UMD School of Music Presents:

UMD WIND ENSEMBLE
BERNSTEIN AND COPLAND
Michael Votta Jr., music director
Anthony Rivera, assistant conductor
Craig G. Potter, assistant conductor

Friday, May 1, 2015 . 8PM
Elsie & Marvin Dekelboum Concert Hall

Program

LEONARD BERNSTEIN
Overture to Candide (1956)

AARON COPLAND
El Salón México (1937)
Craig G. Potter, assistant conductor

- INTERMISSION -

LEONARD BERNSTEIN
Symphonic Dances from West Side Story (1957/1961)
  Prologue
  Somewhere
  Scherzo
  Mambo
  Cha-Cha
  Meeting Scene
  Cool, Fugue
  Rumble
  Finale

Anthony Rivera, assistant conductor

This performance will last approximately one hour, which includes one 15-minute intermission.
Overture to Candide

Leonard Bernstein

Born August 25, 1918, in Lawrence, Massachusetts
Died October 14, 1990, in New York City

Instrumentation: Orchestra
Transcription: Symphonic Band
by Clare Grundman, 1986
Duration: 6 minutes
Composed: 1956

In 1953, the renowned playwright Lillian Hellman proposed to Leonard Bernstein that they adapt Voltaire’s Candide for the musical theatre. Voltaire’s novella of 1758 satirized the fashionable philosophies of his day, especially the Catholic church whose Inquisition routinely tortured and killed “heretics” in a ghastly event known as an “Auto-da-Fé” (“act of faith”). Hellman observed a sinister parallel between the Inquisition’s church-sponsored purges and the “Washington Witch Trials” being waged by the House Un-American Activities Committee. Fueled by rage and indignation, she began her adaptation of Voltaire’s book. John LaTouche was engaged as initial lyricist, while Bernstein made numerous musical sketches. Before long, LaTouche was replaced by poet Richard Wilbur. Hellman, Bernstein and Wilbur worked periodically over the next two years but labored in earnest through 1956. By October, Candide was ready for performances in Boston. At some point during those Boston performances, Dorothy Parker contributed lyrics to “The Venice Gavotte,” while Bernstein and Hellman had also added lyrics of their own to other numbers. The lyrics credits were already beginning to mount up.

The production, directed by Tyrone Guthrie, with sets by Oliver Smith and costumes by Irene Sharaff, opened at the Martin Beck Theatre in New York on December 1, 1956, to mixed reviews. Hellman’s satire was thought cerebral and heavy-handed; the sophistication of the music (much of it in a flashy operetta style) did not appeal to audiences. The production closed on February 2, 1957. Fortunately, the original cast album was recorded by Columbia Records. The music continued to thrive; the recording sold well and Bernstein’s score gained a sort of cult status.

In 1958, a full-scale production in London, England, was prepared, with a revised book credited to Lillian Hellman assisted by Michael Stewart, and one new musical number (“We Are Women,” a duet for Cunegonde and the Old Lady, with lyrics by Leonard Bernstein). Candide opened at the Saville Theatre in London on April 30, 1959. In the United States, there was no production that could be called major until 1966, when Gordon Davidson directed Candide for the Theater Group at the University of California at Los Angeles, with Carroll O’Connor in the role of Pangloss.

In 1971 the Los Angeles Civic Light Opera Association mounted a production that attempted a complete revision of Hellman’s book, as well as a substantial shuffling of musical numbers. This version was performed in San Francisco, Los Angeles and at The Kennedy Center in Washington DC. It is probably at this time that Mr. Bernstein wrote the song “Words, Words, Words,” which includes a bitter reprise of “The Best of All Possible Worlds.” Though this production was not successful, it seems to have stirred up interest in Candide. In 1973, Harold Prince and Hugh Wheeler devised a new small-scale version that won the support of Lillian Hellman, who at this time withdrew her original adaptation of Voltaire. Thus, the 1956 version of Candide is no longer available for performance.

