



University of Maryland School of Music Presents

**VOX ET MOTUS**  
UMD Wind Ensemble

Friday, March 6, 2020 • 8PM  
DEKELBOUM CONCERT HALL  
*at The Clarice*



**SCHOOL OF  
MUSIC**

University of Maryland School of Music Presents

## VOX ET MOTUS

### UMD WIND ENSEMBLE

**Andrea E. Brown**

*music director*

**Alexander Scott**

*graduate conductor*

**Robert DiLutis**

*faculty soloist*

**Vox et motus** or “sound and motion” is the connecting theme of tonight’s program. Titles that evoke ideas of sound such as “chaconne,” “chanson,” or “tale” and others that create images of movement such as “march,” “minuet,” or “valse” weave together to form a program that we hope will delight and move you - emotionally, and perhaps physically. Sways, toe taps, and the like are most definitely welcome!

— *Andrea Brown*

First Suite in E-flat ..... Gustav Holst  
 I. Chaconne  
 II. Intermezzo  
 III. March

*Graceful Ghost Rag* ..... William Bolcom

Second Suite for Winds ..... Theodore Dubois  
 I. Ronde des Archers  
 II. Chanson Lesbos  
 III. Petite Valse  
 IV. Stella Matutina  
 V. Menuet

*Alexander Scott, graduate conductor*

II Concerto ..... Óscar Navarro  
*Robert DiLutis, clarinet*

*Viktor’s Tale* ..... John Williams

*Paprikash* ..... Julie Giroux

**ANDREA BROWN** was appointed the associate director of bands at the University of Maryland in 2018. In this position, she conducts the UMD Wind Ensemble and serves as the director of athletic bands. Brown was 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 Gerald. 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 the chair of the Sigma Alpha Iota Women’s Music Fraternity Graduate Conducting Grant and an advisor of the SAI chapter at the University of Maryland.

Brown is a member of the recently formed Drum Corps International 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.

**ALEXANDER SCOTT** is pursuing a Master of Music in wind conducting at the University of Maryland, where he currently serves as an instrumental conducting graduate assistant. He is a conducting student of Michael Votta, with additional mentoring from Andrea Brown and Craig Potter. In addition, he serves as assistant conductor for the Bel Air Community Band.

Before coming to the University of Maryland, Scott was the music department chair and director of instrumental music at Meade Senior High School in Fort Meade, Maryland, where he was responsible for conducting the concert band, string orchestra, philharmonic orchestra, marching band, jazz band, steelband and pit orchestra for school drama productions, as well as instructing International Baccalaureate (IB) Music, Advanced Placement (AP) Music Theory and Guitar courses. Additionally, he served as the school's advisor for the Tri-M Music Honors Society.

While teaching at Meade Senior High School, Scott's bands and orchestras consistently earned excellent and superior ratings at county and state adjudication festivals. His marching band earned 2nd place at the 2018 USBands Mid-Atlantic Regional Championships. And his concert band was a member of a commission consortium for Anthony O'Toole's *Latin Dance Movements*. Scott was awarded as a semi-finalist for Music and Arts' national Music Educator of the Year award (2016), the Maryland winner for School Band and Orchestra Magazine's 50 Directors Who Make a Difference Award (2018), and his departmental leadership was twice recognized by the NAMM foundation with a Best Communities in Music Education designation (2018, 2019).

Scott earned his M.M. in music education from the University of Michigan, Ann Arbor and his B.A. in music education from the University of Maryland, Baltimore County (UMBC). While at UMBC, Scott served as the inaugural undergraduate conducting fellow with the wind ensemble. He is a member of the National Association for Music Education and the Flute Society of Washington.

As a woodwind specialist, Scott enjoys performing flute, clarinet, and saxophone in various community and amateur ensembles in the DMV area. He also plays the double seconds steel pan in the Baltimore-based steelband sextet *Charm City Steel*.

