UMD School of Music Presents:

UMD WIND ENSEMBLE
BAND CLASSICS

Michael Votta Jr., music director
Kathleen Trahan, flute
Anthony Rivera, assistant conductor
Craig G. Potter, assistant conductor

Friday, March 6, 2015 . 8PM
Elsie & Marvin Dekelboum Concert Hall

Program

CAROLYN BREMER
Early Light (1995)
Anthony Rivera, assistant conductor

GORDON JACOB
William Byrd Suite (1924)
   I. The Earle of Oxford’s March
   IV. The Mayden’s Song
   V. Wolsey’s Wilde
   VI. The Bells
Craig G. Potter, assistant conductor

JESS TURNER
Concertino Caboclo (2012)
Kathleen Trahan, flute

-INTERMISSION-

RICHARD WAGNER
Trauermusik (1844)

PAUL HINDEMITH
Symphony in B-flat (1951)
   I. Moderately fast, with vigor
   II. Andantino grazioso
   III. Fugue – Rather broad

This performance will last approximately 70 minutes with a 15-minute intermission.
About the Program

Early Light
Carolyn Bremer
Born October 28, 1958 in Santa Monica, California
Instrumentation: Orchestra
Transcription: Wind Ensemble by composer
Duration: 6 minutes
Composed: 1995/1996 transcription

*Early Light* was written for the Oklahoma City Philharmonic and received its premiere performance in July 1995. The material is largely derived from “The Star Spangled Banner.” One need not attribute an excess of patriotic fervor in the composer as a source for this optimistic homage to our national anthem; Carolyn Bremer, a passionate baseball fan since childhood, drew upon her feelings of happy anticipation at hearing the anthem played before ball games when writing her piece. The slapstick heard near the end echoes the crack of the bat on a long home run.

— Carolyn Bremer

William Byrd Suite
Gordon Jacob
Born July 5, 1895 in London, England
Died June 8, 1984 in Saffron Walden, England
Instrumentation: Military Band
Duration: 10 minutes
Composed: 1924

In 1923, Gordon Jacob contributed to the tercentenary of William Byrd’s death with a sensitive setting of six pieces from the *Fitzwilliam Virginal Book* that he entitled *Suite: William Byrd*. The pieces were selected from the 70 in the book because they seemed appropriate to the tonal framework of the British military band.

The first movement of the suite, *Earle of Oxford’s March*, is taken from a collection of keyboard pieces that Byrd conceived as a single work titled *The Battell*. The stately magnificence of this steadily measured music captures the great dignity of a distinguished personage. The fourth movement, *The Mayden’s Song*, begins simply enough for a unison of brasses, then unfolds its steady contrapuntal and figurative development toward a masterful agglomeration of sounds that Jacob distributes with affectionate regard for the original. Movement five, Wolsey’s *Wilde*, displays the suppleness that Byrd often brought to pieces of limited harmonic possibilities through skillful and imaginative play on that restriction. Jacob adds the element of instrumental texture to point out Byrd’s implied dynamic contrasts. The suite concludes with *The Bells* (Variations on a Ground), in which a simple two-note rising figure persists without interruption and above which is unfolded, in gathering momentum, a set of variations built upon the limited sounds of bells all keyed in B-flat.

— Frederick Fennell

Concertino Caboclo
Jess Turner
Born 1983
Instrumentation: Wind Ensemble
Duration: 8 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-pererê, 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
Trauermusik, WWV73
Richard Wagner  
Born May 22, 1813 in Leipzig, Germany  
Died February 13, 1883 in Venice, Italy  
Instrumentation: Wind Band  
Duration: 7 minutes  
Composed: 1844

On December 14, 1844, the remains of Carl Maria von Weber were moved from London, where he had died, to Germany. Wagner composed Trauermusik for the torch-light procession to Weber’s final resting place, the Catholic Cemetery in Friedrichstadt. As part of his musical remembrance, Wagner arranged several portions of Weber’s opera, Euryanthe, for a large wind band of 75 players including 7 oboes, 10 bassoons, 25 clarinets and 14 horns, among others. This wind band was accompanied during the funeral procession by 20 drums. The first part of Trauermusik is an arrangement of music from the overture to Euryanthe which represents the vision of Emma’s spirit in the opera. The main section of the work is taken from the cavatina Hier dicht am Quell, the text of which contains numerous references to death. The coda comes from a passage in Act II that recalls the opening “spirit music.” Wagner amassed all of the military bands around Dresden for the occasion, and was gratified by the effect. He remained fond of the work throughout his life and in Mein Leben he wrote, “I had never before achieved anything that corresponded so perfectly to its purpose.”

