New Music at Maryland

ZACHARY KONICK
Etude for Two Snare Drums
  Zachary Konick, snare drum 1
  Logan Seith, snare drum 2

JONATHAN GRAYBILL
Excerpts from Company (2011)
  episode 2
  episode 3
  episode 7
  Aurora Wheeland, violin
  Karl Mitze, viola
  Jessica Albrecht, cello

DUNCAN BOATRIGHT
STS-135 Atlanta
  Duncan Boatright, double second steel drums
  Alex Boatright, cello

Don’t Take It Personally
  Duncan Boatright, double second steel drums
  Alex Boatright, cello

MICHAEL OBERHAUSER
“Kyrie” from A Cappella Missa Brevis
  Kathleen Jagielski, Courtney Kalbacher and Audrey Tornbolm, sopranos
  Francesca Aguado, Estera Haman and Jill Humble, altos
  Wes Hunter, Terry Johns and Jason Lee, tenors
  Rameen Chahabaghi, Sean McArdle Pfeifer and Andrew Sauvageau, basses

Approximately 60 minutes with no intermission.
Music from Bach’s iPod

UMD Wind Orchestra
Michael Votta Jr., music director

James Stern, violin
Evelyn Elsing, cello
Barbara K. Steppel Memorial Faculty Fellow

THOMAS STONE (arr.)
Carnevale
(Eight 18th-century Instrumental Miniatures used by Igor Stravinsky in Pulcinella)
1. Domenico Gallo: Trio Sonata No. 1
2. Giovanni Pergolesi: Mentre l’eretta pace l’agnella (aria from Act I of Il Flaminio)
3. Gallo: Trio Sonata No. 8
4. Carlo Monza: “Air” from Quatre pieces moderne pour le clavecin
5. Monza: “Gavotte et Gigue” from Quatre pieces moderne pour le clavecin
6. Pergolesi: Sinfonia a violoncello e basso
7. Pergolesi: La frate ‘nnamorato
8. Gallo: Trio Sonata No. 7

LEON KIRCHNER
Concerto for Violin, Cello, Ten Winds and Percussion (1960)
   Allegro ma non troppo
   Adagio

INTERMISSION

MARK NOWAKOWSKI
Early Light (2011)

BENJAMIN BRITTEN
Fanfare for St. Edmundsbury (1959)

INGOLF DAHL
Sinfonietta (1961)
   Introduction and Rondo
   Pastoral Nocturne
   Dance Variations

UNIVERSITY OF MARYLAND WIND ORCHESTRA
Michael Votta Jr., music director

Flute
Angelina Ho
Christi Rajnes
Kendall Rybolt

Oboe
David Dickey
Sarah Minneman
Emily Tsai

Clarinet
Austin Boroshok
Michael Casto
Kristi Licare
Alaina Fritz
Katherine Sylvester

Bassoon
Tilden Marbit
Erica Yeager

Trumpet
Neil Brown
Ian Dahlstrom
Patrick Durbin
Edward Jakubowski
Adam Janus

Saxophone
Drew Blais
Ernie Elizondo
Brendan Kelly

Horn
John Patrick Bailey
Matthew Gray
Gabby Lambaise
David Meichle
Chandler Nadig
Rachel Sebastian

Trombone
Susan Goodwin
Casey Jones
Corey Sansolo

Tuba
Matthew Craig

Euphonium
Jermaine Fryer

Percussion
Laurin Friedland
Paul Keesling
Jan Nguyen
Logan Seith
Erin Shupe
Dan Vaughan

Piano
Luis Reyes

Michael Votta Jr. was Music Director of the North Carolina Wind Orchestra prior to joining the faculty of the University of Maryland in the fall of 2008. Critics have praised him as “a conductor with the drive and ability to fully relay artistic thoughts” and for his “interpretations of definition, precision and most importantly, unmitigated joy.” 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 maintains an active schedule as guest conductor and clinician in the U.S., and has appeared in Europe and Israel. 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.
DOMENICO GALLO, CARLO MONZA AND GIOVANNI PEROGELE

(arr. THOMAS STONE)

Carnevale

Carnevale is a suite for double wind quintet, comprising eight miniatures from among those used by Stravinsky in his ballet, Pulcinella. The ballet centers on the concept of disguised identity, and Stravinsky plays on the concept of false identity by his "borrowing" of these pieces from 18th-century Italian composers Domenico Gallo, Carlo Monza and Giovanni Battista Pergolesi. The title of this work, Carnevale, comes from the annual masquerade extravaganzab held throughout Italy and provides a point of contact with Stravinsky’s conception.

Thomas Stone was born in Wisconsin and earned his Doctor of Musical Arts degree in Wind Conducting from the University of Cincinnati College-Conservatory of Music. Stone currently teaches and conducts the Wind Ensemble at Centenary College in Shreveport, Louisiana.

