



University of Maryland School of Music Presents

CIRCUS MAXIMUS

UNIVERSITY OF MARYLAND WIND ORCHESTRA

DECEMBER 4, 2016 . 4PM
DEKELBOUM CONCERT HALL
at The Clarice

UNIVERSITY of MARYLAND

SOM
SCHOOL of MUSIC

University of Maryland School of Music presents

CIRCUS MAXIMUS
University of Maryland Wind Orchestra

Michael Votta Jr., *music director*
 Brian Coffill, *assistant conductor*
 David Wacyk, *assistant conductor*

Divertissement, Op. 36.....Jean Émile Auguste Bernard
 (1894)

- I. *Andante sostenuto; Allegro molto moderato*
- II. *Allegro vivace*
- III. *Andante*

David Wacyk, conductor

Symphony in Brass.....Eric Ewazen
 (1991)

- I. *Andante; Allegro Molto*
- II. *Andante Con Moto*
- III. *Allegro Vivace*

Brian Coffill, conductor

INTERMISSION

Symphony No. 3 "Circus Maximus"John Corigliano
 (2004)

- I. *Introitus*
- II. *Screen/Siren*
- III. *Channel Surfing*
- IV. *Night Music I*
- V. *Night Music II*
- VI. *Circus Maximus*
- VII. *Prayer*
- VIII. *Coda*

Michael Votta, Jr., conductor

***Please note:** "Circus Maximus" ends with a gunshot (blank).

Approximately 100 minutes, including a 15-minute intermission

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 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 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-Elect of the Eastern Division of the College Band Directors National Association, and 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.

Brian Coffill is currently completing coursework towards a Doctor of Musical Arts degree in Conducting at the University of Maryland, studying with Dr. Michael Votta and Professor James Ross. He serves as assistant conductor and graduate assistant for the University of Maryland Wind Ensemble and Wind Orchestra. Previously, he served as the Director of Instrumental Music at Century High School in Sykesville, Maryland, and the Director of Bands and Music Department Chair at Yorktown High School in Arlington, Virginia. Coffill has also served as Guest Conductor for the Hunt Valley Symphony Orchestra in Baltimore, Maryland.

Coffill earned a Master of Music degree in Conducting from the University of Illinois at Urbana-Champaign, where he served as a graduate teaching assistant with the university's concert and athletic bands, studying with Dr. Linda Moorhouse. His thesis, "Bands and Baseball at the Turn of the Twentieth Century Through The Lens of *Cubs on Parade*," focused on the many connections between the American social institutions of baseball and the wind band; a major portion of the project consisted of resurrecting, transcribing, and re-scoring a long-forgotten march that celebrated the 1907 World-Champion Chicago Cubs.

Originally from Litchfield, Connecticut, Coffill received a Bachelor of Arts degree in Music and a Bachelor of Science degree in Education from the University of Connecticut, studying Horn under Robert Hoyle and conducting under

Dr. Jeffrey Renshaw. He also served for two years as Head Drum Major of the University of Connecticut Marching Band; his work with the Pride of Connecticut earned him national recognition in the form of the 2008 Kappa Kappa Psi J. Lee Burke Award. Coffill is a member of various professional, honorary, and service organizations in music and music education including the National Association for Music Education, the College Band Directors National Association, the International Horn Society, the New England Horn Society, and Kappa Kappa Psi. He is also an active contributor to the Society for American Baseball Research, and will be presenting his paper, "Charles Ives' *Decoration Day: A Conductor's Guide*," at the 2017 College Band Directors National Association Conference in Kansas City, Missouri. Coffill lives in Baltimore with his wife and daughter.

David Wacyk is currently completing coursework toward a Doctor of Musical Arts Degree in Conducting at the University of Maryland where he serves as Graduate Assistant Conductor with the UMD Wind Orchestra and UMD Wind Ensemble. Prior to this appointment, David served as Director of Bands at North Harford High School.

Wacyk is the founder and conductor of the Upper Chesapeake Wind Ensemble, a community-based flexible instrumentation group comprised of professional and amateur musicians in northern Maryland. David holds a M.M. degree in Conducting from University of Maryland, College Park, and a B.M.ed from Western Michigan University. He has served as a clinician, judge, and guest conductor since his move to the region in 2007.

In 2012 Wacyk was awarded second place for the American Prize in conducting, and in 2014 he was invited by the MMEA (Maryland Music Educators Association) to present a performance plus session entitled "Chamber Ensembles: Creating Better Musicians for the Greater Good." In March, he will accept an invitation to present a poster session at the 2017 CBDNA National Conference, titled "Stravinsky's *Symphonies of Wind Instruments: Toward a New Understanding of Pitch Structure*." His primary conducting teachers are Michael Votta and Jim Ross, and he has additionally studied with Michael Haithcock, Tim Reynish, Charles Peltz, and Frank Battisti. David resides in Columbia, MD with his wife Laurel, and son Roger.

