Audrey Andrist was hailed as a “stunning pianist with incredible dexterity” (San Francisco Classical Voice). Guest artist and Canadian pianist AUDREY ANDRIST has thrilled audiences around the globe, from North America to Japan, China and Germany with her “passionate abandon,” “bright energy,” and “great intelligence.” Andrist grew up on a farm in Saskatchewan, and while in high school traveled three hours one-way for piano lessons with William Moore, himself a former student of famed musicians Cécile Genhart and Rosinna Lhévinne. She completed Masters and Doctoral degrees at New York’s elite Juilliard School, studying with Herbert Stessin, and garnered first prizes at the Mozart International, San Antonio International, Eckhardt-Gramatté and Juilliard Concerto Competitions. She has performed in many of North America’s most prestigious venues, including the Kennedy Center in Washington DC, Place des Arts in Montreal, Chicago’s Ravinia Festival and Alice Tully Hall in New York. She is a member of Strata, a trio with her husband, James Stern, violin, and Nathan Williams, clarinet, recipients of a major 2009 grant from the Rauch Foundation. She is also a member of the Verge Ensemble in Washington DC, and the Stern/Andrist Duo with her husband, recently celebrating their twentieth year of performances together. An avid performer of new music with many world premieres to her credit, Andrist can be heard on over a dozen recordings of both standard and modern repertoire on the Albany, Centredisques, and New Focus labels, among others. She currently lives in the Washington DC area, where she serves on the faculties of the University of Maryland-Baltimore County and the Washington Conservatory, and where she has performed at the Library of Congress, Wolf Trap and the Smithsonian Institutions. Her CD of major solo works by Robert Schumann has just been released on Centaur Records.
UMD WIND ORCHESTRA
RESURRECTION

Michael Votta Jr., music director

WOLFGANG AMADEUS MOZART (1756–1791)
Serenade in C Minor, K. 388 (“Nacht Musique”)
I. Allegro
II. Andante
III. Menuetto in canone
IV. Allegro

JOHN MACKEY (b. 1973)
The Frozen Cathedral

INTERR使命

OLIVER MESSIAEN (1908–1992)
Et expecto resurrectionem mortuorum

1. Des profondeus de l’abime, je crie vers toi, Seigneur: Seigneur, écoute ma voix
(Out of the depths have I cried unto thee, O Lord: Lord, hear my voice)

2. Le Christ, ressuscite des morts, ne meurt plus; la mort n’a plus sur lui
(Christ, being raised from the dead, dies no more; death hath no more dominion over him)

3. l’hore vient ou les morts entendront la voix du fils de Dieu
(The hour is coming, and now is, when the dead shall hear the voice of the Son of God)

4. Ils ressusciteront, glorieux, avec un nom nouveau - dans le concert joyeux des etoile et les acclamations des fils du ciel
(They will be raised in glory, with a new name, in the joyful concert of the stars and the shouts of the sons of heaven)

5. Et j’entendis la voix d’une foule immense …
(And I heard as it were the voice of a great multitude …)

Program is approximately one hour and 30 minutes, which includes a 15-minute intermission.
Tonight's concert provides perspectives on the eternal dialogue between darkness and light, as seen by composers of widely varying backgrounds and aesthetics. Is it darkness ominous or peaceful? A time for restless dreaming or sublime meditation? Does the darkness yield to light or vice versa? We invite you to enter a world of mystery and shadows — and of spirituality and light.

**WOLFGANG AMADEUS MOZART (1756–1791)**

**Serenade in C Minor, K. 388 (“Nacht Musik”)**

Described by Mozart as a “Nachtmusik,” this work is enigmatic. Nachtmusik is a term applied to serenades intended for late-evening parties (his *Eine Kleine Nachtmusik* is a famous example), yet it is difficult to imagine this work as suitable for an evening party.

This work, most likely written in late 1782 or 1783, possesses a stylistic gravity distinct from Mozart's other serenades or divertimenti. As Mozart’s only serenade or divertimento in a minor key, it has an emotional depth borne of the operatic drama and symphonic development found in his mature works. It also follows four-movement symphonic form rather than the five- or seven-movement designs more commonly used for serenades.

