

University of Maryland School of Music Presents

HINDEMITH'S SYMPHONIC METAMORPHOSIS

University of Maryland Wind Orchestra



Sunday, October 9, 2022 • 3PM

DEKELBOUM CONCERT HALL

AT THE CLARICE SMITH PERFORMING ARTS CENTER



**SCHOOL OF
MUSIC**



University of Maryland School of Music
Presents

HINDEMITH'S SYMPHONIC METAMORPHOSIS

UMD Wind Orchestra
Michael Votta, Jr., Music Director

Imani Winds, Guest Ensemble

zigzag Julia Wolfe
(b. 1958)

Concerto for Woodwind Quintet and Wind Ensemble Nancy Galbraith
(b. 1951)

- I. Streaming
- II. Drifting
- III. Traveling

Imani Winds, *guest ensemble*

INTERMISSION

Memorial for Lidice Bohuslav Martinů
(1890–1959)
Arr. Robert Rumbelow

Christine Higley, *conductor*

Symphonic Metamorphosis Paul Hindemith
(1859–1963)
Trans. Keith Wilson

- I. Allegro
- II. Turandot, Scherzo
- III. Andantino
- IV. March

This engagement of Imani Winds is made possible through the ArtsCONNECT program of Mid Atlantic Arts with support from the National Endowment for the Arts. It is also supported in part by the Maryland State Arts Council and The Morris & Gwendolyn Cafritz Foundation.



THE MORRIS & GWENDOLYN
CAFRTZ FOUNDATION



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, Europe and Asia 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 bands at the University of Maryland where he holds the rank of professor. Under his leadership, the UMD Wind Orchestra (UMWO) has been invited to perform at the international conference of the World Association of Symphonic Bands and Ensembles as well as national and regional conferences of the College Band Directors National Association. UMWO has also performed with major artists such as the Baltimore Symphony Orchestra, the Orpheus Chamber Orchestra, Eighth Blackbird and the Imani Winds. UMWO has commissioned and premiered works by Andre Previn, Steven Mackey, Alvin Singleton, James Syler and numerous others.

Votta has taught conducting seminars in the US, Israel and Canada, and has guest conducted and lectured throughout the world with organizations including the Beijing Wind Orchestra, the Prague Conservatory, the Eastman School of Music, the Cincinnati College-Conservatory of Music, the National Arts Camp at Interlochen, the Midwest Clinic and the Conductors Guild.

His performances have been heard in broadcasts throughout the US, 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. His arrangements and editions for winds have been performed and recorded by university and professional wind ensembles in the US, Europe and Japan. He is also the author and editor of books and articles on wind literature and conducting.

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He is currently vice president of the College Band Directors National Association and is a past president of the Big Ten Band Directors Association. He previously 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 at Chapel Hill, Duke University, Ithaca College, the University of South Florida, Miami University (Ohio) and Hope College.

Votta holds a doctor of musical arts degree in conducting 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 US and Europe. His solo and chamber music recordings are available on the Partridge and Albany labels.



Celebrating over two decades of music making, the twice Grammy nominated **IMANI WINDS** has led both a revolution and evolution of the wind quintet through their dynamic playing, adventurous programming, imaginative collaborations and outreach endeavors that have inspired audiences of all ages and backgrounds.

The ensemble's playlist embraces traditional chamber music repertoire, and as a 21st century group, Imani Winds is devoutly committed to expanding the wind quintet repertoire by commissioning music from new voices that reflect historical events and the times in which we currently live. Present and future season performances include a composition by Jessie Montgomery inspired by her great-grandfather's migration from the American south to the north, as well as socially conscious music by Andy Akiho, designed to be performed both on the concert stage and in front of immigrant detention centers throughout the country.

Imani Winds regularly performs in prominent international concert venues, including Carnegie Hall, Lincoln Center, the Kennedy Center, Walt Disney Hall and the Kimmel Center. Their touring schedule has taken them throughout the Asian continent, Brazil, Australia, England, New Zealand and across Europe. Their national and international presence include performances at chamber music series in Boston, New York, Washington, D.C., San Francisco, Philadelphia and Houston. Festival performances include Chamber Music Northwest, the Santa Fe Chamber Music Festival, the Ravinia Festival, Chautauqua, Banff Centre and Angel Fire.