**ROBERT DILUTIS** is the professor of clarinet at the University of Maryland, School of Music, College Park and in his 1st season as principal clarinetist of the Annapolis Symphony Orchestra. DiLutis previously served as professor of clarinet at the Louisiana State University School of Music from 2009-2012. He has also held positions with the Rochester Philharmonic Orchestra, San Antonio Symphony Orchestra and the Eastman School of Music. DiLutis has served on the faculties of St. Mary's University in Texas and Nazareth College in New York. His recent recitals and masterclasses have included the University of Georgia, University of California at Northridge, University of South Carolina, Catholic University of America and the International Clarinet Conference in Assisi, Italy.

Born in Baltimore, Maryland, to a family of musicians, DiLutis studied first at the Peabody Conservatory with William Blayney and later at the Juilliard School with David Weber, principal clarinetist of the NYC Ballet. In 1989, he made his Carnegie Hall Recital debut as the winner of the Artist International Chamber Music Competition. As a soloist, DiLutis has performed with ensembles such as the San Antonio Symphony, LSU Wind Ensemble, Rochester Philharmonic Orchestra and the Baton Rouge Symphony Orchestra. DiLutis has performed and toured with the New York Philharmonic and is currently co-director of the Clarinet Academy of America, an intensive summer program for advanced clarinetists in high school and college. In addition to his performance career, DiLutis is the creator of the Reed Machine, a reed making device used by top professionals around the world.

In 2013, DiLutis created a new chamber music series at the historic Riversdale House Museum in Riverdale, Maryland, and was awarded a 2014 Individual Performing Artist Grant from the Maryland State Counsel for the Arts. DiLutis is an artist for buffet and his new DVD/CD "Clarinet at Maryland," is available at CDBaby.com and GumRoad.com.

**First Suite in E-flat****GUSTAV HOLST****Born: 1874****Died: 1934****Composed: 1909***Duration: 11 minutes*

Born in 1874, British composer Gustav Holst began composing at an early age, before eventually attending the Royal College of Music in London. A contemporary and close friend of Ralph Vaughan Williams, Holst is perhaps best known for his orchestral suite, *The Planets*. Oft quoted or referenced in popular culture, this work remains a staple of the orchestral repertoire more than 100 years after its composition. While Holst's band works may be lesser known to the general public, several of them, including First Suite in E-flat, Second Suite in B-flat and *Hammersmith*, nevertheless form a critical part of the core band repertoire.

— *Luci Disano*

For a work that is such a staple of the concert band repertoire, there is surprisingly little information about the origins of Gustav Holst's First Suite in E-flat. In the notebook in which he kept a record of his compositions from 1895 until his death, Holst entered the "1st Suite for Military Band Op. 28A" on the page for 1909. Not until 1920 do we find any record of a performance, nor is there any mention of the ensemble for which the work was composed. Although its beginnings may have been somewhat inauspicious, the work is a masterpiece of wind writing, sounding as fresh and original today as the day it was written.

The three-movement work begins with the "Chaconne" in which the melody is introduced by the low brass. The variations build slowly to the majestic finale. The Intermezzo, marked *vivace*, is lighter and highlights Holst's skill in writing for woodwinds. In contrast to the "Chaconne," this movement ends quietly. The piece ends with the "March," a movement in ABA form that weaves together two contrasting melodies as it moves toward a powerful conclusion.

— *Adapted from notes from United States Marine Band***Graceful Ghost Rag****WILLIAM BOLCOM****Born: 1938****Composed: 1971***Duration: 5 minutes*

American composer William Bolcom has been the recipient of many accolades throughout his career, among them a Pulitzer Prize, the National Medal of Arts and a Grammy Award. A student of both Darius Milhaud and Olivier Messiaen, among others, Bolcom has written symphonies, concerti, chamber music, film scores, and seemingly everything in between. Bolcom taught composition at the University of Michigan from 1973 until his retirement in 2008.