LEON KIRCHNER

Concerto for Violin, Cello, Ten Winds and Percussion (1960)

Whatever Bach would have thought of Kirchner’s music, Kirchner felt a connection to the past: “One of the essential characteristics of an art work is its … historical connectedness. Our consciousness, our ‘nowness’ is rooted in the engramed reflections of time past,” Kirchner also provides the following reflection on his Concerto as a program note:

On the eve of September 6, 1961, an audience of American dignitaries and some 850 scholars arrived at Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art. They had come to attend a concert of modern music given by the Fromm Foundation in conjunction with the eighth congress of the International Musicological Society. Three works new to New York were to be presented.

In various parts of the Green Room a number of woodwind players (a dozen or so of the chamber groups yet to perform) were changing from street clothes to the Habit noir. Some moved swiftly, some deliberately, some stood, some sat, each in a different phase of dress. Among the few who were by now partially clad, oboes, flutes, bassoons and clarinets were being put together, carefully adjusted and fitted. Here and there mouthpieces were being moistened. The concert had already begun.

As the sounds of the first works drifted into the room the players, most still in incomplete stages of dress, streamed toward the door leading to the stage. There they stood in their partially clad blacks and whites, tightly bunched, instruments akimbo, mesmerized as in a fairy tale awaiting a prince’s kiss. Sounds were being emitted by two large speakers on stage, the singers momentarily stilled: sounds that clustered in dazzling scales, wind-like in short and long bursts and in rhythmically intricate patterns. Although among the outstanding free-lance wind players in the city, these instrumentalists perceived themselves in that stopped moment threatened, obsolete.

Yet to come was a work in which (they had read in the program notes) “instruments were being isolated in space and timbre, in which each of two antiphonal groups had their own repertory of melodic and harmonic intervals … associated with certain metronomic speeds … in confrontations of diversified action patterns and a presentation of their mutual interaction conflicts and resolutions with froth and decay over various stretches of time.”

It was in such an ambience that the closing work seemed “another musical world.” The work in question was my own Concerto for Violin, Cello, Ten Winds and Percussion. How well it or its two companions, Babbitt’s Vision and Prayer and Carter’s Double Concerto for Harpsichord and Piano, will fare in the presence now of Minimalism and The New Romantic Movement etc., etc. will ultimately depend on the continued interest of performers (alive and kicking still), and audiences, in the musical essences of these works.

MARK NOWAKOWSKI

Early Light

Nowakowski writes:

Early Light is an intensely personal statement regarding our particular national character and mission. I recall a statement that Henryk Gorecki made to me regarding how he was bewildered that Americans continued to look elsewhere for “culture” and inspiration when “you have all the culture, history and natural beauty that you need back home.” He talked with great admiration about American composers, poets and authors, and encouraged me to discover a bit about my own past. This music somehow grows out of my own time spent in just such a pursuit, being a reflection of my own vision of the tumultuous, grand and yet uncertain nature of the American experiment. It moves between fragile and gentle landscapes, torrents of rage and brutality and the grand vistas which might all be thought to represent both our natural resources as well as the towering stature of our foundational thought.

BENJAMIN BRITTEN

Fanfare for St. Edmundsbury (1959)

The Fanfare for St. Edmundsbury was written for the “Pageant of Magna Carta” held at St. Edmundsbury Cathedra. It is in the form of three separate trumpet fanfares played first sequentially then simultaneously. Although the work is written for modern trumpets, each fanfare uses only the notes of one harmonic series (F, C and D) and could therefore be played on a natural trumpet in that key.
The tonal idiom of the work grows out of the acoustical properties of the symphonic band: a wealth of overtones. Thus I feel that bands call for music with more open and consonant intervals than would a string ensemble or a piano. The *Sinfonietta* is tonal, and centered around A-flat major. At the same time, however, its corner movements are based on a series of six tones (A-flat, E-flat, C, G, D, A), which, through various manipulations, provide most of the work’s harmonic and melodic ingredients and patterns. The six tones were chosen to permit all kinds of triadic formations. Furthermore, their inversion at the interval of the major sixth yields a second six-tone set which comprises the remaining six tones of a complete twelve-tone row.

Dahl incorporated some personal touches in the music as well. The off-stage trumpet music that begins and ends the work is a reference to Dahl’s childhood: His earliest recollections of band music were the sounds of trumpet calls from a nearby army post in his native Switzerland. He would hear these lying in bed as the first sounds when he woke and the last before he fell asleep. The virtuosic clarinet cadenza in the first movement was inspired by Dahl’s experience hearing the University of Southern California band (conducted by William Schaefer, one of the prime movers in commissioning the *Sinfonietta*) in a concert. One of the works performed was Weber’s *Second Clarinet Concerto* with the entire clarinet section playing the solo part in unison.

Dahl made minor revisions to the score in 1964, and the final version was performed at the 13th National Conference of CBDNA in Tempe, Arizona, on December 18 of that year, with the composer conducting.