Imani Winds' travels through the jazz world are highlighted by their association with saxophonist and composer Wayne Shorter, woodwind artist and composer Paquito D'Rivera and pianist and composer Jason Moran. Their ambitious project, "Josephine Baker: A Life of Le Jazz Hot!" featured chanteuse René Marie in performances that brought the house down in New York, Pittsburgh, San Francisco, Los Angeles and St. Louis.

Imani Winds' commitment to education runs deep. In 2021, Imani Winds joined the faculty at the Curtis Institute of Music, where they serve as the school's first-ever Faculty Wind Quintet. Imani Winds has also served as resident artists at Mannes School of Music, and as the ensemble-in-residence at the University of Chicago. The group participates in other residencies throughout the U.S., giving performances and master classes to thousands of students each year. Academic and institutional residencies include the Chamber Music Society of Lincoln Center, Duke University, the University of Michigan, The University of Texas at Austin, Da Camera of Houston and numerous others across the country. The ensemble launched its annual Imani Winds Chamber Music Festival in 2010, bringing together young instrumentalists and composers from across North America and abroad for exploration and performance of the standard repertoire and newly composed chamber music.

In 2021, Imani Winds released their latest album, "Bruits," on Bright Shiny Things Records, which received a 2022 Grammy nomination for "Best Chamber Music/Small Ensemble Performance." Gramophone states, "the ensemble's hot rapport churns with conviction throughout." Imani Winds has six albums on Koch International Classics and E1 Music, including their 2006 Grammy Award-nominated recording, "The Classical Underground." They have also recorded for Naxos and Blue Note and released Stravinsky's "Rite of Spring" on Warner Classics. Imani Winds is regularly heard on all media platforms including NPR, American Public Media, the BBC, SiriusXM, the New York Times and the Wall Street Journal.

In 2016, Imani Winds received their greatest accolade in their 20 years of music making: a permanent presence in the classical music section of the Smithsonian's National Museum of African American History and Culture in Washington, D.C.



CHRISTINE HIGLEY is a second year doctoral student in wind conducting at the University of Maryland, College Park, where she serves as a graduate assistant with the University of Maryland Athletic Bands and studies conducting under Michael Votta.

Before coming to Maryland, Higley attended California State University, Los Angeles (CSULA), where she earned her master of music degree in instrumental conducting in Fall 2020, studying under Emily Moss and Christopher Gravis. In addition to her wind conducting responsibilities at CSULA, Higley taught courses including “Intro to Music Education” and “Intro to Classical Music in Western Culture.” She also served as the president of the CSULA chapter of the National Association for Music Education.

Before pursuing her graduate degrees, Higley was the band and orchestra director at Sunset Ridge Middle School in Salt Lake City, Utah from 2014–2018. She also taught elementary school beginning band and served on staff for the Copper Hills High School Marching Band.

In addition to teaching and conducting, Higley enjoys life as a horn player. She was the horn section leader for the CSULA Wind Ensemble and Symphonic Band, and has played with the Salt Lake Symphonic Winds, the Brigham Young University Idaho Symphony Orchestra and various chamber groups. She has studied with Nathan Campbell, Jon Klein and Bruce Woodward. Higley earned her bachelor of music degree in music education from Brigham Young University - Idaho.

zigzag (2021)**JULIA WOLFE****Born December 18, 1958, Philadelphia, Pennsylvania**

Julia Wolfe's music is distinguished by an intense physicality and a relentless power that pushes performers to extremes and demands attention from the audience. She draws inspiration from folk, classical and rock genres, bringing a modern sensibility to each while simultaneously tearing down the walls between them.

