UMD Wind Orchestra
Dragon Rhyme

Michael Votta Jr., music director

JOHANN SEBASTIAN BACH
arr. Donald Hunsberger
Prelude and Fugue in E-flat, BWV 552 (“St. Anne”) (1739)

ALVIN SINGLETON
Where the Good Sounds Live (2014)
World Premiere

INTERMISSION

WOLFGANG AMADEUS MOZART
Serenade in E-flat, KV 375 (1781)
   Allegro Maestoso
   Menuetto
   Adagio
   Menuetto
   Finale

CHEN YI
Dragon Rhyme (2007)
   I. Mysteriously
   II. Energetically

Program is approximately 90 minutes, which includes a 15-minute intermission.
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 CBDNA 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 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.

ABOUT THE ARTIST

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 (CBDNA), 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.
Catechism Chorale Preludes were written for *manualiter* (works for manual only) while others indicate *organo pleno con pedale* (works for organ with pedal).

The volume opens with the *Praeludium*, which is cast in three primary sections. The opening statement, with its massive vertical structures and dotted rhythms, will return briefly in the middle movement and also provide some of the closing material. The second section, which is gentler in nature, is stated twice and leads into a contrapuntal dialogue that displays Bach’s great penchant for fugal exposition.

The *Fugue*, which closes *Clavierübung III*, is also in three parts that are separate and distinct styles as well. It has carried a nickname for many years of “St. Anne” due to the close proximity in melodic content to William Croft’s (1678–1727) hymn tune of 1708, “O God our Help in ages past,” text (1719) by Isaac Watts (1674–1748).

The *Fugue’s* middle section contains a more rapidly moving subject that combines with the opening fugue theme; the third and concluding part features a jaunty, dance-like subject that also includes melodic references to the opening fugue material.

— Donald Hunsberger

**ABOUT THE PROGRAM**

*Prelude and Fugue in E-flat, BWV 552 (“St. Anne”)*

**JOHANN SEBASTIAN BACH**

Born March 21, 1685 in Eisenach, Germany
Died July 28, 1750 in Leipzig, Germany

*Instrumentation: Keyboard (organo pleno con pedale)*

*Transcription: Wind Band*

*Duration: 20 minutes*

*Composed: 1739*

**Origins:**
Johann Sebastian Bach wrote and published four sets of works under the title *Clavierübung*, which were intended as practice opportunities for keyboard players.

The first volume (1731) contained Six Partitas, BWV 825–830, for keyboard and 15 Two Part Inventions, BWV 772–786. Volume Two (1735) featured the *Concerto in the Italian Style* (BWV 971) and the *Overture in the French Manner* (BWV 831). Volume Three (1739) opens with a huge Praeludium in E-flat followed by 21 chorale preludes, four duets and a closing *Fugue in E-flat*. The fourth volume (1742) of the *Clavierübung* contains the famed *Goldberg Variation* (BWV 988).

**Listen for:**
Volume Three of the *Clavierübung* is laden with references to the number three, symbolic of the Holy Trinity. Throughout this work Bach paid particular attention and tribute to Martin Luther’s Catechism. Many of the Catechism Chorale Preludes were written for *manualiter* (works for manual only) while others indicate *organo pleno con pedale* (works for organ with pedal).

**Where the Good Sounds Live**

**ALVIN SINGLETON**

Born in Brooklyn, New York

Premiere: November 7, 2014, University of Maryland Wind Orchestra; Michael Votta Jr., conductor

