



University of Maryland School of Music Presents
BIG CITY LIGHTS
University of Maryland Wind Ensemble

Friday, October 21, 2022 • 8PM

DEKELBOUM CONCERT HALL

AT THE CLARICE SMITH PERFORMING ARTS CENTER



**SCHOOL OF
MUSIC**



Our program tonight, “Big City Lights,” presents several composer’s musical representations of life in bustling metropolitan areas. From the grandeur and motion fanfares in *Cityscapes* to the depiction of love, frustration, joy, conflict and loss amongst neighboring communities in “Symphonic Dances” from *West Side Story*, we hear two contrasting viewpoints of New York City. But every major U.S. city provides incredible cultural influence, and we look to “The ATL” for our final piece this evening, *Big City Lights*. Immerse yourself in the sounds of “Trap Music” created through the previously unlikely medium—the wind band—by native Atlantan and exciting young composer Marie A. Douglas.

—Andrea Brown, *music director*

University of Maryland School of Music
Presents

BIG CITY LIGHTS

UMD Wind Ensemble

Andrea Brown

Music Director

- Cityscape* Scott Boerma
(b. 1964)
- Consort for Ten Winds Robert Spittal
(b. 1987)
- I. Jeux
II. Aubade
III. Sautereau
- Brad Jopek, *conductor*
- The Dawning of a Soul* Daniel R. Mitchell
(b. 1987)
- “Symphonic Dances” from *West Side Story* Leonard Bernstein
(1918–1990)
Trans. Paul Lavender
- Big City Lights* Marie A. Douglas
(b. 1987)



ANDREA E. BROWN was appointed the associate director of bands at the University of Maryland in 2018. In this position, she conducts the University of Maryland Wind Ensemble, serves as the director of athletic bands and teaches conducting. 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. She also served as 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 United States, Europe and Asia.

While under her direction, the UMD Wind Ensemble was selected to perform at the 2022 College Band Directors National Association Eastern Division Conference in Baltimore. The ensemble has performed works by a diverse range of composers and has collaborated with soloists Willie Clark, Robert DiLutis, Jennifer Piazza-Pick and Amanda Staub. Brown led a consortium commissioning Omar Thomas's setting of *Shenandoah* and participated in commissions for works by Katahji Copley, Catherine Likhuta and Harrison Collins.

Brown completed a doctor of musical arts degree in instrumental conducting at the University of North Carolina at Greensboro, 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, Oxford Conducting Institute, 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 Diversity Committee and is a member of the Drum Corps International In Step Committee. Brown is the founder of "Women Rising to the Podium," an online group of over 4,200 members supporting and celebrating women band directors. Additionally, she also served as the chair of the Sigma Alpha Iota Women's Music Fraternity Graduate Conducting Grant for eight years, and is an advisor of the SAI chapter at the University of Maryland.

Brown 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 and Carolina Crown. Brown served as a music judge for Drum Corps International in the 2022 season and was nominated to membership of the John Philip Sousa Foundation Sudler Shield Jury in 2021.

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, Brown 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 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.



BRAD JOPEK is currently a second-year doctor of musical arts in wind conducting student at the University of Maryland, College Park studying under Michael Votta, Jr. He is also co-interim director of the Maryland Community Band for the 2022–23 season. Jopek previously served as the music and artistic director of River Cities Concert Band in Louisville, KY, working to increase the band's outreach in the Kentuckiana area by collaborating with local community bands and establishing chamber ensembles.

Jopek was also an active assistant conductor for several ensembles at the University of Louisville. He led the University Symphony Orchestra in a performance of *Fanfare for Louisville* by Witold Lutoslawski at the 62nd Annual College Music Society conference in Louisville, KY, and he worked as a rehearsal conductor for the University Sinfonietta's performance with the 2019 and 2020 Kentucky Music Educators Association (KMEA) Intercollegiate Choir and University of Louisville Concerto Competition. He also served as assistant conductor and operations manager for the 2019 University of Louisville Sinfonietta Costa Rica tour and collaboration with the Instituto Costarricense Pro Música Coral in celebration of their 25th anniversary. He served as assistant conductor of the University of Louisville Saxophone Ensemble, which was featured at the 2017 KMEA Conference presenting student arrangements of standard wind and orchestral repertoire. Jopek also served as an arranger, mentored undergraduate composers and graduate conductors, and conducted the world premiere performance of *When I Arrive* by Jeffrey Fox. In addition, he also volunteered with the University of Louisville Community Band as assistant conductor and percussionist.

