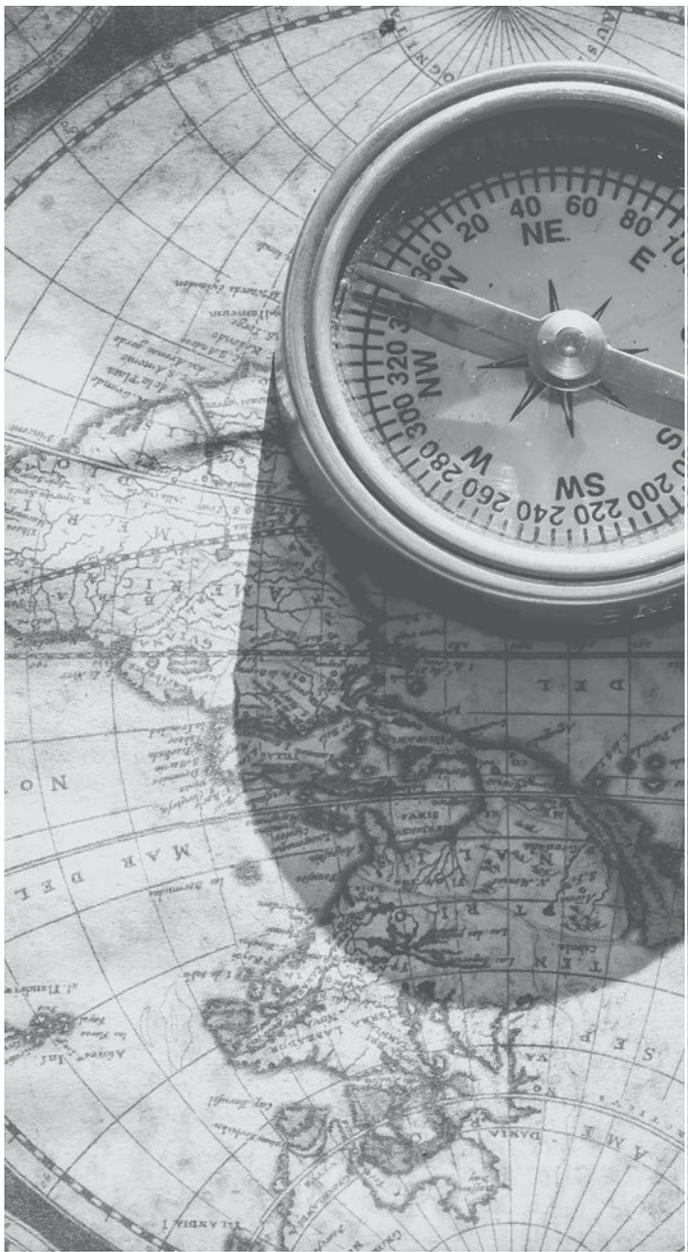


University of Maryland School of Music Presents

JOURNEYS

UMD Wind Ensemble



Friday, October 18, 2019 . 8:00PM
DEKELBOUM CONCERT HALL
at The Clarice



SCHOOL OF
MUSIC

University of Maryland School of Music Presents

JOURNEYS

UMD WIND ENSEMBLE

Andrea E. Brown

Music Director

Joseph P. Scott

Graduate Conductor

<i>Beyond</i>	Wataru Hokoyama
<i>On the Mountains of Orphalese</i>	Nebal Maysaud
Concertino	Robert Washburn
Adagio - Allegro Vivo	
Theme and Variants	
<i>Trauermusik</i>	Richard Wagner
	Arr. Michael Votta, Jr.
<i>Traveler</i>	David Maslanka
<i>Roma</i>	Valerie Coleman

The common thread through tonight's program is encountering new places and experiences. While some of the pieces provide a musical description of far away or imagined places, some seek to express the feeling of moving forward — sometimes journeying beyond this world. As we prepared this program for tonight's performance, this repertoire also provided a vehicle for tremendous growth — individually and as an ensemble. Journeys of growth through music and collaboration are certainly worth the effort, and I hope you will enjoy taking this one with us this evening. — Andrea E. Brown

ANDREA E. BROWN was appointed the associate director of bands at the University of Maryland in 2018. In this position, she conducts the UMD Wind Ensemble (UMWE) and serves as the director of athletic bands. Brown is formerly a member of the conducting faculty at the University of Michigan where she served as the assistant director of bands and was a faculty sponsor of a College of Engineering Multidisciplinary Design Project team researching conducting pedagogy technology. Previously, Brown was the director of orchestra and assistant director of bands at the Georgia Institute of Technology in Atlanta. She is a frequent guest conductor, clinician and adjudicator in the US, Europe and Asia.