— *Luci Disano*

Bolcom's *Graceful Ghost Rag* was first composed for piano as a reminiscence of his father. It was designed to expand on possible extensions of composer Louis Chauvin's French Creole qualities, as displayed in that composer's sole existing publication, *Heliotrope Bouquet*. The rag begins with no introduction, suggesting both D-flat major and B-flat minor tonalities until the very end of the first section, when it settles into the minor. A number of syncopations forecast the harmonic changes that follow, providing a fascinating trip through varying temporary keys until working its way back to B-flat minor. The rag provides a truly graceful flow evocative of the title, subtly returning to the opening theme. The band version is scored by the composer to replicate a pit band from the ragtime era, and is one of several arrangements of this popular work.

— *Adapted from notes by Elliott Tackitt***Second Suite for Winds****THEODORE DUBOIS****Born: 1837****Died: 1924****Composed: 1898***Duration: 12 minutes*

Theodore Dubois was a French composer, organist and teacher. Best known for his religious music, he also published several works for orchestra, operas and chamber music, though few of these works are still well-known today. A student of the Paris Conservatory, Dubois was a recipient of the Prix de Rome, a scholarship which funded several years of study in Rome, Italy. While few of his compositions are still performed, he has found a more lasting legacy through his other musical contributions. As a teacher, he published several academic works on music theory, counterpoint and solfège. He also helped found the French Société Nationale de Musique, and served as the director of the Paris Conservatory from 1896 to 1905.

Comprised of five movements, the Second Suite provides each instrument group with a chance to shine. The first movement is in arch form and characterized by wide dynamic contrast. The second features the oboe. This instrument introduces the main motive which repeats throughout. Movement three is lilting and comical, with melodies trading off or dovetailing between instruments. The fourth movement once again features the oboe with a singing, pastorale melody, contrasted with a second theme in minor, presented by the flute. The movement ends with the flute once again playing the second theme, but in a major key. The fifth movement features the clarinet section. After introducing the very first theme of the piece, the clarinets are largely relegated to a supporting role, but this movement features them prominently.

— *Luci Disano*

**II Concerto**  
**OSCAR NAVARRO**  
**Born: 1979**  
**Composed: 2012**

*Duration: 20 minutes*

A native of Alicante, Spain, Oscar Navarro began his music education at an early age. He went on to study composition and conducting, both in Spain and the US, earning a degree in Scoring for Motion Picture and TV from the University of Southern California Thornton School of Music. He has won several international composition awards and his music is sought after by leading orchestras and wind ensembles all over the world.

— *Luci Disano*

The composer writes:

The Second Concerto for Clarinet and Symphony Orchestra was a commission of the “Valencia Music Institute” and dedicated to clarinetist José Franch-Ballester. The work was written between November-December 2011 and January 2012.

The shape of this concerto is in one movement with three main sections clearly identifiable. In the majority of the course of the piece, his language is within a tonal language with lots of colors and a very rich orchestration. The work exploits most of the technical possibilities of the clarinet while in many parts is treated as the instrument par excellence in all of us, the voice.

The first major section of the work will be divided into two parts, a very cantabile style tinged with ethnic / new age, unlike the second, completely contrasting style and different as is the typical flamenco music of Spanish folklore. This part will be accompanied by one of the instruments used in the world of flamenco, the palms. Clarinet, Orchestra and clappers will be responsible for creating this dance that takes us to the second large section of the work, the slow.

This second section, with a minimalist touch, exploits the dynamic possibilities of expression of the clarinet, becoming at times very close to the human voice. The pianissimo and the high level of expression come to hypnotize the listener until the climax, when the orchestra was founded on a great time and feeling energized, giving way to relax when final, ethereal and floating character with certain strokes Impressionists.

The last section, the prestisimo, is framed in a big dance where the clarinetist and operate any technical virtuosity, being cornerstone dialogue between Clarinet and Orchestra, very present throughout the course of this last section.