This new version opened at the Brooklyn Academy of Music’s Chelsea Theatre in December 1973. Harold Prince directed a free-wheeling single-act production, which included some new lyrics by Stephen Sondheim, and a 13-instrument orchestration by Hershy Kay. When this production moved to the Broadway Theater in Manhattan, the theater itself was rebuilt from the inside out: walkways and platforms were constructed.
around the auditorium, and the audience sat on wooden benches, right in the middle of the action. The audience was even invited to eat peanuts during the show, adding to the circus-like atmosphere. The young and lively cast, and spirited musical direction by John Mauceri, helped make this production Candide's first critical and popular success. (Known as the “Chelsea” version, this is the earliest version of Candide available for performance.)

In October 1982, New York City Opera (Beverly Sills, general manager) presented Candide in its first version for an opera house. As a full-length two-act production, much music that had been cut in 1973 was reinstated, under Bernstein’s supervision, by John Mauceri. New scenes were written by Hugh Wheeler, adapted from Voltaire. Once again Harold Prince directed.

As music director of the Scottish Opera in Glasgow, Mauceri took the opportunity to examine Candide one more time in 1988, with a production that included even more music, including a new “Entr’acte” and a recurring chorale, “Universal Good,” created by Bernstein from a long-discarded aria. Jonathan Miller and John Wells directed and further adapted Hugh Wheeler’s script.

After Bernstein had attended the final rehearsals and the opening in Glasgow, as well as a production later in the season devised by Jonathan Miller for the Old Vic in London, he decided the time had come for the composer himself to re-examine Candide. Taking the Scottish Opera version as a base, he restored, among other things, two dozen bars in the “Auto-da-Fé,” shuffled the order in the second act and touched up the orchestration throughout. For example, he altered the endings of several numbers, including “Glitter and Be Gay,” where he placed chords on off-beats in the manner of Tchaikovsky, whose Fourth Symphony he had just conducted.

This revised and renewed version of Candide was presented by the London Symphony Orchestra in concert at the Barbican Centre, London, England, in December 1989, and was recorded by Deutsche Grammophon and videotaped by Video Music Productions. Leonard Bernstein and John Wells created a narration, performed at the time by Adolph Green, that moved the action swiftly from one musical number to the next.

— Used by permission of the Leonard Bernstein Office, Inc.

El Salón México
Aaron Copland

Born November 14, 1900 in Brooklyn, New York
Died December 2, 1990 in North Tarrytown, New York
Instrumentation: Orchestra
Transcription: Concert Band
by Mark H. Hindsley, 1966
Duration: 10 minutes
Composed: 1936

Like many North American composers, Copland was frequently stimulated by the Spanish-derived culture of Central and South America. But it is his first attempt at the “Spanish style,” El Salón México (1936), which has especially endured as one of the century’s most popular and immediately appealing musical evocations of Latin America. The title is the name of a lively and colorful dance hall in Mexico City, which Copland visited with the Mexican composer Carlos Chávez on his first trip to Mexico in 1932. The atmosphere of the place stayed with him, and El Salón México is an attempt to recapture the overwhelming impact of the music and dancing there. Formally it is a kind of rhapsodic rondo, in which various authentic Mexican tunes, by turns sentimental, languorous and lively, are strung together by a leaping, fanfare-like ritornello. Copland wrote afterwards: “I was attracted by the spirit of the place and by the Mexican people. Using Mexican melodies seemed appropriate. My purpose was not merely to quote literally, but to heighten without in any way falsifying the natural simplicity of the Mexican tunes.” Apart from the strength of the melodies themselves, the reason for its appeal surely lies in the virtuosity of the orchestration, which allows the
various instruments to appear, dance-band like, in quasi-soloistic roles (note the prominence of the E-flat clarinet), while the percussion includes various Latin-American instruments that add local color.

— Malcolm MacDonald

Symphonic Dances from West Side Story
Leonard Bernstein
Instrumentation: Orchestra
Transcription: Band by Paul Lavender, 2007
Duration: 22 minutes
Composed: 1956

In 1957 West Side Story opened on Broadway. It was an orchestrator’s dream to work with Leonard Bernstein. Lenny, Irwin Kostal and I discussed every note in every bar of the score at great length, fully aware of the limitations that the theater orchestra would impose upon us.