Brown completed a D.M.A. in instrumental conducting at UNC Greensboro (UNCG) where she was a student of John Locke and Kevin Galdi. While at UNCG, she was both guest conductor and principal horn on UNCG Wind Ensemble's *fireworks!* and *finish line!* CDs released on the Equilibrium label. Brown has also had several rehearsal guides published in the popular GIA Publications series *Teaching Music Through Performance in Band* and has presented at the Midwest Clinic in Chicago, Music For All Summer Symposium, the Yamaha Bläserklasse in Schlitz, Germany, the International Computer Music Conference in Ljubljana, Slovenia, the College Music Society International Conference in Sydney, Australia, and multiple times at the College Band Directors National Association National Conference.

A proponent of inclusion and equity issues in the music profession, Brown is a frequent guest speaker on these topics. She currently serves on the CBDNA Gender and Ethnic Minority Committee and is the founder of *Women Rising to the Podium* — an online group of over 3,200 members supporting and celebrating women band directors. Additionally, she also serves as the chair of the Sigma Alpha Iota (SAI) Women's Music Fraternity Graduate Conducting Grant and as an advisor of the SAI chapter at the University of Maryland.

Brown is a member of the recently formed Drum Corps International (DCI) Women's In Step Committee, and she previously served on the brass and conducting instructional staff of the DCI World Champion Phantom Regiment (2004–2017). Other marching organizations she has instructed include the U.S. Army All-American Marching Band, Carolina Crown and Spirit of Atlanta.

As a performer, Brown was a member of the AA Brass Quintet, which won the International Brass Quintet Competition hosted by Fred Mills at the University of Georgia. She performed with the horn sections of the Boston Brass All Stars Big Band, North Carolina Symphony, Winston-Salem Symphony and the Brevard Music Center Orchestra. Brown has studied brass performance and pedagogy with Abigail Pack, J.D. Shaw, Jack Masarie, Freddy Martin, Dottie Bennett, Randy Kohlenberg, Richard Steffen and Ed Bach.

Originally from Milan, Tennessee, she is a graduate of Austin Peay State University and earned a Master of Music degree in horn performance and a Master of Music Education degree with a cognate in instrumental conducting from UNCG. Prior to her position at Georgia Tech, Brown was the assistant director of bands at Austin Peay State University and taught public school in Milwaukee, Wisconsin, and Dallas, Texas. She is a member of Phi Kappa Phi, Pi Kappa Lambda, NAFME and CBDNA. She was awarded the Rose of Honor as a member of Sigma Alpha Iota Women's Music Fraternity and is an honorary member of Kappa Kappa Psi and Tau Beta Sigma.

JOSEPH P. SCOTT serves as assistant conductor of the UMD Wind Orchestra and UMD Wind Ensemble where he is in his second year of coursework towards a Doctor of Musical Arts in conducting. His primary conducting teacher and mentor is Michael Votta, Jr. In addition to his conducting responsibilities at the University of Maryland, Scott is excited to serve as interim director of the Maryland Community Band this fall. This past year, Scott taught an undergraduate-level advanced conducting class and was a guest conductor with the UMD Repertoire Orchestra in the spring of 2019. Before starting at the University of Maryland, Scott was the director of instrumental music at Clayton Valley Charter High School in Concord, California, where he was responsible for conducting the Wind Ensemble, Symphonic Band, Orchestra, Jazz Band and Marching Band, as well as instructing Advanced Placement Music Theory.

Scott earned his Bachelor of Music in music education from the University of Oregon where he studied with Wayne Bennett and Robert Ponto. While at the University of Oregon, Scott was a founding member of the university's chapter of Kappa Kappa Psi. After graduating, he returned to San Francisco where he received his teaching credential from San Francisco State University (SFSU). While at SFSU, Scott was on staff at the Ruth Asawa School of the Arts where he conducted the concert band and taught music theory and survey classes. Scott is a member of the College Band Directors National Association as well as the National Association for Music Education and served for three years as a board member of the California Music Educators Association-Bay Section.