Alfred Einstein noted, “we know nothing about the occasion, nothing about the person who commissioned it, nothing about whether this client desired so explosive a serenade or whether that is simply what poured from Mozart's soul.” Robert W. Gutman has suggested that the work, likely too serious for Emperor Joseph’s tastes, might have been intended for Prince Alois Joseph Liechtenstein, a musical connoisseur, who ruled his lands by proxy while living in Vienna.

The first movement is dramatic. With no introduction, Mozart presents a strong, darkly passionate theme in C minor, relieved temporarily by a song-like second theme in E-flat major. The development traverses the keys of B-flat, E-flat and G before returning to C major. In the recapitulation, the transition is elongated allowing for a C minor second theme, making the overall effect of the movement one of agitation and brooding.

The second movement is a graceful and delicate Andante, and is the most “serenade-like” of the work. It is beautifully lyrical throughout, with brief appearances of Mozart's “village band” style of wind writing — passages where he introduces some folksong-like music into an otherwise highly refined movement.

The minuet, “in canone,” is a compositional tour-de-force and displays Mozart's genius for great sophistication presented with great economy of means. The minuet is a straightforward canon between oboes and bassoons with clarinets and horns filling out harmony. The trio, scored for oboes and bassoons only, is another matter entirely. The first strain is a double canon in inversion, with one oboe and one bassoon playing the canon “right side up” and the other pair playing it inverted. The second strain is the same double canon but in retrograde — one pair plays it “left to right” while the answer is “backwards.” And the music is absolutely beautiful.

The finale is a theme and variations that allows us to hear a great opera composer as he writes for wind octet. The music is dramatic and exquisitely timed, and it runs through a range of emotional states while exploring an incredible variety of instrumental timbres for such a limited ensemble. The “opera” ends abruptly — as though Mozart realized that he was supposed to be writing music for a garden party after all — with a “that’s all folks” village band variation in C major.

— Michael Votta

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**JOHN MACKEY (b. 1973)**

**The Frozen Cathedral (2013)**

The Koyukon call it “Denali,” meaning “the great one,” and it is great. It stands at more than 20,000 feet above sea level, a towering mass over the Alaskan wilderness. Measured from its base to its peak, it is the tallest mountain on land in the world — a full 2,000 feet taller than Mount Everest. It is Mount McKinley, and it is an awesome spectacle. And it is the inspiration behind John Mackey's *The Frozen Cathedral*.

The piece was born of the collaboration between Mackey and John Locke, director of bands at the University of North Carolina at Greensboro. Locke asked Mackey if he would dedicate the piece to the memory of his late son, J.P., who had a particular fascination with Alaska and the scenery of Denali National Park. Mackey agreed — and immediately found himself grappling with two problems.

How does one write a concert closer, making it joyful and exciting and celebratory, while also acknowledging, at least to myself, that this piece is rooted in unimaginable loss: The death of a child?

The other challenge was connecting the piece to Alaska — a place I’d never seen in person. I kept thinking about all of this in literal terms, and I just wasn’t getting anywhere. My wife, who titles all of my pieces, said I should focus on what it is that draws people to these places. People go to the mountains — these monumental, remote, ethereal and awesome parts of the world — as a kind of pilgrimage. It’s a search for the sublime, for transcendence. A great mountain is like a church. “Call it The Frozen Cathedral,” she said.

I clearly married up.

The most immediately distinct aural feature of the work is the quality (and geographic location) of intriguing instrumental colors. The stark, glacial opening is colored almost exclusively by a crystalline twinkling of metallic percussion that surrounds the audience. Although the percussion orchestration carries a number of traditional sounds, there are a host of unconventional timbres as well, such as crystal glasses, crotales on timpani, tam-tam resonated with superball mallets, and the水phone, an instrument used by Mackey to great effect on his earlier work *Turning*. The initial sonic environment is an icy and alien one, a cold and distant landscape whose mystery is only heightened by a longing, modal solo for bass flute — made dissonant by a contrasting key, and more insistent by the eventual addition of alto flute, English horn and bassoon. This collection expands to encompass more of the winds, slowly and surely, with their chorale building in intensity and rage. Just as it seems their wailing despair can drive no further, however, it shatters like glass, dissipating once again into the timbres of the introductory percussion.