Outside of conducting, Jopek served as an administrative assistant at the University of Louisville for numerous departments, including the Grawemeyer Award for Music Composition, the Committee on Academic Performance and NCAA Faculty Athletics Representative through the university president's office, Academic & Professional Studies, Performance Studies and the Dean's Office for the School of Music and University Libraries.

Jopek holds a bachelor of music education degree from Grove City College and two master of music degrees in wind and orchestral conducting from the University of Louisville. He has studied conducting with Edwin Arnold, Joseph Pisano, Jeffery Tedford, Frederick Speck, Kimcherie Lloyd and Amy Acklin.



Cityscape (1999/2007)

SCOTT BOERMA

Born May 15, 1964

Scott Boerma is the director of bands and professor of music at Western Michigan University, where he conducts the University Wind Symphony and Western Winds. Prior to this appointment, he was the associate director of bands, director of the Michigan Marching Band, and the Donald R. Shepherd Associate Professor of Conducting at the University of Michigan.

Before those positions, Boerma was the director of bands at Eastern Michigan University, and he began his career teaching music in Michigan public schools at Novi and Lamphere High Schools.

Boerma earned his doctor of musical arts degree in wind conducting at Michigan State University and his master of music degree in music education at the University of Michigan, where he also studied composition with Pulitzer-Prize winning composer William Bolcom. He received his bachelor of music degree in music education at Western Michigan University, where he also studied composition with Ramon Zupko. Boerma has also studied composition with Anthony Iannaccone at Eastern Michigan University.

Boerma is active as a band and orchestra conductor, adjudicator and clinician. He serves as a guest conductor for several honor bands and community bands throughout the nation each year, including the Music For All Summer Symposium Concert Band, the Michigan All-State High School and Middle School Bands, the Florida State University Tri-State Band, the Michigan Youth Arts Festival State High School Honor Band, the Kappa Kappa Psi/Tau Beta Sigma Intercollegiate Band and the University of Wisconsin Summer Music Clinic Honor Band, to name just a few. Boerma has given composing, arranging, adjudication and educational clinics at the Michigan Music Conference in Ann Arbor and Grand Rapids, Michigan, the CBDNA North Central Division Conference in Omaha, Nebraska and the BOA Summer Symposium in Normal, Illinois. He often conducts the Detroit Chamber Winds Brass holiday concerts, and he served for several years as conductor of one of the Blue Lake Fine Arts Camp High School Bands in Twin Lake, Michigan.

An active composer, Boerma's concert band works have been performed by many outstanding ensembles, including "The President's Own" United States Marine Band, the Dallas Wind Symphony, the University of North Texas Wind Symphony, the Tokyo Kosei Wind Orchestra, the University of Illinois Wind Symphony, the University of Michigan Symphony & Concert Bands, the Interlochen Arts Camp High School Symphonic Band and the BOA Honor Band of America, to name just a few. His music has been heard in such venues as Carnegie Hall, Hill Auditorium, the Myerson Symphony Center, the Krannert Center for the Performing Arts and at the Chicago Midwest International Band and Orchestra Clinic. Boerma's works have been featured in the popular GIA series "Teaching Music Through Performance in Band." He is commissioned each year by high school, university and community bands to write new works for the repertoire.

Also a prolific arranger, Boerma receives yearly commissions to write music for many university and high school marching bands and drum and bugle corps. From 1989 to 2006 and from 2014 to 2018, he was the music arranger for the acclaimed Madison Scouts Drum & Bugle Corps. From 2008 to 2013, he arranged for the Spirit of Atlanta Drum & Bugle Corps.

Additionally, Boerma has arranged for drum and bugle corps and bands from Japan, the United Kingdom, the Netherlands and Thailand. Other credits include marching band arrangements for the University of Michigan, Michigan State University, the University of Texas (both Austin and Arlington), the University of Illinois, Purdue University, Towson University, Texas Tech University, Baylor University, Jacksonville State University and Western Michigan University, to name just a few. Most of the Big Ten university marching bands have performed Boerma's arrangements. Boerma has also written arrangements for the Boston Pops and the Detroit Chamber Winds Brass.