Scott is currently a semi-finalist for the 2019 American Prize: Ernst Bacon Award which "recognizes and rewards the best performances of American music by ensemble and individual artists worldwide...." This January, Scott was selected as a semi-finalist for the 2019 American Prize in wind conducting and was also selected as a semi-finalist in 2018. Scott was a tier one conductor for the 2017 Frederick Fennell Memorial Conducting Masterclass at the Eastman School of Music where he worked with Mark Scatterday, Donald Hunsberger and Craig Kirchoff. Other conducting teachers include José-Luis Novo, Andrea E. Brown, James Ross, Michael Haithcock, Matthew Hall and Harvey Benstein. He has served as an adjudicator in California and Maryland for solo and large ensemble festivals and was the guest conductor of the 2019 Damascus Lions Club Honor Band. Scott completed a Masters of Music in conducting from the University of Maryland in the spring of 2018.

While in the Bay Area, Scott kept an active schedule playing the clarinet, performing with the Contra Costa Chamber Orchestra, Chabot Wind Symphony, Golden Gate Park Band and the San Francisco Wind Ensemble, which performed at the World Association of Symphonic Bands and Ensembles in 2015 and recorded its inaugural CD at Skywalker Ranch in 2014.

VALERIE COLEMAN is regarded by many as an iconic artist who continues to pave her own unique path as a Grammy® nominated flutist, composer and entrepreneur. Though regarded as “one of the Top 35 Women Composers” as listed in *The Washington Post* by critic Anne Midgette, she is perhaps most notably the creator, founder and former flutist of the acclaimed Imani Winds, an ensemble whose performances and original works have redefined wind chamber music with performances that span the globe. Imani Winds’ legacy is documented and featured in a dedicated exhibit at the Smithsonian National Museum of African American History and Culture in Washington, D.C.

WATARU HOKOYAMA is a Japanese composer, conductor and orchestrator. He has studied composition/film scoring with Donald Erb, Elmer Bernstein, Christopher Young and Buddy Baker, respectively. Hokoyama particularly writes music for film, TV and the concert stage. His works have been performed at various concert halls in the United States and Japan, and his music has been recorded at such studios as Paramount Studio Scoring Stage M and the Skywalker Scoring Stage. He has written scores for several award-winning films which include the Palme d’Or at The Cannes Film Festival, an Audience Award at Sundance Film Festival and the Best Student Short Drama Award at The Emmy. He has also worked as an orchestrator for motion pictures and television shows such as *Dungeons and Dragons*, *Buffy the Vampire Slayer* (musical episode) and an NHK documentary series, *Miracle Planet II*. Recently, he has worked as the arranger with popular artists such as Clay Aiken and Jared Leto (*30 Seconds To Mars*). He also produces the music for video games, notably *Afrika* and *Resident Evil 5*.

DAVID MASLANKA attended the Oberlin College Conservatory where he studied composition. He spent a year at the Mozarteum in Salzburg, Austria, and did his masters and doctoral study in composition at Michigan State University where his principal teacher was H. Owen Reed. Maslanka’s music for winds has become especially well known. Among his more than 150 works are over 50 pieces for wind ensemble, including eight symphonies, seventeen concertos, a Mass and many concert pieces. His chamber music includes four wind quintets, five saxophone quartets and many works for solo instrument and piano. In addition, he has written a variety of orchestral and choral pieces. Maslanka was a freelance composer in Missoula, Montana from 1990 until his death in 2017.

NEBAL MAYSAUD is an award-winning queer Lebanese Druze composer based in the Washington D.C. metro area. A recipient of the first Kluge Young Composer's Competition and the James Ming Prize in Composition at Lawrence University, Maysaud converges Western and Middle Eastern classical music styles to explore questions of faith, identity and power. Their music has been performed by the Alexandria Symphony Orchestra, Juventas New Music Ensemble and Lawrence University Wind Ensemble and Opera Department; and also featured in Art Song Lab 2016 and the District New Music Conference 2018. They have contributed articles about diversity and classical music to NewMusicBox and convened community music workshops at YallaPunk 2019. Maysaud studied with composer Mark Camphouse before entering the studios of John Benson, Andrew Cole, Dirk D'Ase, Joanne Metcalf and Asha Srinivasan. They each hold a B.M. in music composition from Lawrence University.

