UMD School of Music presents

UMD WIND ENSEMBLE
CARMINA BURANA

Michael Votta Jr., music director
Anthony Rivera, assistant conductor
William Lake Jr., assistant conductor

Friday, November 22, 2013 . 8PM
Elsie & Marvin Dekelbaum Concert Hall

UNIVERSITY OF MARYLAND CHAMBER SINGERS
Edward Macary, director
David Chavannes, accompanist
Michael Langlois, accompanist

Scott AuCoin
Cindy Bauchspies+
Michael Brisentine
Amy Broadbent
Rachel Carlson+
David Chavannes
Jack Colver
Alexander Downes
Adia Evans
Andrew Gast
Milena Gligic
Greg Graf+
C. Paul Heins+
Zack Henderson
Christian Hoff
Carlos Howard-Gomez
Joanna Jones
William Kenlon
Allan Laino+
Caleb Lee
Shaina Martinez
Jasmine Mays
Erin Moody
Kellie Motter

Su-Young Nam
Benjamin Pattison
Caitlin Redding
Ian Scott
Joseph Shortall+
Matthew Siebenhuhner
Mairin Srygley
Amanda Staub+
Brady Stevens
Celia Studt
Hayley Tevelow
Bryan Vanek
Rebecca Vanover*
Rachel Weinstock

+graduate assistant
*student assistant

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CHRISTOPHER THEOFANIDIS (b. 1967)
I wander the world in a dream of my own making (2005)

MORTEN LAURIDSEN (b. 1943)
(Trans. Reynolds)
O Magnum Mysterium (1994)

VINCENT PERSICHETTI (1915–1987)
Masquerade for Band, op. 102 (1966)

INTERMISSION

CARL ORFF (1895–1982)
(Trans. Krance)
Carmina Burana: Cantiones Profane (1936)
Fortuna Imperatrix Mundi:
1. O Fortuna, velut Luna
2. Fortune plango vulnera
I. Primo verre:
3. Ecce gratum

Uf dem Anger:
4. Tanz
5. Floret silva nobilis
6. Weru dui werl alle min

II. In Taberna:
7. Ego sum abbas
8. In taberna quando sumus

III. Cour d'amours:
9. Amor volat undique
10. In trutina mentis dubia
11. Dulcissime
Blanzillor et Helena:
12. Ave formosissima
Fortuna Imperatrix Mundi:
13. O Fortuna

The UMD SYMPHONY ORCHESTRA and UMD WIND ORCHESTRA
are led with a shared vision based on the following bedrock principles
which influence 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 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. 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 that every concert must be a simultaneous celebration of the past and of the future.

6. We believe in our New Lights initiative, which asks questions like: What is 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 30 years from now? What is good music of any genre — and why does music of different
generas 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 and the result of putting these bedrock
beliefs into action.

James Ross
Director of Orchestral Activities

Michael Votta Jr.
Director of Wind Activities

Program is approximately 70 minutes, which includes a 15-minute intermission.
ABOUT THE CONDUCTORS

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 CBONA 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 for the past seven years. Under his leadership, the Eastern Technical High School bands and orchestras performed for the Maryland Music Educators Conference and commissioned two 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.

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 and serves as assistant conductor and graduate assistant for the University of Maryland Wind Ensemble.

WILLIAM L. LAKE JR. graduated from the University of Maryland College Park with a Bachelor’s in Music Liberal Arts – Jazz Studies: Piano Performance degree in 2006. While attending the University of Maryland, Lake studied with Jon Orzmont, Dr. L. Richmond Sparks, director of bands, and Chris Vadala. He was drum major of the “Mighty Sound of Maryland” for four consecutive years. After graduating in 2006, he continued with post-baccalaureate studies in instrumental music education with Dr. Bruce Carter.

Lake was hired by Prince George’s County Public School System as director of bands at Gwynn Park High School in 2006. The Gwynn Park High School band program grew from 12 to 65 students over the five years of his tenure as director and music department chair. Notable achievements as director of bands include: Superior Ratings at the Maryland State Band Director’s Association State Festival (2011), Superior Ratings at the Prince George’s County Public School’s Instrumental Music Assessment Festival (2010 and 2011) and a special invitation of the “Marching Yellow Jackets” to Hamilton, Bermuda.