The second half of the piece begins in a manner that sounds remarkably similar to the first. In reality, it has been transposed into a new key and this time, when the bass flute takes up the long solo again, it resonates with far more compatible consonance. Only the momentary clash is a Lydian influence in the melody, which brings a brightness to the tune that will remain until the end. Now, instead of anger and bitter conflict, the melody projects an aura of warmth, nostalgia and even joy. This bright spirit pervades the ensemble, and the twinkling colors of the metallic percussion inspire a similar percolation through the upper woodwinds as the remaining winds and brass present various fragmented motives based on the bass flute’s melody. This new chorale, led in particular by
the trombones, is a statement of catharsis, at once banishing the earlier darkness in
a moment of spiritual transcendence and celebrating the grandeur of the surroundings.
A triumphant conclusion in E-flat major is made all the more jubilant by the ecstatic
clattering of the antiphonal percussion, which ring into the silence like voices across
the ice.

— Program note by Jake Wallace

OLIVIER MESSIAEN (1908–1992)

Et exspecto resurrectionem mortuorum (1964)

Equally comfortable as a composer, organist, teacher and ornithologist, Olivier Messiaen
occupies a unique place in the history of 20th-century music. A devout Catholic, Messiaen
inhabited a sonic universe completely his own with very little “absolute” music to his
credit. He created a complex symbolic language by integrating birdsong, Hindu and Greek
rhythms, plainsong, and a unique melodic and harmonic vocabulary into his compositions
to serve his programmatic purposes. Unlike his 20th-century contemporaries, Messiaen
created no “school.” His musical language thus remains truly unique — a personal
expression of his relationship to God and to nature.

In October 1963, André Malraux, the Minister of Culture for Charles de Gaulle’s
French government, commissioned Messiaen to write a piece to commemorate the dead of
the two World Wars. The importance of this commission cannot be overstated. This was
certainly Messiaen’s most prestigious commission to date, and it solidified his position
among France’s musical elite. The performances were attended by some of the most
important members of the French government (including de Gaulle) and the significance
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of the two World Wars. The importance of this commission cannot be overstated. This was
certainly Messiaen’s most prestigious commission to date, and it solidified his position
among France’s musical elite. The performances were attended by some of the most
important members of the French government (including de Gaulle) and the significance
of the commission was underscored by a statement from Robert Sicham, the Inspector
General for Music, in an April 1964 letter: “I need hardly tell you that M. André Malraux
attaches the greatest possible importance to your name being associated with the solemn
national occasion.”

For this commission, Messiaen composed Et exspecto resurrectionem mortuorum.
The work was completed in late 1964 and was premiered at the Sainte-Chapelle in Paris.

Messiaen’s works of the 1950s were primarily concerned with birdsong experimentation,
but the Malraux commission offered Messiaen a composition with a purely religious
subject. Although Couleurs de la cité céleste (1963) had a religious program, it was still an
experiment in color and the uses of birdsong (containing more than 14 of them). When compared to Couleurs, Et exspecto is much simpler in structure. As Robert Sherlaw Johnson
noted, “The musical content of each movement is of the utmost simplicity, and yet
because of this it is more powerful than any orchestral work [of Messiaen’s] since the
Turangal-îla-Symphonie.”

Et exspecto was Messiaen’s largest score up to that point and as such it has been
compared to Hector Berlioz’s Grande symphonie funèbre et triomphale. Both works were
commissioned by the French government for commemoration of war dead (Grande
Symphonie was composed in memory of those dead from the July Revolution of 1830), and
both were scored for large groups of wind instruments and were designed for the largest
of spaces.

The large orchestra (more than 40 members) required for Et exspecto becomes itself a
symbol beginning on a low A-flat in the bass saxhorn and ending with a high G-sharp five
octaves higher in the piccolo symbolizing the rise from the depths to the highest company
of angels. Messiaen describes the orchestration as “… designed for vast spaces: churches,
cathedrals, and also in the open air on a high mountain.” Appropriately the work’s first
performance (on May 7, 1965) was given in the Sainte Chapelle in Paris, whose medieval
stained-glass windows offered in Messiaen’s view, “an ideal environment, because of the
marriage of the colors of the timbres and sound complexes with the dazzlement of blues,
reds, golds, violets.”