RICHARD WAGNER, a German composer, was one of the most influential people who lived during the 19th century. His most influential works were in the medium of opera. These compositions include *Der Ring des Nibelungen*, *Tristan und Isolde* and *Die Meistersinger von Nürnberg*. Even though he died more than a century ago, Wagner remains a divisive figure due to his personal views.

ROBERT WASHBURN was a distinguished American composer and teacher who spent his entire career as a professor at the Crane School of Music at SUNY Potsdam in New York state. A New York native, he did his early studies at Crane and completed his doctorate at the Eastman School of Music, where he studied with Howard Hanson, Bernard Rogers and Alan Hovhaness. Later teachers included Darius Milhaud and Nadia Boulanger. He received many awards, including a Ford Foundation Fellowship and a residence at the MacDowell Colony. His more than 150 published compositions have been performed around the world. In addition to his composing activities, he was also a specialist in the music of Africa and Asia.

Beyond**WATARU HOKOYAMA****Born: 1974****Composed: 2004***Duration: 9 minutes*

Beyond is passionate and grand music, full of sweeping melodies and brass fanfares, in the modern Hollywood style of such composers as John Williams. *Beyond* was originally commissioned by the Japan Air Self-Defense Western Air Band and premiered in 2001. According to the composer, “Since this piece was commissioned by an air force band, I wanted to express the scenery and the images of ‘heroes in the sky,’ and I tried to make it dramatic and cinematic.”

— *Heritage Encyclopedia of Band Music*

On the Mountains of Orphalese...**NEBAL MAYSAUD****Born: 1995****Composed: 2017***Duration: 7 minutes*

The composer writes:

I am no stranger to violence and isolation. My life is the story of longing for a home to run away to and start over. At those times, I turned to literature and poetry to find meaning somewhere away from reality. I thought about a work by the Lebanese poet, Khalil Gibran, that neatly ties his entire worldview, and lays it bare for the world to witness; his book of poems, *The Prophet*. Orphalese is the setting of this work, where a prophet is stranded from their home in a distant place, waiting for a ship to take them back. Orphalese does not exist, but it is where a prophet teaches, a place of holy insight far away from us.

Orphalese is only briefly mentioned in the beginning, but I was left imagining what this place would look like. What nature, architecture, people or value does this place hold? In the first moment of that work, the prophet is looking down on the village, and sees a ship going to the port. I imagined all the days the prophet would climb up the mountain looking for his rescue boat and sees instead the majestic land of a people both in turmoil and in need of help, and of those who are always searching, always curious to know the foundations of their beautiful home.

— *Nebal Maysaud*

Concertino**ROBERT WASHBURN****Born: 1928 | Died: 2013****Composed: 1965***Duration: 9 minutes*

The Concertino is a chamber work for 10 instruments: a woodwind quintet and a brass quintet. It was written in 1965 for Robert Washburn's colleagues at the Crane School of Music, Potsdam, N.Y. As the score says:

This work was commissioned by the Julia E. Crane Alumni Association of the State University College at Potsdam, New York, and first performed in January 1966, at the New York State School Music Association conference by the Crane Woodwind Quintet and the Crane Brass Quintet (Harry I. Phillips, John Schorge, Directors).

It is cast in two movements. The first begins with a languid theme passed between the two ensembles. This turns spritely in the allegro, a rondo which centers on a mixed meter dance treatment. The second is a theme and variations. The woodwinds get the first word, with an extended statement of the theme. The several variations follow, ranging from martial to pointillistic.

— *Wind Band Literature (Andy Pease)*

Trauermusik**RICHARD WAGNER****Arr. MICHAEL VOTTA, JR.****Born: 1813****Died: 1883****Composed: 1844***Duration: 7 minutes*

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* Wagner wrote, "I had never before achieved anything that corresponded so perfectly to its purpose."