Alvin Singleton attended New York University and Yale. As a Fulbright Scholar, he studied with Goffredo Petrassi at Accademia Nazionale di Santa Cecilia in Rome, Italy. After living and working in Europe for 14 years, Singleton returned to the United States to become Composer-in-Residence with the Atlanta Symphony Orchestra (1985–88). He subsequently served as Resident Composer at Spelman College in Atlanta (1988–91), as UNISYS Composer-in-Residence with the Detroit Symphony Orchestra (1996–97) and was the 2002–03 Composer-in-Residence with the Ritz Chamber Players of Jacksonville, Florida. In addition, he has served as Visiting Professor of Composition at the Yale University School of Music.
Singleton has amassed numerous awards throughout his compositional life. He is the recipient of a 2003 Guggenheim Fellowship and was commissioned by The Serge Koussevitzky Music Foundation and American Composers Orchestra for the orchestral work *When Given a Choice*, which premiered at Carnegie Hall in April 2004. His other awards include the Kranichsteiner Musikpreis by the city of Darmstadt, Germany, twice the Musikprotokoll Kompositionpreis by the Austrian Radio in Graz, the Mayor's Fellowship in the Arts Award by the city of Atlanta and a grant from the National Endowment for the Arts. In 2014, Singleton was elected to the American Academy of Arts and Letters. His music is published by Schott Music Corporation and is recorded on the Albany Records, Elektra/Nonesuch, First Edition, Telarc and Innova labels.

Singleton’s latest CD *Sweet Chariot* was released in July 2014 on Albany Records and is the fourth all-Singleton disc.

*Where the Good Sounds Live* brings Alvin Singleton’s distinctive sonic imprint to the symphonic wind band world, with an extended fanfare that defies presumptions. This compelling piece takes musicians and audiences into a world unlike any other found in the band repertoire. It was commissioned by a consortium of college and professional wind ensembles including Arizona State University, Appalachian State University, California State University, Central State University, Dartmouth College, Drexel University, Georgia State University, Indiana University of Pennsylvania, Miami University of Ohio, Penn State University, Texas A & M Corpus Christi, The Hart School of Music, Troy University, United States Air Force Band, University of Maryland, University of New Mexico, University of Redlands, University of Wisconsin, La Crosse, Western Michigan University, Temple University, University of Missouri, St. Louis, Eastman Wind Ensemble and University of North Texas. It is scored for piccolo, 3 flutes, 2 oboes, 2 bassoons, 4 clarinets, 4 saxophones, 3 trumpets, 4 horns, 3 trombones, 2 euphoniums, 2 tubas, timpani and 4 percussion players (snare drum, tenor drum, bass drum, cowbell, cymbals, bongos, brake drum). The work is dedicated to the memory of Myron “Mike” Moss, former band director at Drexel University.

**Serenade in E-flat, KV 375**

**WOLFGANG AMADEUS MOZART**

Born January 27, 1756 in Salzburg  
Died December 5, 1791 in Vienna

**Instrumentation:** Wind Octet  
**Duration:** 20 minutes  
**Composed:** 1781  
**Premiere:** October 15 on the name day of St. Theresa

**Origins:**
On November 3, 1781, Mozart wrote to his father from Vienna:  
“At eleven o’clock last night I was serenaded by two clarinets, two horns and two bassoons playing my own music … These musicians had the front gate opened for them, and when they had formed in the courtyard, they gave me, just as I was about to undress for bed, the most delightful surprise in the world with the opening E-flat chord.”

The nighttime disturbance that delighted Mozart at his apartment window more than two centuries ago — and would, no doubt, incur the wrath of many a condominium board today — is one of the landmarks of the literature. It was Mozart’s earliest masterpiece for wind ensemble and the first great work of its kind by any composer. The six musicians gathered beneath Mozart’s window — “poor wretches who play together quite nicely all the same” — were the same men who had given the first performance of the serenade on October 15 at the Vienna home of court painter Joseph von Hickel.

Mozart told his father that he wrote it “rather carefully” in the hopes that it would impress Joseph von Strack, a regular guest of the von Hickels who happened to be the valet and personal cellist for the emperor and might pass
In Idomeneo, Mozart had uncovered the dramatic potential of the operatic ensemble in the celebrated quartet “Andro ramingo e solo,” also in E-flat. Now, in this serenade, that same instinct produces an adagio quartet of operatic dimensions, with the oboe, clarinet, bassoon and horn stepping forward to the footlights, singly and in various combinations, while the action freezes.