Boerma is an elected member of the prestigious American Bandmasters Association. He has served as the president of the Mid-American Conference Band Directors Association, and he is the Michigan state chair for the College Band Directors National Association, for which he is also a member of its Constitution Task Force. He is a member of ABA, CBDNA, WASBE, the National Band Association, the American School Band Directors Association, ASCAP, Phi Mu Alpha Professional Music Fraternity, Pi Kappa Lambda National Music Honor Society and an honorary member of Kappa Kappa Psi and Tau Beta Sigma Band Fraternities.

– Composer biography courtesy of Western Michigan University

ABOUT *Cityscape*:

Cityscape, a fanfare for winds and percussion, was written for and dedicated to James F. Keene and the University of Illinois Wind Symphony. This symphonic fanfare was designed to make a bold opening statement for the ensemble's 2006 performance in New York City's Carnegie Hall. Intense, clashing harmonies and tight, vertical rhythms combine with moments of calm yet unsettled release to depict the atmosphere within the endless canyons of metal and cement in the heart of the city.

– Program note by the composer



Consort for Ten Winds (2005)

ROBERT SPITTAL

Born 1963, Cleveland, Ohio

The music of composer-conductor Robert Spittal has been described as being “original,” “inventive and witty,” “intelligent” and “full of musicality.” His music is published by Boosey & Hawkes, Maestro and Fox Music, and Shaba Road Music.

An interest in wind music developed first at Ohio State University, where he performed piccolo and flute in the ensembles of, and later studied conducting with, Craig Kirchhoff. He later studied with Michael Haithcock at Baylor University, and with Eugene Corporon at the Cincinnati College-Conservatory of Music, where he received a doctor of musical arts degree in 1995. He also studied conducting with H. Robert Reynolds, Frank Battisti and Gary Sousa.

Robert has composed for wind ensemble, orchestra, chorus, jazz ensemble, chamber ensembles, dance and theatre, and electronic media. His work frequently combines sophisticated art music forms and techniques with a non-patronizing sensitivity toward audience accessibility. Robert’s works for wind band and chamber ensembles have won favor with professional, university and amateur ensembles in the U.S. and abroad, especially after four wind pieces were published by Boosey & Hawkes Co. in their prestigious “Windependence” series in 2005. His many other works (published by Maestro and Fox Music and Shaba Road Music) cover a range of musical forms, including saxophone quartet, wind quintet, brass quintet, brass choirs and string ensemble.

His music frequently combines sophisticated art music forms and techniques with a non-patronizing sensitivity toward audience accessibility. This duality — the musician’s concern for aesthetic sophistication and artistic integrity, and for communicating more openly and directly to a listener — has been developing since Robert’s teenage years, when he was both a serious flute student in the Cleveland Institute of Music’s Prep program, and a

free-lance saxophonist in horn sections of jazz, R&B and other dance bands on the city’s west side.

Today, Robert is a professor of music at Gonzaga University in Spokane, WA, where he began and led the University Wind Symphony and Chamber Winds program until 2019. He served as chair of the department of music from 2000 to 2007.

– Composer biography courtesy of the Wind Repertory Project

ABOUT Consort for 10 Winds:

Each movement of Consort acknowledges “Les Grandes Hautboise,” the court wind band of France’s great “Sun King,” Louis XIV. This court was seen throughout Europe as the most resplendent of its time, and the presence of a court wind band there encouraged other courts in Europe to imitate and establish their own wind bands. This system of patronage continued to develop through the classical era, mostly in Germany, Austria and Czechoslovakia, resulting in notable wind ensemble pieces by composers such as Mozart, Haydn and Beethoven.

Despite the decline of court music in the early 19th century, 19th- and 20th-century composers, most notably Dvorak, Strauss and Stravinsky, continued to pay homage to the harmonie tradition.

Consort is this composer’s attempt to pay homage to the origins of that tradition. The outer movements “Jeux” (games) and “Sautereau” (a French saltarello) are whimsical, lively dances which reflect the frivolities and excesses of the court. They also refer to the importance of dance at the French court. The court’s composer, and founder of “Les Grandes Hautboise,” Jean-Baptiste Lully, established France’s first ballet academy during his tenure. The middle movement “Aubade” (morning song) is more intimate and lyrical, and is influenced by the imitative styles of vocal music of the period.

All musical materials in this work are original, and not based on any specific pieces of that period. Rather, this is contemporary music that acknowledges the prevailing influences of music from an earlier time.