The 2019 world premiere of *Fire in my mouth*, a large-scale work for orchestra and women's chorus, by the New York Philharmonic with The Crossing and the Young People's Chorus of New York City, received extensive acclaim — one reviewer called the work “a monumental achievement in high musical drama, among the most commandingly imaginative and emotively potent works of any kind that I've ever experienced” (The Nation Magazine). The work is the third in a series of compositions about the American worker: 2009's *Steel Hammer* examines the folk-hero John Henry, and the 2015 Pulitzer prize-winning work *Anthracite Fields*, a concert-length oratorio for chorus and instruments, draws on oral histories, interviews, speeches and more to honor the people who persevered and endured in the Pennsylvania Anthracite coal region. Mark Swed of the LA Times wrote that *Anthracite Fields* “captures not only the sadness of hard lives lost...but also of the sweetness and passion of a way of daily life now also lost. The music compels without overstatement. This is a major, profound work.”

In addition to receiving the 2015 Pulitzer Prize in Music, Wolfe was a 2016 MacArthur Fellow. She received the 2015 Herb Alpert Award in Music, and was named Musical America's 2019 Composer of the Year. Julia Wolfe is a co-founder and co-artistic director of New York's legendary music collective Bang on a Can, and she is the artistic director of NYU Steinhardt Music Composition.

Her music is published by Red Poppy Music and G. Ricordi & Co., New York (ASCAP) and is distributed worldwide by the Universal Music Publishing Group.

– Composer biography courtesy of Julia Wolfe

ABOUT zigzag:

zigzag was commissioned by a consortium of 22 universities led by Michael Butler, the Big Ten Band Directors Association and “The President's Own” United States Marine Band.

The composer writes:

...it is not a narrative piece and I did not have a specific extra-musical idea...but on the other hand, when I saw this word Zigzag, it just resonated with me because the piece is fun. That is part of it, and I love the humor and rhythmic play in pieces just as it is, just purely music and *zigzag* has it...even the way the word looks with the Zs, the Zs are zigzags in the word itself.

I like words that bring up multiple meanings or relate to different parts of the piece so even the cross-rhythmic aspect...when you are hearing a cross-rhythm, what your mind is doing is hearing the composite, but it is also going back and forth between the two voices...like you are processing two very independent things. I love the tension of two very independent lines in some cases, more than two independent lines.

– Program note adapted from Daniel Kenneth Farr

Concerto for Woodwind Quintet and Wind Ensemble (2022)**NANCY GALBRAITH****Born January 27, 1951, Pittsburgh, Pennsylvania**

Nancy Galbraith resides in Pittsburgh, Pennsylvania, USA, where she is chair of composition at the Carnegie Mellon University School of Music and holds the Vira I. Heinz Professorship of Music endowed chair. In a career that spans four decades, her music has earned praise for its rich harmonic texture, rhythmic vitality, emotional and spiritual depth, and wide range of expression. Her works have been directed by some of the world's finest conductors, including Gennady Rozhdestvensky, Mariss Jansons, Keith Lockhart, Donald Runnicles and Robert Page. Her compositions are featured on numerous recordings, including nine anthologies. With major contributions to the repertoires of symphony orchestras, concert choirs, wind ensembles, chamber ensembles, electroacoustic ensembles and soloists, Galbraith plays a leading role in defining the sound of contemporary classical music.

– Composer biography courtesy of Nancy Galbraith

Memorial for Lidice (1943/1995)**BOHUSLAV MARTINŮ****Born December 8, 1890, Policka, Czechia | Died August 28, 1959, Liestal, Switzerland**

Bohuslav Martinů was born on 8 December 1890 in a room at the top of a church tower in Policka, a small town in the Bohemian-Moravian highlands (his cobbler father, Ferdinand, was also a bell-ringer and fire-watcher). Martinů showed early promise as a violinist and was composing when barely into his teens. In 1906, the citizens of Policka collected the funds to send him to the Conservatoire in Prague, but Martinů's academic career was not a success.

By the age of 20, while earning his living as an orchestral violinist, Martinů was composing prolifically and maintained this productivity for the rest of his life. The first important influence on his music was Claude Debussy, followed by Stravinsky, but soon an individual voice began to emerge, characterized by motoric, insistent rhythmic patterns and a natural, folk-like melodiousness.