— *Michael Votta, Jr.*

Traveler**DAVID MASLANKA****Born: 1943 | Died: 2017****Composed: 2003***Duration: 14 minutes*

The composer writes:

Traveler was commissioned in 2003 by the University of Texas at Arlington Band Alumni Association, the Delta Sigma Chapter of Kappa Kappa Psi and the Gamma Nu Chapter of Tau Beta Sigma, in honor of the career contributions of Ray C. Lichtenwalter, retiring Director of Bands at UT Arlington. Ray has been a close friend and champion of my music for many years, and it was a great pleasure for me to write this piece for his final concert.

The idea for *Traveler* came from the feeling of a big life movement as I contemplated my friend's retirement. *Traveler* begins with an assertive statement of the chorale melody "Nicht so traurig, nicht so sehr" ("Not so sad, not so much"). The chorale was not chosen for its title, although in retrospect it seems quite appropriate. The last part of life need not be sad. It is an accumulation of all that has gone before, and a powerful projection into the future — the potential for a tremendous gift of life and joy. And so the music begins with energy and movement, depicting an engaged life in full stride. At the halfway point, a meditative quiet settles in. Life's battles are largely done; the soul is preparing for its next big step.

In our hearts, our minds, our souls
We travel from life to life to life
In time and eternity.

— David Maslanka

Roma**VALERIE COLEMAN****Born: 1970****Composed: 2009***Duration: 6 minutes*

Valerie Coleman's composition *Roma* draws inspiration from the music of the Romani people (also known as Roma and Sinti, and somewhat pejoratively as "Gypsies"). Romanies trace their origins to northwest India, from which their ancestors migrated starting 1,000 years ago. Since then, Romanies have taken up residence across the globe, especially Europe, in which a majority of the world's 12-15 million Romanies live. Although Romanies are often considered to be nomadic, this is a stereotype; the vast majority are settled and have been so for hundreds of years. Romanies work in a variety of professions and occupy a wide range of socioeconomic strata. Many Romanies speak dialects of the Romani language, which bears similarities to modern-day Hindi, Punjabi and Urdu. An estimated 1 million people of Romani descent live in the United States.

Romanies are perhaps best known for their expressive practices, including theater, dance and music. Genres of Romani music are as diverse as the subgroups of Romanies that exist around the world. There is no such thing as a "Gypsy scale" or other musical features used by all Romanies. Rather, Romani music can be defined as music developed and performed by Romanies. Some genres typically associated with Romanies include flamenco, Hungarian *czardas*, Balkan brass bands and Gypsy jazz. Romanies are also prolific artists in other classical, jazz, popular and folk musics. Considering the widespread discrimination Romanies continue to face, expressive practices such as music are often used as components of initiatives to combat anti-Romani racism. For more information, please visit www.romarchive.eu and www.romanimusic.org.

— *Liv B. Sie*

Andrea E. Brown, *Music Director*
 Joseph P. Scott, *Graduate Conductor*
 Mark Wakefield, *Ensembles Manager*

FLUTE/PICCOLO

Natalie Bartholet
 Aliza Jacobs
 Ruyuan Li
 Hadas Sandalon
 Madeline Swartz

OBOE

Josh Faison
 Sara Glasser
 Colt Pettit
 Stephanie Treat
 TJ Wagman

CLARINET

Nathan Dorsey
 Alexander Dudkin
 Maddie Ferguson
 Ashley Hsu
 Brooke Krauss
 Adrian Paras
 Sophia Ross
 Casey Schreck
 Jerry Sun
 Andrew Zhang

BASSOON

Joe Florance
 Patrick Heinicke
 Jordan Pierce
 Lurr Ragen

SAXOPHONE

Lauratu Bah
 Nikko Lopes
 Joseph McNure
 Ellie Pline
 Will Unger

HORN

Eric Aaron
 Matt Baugher
 Danielle Cornwell
 Garrett Cooksey
 Allison Happ
 Christen Holmes
 Julia Terry
 Isaac Vallecillo
 Kaitlyn Winters

TRUMPET

Ivanna Ajakpo
 Michael Baniak
 Antonios Eleftheriou
 Luke Guonjian-Pettit
 Kyle Hurley
 AJ Muña
 Peter Smith
 Matthew Van Heel
 Jason Wright