— Michael Votta

Symphony in B-flat  
Paul Hindemith  
Born November 16, 1895 in Hanau, Germany  
Died December 28, 1963 in Frankfurt am Main, Germany  
Instrumentation: Concert Band  
Duration: 18 Minutes  
Composed: 1951

The Symphony in B-flat for Concert Band by Paul Hindemith was composed at the request of Lt Col Hugh Curry, leader of the United States Army Band, and had its premiere in Washington DC on April 5, 1951, with the composer conducting. The three-movement symphony shows Hindemith’s great contrapuntal skill, and the organized logic of his thematic material. His melodies develop ever-expanding lines, and his skill in the organization and utilization of complex rhythmic variation adds spice and zest to the strength of his melodies.

The first movement is in sonata allegro form in three sections, with the recapitulation economically utilizing both themes together in strong counterpoint. The second and third movements develop and expand their thematic material in some of the most memorable contrapuntal writing for winds. The second movement opens with an imitative duet between alto saxophone and cornet, accompanied by a repeated chord figure. The duet theme, along with thematic material from the opening movement, provides the basic material for the remainder of the movement. The closing section of the third movement utilizes the combined themes while the woodwinds amplify the incessant chattering of the first movement. The brass and percussion adamantly declare a halt with a powerful final cadence. The symphony rivals any orchestra composition in length, breadth and content, and served to convince other first-rank composers, including Giannini, Persichetti, Creston and Hovahness, that the band is a legitimate medium for serious music.

— Norman E. Smith and Hubert Henderson
## 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
- Yoonsik Hong
- Bethany Lueers
- Andrea Riddick
- Caitlin Rowden
- Jonathan Schneider
- Joshua Waldman

### BASSOON
- Lucas Cheng

### SAXOPHONE
- Grant Orndorff
- Drew Pascoe
- Hansu Sung
- Andrew Walker

### HORN
- Daniel Eppler
- David Flyr
- Eric Kuhn
- Kaitlyn Schmitt

### TRUMPET
- Ryan Elder
- Alexis Kalivretenos
- Everest Liu
- Benjamin Lostocco
- Chris Rother
- Isaac Segal
- John Walden

### TROMBONE
- Josh Gehres
- Ashleigh Naude
- Jason Robinson
- Bryan Woodward

### EUPHONIUM
- Ryan Kieft

### TUBA
- Ben Ames
- Andrew Jones
- Nick Obrigewitch

### PIANO
- Zsolt Balogh

### PERCUSSION
- Laurin Friedland
- Jessica Kincaid
- Anthony Konstant
- Matt Miller
- Robert Schroyer
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 (CBDNA). 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 CBDNA, 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, he 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 Master
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.

**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 and Columbia Pro-Cantare 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 Artists to End Hunger Orchestra, Beethoven’s Pop, National Gallery of Art Orchestra, the National Symphony and Richmond Symphony. She is a member of Cantare!, a chamber ensemble comprising soprano, flute and piano, which 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, The 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 Artists to End Hunger. She has been listed in *Who's Who in American Music, The International Who's Who of Women*. Her teachers include William Montgomery, Robert Aitken and James Galway.

**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 UMD 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 masterclasses 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. He also taught middle school band at Christ the King School and general music at Mary Queen of the Holy Rosary School, both in Lexington.

Potter is a member of the College Band Directors National Association, Phi Mu Alpha Sinfonia and Kappa Kappa Psi, and is an honorary member of Tau Beta Sigma. He 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.
UMD Wind Ensemble: Band Classics — in the UMD Libraries

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 Paged Collections Room, please ask at the circulation desk.

**Books of Flutes —**

Carrie Rose, Kathleen Trahan, Lisa Cella, Thomas Moore, Sylvia H. Smith, Ayano Kataoka

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

**Call Number:** MCD 13375

UMD professor of flute Kathleen Trahan joins flutist Carrie Rose and an ensemble of flutists, pianists and percussionists on this recording of music by Stuart Saunders Smith, Robert Erickson and Herbert Brun. Of *Books of Flutes*, Rose writes, “Playing each piece on this CD is a journey… [the music] exalts the craggy cliffs of large intervallic leaps and intense dynamic changes, and simultaneously those precipices in myself.” This music explores a world of sound: the unusual timbre of the alto flute blends with the warm sound of the vibraphone on *Family Portraits: Embden Pond*, and *Gesto* for piccolo and piano pairs the penetrating tones of the piccolo with the complex sonorities of the piano. Flutists Trahan and Cella join Rose for the trios *Legacy Variations #1* and *#99*, which feature “both satisfying dissonances and lush consonances that align in a new way upon each performance.” This recording of unedited live performances invites the listener to immerse him or herself in a chamber music experience that is both live and robust.

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).