



University of Maryland School of Music Presents
LOOKING FORWARD, LOOKING BACK
UMD Wind Orchestra

December 9, 2017 . 8PM
DEKELBOUM CONCERT HALL
at The Clarice



**SCHOOL OF
MUSIC**

University of Maryland School of Music presents

LOOKING FORWARD, LOOKING BACK

University of Maryland Wind Orchestra

Michael Votta Jr., *music director*

Joseph Scott, *assistant conductor*

Sinfonietta, Op. 188.....Joachim Raff

- I. *Allegro*
- II. *Allegro molto*
- III. *Larghetto*
- IV. *Vivace*

Joseph Scott, *conductor*

that secret from the river.....Joel Puckett

INTERMISSION

Kammersymphonie, Op. 9.....Arnold Schoenberg

Danzón No. 2, arr. Nickel.....Arturo Márquez

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 UM 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, and the Imani Winds. UMWO has commissioned and premiered numerous works by composers such as Andre Previn, Steven Mackey, Alvin Singleton, and James Syler.

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.

He is currently the President of the Eastern Division of the College Band Directors National Association, and is President-Elect 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 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 US and Europe. His solo and chamber music recordings are available on the Partridge and Albany labels.

JOSEPH P. SCOTT is currently in his second year of the Master of Music in Wind Conducting, studying under Dr. Michael Votta. Before coming to the University of Maryland, Joseph was the Director of Instrumental Music at Clayton Valley Charter High School in Concord, California, where he was responsible for conducting the Wind Ensemble, Symphonic Band, Orchestra, Jazz Band, and Marching Band, as well as instructing Advanced Placement Music Theory.

Joseph earned his B.M. in Music Education from the University of Oregon where he studied with Dr. Wayne Bennett and Robert Ponto. While at the University of Oregon, Joseph was a founding member of the university's chapter of Kappa Kappa Psi. After graduating, he returned to San Francisco where he received his teaching credential from San Francisco State University. While at SFSU, Joseph was on staff at the Ruth Asawa School of the Arts where he conducted the Concert Band and taught Music Theory and Survey classes. Joseph is a member of the College Band Directors National Association as well as the National Association for Music Education and served for three years as a board member of the California Music Educators Association-Bay Section. Joseph was selected as a tier one conductor for the 2017 Frederick Fennell Memorial Conducting Masterclass at the Eastman School of Music where he worked with Mark Scatterday, Donald Hunsberger, and Craig Kirchoff. Other conducting teachers include James Ross, Michael Haithcock, Courtney Snyder, and Harvey Benstein.

While in the Bay Area, Joseph kept an active schedule playing the clarinet, performing with the Contra Costa Chamber Orchestra, Chabot Wind Symphony, Golden Gate Park Band, and the San Francisco Wind Ensemble, which performed at the World Association of Symphonic Bands and Ensembles in 2015 and recorded its inaugural CD at Skywalker Ranch in 2014.

Sinfonietta, Op. 188

- I. *Allegro*
- II. *Allegro molto*
- III. *Larghetto*
- IV. *Vivace*

Joachim Raff

Born: May 27, 1822, Lachen, Switzerland

Died: June 24, 1882, Frankfurt, Germany

Composed: 1873

Duration: 25 minutes

The lack of evidence to the contrary seems to indicate that Raff himself coined the word *Sinfonietta* for his op.188 in F. It has since been commonly used for works such as this - "little" or "light" symphonies and Raff's piece pre-dates the next work [with the same title] (by Rimsky-Korsakov) by seven years. The *Sinfonietta* was popular in its day and that no doubt helped the use of the term amongst composers.

He wrote the piece in Wiesbaden in Spring 1873 during the period which was, as his daughter Helene wrote, "the cultural high point of his life". The Lenore Symphony had recently capped even the success of his "Forest" Symphony and everywhere he was fêted and honored. However, the next work he completed after the *Sinfonietta* - his 6th Symphony - got a rather cooler reception and marked the start of what became a period of artistic crisis for the composer.