“It may not be useless to recall,” Messiaen also noted, “that, while writing the score,
the composer voluntarily surrounded himself with strong, simple images — stepped
pyramids of Mexico, ancient Egyptian statues and temples, Romanesque and Gothic
churches — that he re-read the writings of St Thomas Aquinas on the Resurrection, that
he worked in the high alps across from those powerful and solemn landscapes that are
his true homeland.”

Et exspecto comprises five movements, with each movement titled with a Bible verse that
identifies the programmatic implications of the movement. For the first, Messiaen’s choice
was a psalm interpreted by the church as a prayer for souls in purgatory; a prayer from
the deepest depths of which the monumental orchestra is capable. It ascends to brass and
woodwind chords composed of all 12 chromatic pitches with attacks separated by
a sixteen note. The chords, resembling the resonance of a bell, represent “the cry from
the Abyss.”

The second movement, representing the resurrection of Christ, begins with a rapid
six-note melodic passage in the woodwinds. The same six notes are removed successively
from the ensuing chords, creating what Messiaen terms a “melody by losses.” The Hindu rhythm simavasvahrama, dedicated to Shiva (the Conqueror), is played by the cowbells,
chimes and gongs. The rhythm, in Messiaen’s estimation, is the perfect representation of
the resurrection since the number for Shiva (5) is multiplied by the number for the Trinity
(3) to produce the number of rhythmic units (15) in the simavasvahrama.

The third movement, “… and the dead shall hear the voice of God,” is the first
movement to incorporate birdsong. The song of the urupuru, a bird of the Amazonian
rainforest, is presented in the woodwinds. The bird’s song represents the voice of Christ —
according to legend, the song is only heard at the moment of death. Finally, the ringing
of chimes is followed by a melodic presentation of perfect and augmented fourths in the
lowest instruments leading to an apocalyptic crescendo in the gongs.

The fourth movement, “… the joyous company of stars and the cries of angels,” is the
most complex of the five movements. Beginning with three gong strikes, the call of the
Trinity, the movement begins with two plainsong chants — the Easter Introit in the
cowbells and chimes and the Easter Alleluia in the trumpets. Three more gong strikes
precede the song of the calandra lark in the woodwinds — the symbol of agility and joy.
Three more gong strikes precede the presentation of the Easter Introit in the chimes and
cowbells, the Easter Alleluia in the trumpets and woodwinds, the simavasvahrama in the
gongs, and the theme of the first movement in the horns and low brass. Six final gong
strikes precede eight final chords in the ensemble that prepare the final movement.

The fifth movement, “And I heard the voice of an immense crowd,” is a series of
massive chords sounding as one chorus. A very small number of chords are used, concealing
by added notes and changes in voicing, serving as the ultimate symbol of Et exspecto —
the singular voice of the multitude.

Paul Griffiths commented, “Powerful and solemn itself, the work is a meditation on
death and resurrection — a Requiem whose words have been annihilated, rendered
unnecessary, by shapes and volumes of colored sound.”

— Jonathan Caldwell
ABOUT THE CONDUCTOR

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 and Europe 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 national and regional conferences of the College Band Directors National Association, and has collaborated with major artists such as the Orpheus Chamber Orchestra, eighth blackbird, the Imani Winds and Daniel Bernard Roumain.

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.

Votta has taught conducting seminars in the U.S. and Israel, and has guest conducted and lectured at institutions such as the Prague Conservatory, the Eastman School of Music, the Cincinnati College-Conservatory of Music and the National Arts Camp at Interlochen. He has also conducted and taught at the Midwest Clinic, and at conferences of the College Band Directors National Association and the Conductors Guild.

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.

ABOUT THE UMD WIND ORCHESTRA

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 five-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.

All wind, brass and percussion players rotate between the UMD Wind Orchestra and the UMD 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.