With the standard five reeds (woodwinds, including a bassoon chair who played only bassoon!) having to negotiate 14 instruments among them, it’s no wonder that we hoped someday to be able to re-orchestrate this very inventive and difficult music. We got our chance when Lenny asked Irv and me to do a suite based on the ballet music from the show.

We were in ecstasy! Every orchestral colour was ours for the asking; strings could be subdivided ad infinitum, percussion could be spread out among many players, winds and brass were expanded; and our only concern was whether the classically oriented symphonic player could handle the “jazzier” elements of the score. Cool, for example: Lenny assured us that symphonic orchestras could play the Cool Fugue stylistically, and indeed they have! In retrospect, I now realize that Lenny himself, because he had a foot in both camps, was a classically trained musician who knew just how far we could go with popular styles.

As for the form of the suite, Lenny knew it should certainly begin with the famous signature tritone on which so much of the show’s music is based, and go directly into the Prologue (including finger snaps in the orchestra). The order of the rest of the material in the suite is based on “feel” rather than on the plot of the show. Ergo, Somewhere finds itself in between the Prologue and the Mambo. The Meeting Scene gets compressed into an atmospheric lead-in to the Cool Fugue — that tritone ties everything together! Finally, after the Rumble, Lenny inserted a flute solo unique to these Symphonic Dances, which makes a dramatic and beautiful change to I Have a Love, which was Jack Gottlieb’s suggestion to end the suite (and which is the only music in the suite that is not a dance in the show). The suite ends with subdivided strings, which I’m sure was the orchestration in everyone’s mind when the show as originally scored.

Somehow, the Symphonic Dances manage to be both “serious” and “popular.” This suite brings music of Broadway into the concert hall, orchestrating with symphonic character the music every theater-goer loves. Miraculously, Lenny could do it all. I’ll always consider myself extraordinarily lucky to have been one of his devoted helpers.

— Sid Ramin, 1992
UMD Wind Ensemble

**FLUTE**
Sarah Greaney
Lilian Honeczy
Emily Murdock
Alisa Oh
Hannah Sung

**OBOE**
Stacia Cutler
Michael Helgerman
Angela Kazmierczak

**CLARINET**
Kyle Carruthers
Leanne Cetorelli
Phylicia Cotton
Gabe Ferreira
Jonathan Gligorovic
Laura Guenzel
Yoonshik Hong
Bethany Lueers
Andrea Riddick
Caitlin Rowden
Jonathan Schneider
Joshua Waldman

**BASS CLARINET**
AJ Layton
Daniel Page

**BASSOON**
Lucas Cheng

**CONTRABASSOON**
Nick Ober

**SAXOPHONE**
Grant Orndorff
Drew Pascoe
Hansu Sung
Andrew Walker

**HORN**
Daniel Eppler
David Flyr
Eric Kuhn
Kaitlyn Schmitt

**TRUMPET**
Ryan Elder
Alexis Kalivretoes
Everest Liu
Benjamin Lostocco
Chris Rother
Isaac Segal
John Walden

**TROMBONE**
Josh Gehres
Ashleigh Naude
Jason Robinson

**BASS TROMBONE**
Bryan Woodward

**EUPHONIUM**
Ryan Kieft

**TUBA**
Nick Obrigewitch
Andrew Jones

**STRING BASS**
Ian Saunders

**PERCUSSION**
Anthony Konstant
Jessica Kincaid
Matt Miller
Robert Schroyer

**DRUM SET**
Logan Seith
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 Wind Activities 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 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, the Imani Winds and Daniel Bernard Roumain.

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 vice-president 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.

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 UMD Wind Ensemble.