The Finale, breezy and lighthearted (despite an impressive fugue-like section) but never superficial, is a sure-fire crowd pleaser. The night of its “premiere” at the von Hickels, the musicians performed the serenade two more times — “as soon as they finished playing it in one place,” Mozart wrote, “they were taken off somewhere else and paid to play it.”

— Phillip Huscher

**Dragon Rhyme**

CHEN YI

Born April 4, 1953 in Guangzhou, China

**Instrumentation:** Symphonic Band

**Duration:** 20 minutes

**Composed:** 2010

**Premiere:** May 30, 2010, Hartt Wind Ensemble at Carnegie Hall; Glen Adsit, conductor

As a Distinguished Professor at the University of Missouri-Kansas City Conservatory of Music and Dance, a prolific composer and recipient of the prestigious Charles Ives Living Award from the American Academy of Arts and Letters (2001–04), Chen Yi* blends Chinese and Western traditions, transcending cultural and musical boundaries. Through doing so, she serves as an ambassador to the arts, creating music that reaches a wide range of audiences, inspiring people with different cultural backgrounds throughout the world. She holds both a BA and MA in music composition from the Central Conservatory of Music in Beijing, and received her DMA from Columbia University in the City of New York, studying composition with Wu Zuqiang, Chou Wen-chung and Mario Davidovsky. She was elected to the American Academy of Arts and Sciences in 2005.

Dr. Chen has received fellowships from the Guggenheim Foundation (1996) and the National Endowment for the Arts (1994), as well as the...
Lieberson Award from the American Academy of Arts and Letters (1996). Other honors include first prize in the Chinese National Composition Competition (1985), the Lili Boulanger Award from the National Women Composers Resource Center (1993), New York University’s Sorel Medal (1996), the CalArts/Alpert Award (1997), a GRAMMY (1999), the University of Texas Eddie Medora King Composition Prize (1999), the Adventurous Programming and Concert Music awards from ASCAP (1999 and 2001, respectively), the Chamber Music Society of Lincoln Center’s Elise Stoeger Award (2002), the Edgar Snow Memorial Fund’s Friendship Ambassador Award (2002), the Kauffman Award in Artistry/Scholarship from the UMKC Conservatory (2006) and honorary doctorates from Lawrence University in Wisconsin (2002), Baldwin-Wallace College in Ohio (2008), the University of Portland in Oregon (2009) and The New School University in New York City (2010).

Listen for:
Commissioned by the National Wind Ensemble Consortium Group, Dragon Rhyne for symphonic band is in two movements: I. Mysteriously-Harmoniously and II. Energetically. The first movement is lyrical, and the second powerful. Featuring the basic intervals found in Beijing opera music, the thematic material in both movements is matched, and used economically for development throughout the work. The instrumental texture is rich in colors, from transparent and delicate to angular and strong. Taking the image of the dragon, which is auspicious, fresh and vivid, the music is layered and multidimensional. It symbolizes Eastern culture. When it meets the world, it becomes a part of the global family.

*Chen is her family name; Yi is her personal name.
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Shadows/A fter Fallen C rumbs/A  Yellow  Rose Petal — Alvin Singleton, Atlanta Symphony Orchestra, Robert Shaw, Louis Lane, conductors
Location: Michelle Smith Performing Arts Library — Paged Collections Room
Call Number: MCD 10631

Composer-in-residence with the Atlanta Symphony Orchestra from 1985 through 1988, Alvin Singleton dedicated his piece Shadows to the orchestra’s music director of 21 years, Robert Shaw. Completed in March 1987, Shadows brings together the influences of Singleton’s experiences working in various genres of music all over the world. In the words of author Carman Moore, “Shadows is about things and their opposites — their shadows — asserting rights to turf. Dissonance shadows consonance; Romanticism shadows the Now; jazzy passages shadow classical; Europe shadows America.” This recording also features A Yellow Rose Petal, commissioned by the Houston Symphony in 1982 and Singleton’s first work for a major orchestra, as well as After Fallen Crumbs, another work composed for the Atlanta Symphony and commissioned jointly with Meet the Composer.

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