Isolated works are rare in Raff's canon. In contrast with his eleven Symphonies, six Operas, eight String Quartets, four Piano Trios and five Violin Sonatas there is only one *Sinfonietta* and only one other (earlier) piece for wind band. This is unlikely to signal any feeling by Raff that the work was a failure, however. It was virtually unique in its time and was popular from the first. Raff understood the financial imperative of getting his works performed. From a commercial point of view there may have been little point in writing another whilst the original one was doing so well in an uncontested field. From an artistic standpoint, it is difficult to see how he could have bettered his first attempt.

Written for pairs of flutes, oboes, clarinets, bassoons and French horns, it was clearly intended by Raff to be regarded as something greater than the wind serenades which had been popular since Mozart's time. Neither his motivation for writing the work, nor the occasion of its premiere is recorded, but it was published in November 1874 by Siegel of Leipzig, and Raff himself also arranged all four movements for piano four hands.

The *Sinfonietta*'s popularity endured and it was one of the works which continued to keep its composer's name before audiences, long after most of his music was forgotten. This is no doubt partly due to the comparative dearth of quality repertoire written for small wind bands, but it must also be because of the unfailing wit, vivacity and good humor of the music itself. It retains the traditional symphonic movement structure and is truly a "small symphony". Throughout, Raff employs his trademarks of counterpoint and classic musical forms but these never interfere with the work's pervading atmosphere of *joi de vivre*.

—Mark Thomas

that secret from the river

Joel Puckett

Born: June 27, 1977, Atlanta, Georgia

Composed: 2015

Duration: 22 minutes

Have you also learned that secret from the river; that there is no such thing as time? That the river is everywhere at the same time, at the source and at the mouth, at the waterfall, at the ferry, at the current, in the ocean and in the mountains, everywhere and that the present only exists for it, not the shadow of the past nor the shadow of the future?

—Hermann Hesse, *Siddhartha*

Hesse's quotation, poetic in its nature, incites a compelling philosophical quandary on the nature of reality and the perception of reality through time. The proposed observation harkens back to the flux doctrine of ancient Greek philosopher Heraclitus, who noted that one who stepped into the same river twice was surrounded by changed waters. Hesse's further exploration of this concept proposes a host of possibilities. Is our perception of time as a linear progression fundamentally flawed? Does anything remain the same over time, even as it changes significantly? Siddhartha's journey in the novel hinges on his epiphanies by the river, as it serves as a metaphor for his (and the reader's) life.

This quotation serves as the inspiration and soul of Joel Puckett's *that secret from the river*, which approaches the idea of the river from the abstraction of sound. The composer says of his creative process, "I have a very odd relationship with the past. I am constantly forced to confront past choices I've made in the form of the music I've written which I then experience in the present. When I hear music I've written, I am almost always overwhelmed by the feeling that I'm not actually the person who wrote it. An in a very real sense, I'm not; at least, not

anymore. But when I hear it, I feel compelled to be grateful that the person who did write that music left the very best of himself in those notes and I go about my life trying to live up to them.”

In a sense, the metaphor of Hesse’s river is applied to the life of any person. Can any of us exist outside of the perspective of the absolute present, and are we still the same person as we were in the past or will be in the future? With art, the common predilection is to observe the creator’s oeuvre through a synchronic lens, assuming all works are also of the artists themselves. In that secret from the river, Puckett deals with this concept in a personally meaningful way through a lengthy study in motivic reference and thick, seemingly mystical harmonies. The work as a whole is cast in two large sections: first, an exploration of pure harmonies that are made distorted and hazy through glissandi into sound masses, and second, a series of variants on a familiar harmonic motive. For much of the later portions of the piece, sections of the Hesse quotation are printed to accompany the score in a quasi-programmatic fashion. These fragments, positioned out of order, further lend to the concept of universal existence outside of time presented by the quotation itself.

The piece opens with a flash of keyboard instruments and thick clouds of harmony orchestrated into large alternating consorts of wind instruments building to a tremendous sonority that combines elements of both A major and minor. Out of the resonance emerges a solitary D, which carries a feeling of placidity from the previous tumult. The first large section begins in earnest here, as the pitch is expanded through its natural harmonic series. This meditation on D comes in and out of focus as it is increasingly distorted by intense neighboring dissonance (first by microtonal adjustment, and subsequently through ever multiplying collections of semitones). With each sequence, more instruments join and enrich the texture until the full ensemble contributes. Two repetitions of this contour follow, albeit with altered pitch content and order of entry, before receding away into an expansive largo bearing the quotation fragment “...there is no such thing as time...” This transitional segment, which concludes the first half of the piece, executes glacially paced chords that slowly sink down by half-steps while a gentle canon between flute and trumpet ambiguously hint at both minor and major modalities once more.