Lake completed the Master of Music Education Degree from Boston University in 2011. Currently, he is enrolled in the Master of Music — Wind Conducting Program at the University of Maryland as a student of Michael Votta Jr. He has guest conducted the Prince George’s County Summer Instrumental Music Camp and the Prince George’s County Middle School Honors Band. He is a member of the Conductors Guild, the College Band Directors National Association, Kappa Kappa Psi, National Honorary Band Fraternity, Inc. and Alpha Phi Alpha Fraternity, Inc.
ABOUT THE PROGRAM

CHRISTOPHER THEOFANIDIS
Born 1967 in Dallas, Texas
I wander the world in a dream of my own making
Instrumentation: Wind Ensemble
Duration: 8 minutes
Composed: 2005
Premiere: April 2006 by the Columbus State University Wind Ensemble,
Robert Rumbelow, conductor

Origins:
When Robert Rumbelow approached me to write a piece for wind ensemble for this
wonderful consortium commission, I was really delighted, as I had been thinking of a piece
for these forces for some time and was eager to try some of the acoustic things that I do in
my pieces for symphony orchestra in a different context. I have long been interested in the
idea of trying to “build in” an acoustic into my orchestrations; that is, to create the effect,
for instance, of a melody which has a sense of sustain as if it were being played in a
cathedral even though it is not — to build that reverberation into the orchestration. I was
very pleased to see that not only could I achieve similar effects but also different and even
more exciting things with various combinations of winds, brass and percussion.

Listen for:
The title for this work is a reference to the compositional process. Writing a piece of music
is like creating a dream that you want to have. The feeling that pervades the work is one of
a sense of mystery, and this sentiment is primarily conveyed through the harmonies and
orchestration. The work is based on two ideas: the first is a short, two-note motive, and the
second is a descending melody of five notes, ending in the repetition of the final note
several times. This second material could be called the main melody, and it always appears
shrouded in a kind of haze, until toward the very end of the work.

— Christopher Theofanidis

MORTEN LAURIDSEN
Born 1943 in Colfax, Washington
O Magnum Mysterium
Instrumentation: Chorus
Transcription: Wind Band
Duration: 6 minutes
Composed: 1994
Transcription: 2003 by H. Robert Reynolds
Premiere: 1994 by The Los Angeles Master Chorale, Paul Salamunovich, conductor

Origins:
For centuries, composers have been inspired by the beautiful O Magnum Mysterium text
with its depiction of the birth of the newborn King amongst the lowly animals and
shepherds. This affirmation of God’s grace to the meek and the adoration of the Blessed
Virgin are celebrated in my setting through a quiet song of profound inner joy.

— Morten Lauridsen

VINCENT PERSICHTETTI
Born June 6, 1915 in Philadelphia, Pennsylvania
Died August 14, 1987 in Philadelphia, Pennsylvania
Masquerade for Band, op. 102
Instrumentation: Wind Band
Duration: 12 minutes
Composed: 1965
Premiere: January 23, 1966 by the Baldwin-Wallace College Conservatory of Music, Vincent
Persichetti, conductor

Origins:
Vincent Persichetti sought to integrate several examples from his theory textbook,
Twentieth Century Harmony, into a complete composition. The resulting piece reflects
Persichetti’s mannerisms, including copious rhythmic play, modal melodic structures,
abrupt shifts in color and idiomatic wind band scoring.

Listen for:
A short Allegro introduction is followed by a theme with ten variations, which include both
harmonic and tempo changes. The work incorporates the percussion section in equal
position with the winds in the basic fabric of the composition.

— Program Notes for Band

CARL ORFF
Born July 10, 1895 in Munich, Germany
Died March 29, 1982 in Munich, Germany
Carmina Burana
Instrumentation: Orchestra and Chorus
Transcription: Wind Band
Duration: 24 minutes
Composed: 1936
Transcription: Completed in 1967 by John Kranse
Premiere: June 8, 1937 by The Frankfurt Opera, Berrl Wetzelsberger, conductor.