– Program note by the composer



The Dawning of a Soul (2005)

DANIEL R. MITCHELL

Born 1987

Danny Mitchell is a pianist, singer, composer and songwriter. Since moving to Nashville in 2008, Mitchell has worked steadily as a freelance musician in a diverse and ever-changing music industry. He currently plays piano and organ and sings background vocals with multi-platinum recording artist Miranda Lambert. When Mitchell isn't on the road, he works on recording sessions as a pianist, singer, composer, arranger and orchestrator.

As an artist and songwriter, Mitchell has performed around the country in venues including Chicago's House of Blues, Hollywood's Hotel Cafe and Nashville's famed Grand Ole Opry. As a solo artist, Mitchell has released four studio albums. His latest LP, titled "Gone, Baby, Gone" (2014), is a sparsely-produced project, allowing the song and songwriter to stand front and center.

Mitchell's musical arsenal goes deeper than just his singer-songwriter façade. He holds a bachelor's degree from the University of Wisconsin-Stevens Point in jazz piano and composition, with his compositions ranging from small chamber pieces to full symphonic works. His *Dawning of a Soul* was performed by the National Wind Ensemble in New York City's Carnegie Hall under the direction of H. Robert Reynolds. *The Home of the Great Spirit* was commissioned by the Lakeshore Wind Ensemble Association for the 25th anniversary of the University of Wisconsin-Manitowoc Lakeshore Wind Ensemble.

Mitchell is also the creator of Music on a Mission, an annual holiday concert held in his hometown of Stevens Point, Wisconsin. The eighth-annual event, held in December 2018, included two sold-out concerts that raised thousands of dollars for local charities.

Mitchell proudly uses Nord keyboards, Hammond organs and Radial Engineering DIs.

– Composer biography courtesy of Daniel Mitchell

ABOUT *The Dawning of a Soul*:

The piece musically depicts the journey of a searching soul, progressing through times of comfort as well as times of trial, tribulation and darkness. Armed with courage, strength and faith, the "soul" patiently treads onward until its true awakening occurs.

– Program note by the composer



“Symphonic Dances” from *West Side Story* (1967/2008)

LEONARD BERNSTEIN

Born August 25, 1918, Lawrence, Massachusetts

Died October 14, 1990, New York, New York

transcribed by PAUL LAVENDER

Leonard Bernstein was a world-renowned musician throughout his entire adult life. He served as music director of the New York Philharmonic and conducted the world’s major orchestras, recording hundreds of performances. His books and the televised Young People’s Concerts with the New York Philharmonic established him as a leading educator.

Bernstein’s compositions include *Jeremiah*, *The Age of Anxiety*, *Kaddish*, *Serenade*, *Five Anniversaries*, *Mass*, *Chichester Psalms*, *Slava!*, *Songfest*, *Divertimento for Orchestra*, *Missa Brevis*, *Arias and Barcarolles*, *Concerto for Orchestra* and *A Quiet Place*. He also composed for the Broadway musical stage, creating masterpieces such as *On the Town*, *Wonderful Town*, *Candide* and the immensely popular *West Side Story*. In addition to the *West Side Story* collaboration, Bernstein worked with choreographer Jerome Robbins on three major ballets: *Fancy Free*, *Facsimile* and *Dybbuk*. Bernstein was the recipient of many honors, including the Antoinette Perry Tony Award for Distinguished Achievement in the Theater, 11 Emmy awards, the Lifetime Achievement Grammy Award and the Kennedy Center Honors.

– Composer biography reprinted with permission of Boosey & Hawkes

ABOUT “Symphonic Dances” from *West Side Story*:

“Symphonic Dances” from *West Side Story* was first performed by the New York Philharmonic on an all-Bernstein concert in 1961, four years after the opening of *West Side Story* on Broadway. The songs of the musical had immediately become popular standards, while at the same time the dance music had been sophisticated enough to find its way into the concert hall, similar to music of a ballet. Most composers for Broadway were songwriters who did not write their own dance music, but Bernstein, a fully trained composer who had already written two formal ballets, crafted these remarkable dances himself.

The suite encompasses “Mambo,” a competitive dance between the gangs; “Cha-Cha,” when Tony and Maria see one another for the first time; and the “Finale,” love music and a procession that recalls the ever-popular aria “Somewhere,” but now with a more tragic sentiment.