Divertissement, Op. 36

Jean Émile Auguste Bernard

Born: November 28, 1843, Marseilles, France

Died: September 11, 1902, Paris, France

Instrumentation: Wind Dectet

Composed: 1894

Duration: 21 minutes

The French term *divertissement* (*divertimento* in Italian) was frequently used in the 18th and 19th century to identify an instrumental composition written in a light vein and used primarily for entertainment. The title was often given to an enormous variety of music written for chamber ensembles consisting of three to eight or more players. Closely related types are the serenade, cassation, and nocturne. Over the years the *divertimento* has evolved into many different styles and forms. Emile Bernard's *Divertissement*, for example, is an outstanding three-movement wind symphony in a late Romantic style.

Bernard, a French organist and composer, studied at the Paris Conservatory and later in his career was organist of the church of Notre-Dame des Champs in Paris from 1887 to 1895. Bernard was not a prolific composer. However, his serious and reflective disposition is shown in almost all of his works, including the *Divertissement*. Composed around 1894 for wind dectet and first performed by the Parisian *Société des Instruments à Vent*, the *Divertissement* was played at least three times by the Longy Club of Boston between 1900 and 1905. A critic for the Boston Transcript wrote of the Club's 1904 performance: "[The work is] so well written that the lack of strings does not make itself so clearly felt as usual."

- Program Note by Robert J. Garofalo

Symphony in Brass

Eric Ewazen

Born: March 1, 1954, Cleveland, Ohio

Instrumentation: Brass Choir and Percussion

Composed: 1991

Duration: 18 minutes

Eric Ewazen's *Symphony in Brass* was commissioned by the Detroit Chamber Winds in 1991 and recorded by the Summit Brass Ensemble. It uses "symphonic" brass instrumentation: four trumpets, four horns, three trombones, euphonium, tuba, and

percussion. Ewazen masterfully utilizes a very standard three-movement form, including a “Haydn-esque” first movement that has a slow introduction followed by a typical Allegro. The second movement is a beautiful Andante that features a reflective, yet powerful, use of the brass voices. A triumphant tutti fanfare starts the third movement and is followed by solo lines exchanged by each instrument. The piece ends in a joyful flourish with the return of the opening fanfare.

- Program Notes from the “President’s Own”
United States Marine Band

Symphony No. 3 “Circus Maximus”

John Corigliano

Born: February 16, 1938, New York City

Instrumentation: Large Wind Ensemble (Stage Band, Antiphonal “Surround Band,” & Marching Band)

Composed: 2004

Duration: 35 minutes

Corigliano’s Program Note from the printed score:

Circus Maximus is my first work specifically written for concert band. Many years ago, I arranged my piano-four-hand suite, Gazebo Dances, for band, but I have always felt more comfortable writing for the symphony orchestra. The sight of a multi-staved-and-transposed-band score still fills me with dread.

Attending a band concert, in contrast, I find exhilarating. For starters, the repertoire of band music is largely contemporary. As a result the audiences expect and look forward to new works. Listening in an environment largely ignored by the press, they learn to trust their own ears and respond directly to what they hear. Most important of all, concert bands devote large amounts of rehearsal time over a period of weeks – not days – to learning thoroughly the most challenging of scores. With its combination of new notations and spatial challenges demanding an intricate coordination of a large work, Circus Maximus could only have been attempted under such special circumstances.

I owe a great debt to the dedicatee of Circus Maximus, Jerry Junkin. He approached me about writing an original band work years ago. I declined at the time, because – frankly – the thought of that enormous ensemble, composed of so many instruments I had never written for, overwhelmed me. But Jerry persisted; and

his encouragement both in commissioning me to write this work and during the composing process (during which he was incredibly supportive) has really made this piece possible.

Jerry wanted a large and theatrical piece: a third symphony. And, when I thought about that, it made a certain sense. My first symphony was for large symphony orchestra, my second for string orchestra alone, and this piece is for winds, brass and percussion alone.

For the past three decades I have started the compositional process by building a shape, or architecture, before coming up with any musical material. In this case, the shape was influenced by a desire to write a piece in which the entire work is conceived spatially. But I started simply wondering what dramatic premise would justify the encirclement of the audience by musicians, so that they were in the center of an arena. This started my imagination going, and quite suddenly a title appeared in my mind: Circus Maximus.

The Latin words, understandable in English, convey an energy and power by themselves. But the Circus Maximus of ancient Rome was a real place - the largest arena in the world. 300,000 spectators were entertained by chariot races, hunts, and battles. The Roman need for grander and wilder amusement grew as its empire declined.

The parallels between the high decadence of Rome and our present time are obvious. Entertainment dominates our reality, and ever-more-extreme "reality" shows dominate our entertainment. Many of us have become as bemused by the violence and humiliation that flood the 500-plus channels of our television screens as the mobs of imperial Rome, who considered the devouring of human beings by starving lions just another Sunday show.

The shape of my Circus Maximus was built both to embody and to comment on this massive and glamorous barbarity. It utilizes a large concert band, and lasts approximately 35 minutes. The work is in eight sections that are played without pause.