Craig G. Potter is a Maryland/District of Columbia area conductor, tuba player and music educator. He is currently working on a Doctorate of Musical Arts from the University of Maryland in tuba performance. At the University of Maryland, Potter serves as a graduate assistant with the University Wind Ensemble, as well as the Mighty Sound of Maryland marching band and pep band.

Prior to coming to the University of Maryland, Potter served as a teaching assistant at the University of Louisville. His primary duties included teaching conducting and marching band technique courses, as well as working with the Cardinal Marching Band and concert ensembles. While at the University of Louisville, Potter participated in conducting master classes with Esa-Pekka Salonen as well as the West Point Band Chamber Players.

As an educator, Potter taught band and percussion ensembles at Lexington Catholic High School in Lexington, Kentucky. During his time at Lexington Catholic, the ensembles earned Distinguished ratings at the Kentucky Music Educators Association District Concert Band Festival. Potter also taught middle school band at Christ the King School and general music at Mary Queen of the Holy Rosary School, both in Lexington.

He is a member of CBDNA, Phi Mu Alpha Sinfonia, 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 a Master of Music in Wind Conducting from the University of Louisville. His primary teachers include Dr. Michael Votta Jr., Dr. Frederick Speck, David Fedderly, Dr. Skip Gray, Stephen Dumaine, Clinton McCanless and Tony Granados.
The following items and materials related to this performance are available in the collections of the University of Maryland Libraries. For materials held in the International Piano Archives at Maryland (IPAM) and the Paged Collections Room, please ask at the circulation desk.

**The Leonard Bernstein Letters – Edited by Nigel Simeone**

**Location:** Michelle Smith Performing Arts Library — Stacks

**Call Number:** ML410.B566 A4 2013

From the book jacket: “Leonard Bernstein was a charismatic and versatile musician – a brilliant conductor who attained international super-star status, and a gifted composer of Broadway musicals (*West Side Story*), symphonies (*Age of Anxiety*), choral works (*Chichester Psalms*), film scores (*On the Waterfront*) and much more. Bernstein was also an enthusiastic letter writer, and this book is the first to present a wide-ranging selection of his correspondence. The letters have been selected for the insights they offer into the passions of his life — musical and personal — and the extravagant scope of his musical and extra-musical activities.” With a list of correspondents that includes Aaron Copland, Stephen Sondheim, Thornton Wilder, Bette Davis, and Jacqueline Kennedy Onassis, this collection is a must-read for any Bernstein fan.

**El salón México; Concerto for Clarinet; Music for the Theatre; Connotations for Orchestra – Aaron Copland, composer, Stanley Drucker, clarinet, New York Philharmonic, conducted by Leonard Bernstein**

**Location:** Michelle Smith Performing Arts Library — Paged Collections

**Call Number:** MCD 1111

Recorded at Lincoln Center’s Avery Fisher Hall in October 1989, this album features the New York Philharmonic under the direction of conductor Leonard Bernstein. Clarinetist Stanley Drucker, member of the New York Philharmonic from 1949 through 2009 and principal player for much of that time, performs Copland’s Concerto for Clarinet and String Orchestra. Originally written for swing-era great Benny Goodman, this concerto blends classical and jazz elements to put a twist on Copland’s signature Americana sound.

**Aaron Copland: The Life and Work of an Uncommon Man – Howard Pollack**

**Location:** Michelle Smith Performing Arts Library — Stacks

**Call Number:** ML410.C756 P6 1999

Musicologist Howard Pollack chronicles the life of Aaron Copland in this retrospective on the composer’s childhood in Brooklyn, his studies in Paris and his later work in Hollywood. Like his biographies of American composers George Gershwin, Marc Blitzstein, John Alden Carpenter and Walter Piston, Pollack’s *Aaron Copland: The Life and Work of an Uncommon Man* explores both the man and the music, providing insight for readers on Copland’s life as well as his development into one of America’s most beloved composers.

For more information on these UMD Library materials and other resources relating to the performers, pieces, composers and themes of this program, please visit us at [www.lib.umd.edu/mspal/mspal-previews](http://www.lib.umd.edu/mspal/mspal-previews).