Origins:
Orff derived the inspiration and texts for his score from a 13th-century anthology of songs
and poems written in medieval Latin, German and French by the “goliards” — the vagrant
scholars, vagabond poets and wandering monks of seven hundred years ago. The original
manuscript collection was rediscovered in the old monastery, Benediktbeuern, in the
Bavarian Alps, by Johan Andreas Schmeller who published it in 1847 under the name
Carmina Burana (Songs of Beuern). Containing approximately two hundred songs and poems — both sacred and secular — the manuscript ranged in style and content from earthly simplicity to sophisticated symbolism and mysticism, from devotional religious contemplation to unabashed, almost cynical worldliness.

The origin of the poems — some of which were definitely intended for singing — is obscure. However, since the goliards tempered their Christianity with secular beliefs, the subjects with which the poems deal are as evident today as they were when the poems were written. They are frank avowals of the earthly pleasures: eating, drinking, gambling, lovemaking; the beauty of life and springtime; the irony and cruelty of fortune (then referred to as “Empress of the World,” the ancestor of our own “Lady Luck”).

In arranging Carmina Burana for concert band, I have attempted to retain the spirit, feeling and overall character of the original score, at the same time modifying its length to a duration suitable for programming purposes. The work begins and ends depicting the crushing anguish of the victims of fortune’s ruthless wheel (O Fortuna; Fortuna Imperatrix Mundii); the remaining sections are devoted to the joys of spring and nature, the pleasures of the tavern and the gaming table, the delights of love, the irony of Fate.

— John Krance

Listen for:
Fortune Empress of the World:
1. O Fortune! Like the Moon ever changing, rising first then declining.
2. I lament the wounds that Fortune deals with tear-filled eyes
I. Springtime:
3. Behold the welcome long-awaited spring, which brings back pleasure
On the Green:
4. Dance
5. The noble forest is decked with flowers and leaves. Where is my old long-lost lover?
6. If the whole world were but mine, gladly I’d pass it by if the Queen of England fair in my arms did lie
II. In the Tavern:
7. I am the abbot of Cucany and I like to drink with my friends.
8. When we are in the tavern we spare no thought for the grave but rush to the gaming tables where we always sweat and strain.
III. The Courts of Love:
9. Love flies everywhere and is seized by desire, young men and women are matched together.
10. In the scales of my wavering indecision physical love and chastity are weighted.
11. Sweetest boy I give my all to you!
Blanziflor and Helena:
12. Hail to thee most love, most precious jewel.
Fortune Empress of the World:
13. O Fortune! Like the Moon ever changing, rising first then declining.

UMD WIND ENSEMBLE

FLUTE
Lilian Honeczky
Annemarie Dickerson
Alisa Oh
Yaeji Shin
Hannah Sung

OBOE
Samantha Crouse
Santiago Villas-Gonzales

CLARINET
Austin Boroschek
Phylicia Cotton
Laura Guenzel
Nicole Helie
Austin Hogan
Aaron Logan
Jonathan Schneider
Kate Sylvester

BASS CLARINET
Anna Bella Sicilia
Daniel Page

BASSOON
Mary Coy

SAXOPHONE
Daniel Janis
Drew Pascoe
Andy Shin
David Wannlund

HORN
Laura Bent
Andrew Poissant
Alex Rogers
T’Anna Tercero

TRUMPET
Ryan Elder
Sam Luulis
Benjamin Lostocco
James Martinson
Isaac Segal

TROMBONE
Josh Gehres
Kim Harris
Nicholas Hogg
Ashleigh Naude

EUPHONIUM
Jermaine Fryer
Ian Kahn
Ryan Kieft

TUBA
Emily Grossnickle
Craig Potter

HARP
Sara Magill

CELESTE
Luis Reyes

PIANO
Alex Chan
Luis Reyes

PERCUSSION
Graham Atherton
Jonathan Clancy
Mario Perez
Robert Schroyer