I. Introitus Trumpets and percussion surrounding the audience play fanfares, signaling the opening of the work. The full band enters with a primitive call from the clarinets. A short central section features the lowest winds and brass followed by the joining of the offstage and onstage ensemble playing together this time, and reaching the first climax of the work.

II. *Screen/Siren* A saxophone quartet and string bass call from the 2nd tier boxes in seductive inflections. Other instruments scattered around the hall (clarinet, piccolo, horns, trumpet) echo the calls, which are suddenly interrupted by...

III. *Channel Surfing* Our need for constant change echoes the desires of the ancient mob, only now we can access it all by pressing a button. Music in this section is constantly interrupted by other music and comes from all sections of the hall.

IV. *Night Music I* Tranquility in nature. Away from cities, forest sounds suspend time. Animals call to each other.

V. *Night Music II* The hyper night-music of the cities pulse with hidden energy and sudden flashes. Sirens and distant battles onstage build the tension to...

VI. *Circus Maximus* The peak of the work incorporates all the other movements and is a carnival of sonic activity. A band marching down the aisles counterpoints the onstage performers and the surrounding fanfares. Exuberant voices merge into chaos and a frenzy of overstatement.

VII. *Prayer* In answer to this, a long-lined serene melody is set against a set of plagal (IV-I) cadences that circle through all the keys. The rising line grows in intensity against the constantly changing harmonies as the chords overlap from stage to surround trumpets and back.

VIII. *Coda: Veritas* Music from the Introitus enters almost inaudibly, but grows in intensity until it dominates the "prayer" music, and the surrounding trumpet calls reach an even higher peak. A gunshot ends the work.

- John Corigliano

The University of Maryland Wind Orchestra was founded in 2008 to give advanced undergraduate, MM and DMA performance students the opportunity to participate in a professional caliber ensemble with the intent of furthering their preparation as professional orchestral and chamber music performers.

UMWO is committed to the idea that chamber music is central to all ensemble performance, and it embraces the ethos of chamber music even in large ensemble contexts. UMWO regularly incorporates string, keyboard and vocal performers. In addition to expanding repertoire possibilities, UMWO seeks to create a “next-generation” of string, keyboard and vocal performers who embrace the wind ensemble as a vital and integral part of their musical world.

During its seven-year history, UMWO has performed in side-by-side collaborations with major professional ensembles such as the Baltimore Symphony Orchestra, the Orpheus Chamber Orchestra, Eighth Blackbird and the Imani Winds, has been invited to perform at international, national and regional conferences, and has been active in commissioning and premiering new works for winds.

All wind, brass, and percussion players rotate between the UM Wind Orchestra and the UM Symphony Orchestra by concert period, placing constantly shifting demands on our musicians every four weeks and inspiring the development of skills that serve them best in a variety of musical situations.

WIND ORCHESTRA

Michael Votta, Jr., Conductor
 Brian Coffill, Graduate Assistant
 Joseph Scott, Graduate Assistant
 David Wacyk, Graduate Assistant

Flute

Alexandra Gilbert
 Megan Gryder
 Hannah Liao
 Alisa Oh
 Grace Wang

Oboe

Sara Glasser
 Angela Kazmierczak
 Santiago Vivas-Gonzalez
 TJ Wagman

Clarinet

Nathan Dorsey
 Robert Durie
 Gabe Ferreira
 Alex Gehring
 Cliff Hangerter
 Lara LePore
 Patrick Lill
 Bethany Lueers
 Ella Misangyi
 Melissa Morales
 Matt Rynes
 Michelle Von Haugg
 Josh Waldman

Bassoon

Ronn Hall
 Lauren Kantelis
 Brian Kennedy
 Monica Panepento

Saxophone

Brian Starace
 Hansu Sung
 Drew Pascoe
 Timothy Powell

Horn

Grace Chan
 Michael Fries
 Amanda Fry
 Lea Humphreys
 Al Rise
 Kaitlyn Schmitt
 Ben Yehle

Trumpet

Michael Baniak
 Carley Barrett
 Justin Drisdale
 Ryan Elder
 Joseph Fluehr
 Alexis Kalivretenos
 Ben Lostocco
 Ross McCool
 Luke Powers
 Chris Rother
 Isaac Segal
 Luke Spence
 Frank Stroup
 Rachel Zephir

Trombone

Jack Burke
 Daniel Degenford
 Rich Matties
 Nathan Reynolds
 Jerry Yang

UNIVERSITY OF MARYLAND WIND ORCHESTRA

Bass Trombone
Bryan Woodward

Euphonium
Ryan Kieft

Tuba
Joshua Lewis
Nick Obrugewitch
David Rea

String Bass
Ian Saunders

Harp
Samantha Bittle

Piano
Ruth Bright

Percussion
Jon Clancy
Brad Davis
Lauren Floyd
Jessica Kinkaid
Anthony Konstant
David Lu
Matt Miller
Adit Sabnis
Robert Schroyer
Jada Twitty



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The **UMD School of Music** nurtures artists, scholars, and educators who understand tradition and celebrate innovation.