In 1923, Martinů moved to Paris where he studied with Albert Roussel and, in 1931, married Charlotte Quennechen, whose work as a dressmaker supported him while he continued to compose. Although he now seemed settled in Paris for good, he was becoming more aware of his Czech roots, and Czech themes and Czech authors featured prominently in his music. The threatened German invasion of Czechoslovakia prompted a work of protest, the powerful Double Concerto for two string orchestras, piano and timpani — perhaps the best of the many *concerti grossi* he composed in the 1930s. With the Nazi invasion of France in 1940, Martinů and his wife fled before the advancing troops, escaping to the United States via Spain and Portugal.

In 1942, Martinů began the first of what were to be six symphonies, the first five written at the rate of one a year — although, of course, he was, as always, writing much else besides. A succession of teaching posts gave him some financial security, but a fall from a balcony in 1946 resulted in serious injury and high medical bills, and a temporary interruption in his ability to write music.

Martinů had been considering a return to Czechoslovakia since the end of the Second World War, but the seizure of power by the Communists in 1948 forced him to the reluctant conclusion that he might never see his homeland again. In the early 1950s he again began to spend more time in Europe and moved to Nice in 1953, returning to America two years later to take up a teaching position at the Curtis Institute in Philadelphia; by now he was

again composing as prolifically as before his accident. His post at the Curtis Institute lasted only a year: in 1956, eager to be back in Europe, he accepted a teaching post in Rome, at the American Academy of Music, and the following year he gratefully took advantage of a generous offer by the Swiss conductor and maecenas Paul Sacher and moved to Sacher's estate in Switzerland. There he lived until his death on 28 August, 1959.

Bohuslav Martinů is published by Boosey & Hawkes.

– Composer biography reprinted with permission of Boosey & Hawkes

ABOUT *MEMORIAL FOR LIDICE*:

In 1942, the appalling news reached America that the Czech village of Lidice had been burned to the ground by the Nazis in retaliation for the assassination of Gauleiter Heydrich by the Resistance. The town's men were shot, its women and children carried off to concentration camps, and all evidence of its existence wiped from the earth. The following year, the American League of Composers asked Martinů and several other composers to commemorate the tragedy at Lidice with appropriate music. *Memorial to Lidice* was written within a few days in August 1943 at Darien, Connecticut. The composition was first performed on October 2, 1943 at Carnegie Hall, New York, by the New York Philharmonic Orchestra under Artur Rodzinski, at the celebration of the 25th anniversary of the Czechoslovak Republic. The work is a single broad movement that progresses solemnly but without despair to its climax, which quotes the opening of Beethoven's Fifth Symphony, the tonal symbol of the free world during World War II. Following the premiere, the critic Oscar Thompson wrote in the *New York Sun*, "Memorial to Lidice is a chant and prayer, somber but not depressed in mood, aglow with restrained feeling, steady and strong in spirit." This wind setting was arranged and premiered by the Eastman Wind Ensemble in 1995.

– Program note by Robert Rumbelow

Symphonic Metamorphosis on Themes of Carl Maria von Weber (1943/1972)

PAUL HINDEMITH

Born November 16, 1895, Hanau, Germany | Died December 28, 1963, Frankfurt am Main

Hindemith studied conducting, composing and violin with Arnold Mendelssohn and Bernhard Sekles at the Hoch Conservatory, supporting himself by playing in dance bands and musical-comedy troupes. From 1915 until 1923, he was the concertmaster of the Frankfurt Opera Orchestra, and in 1929, he founded the Amar Quartet, playing viola.

He was instrumental in organizing the Donaueschingen Festival, a new music festival that takes place every October in the small German town. The Donaueschingen Festival is the oldest festival for new music in the world. In the fifth year of the festival, Hindemith commissioned composers to write new works for winds, resulting in several groundbreaking compositions (amongst them Hindemith's own *Konzertmusik für Blasorchester*, Op. 41, Křenek's *Drei Lustige Märsche* and Toch's *Spiel für Blasorchester*.)