— *Oscar Navarro*

***Viktor's Tale***  
**JOHN WILLIAMS**  
**Born: 1932**  
**Composed: 2004**  
**Transcribed by Paul Lavender**

*Duration: 4 minutes*

John Williams may very well be the most well-known contemporary American composer. A student of the Juilliard School of Music, Williams briefly worked as a studio musician in Los Angeles before beginning his career as a film composer. Over a span of more than 60 years, he has scored more than 100 films. His themes are universally recognizable and often-performed, including his music from films such as *Jaws*, *Jurassic Park*, *Schindler's List* and *Star Wars*.

Taken from the score of the 2004 Steven Spielberg film, *The Terminal*, *Viktor's Tale* beautifully illustrates the story of Viktor Navorski, a genial man from a fictionalized Eastern European country who finds himself stranded in JFK Airport when an outbreak of war in his home country renders his passport—and his currency—invalid. Unable to either enter the U.S. or return home, Viktor takes up residence in the airport for several months—setting up a makeshift home, returning luggage carts for quarters, and befriending airport employees—until the war has ended and he is finally able to return home.

— *Luci Disano*

**Paprikash**  
**JULIE GIROUX**  
**Born: 1961**  
**Composed: 2014**

*Duration: 8 minutes*

American composer Julie Ann Giroux was born in Fairhaven, Massachusetts, and raised in Phoenix, Arizona, and Monroe, Louisiana. She holds degrees from Louisiana State University and Boston University. An Emmy Award winner, Giroux has been writing music for television and film since 1985, and has also arranged for many high-profile artists including Michael Jackson, Celine Dion and Madonna. In addition to her extensive film and television work, Giroux has composed for a wide array of ensembles, including bands, orchestras and chamber ensembles.

— *Luci Disano*

The composer writes:

The altered Phrygian Dominant Scale (altered by raising the 3rd scale degree in the Phrygian mode) is one of my favorite scale/modes to compose in. Also known as the Freygish or Fraigish scale, this fifth mode of the harmonic minor scale is used in many forms and nationalities of music. We hear this most often with Jewish, Greek, Turkish, Arabic, Persian, Flamenco and some forms of Russian music. When using this scale it is almost impossible to sound like anything other than the aforementioned types of music. I like all of those types of music so composing in this mode is nothing but fun. With this particular piece, I decided to go with a Jewish, Greek, Hungarian and overall Slavic flavor.

Growing up, I played all of the Hungarian rhapsodies on the piano. I found them energetic, fascinating and most of all passionate. I did not want to put this piece into a specific ethnic category so I went with the title *Paprikash* referring to the chicken dish which uses lots and lots of paprika. It is a dish which is prepared and enjoyed by most if not all of the countries whose musical styles I was going to compose in. I like to think of this piece as my own personal recipe combined with lots and lots of Freygish paprika.

— *Julie Giroux*

Andrea E. Brown, *music director*  
 Alexander Scott, *graduate conductor*  
 Mark Wakefield, *ensembles manager*

**FLUTE/PICCOLO**

Natalie Bartholet  
 Aliza Jacobs  
 Ruyuan Li  
 Hadas Sandalon  
 Madeline Swartz

**OBOE**

Sarah Balzer  
 Lydia Consilvio  
 Josh Faison

**CLARINET**

Alexander Dudkin  
 Ashley Hsu  
 Adrian Paras  
 Samantha Piasecki  
 Sophia Ross  
 Casey Schreck  
 Jerry Sun  
 Andrew Zhang  
 Tom Zong

**BASSOON**

Joe Florence  
 Patrick Heinicke  
 Jordan Pierce  
 Lurr Ragen

**SAXOPHONE**

Lauratu Bah  
 Andrew Hilgendorf  
 Lauren McNerney  
 Will Unger

**HORN**

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

**TRUMPET**

Ivanna Ajakpo  
 Michael Baniak  
 Antonios Eleftheriou  
 Matthew Van Heel  
 Kyle Hurley  
 AJ Muña  
 Peter Smith