TROMBONE

Brett Manzo
 Pedro Martinez
 Lorraine Montana
 Jeffrey Read

EUPHONIUM

Jakob Bowen
 Thomas Lin

TUBA

Cosimos Cendo
 Joshua Lewis
 Marlin Thomas

PERCUSSION

Maia Foley
 Chris Ortolf
 Bruce Perry
 Devon Rafanelli
 Corey Sittinger
 Jada Twitty

BASS

Daphine Henderson

PIANO

Ria Yang

HARP

Cambria Van de Vaarst

UPCOMING FALL 2019 SCHOOL OF MUSIC CONCERTS

ORACLES

UMD WIND ORCHESTRA

FRI, NOV 1 • 8PM

\$25 PUBLIC / \$10 STUDENT/YOUTH / UMD STUDENTS FREE

Featuring the world premiere of *Oracles* by composition faculty member Mark Wilson, the concert will also include James Stephenson's *The Road Home* with faculty member Chris Gekker on trumpet and Shuying Li's *The Last Hivemind*, which was inspired by the TV series *Black Mirror*.

HOLST'S THE PLANETS

UMD SYMPHONY ORCHESTRA AND WOMEN'S VOICES OF THE UMD CONCERT CHOIR

SUN, NOV 3 • 3PM

\$25 PUBLIC / \$10 STUDENT/YOUTH / UMD STUDENTS FREE

Gustav Holst's *The Planets* is an epic orchestral suite that takes the listener on a majestic journey through the solar system. Together the seven movements represent the planets visible from Earth at the time the piece was composed, each taking on the astrological character of the planet it depicts. The concert will also feature Arvo Pärt's *Cantus in Memoriam Benjamin Britten*, composed as an elegy to mourn the loss of the great British composer.

DEDICATIONS

UMD WIND ENSEMBLE

WED, DEC 4 • 8PM

FREE, NO TICKETS REQUIRED

Composers often dedicate their works to or in the spirit of someone influential or inspirational. Featuring special dedications, this wind ensemble concert will spotlight D.M.A. vocal performance student Jennifer Piazza-Pick on Roshanne Etezady's *Points of Departure*. Additional dedications on the program include *Fanfares for Friends* by Baltimore composer Joel Puckett, *J.R.* by Kevin Day and *Dixtuor* by Claude Arrieu.

KALEIDOSCOPE OF BANDS CONCERT

UNIVERSITY BAND, COMMUNITY BAND AND MIGHTY SOUND OF MARYLAND MARCHING BAND

FRI, DEC 6 • 8PM

\$25 PUBLIC / \$10 STUDENT/YOUTH / UMD STUDENTS FREE

The School of Music's finest bands come together for a crowd-pleasing extravaganza under the direction of Associate Director of Bands Andrea Brown — featuring University Band, Community Band and the grand finale, the Mighty Sound of Maryland Marching Band! It's an upbeat, lively show you don't want to miss.

UMD SCHOOL OF MUSIC ADMINISTRATION & STAFF

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Director

GREGORY MILLER

Associate Director for Academic Affairs & Director of Undergraduate Studies

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KELSEY EUSTACE

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THEODORE GUERRANT

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LAURI JOHNSON

Choral Administrator

SHARON KEYSER

Assistant Director for Finance

MING LI

Piano Technology

JEREMY MAYTUM

Athletic Bands Inventory & Communications Coordinator

HEATHER MUNDWILER

Undergraduate Student Services Coordinator

JEANNETTE OLIVER

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Opera Manager

JOSH THOMPSON

Graduate Student Services Coordinator

GERRI VINES

Administrative Coordinator & Assistant to the Director

MARK WAKEFIELD

Ensembles Manager

ANDREA BROWN

Director of Athletic Bands

ROBERT DILUTIS

Director of Community Engagement

CRAIG KIER

Director of the Maryland Opera Studio

EDWARD MACLARY

Director of Choral Activities

DAVID NEELY

Director of Orchestral Activities

TIM POWELL

Interim Director of Jazz Studies

DAVID SALNESS

Director of Chamber Music Activities

MICHAEL VOTTA

Director of Bands

J. LAWRENCE WITZLEBEN

Coordinator of World Music Ensembles