

Lucas Cheng
Garrett Kelly

SAXOPHONE

Brian Berdan
Drew Pascoe
Brian Starace
Drew Walker

HORN

Daniel Eppler
Lea Humphreys
Matthew Kamens
Eric Kuhn
Kaitlyn Schmitt
Phillip Shulman
Elliot Tapscott

TRUMPET

Justin Drisdelle
Ryan Elder
Alexis Kalivretenos
Everest Liu
Thomas Urrutia
John Walden

TROMBONE

Richard Matties
Casey Klint
Nick Hogg
Nathan Reynolds
Bryan Woodward

EUPHONIUM

Ryan Keift
Theodore McAllister

TUBA

Andrew Jones
David Rea

STRING BASS

Ian Saunders

PIANO

Zsolt Balogh

PERCUSSION

John Clancy
Laurin Freidland
Jessica Kincaid
Anthony Konstant
Adit Sabnis
Bobby Schroyer

ENSEMBLE MANAGER

Brian Coffill