Hindemith emigrated to the United States from Germany in 1940 and held teaching positions at Harvard and Yale Universities, becoming an American citizen in 1946. After World War II, Hindemith relocated to Europe, taking a position at the University of Zurich.

– Composer biography courtesy of the Wind Repertory Project

ABOUT SYMPHONIC METAMORPHOSIS:

Symphonic Metamorphosis on Themes of Carl Maria von Weber began life in early 1940, when Hindemith first took up residence in the United States after several years of public and private jousting with the Nazi government of his native Germany. The Nazis officially decried his music as “degenerate,” though they may also have been responding to his private, but hardly secret, expressions of revulsion regarding their policies.

Hindemith sketched a series of movements based on themes by Weber, to be used in a ballet for a dance company run by Léonide Massine, who had already collaborated with Hindemith on the ballet *Nobilissima visione*. The project died when Hindemith and Massine suffered one too many artistic differences, provoking Hindemith to reconstruct the music into the *Symphonic Metamorphosis on Themes of Carl Maria von Weber*. The process produced a splashy, colorful orchestral piece of the kind that American audiences in particular seemed to like. The new piece was an immediate success when it was premiered by Artur Rodzinski and the New York Philharmonic in January 1944. *Symphonic Metamorphosis on Themes of Carl Maria von Weber* has remained perhaps Hindemith’s most popular work.

The themes Hindemith used are from some of Weber’s most obscure works, and came to Hindemith’s attention because they could all be found in one volume of piano duets that he owned. Hindemith not only retained all but one of the themes almost exactly as Weber wrote them but also preserved much of the formal structure of the pieces as well, so that it is possible to follow the general outlines of Hindemith’s score while listening to Weber’s music, or vice versa, and have a pretty good idea of what’s going on. Hindemith alters nearly everything else, making radical changes to the harmony and adding to the music both vertically (with different harmonies and new counter melodies) and horizontally (extending phrases or entire sections).

– Program note by Richard Floyd

Michael Votta, Jr., *Music Director*
Mark Wakefield, *Manager of Orchestral Activities*

FLUTE/PICCOLO*

Ksenia Mezheny
Matthew Ober*
Brienne Steif*

OBOE

Aaron Emerson
Lauren Riley

ENGLISH HORN

Michael Homme

**BASSOON/
CONTRABASSOON***

Makayla Bowen-Longino*
Joseph Florance*
Christian Whitacre*

E-FLAT CLARINET

Olivia Meadows

**CLARINET/BASS
CLARINET***

Kyle Glasgow
Chase Hogan*
Sabrina Sanchez*
Terrence Sotillio*
Matthew Rynes*
Matthew Vice

ALTO CLARINET

Emily Robinson

CONTRABASS CLARINET

Sabrina Sanchez

ALTO SAXOPHONE

Joshua Mlodzianowski
Hansu Sung

TENOR SAXOPHONE

Emily Wolf

BARITONE SAXOPHONE

Abigail Jones

HORN

Alex Choiniere
Will Hernandez
Emerson Miller
Drew Mincey
Isaac Callecillo Rangel

**TRUMPET/CORNET/
FLUGELHORN***

Ivanna Ajakpo*
Allison Bratz
Theresa Bickler
Julia Tsuchiya-Mayhew
Jacob Weglarz

TROMBONE

Eusung Choe
Marlia Nash

BASS TROMBONE

Austin Fairley

EUPHONIUM

Christian Folk

TUBA

Aiden Dingus
Grace Tifford

STRING BASS

Yoshiaki Horiguchi

TIMPANI

Jonathan Monk
John Plate

PERCUSSION

Chris Boxall
Maia Foley
Nate Fuerst
Jonathan Monk
Rob Rocheteau

PIANO

Yimeng Xu

DOUBLE BASS

Yoshiaki Horiguchi

HARP

Heidi Sturniolo

GRADUATE ASSISTANTS

Zachary Harwell
Christine Higley
Brad Jopek

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