The second half of the work, which in the score is accompanied by the Hesse fragment “...not the shadow of the past,” begins with a statement in the keyboards of a ringing harmonic progression. These harmonies hauntingly call to mind the principal harmonic motive in the “Eye of Shadow” movement from Puckett’s flute concerto, *The Shadow of Sirius*. The ensemble joins in and grows in intensity and dissonance through a nearly direct repetition of the opening measures of the piece

before cascading into a series of variants on this harmonic idea. A return to the glissando clusters from early in the piece closes the section, this time accompanied by the Sirius chord progression (which descend in this iteration much as the closing chords in the first half of the work). A brief coda continues the descent, adding to the dissonance until being swept away to frame a tender consonance of D-flat major. The journey moves the listener through a broad landscape of sounds, diverse, nostalgic, and seemingly spiritual. We are asked to meditate on this river and these waters – even if similar – are ever-changing and accept these experiences as but a moment in the eternal continuum.

–Jacob Wallace

Kammersymphonie, Op. 9

Arnold Schoenberg

Born: September 13, 1874, Vienna, Austria

Died: July 13, 1951, Los Angeles, California

Composed: 1906

Duration: 20 minutes

When Schoenberg completed the *Kammersymphonie* (*Chamber Symphony*) No. 1 in 1906, he told his friends: “Now I have established my style. Now I know how I have to compose.” He quickly realized this was not true: as he put it, he was “not destined” to continue in this post-Romantic manner. Looking back, he saw that the *Chamber Symphony* was only a way station—but an important one—on the road toward his goal, which was to master what he described as “a style of concision and brevity in which every technical or structural necessity was carried out without unnecessary extension, in which every single unit is supposed to be functional.” Within a few years, Schoenberg was composing an astoundingly dense, non-repetitive, richly detailed new music: the Stefan George song cycle *Das Buch der hängende Gärten* (*The Book of the Hanging Gardens*); *Three Pieces for Piano*, Op. 11; *Five Pieces for Orchestra*, Op. 16; and the one character opera *Erwartung* (*Expectation*), all completed in 1909, had gone far away from the luxuriant Romanticism of the earlier *Verklärte Nacht* and *Gurrelieder*. Something that did not change was Schoenberg’s artistic personality and his temperament. From *Verklärte Nacht* to the last scores, passion is a constant, and the most immediate and ultimately overwhelming impression the *Chamber Symphony* No. 1 makes is that of urgent, ardent, even wild utterance.

The *Chamber Symphony* is in one movement; it is also in five movements. Schoenberg uses a formal device that had served him well in *Pelleas und Melisande* and the *String Quartet* No. 1: he combines the traditional four-movement plan—*sonata allegro*, *scherzo*, *slow*

movement, finale—with that of a single sonata movement. Sections I, III, and V are characterized sharply enough to encourage you to hear five distinct movements; at the same time, their mutual connectedness is so clear that the symphony's master plan as a single sonata movement with extended interludes on either side of the development is also readily audible.

The *Chamber Symphony* opens with a great pile-up of notes that coalesce into a luscious five-note chord, which resolves ever so suavely into a chord of F major. As soon as the very fast main tempo begins, Schoenberg has the horn rush impetuously up the steep slope of fourths from D below middle C to the F at the top of the treble staff. After the horn call, the cello plays an energetic, upward-rushing theme easily recognized by its persistent triplets as well as by its Debussyan whole-tone steps. This moves forward to an intense climax, which is followed by a new melody for violin and horn in a broad, singing style. The first movement presents a series of fervent, spirited, and variegated themes in rapid succession. The return of the energetic cello theme becomes a transition to the scherzo. The scherzo itself is even faster than the first movement; the ghostly Trio takes about twenty seconds. In the symphony's main development section, the themes of the first movement are reconsidered, recombined, and recostumed with captivating energy. Rising fourths introduce the slow movement, but now they take on the form of incorporeal double-bass harmonics, delicate six-note woodwind chords, weightless clarinet arpeggios, a dreamy melody for the first violin, all pianissimo. The music that ensues is a feast of lyric inspiration. The finale recapitulates and sometimes further transforms earlier themes with great freedom in their order of appearance. The rising fourths and the excited theme from the beginning of the first movement return in the coda. The close, with exultant horns and emphatic assertions of E major against the chromatic current, is joyously exuberant.