– Program note courtesy of California Polytechnic State University



***Big City Lights* (2020)**

MARIE A. DOUGLAS

Born 1987

Marie A. Douglas has been noted for the arrangement and orchestration choices within her works for various ensembles. Her music focuses on affording quality voice leading, memorable rhythms and unique and interesting textures for musicians at all levels of music performance.

Douglas is inspired by the music of modern African American and minority music composers such as R. Nathaniel Dett, Quincy Jones, Duke Ellington, Florence Price, Margaret Bonds, Lili and Nadia Boulanger and many others. Douglas enjoys arranging, transcribing and orchestrating the music of others, in addition to her own compositions.

Douglas has most recently served as arranger, composer, conductor and musical director of the Big Femme Energy Live Experience tour featuring Ambre, Baby Rose, SayGrace and Teyana Taylor. Douglas is currently a composition and music theory doctoral student at the University of Memphis, where she studies with Kamran Ince and Mahir Cetiz.

– Composer biography courtesy of Marie A. Douglas

ABOUT *Big City Lights*:

Big City Lights is a piece for wind band inspired by the hip-hop subgenre “trap music,” which finds its roots in the composer’s hometown, Atlanta, Georgia. The atonal piece has an electronic accompaniment aspect as well. There are musical elements that are meant to imitate techniques which are commonly utilized during the production of music within the genre. For example, in general the timpani performs what are intended to be “808s,” while the tuba is often performing lines that would be reserved for synthesized bass; the combination creates an often-utilized distortion technique.

Other production tactics travel through the ensemble as well. Certain aspects of the orchestration are imitating automation, which place sound exclusively in different spots of the ensemble (specifically on the left or right of the conductor) Sudden and gradual ensemble crescendos are dovetailing of melodies imitating low and high pass filters and volume knobs. Additionally, the piece aims to give the performers and audience a peek into a day in the life of an Atlanta resident.

The piece begins with the high-paced “It’s Lit!” section, which includes fortissimo exclamations occurring throughout the ensemble, demonstrating the hustle and bustle of the famed Atlanta traffic. The traffic sounds perform a trio with the clarinets and marimba, who depict a sense of “hurry and wait” as they endure the Atlanta traffic scene. The “Issa Vibe” section is much slower and intends to depict a night out on the town with friends, enjoying the city lights and the slightly slower paced environment.

For a short period, we return to “It’s Lit!,” followed by “Chopped and Screwed,” which is a halftime recapitulation of the main themes. “Chopped and Screwed” is a famous DJ style in which a song is slowed down tremendously. The piece closes out with one final return to the original marking of “It’s Lit!” Enjoy a day in the life of an “AtLien” with *Big City Lights*!

– Program note courtesy of West Virginia University

PICCOLO*/FLUTE

Julion Beckham
Katherine Cox
Larissa Hsu*
Cecilia Skorupa*

OBOE/ENGLISH HORN*

Jonathan Alonzo*
Zander Barrow
Oscar Krug

BASSOON/CONTRABASSOON

Jolene Blair*
Will Duis
Alissa Smith

E-FLAT CLARINET*/CLARINET

Alexis Deifallah
Jenna Dietrich
Ava Dutrow*
Katie Hagan
Molly McPoland
Gracie Morgan
Matthew Vice

BASS CLARINET

Lexi Deifallah
Jenna Dietrich
Matthew Vice

ALTO SAXOPHONE

Colin Eng
Cyrus Moreland
Colin Eng

TENOR SAXOPHONE

Joshua Griffin

BARITONE SAXOPHONE

Brandon Greenberg

HORN

Kyle Bickel
Gavin Gibson
Nick Gonzalez
Alyssa Proctor
Matt Tremba

TRUMPET

Amber Bowen-Longino
Allison Braatz
Madeline Hamilton
Abel Solomon
Landon Stone

TROMBONE

Tobi Ajiboye
Brian Macarell
Jason Ramsland
Avi Spector

EUPHONIUM

Daphne Fish
Malachi Gaines

TUBA

Aiden Dingus
Ryan Vest

PERCUSSION

Jason Amis
Maia Foley
Gwen Hogan
Kyle Graham
Mār Lennon
Kaylan May Bruce Perry

PIANO

Anthony Bock

GRADUATE ASSISTANTS

Zachary Harwell
Christine Higley
Brad Jopek





22-23

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