**TROMBONE**

Brian Macarrell  
 Pedro Martinez  
 Lorraine Montana  
 Jeff Read

**EUPHONIUM**

Jake Bowen  
 Thomas Lin

**TUBA**

Joshua Lewis  
 Marlin Thomas

**PERCUSSION**

Maia Foley  
 Thomas Glowacki  
 Anthony Konstant  
 Lucas Murphy  
 Bruce Perry  
 Devin Rafanelli  
 Corey Sittinger

**BASS**

Daphne Henderson

**PIANO**

Ria Yang

**HARP**

Heidi Sturniolo

**ACCORDION**

Garrett Tatano

# UPCOMING SPRING 2020 SCHOOL OF MUSIC CONCERTS

## THE CUNNING LITTLE VIXEN MARYLAND OPERA STUDIO

APR 3 - 11

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

Blurring the boundaries between the human and animal experience, *The Cunning Little Vixen* follows the story of a sharp, young, female fox (a vixen) and the gamekeeper who tries to control her. Inspired by a comic strip, this Czech opera by Leoš Janáček explores the ways in which human beings interact with the natural world while hinting at the underlying forces that govern us all. Sung in Czech with English supertitles.

## CONDUCTORS' CONCERT UMD SYMPHONY ORCHESTRA & UMD WIND ORCHESTRA

SAT, APR 4 • 8PM

FREE, NO TICKETS REQUIRED

Led by members of the graduate conducting studios, this concert will feature Concerto Competition winner Jimmy (Qun) Ren as soloist on Gioachino Rossini's Concerto for Bassoon and Orchestra.

## COMING TOGETHER UMD WIND ENSEMBLE

FRI, MAY 1 • 8PM

FREE, NO TICKETS REQUIRED

Principal Trombone of "The President's Own" United States Marine Band Gunnery Sergeant Samuel Barlow will join the UMD Wind Ensemble for Andrew Boysen's Concerto for Trombone and Wind Symphony. Bringing it all together, the program will also feature Donald Grantham's brilliant masterwork *Southern Harmony* and Cynthia Van Maanen's new work *Elegy for Our Children*.

## UMWO GOES "CLASSICALLY DOPE"

### UMD WIND ORCHESTRA & KONSHENS THE MC

SAT, MAY 9 • 8PM

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

The UMD Wind Orchestra goes "Classically Dope" on its season finale concert featuring rapper and hip hop artist Konshens the MC. Classically Dope is a genre-fusing initiative that uses music as an instrument of positive social influence. The concert will also include the newly commissioned piece, *Impulse Control* by Evan Ziporyn, featuring Lee Hinkle on percussion.

## UMD SCHOOL OF MUSIC ADMINISTRATION & STAFF

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Director

GREGORY MILLER  
Associate Director for Academic Affairs & Director of Undergraduate Studies

PATRICK WARFIELD  
Associate Director for Graduate Studies & Strategic Initiatives

LORI DeBOY  
Associate Director for Engagement & Enrollment Management

AARON MULLER  
Senior Assistant Director for Productions & Operations

CHRISTINE CASTILLO  
Administrative Assistant

KELSEY EUSTACE  
Marketing Communications Coordinator

THEODORE GUERRANT  
Accompanist

TINA HOITT  
Athletic Bands Coordinator

LAURI JOHNSON  
Choral Administrator

SHARON KEYSER  
Assistant Director for Finance

MING LI  
Piano Technology

JEREMY MAYTUM  
Athletic Bands Inventory &  
Communications Coordinator

LAUREN MCDONALD  
Assistant Director for Admissions &  
Financial Aid

ELIZABETH MILLIGAN  
Admissions & Recruitment Coordinator

HEATHER MUNDWILER  
Undergraduate Student Services Coordinator

JEANNETTE OLIVER  
Business Manager

ASHLEY POLLARD  
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