—Program note by Michael Steinberg

Danzón No. 2

Arturo Márquez

Born: December 20, 1950, Álamos, Mexico

Composed: 1994

Arranged: Oliver Nickel

Duration: 9 minutes

The composer writes:

The idea of writing the *Danzón No. 2* originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the *danzón*, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City. From these experiences onward, I started to learn the *danzón's* rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina and his Danzonera Orchestra. I was fascinated and I started to understand that the apparent lightness of the *danzón* is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the State of Veracruz and in the dance parlors of Mexico City.

The *Danzón No. 2* is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language. It is a very personal way of paying my respects and expressing my emotions towards truly popular music. *Danzón No. 2* was written on a commission by the Department of Musical Activities at Mexico's National Autonomous University and is dedicated to my daughter Lily.

UNIVERSITY OF MARYLAND WIND ORCHESTRA

Michael Votta, Jr., *conductor*

Joseph Scott, *assistant conductor*

Brian Coffill, David Wacyk, *graduate assistants*

FLUTE

Natasha Costello
Grace Wang
Pyero Talone

OBOE

Sarah Balzer
Michael Homme
Santiago Vivas-
Gonzalez

CLARINET

Nathan Dorsey
Madeline Ferguson
Kyle Glasgow
Ella Misangyi
Melissa Morales
Allison Satterwhite
Kenny Wang

BASSOON

Jonathan Zepp
Stephen Duncan

SAXOPHONE

Brian Starace
Hansu Sung
Andrew Walker
Adam Zuckerman

HORN

Grace Chan
David Flyr
Lea Humphreys
Derek Maselof
Kaitlyn Schmidt

TRUMPET

Carley Barrett
Ryan Elder
Ross McCool
Dylan Rye
Luke Spence

TROMBONE

Matthew Larson
Nathan Reynolds
Bryan Woodward

EUPHONIUM

Hiram Diaz

TUBA

Jisang Lee

VIOLIN

Ryan Gregory
James Worley

VIOLA

Kathryn Lowman

CELLO

Chelsea Bernstein

STRING BASS

Michael Rittling

PERCUSSION

Matthew Dupree
Lauren Floyd
Laurin Friedland
Jessica Kincaid

PIANO

Alex Chan
Alfonso Hernandez

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UPCOMING 2018 SCHOOL OF MUSIC CONCERTS

UMD WIND ENSEMBLE SPRING CONCERT

UMD Wind Ensemble

Friday, March 2, 2018 . 8PM

The UMD Wind Ensemble introduces audiences to new works for wind band, and continues its tradition of performing some of the most respected works in the repertoire.

PROGRAM:

Peter Mennin: *Canzona*

Leslie Bassett: *Lullaby for Kirsten*

Michael Daugherty: *Bells for Stokowski*

Mussorgsky: *Pictures at an Exhibition*

VIRTUOSI

UMD Wind Orchestra

Saturday, March 3, 2018 . 8PM

The German Expressionism of Berg's Chamber Concerto is paired with Dove's Across the Walls and Lindberg's Concerto for Winds and Percussion.

SPRING BIG BAND SHOWCASE

Parts 1 & 2

March 6 & 7, 2018 . 7:30PM

The UMD jazz ensembles give a lively concert that features jazz standards and premieres of pieces by UMD alumni and current jazz students.

UNIVERSITY & COMMUNITY BAND CONCERT

Wednesday, March 28, 2018 . 8PM

The University Band and Community Band share an evening of traditional and contemporary wind band music. Conducted by UMD alumnus Bill Sturgis and UMD Assistant Director of Bands Eli R. Osterloh, this concert will be an exciting evening for the whole family!

UMD SCHOOL OF MUSIC: ADMINISTRATION AND STAFF

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