UMWO and UMSO are led with a shared vision and with close collaboration in programming, personnel assignment and concert-giving:

1. We believe there is no difference between playing chamber music, playing in orchestra, and playing in an ensemble of winds except the number of people around you.
2. We believe every concert must be a simultaneous celebration of the past and of the future.

These core beliefs have influenced every aspect of our large ensemble program including what we play, why we rehearse, how we define the symbiotic roles of conductor and player, and how we give concerts:

1. We believe that music-making in all ensemble settings requires the same essential skills of active listening and co-shaping that characterizes great chamber music-making. We believe in leading while following and following while leading — not just for our players but also for ourselves as leaders of players.

2. We believe in the conductorless large ensemble experience.

3. We believe in encouraging active verbal input from players throughout the rehearsal process and in soliciting their ideas for programming future seasons.

4. We believe in mixing the skill levels of our players for maximum educational benefits, and in the primacy of process — i.e., that good rehearsals are their own reward.

5. We believe in our New Lights initiative, which asks questions like: What exists in a concert that people should want to come to? What is it about the ritual of concerts that may keep people from wanting to come? How can we enhance the impact of the music we play? What forms might concerts take 50 years from now? What is good music of any genre — and why does music of different genres so rarely appear together on concerts? Beyond playing the notes well, what might be asked of young musicians to help build the kind of musical life they would want to inhabit?

Our concerts are our attempts at responses to these kinds of questions.

James Ross
Director of Orchestral Activities

Michael Votta Jr.
Director of Wind Activities
UMD Wind Orchestra: Resurrection — in the UMD Libraries

The following items and materials related to this performance are available in the collections of the University of Maryland Libraries. To access materials held at the Library Media Services Desk of Hornbake Library or in the Paged Collections Room of the Michelle Smith Performing Arts Library, please ask at the circulation desk.

**Chronochromie, La ville d'en haut, Et expecto resurrectionem mortuorum** — Olivier Messiaen, Cleveland Orchestra, Pierre Boulez, conductor

Location: Michelle Smith Performing Arts Library — Paged Collections Room
Call Number: MCD 10550

Under the direction of composer and conductor Pierre Boulez, the musicians of the Cleveland Orchestra interpret two of Olivier Messiaen's most challenging works in this classic Deutsche Grammophon recording. Boulez has directed most of the leading symphony orchestras at some point in his long and illustrious career and is one of the foremost figures in the world of modern music. This 1995 recording features three of Messiaen's most complex and challenging works, and is stunning in both its balance and clarity.

**The Reinvention of Religious Music: Olivier Messiaen's Breakthrough Toward the Beyond** — Sander van Maas

Location: Michelle Smith Performing Arts Library — Stacks
Call Number: ML410.M595 M34 2009

A scholarly study of religious music with a focus on the works of Olivier Messiaen, Sander van Maas explores the way modern listeners think about religious music. The music of Messiaen, whose compositional choices were influenced by his Catholic faith, provides the basis for this analysis of the ways religion can influence a composer’s stylistic approach.

**Amadeus** — Miloš Forman, director

Location: Hornbake Library — Library Media Services Desk
Call Number: PN1997.A33 2002 pt.1

Fans of Mozart and music-lovers of all kinds shouldn't miss this 1984 period drama. Based on the eponymous play by Peter Shaffer, *Amadeus* is told from the point of view of Antonio Salieri, court composer to the Holy Roman Emperor and head of the Hapsburg dynasty, Joseph II. When the young prodigy and genius composer Wolfgang Amadeus Mozart arrives in Vienna with the hope of securing patronage, Salieri is shocked to discover that such an immense talent could live in what he considers to be an irreverent and crass “creature.” Salieri’s jealousy spurs him to thwart the younger composer’s success, despite his deep admiration for Mozart’s music. This iconic film should be on the top of the must-see list for anyone with an interest in Mozart’s music.

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.

RAVEL AND BRUCKNER

**UMD SYMPHONY ORCHESTRA**

James Ross, music director
John Devlin, guest conductor

**UMD CONCERT CHOIR**

Edward Maciary, music director
Joseph Shortall, chorus master

Saturday, March 1, 2014. 8PM
Elsie & Marvin Dekelboum Concert Hall