

University of Maryland School of Music Presents

LYRIC FOR BAND

University of Maryland Wind Orchestra



Friday, November 11, 2022 • 8PM

DEKELBOUM CONCERT HALL

AT THE CLARICE SMITH PERFORMING ARTS CENTER



**SCHOOL OF
MUSIC**



University of Maryland School of Music
Presents

LYRIC FOR BAND

UMD Wind Orchestra
Michael Votta, Jr.
Music Director

Fanfare and Prayer Kaoru Wada
(b. 1962)

Lyric for Band George Walker
(1922–2018)
Arr. Luci Disano

Sinfonietta Ingolf Dahl
(1912–1970)

1. Introduction and Rondo
2. Pastoral Nocturne
3. Dance Variations

Children's Overture Eugène Bozza
(1905–1991)
ed. Alexander Gonzalez

Brad Jopek, *graduate conductor*

INTERMISSION

Multiverse: Another Rite of Spring Clarice Assad
(b. 1978)

- I. Introduction
- II. Dance of the Young Girls
- III. Mock Abduction
- IV. Spring Rounds
- V. Games of the Rival Tribes
- VI. The Sage
- VII. Dance of the Earth



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.



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 Lutosławski 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.

Fanfare and Prayer**KAORU WADA****Born May 5, 1962, Shimonoseki, Yamaguchi, Japan**

Kaoru Wada was born in 1962 in Shimonoseki city, Yamaguchi Prefecture, Japan. From the age of 17, he taught himself composition, harmony and other music fundamentals.

In 1981, Wada entered the Tokyo College of Music, Composition Department. He studied composition from each of the following masters: Akira Ifukube, Sei Ikeno and Reiko Arima. He also studied conducting under maestro Yasuhiko Shiozawa. While at the college, he won the 30th Anniversary Memorial Competition of the Japan Maritime Self-Defense Force, the Band of Tokyo, as well as the Japan Symphony Foundation Award. His work, “Dozokuteki-Bukyoku [Folkloric Dance Music] for Symphonic Wind Ensemble,” was selected as Theme Composition [Subject Work] of the All Japan Band Contest in 1984.

After graduating from the Tokyo College of Music, Wada resided in Europe. There he observed the activities and operations of the orchestras of several nations, chiefly in Amsterdam. In 1986, his *Three Fragments for Orchestra* was debuted by the North Holland Philharmonic Orchestra (Noordhollands Philharmonisch Orkest), and was an enormous success. The following year, the work was performed again at the Concertgebouw in Amsterdam, as a piece on the Program of the Regular Season [Annual] Concert of the Netherlands Philharmonic Orchestra (Nederlands Philharmonisch Orkest; formerly the Amsterdam Philharmonic Orchestra).

In 1987, Wada’s work *Aikake for Flute, Harp and Percussion* won an award in the International Contemporary Music Composer Competition in New York City. In 1988, the premiere of *Folkloric Dance Suite for Orchestra* was performed in Sweden by the Malmo Symphony Orchestra (MSO). The work was performed again thereafter in many countries, including in the Netherlands, France, the United Kingdom, Switzerland, Spain, Germany, Denmark, Norway, the United States and Japan. The work was released worldwide in 1990 on the Gramophone Bis label.

Following his return to Japan, Wada was in charge of film music and accompanying music for animations (Japanese cartoons), including “Inuyasha,” as well as for movies, television, video, CD, dramas and the stage. In 1995, his music for the Shochiku film “Crest of Betrayal” was awarded a Japan Academy Prize. He has also served as an arranger for several television music programs, including “The Untitled Concert” of TV-Asahi as well as “Meikyoku Album” and “Minna-no-Doyo” of NHK. He has also been responsible for the arrangement of the works of artists such as Yoshikazu Mera, Sojiro and Eitetsu Hayashi.

Along with these numerous activities, Wada has also published many works for Japanese indigenous instruments, plus works that use Japanese folklore and folksongs as motifs. He has published numerous works commissioned from Japan and abroad, including from the Japan Philharmonic Orchestra, the Tokyo Philharmonic Orchestra, the Gunma Symphony Orchestra, the Pittsburgh New Music Ensemble and several others. In November 2003, he conducted his first concert dedicated solely to his own works, “The World of Kaoru Wada” in Tokyo’s Suntory Hall, with joint sponsorship by the Japan Philharmonic Orchestra.

– Composer Biography courtesy of Kaoru Wada

ABOUT *Fanfare and Prayer*:

Kaoru Wada's *Fanfare and Prayer* is dedicated to Maestro Robert Austin Boudreau, who commissioned the work for the repertoire of his ensemble, the American Wind Symphony Orchestra. The American Wind Symphony Orchestra is dedicated to the performance of contemporary classical music and has commissioned over 400 new works. Founded in 1957, the American Wind Symphony Orchestra performs these new works in unique venues on their floating stage and arts center on waterways in the United States, the Caribbean and Northern Europe. The University of Maryland, College Park is now overseeing the American Wind Symphony Orchestra commission collection. This work is scored for solo trumpet, brass orchestra, harp and percussion, including Japanese percussion.

Lyric for Band**GEORGE WALKER**

Born June 27, 1922, Washington, D.C.

Died August 23, 2018, Montclair, New Jersey

George Theophilus Walker was born in Washington, D.C. on June 27, 1922. Walker began piano lessons with his mother at the age of five and continued his early musical training at Howard University, where he gave his first public performance at the age of 14. At the Curtis Institute of Music in Philadelphia, he studied piano with Rudolf Serkin and composition with Samuel Barber. A year after graduation he wrote his first string quartet, the second movement of which he revised into *Lyric for Strings* nearly five decades later—possibly his most-performed piece, and one of the most-performed pieces by a contemporary American composer. He toured Europe as a concert pianist in 1954, and continued his studies at the Eastman School of Music the following year, becoming the first African American to receive a doctorate from that institution in 1956. In 1957, he returned to Europe and spent two years furthering his compositional studies with famed pedagogue Nadia Boulanger. He toured as a performer in Europe again in 1959.

During the 1960s, Walker shifted his focus to a long and distinguished teaching career. He held positions at such institutions as the Dalcroze School of Music, Smith College, the University of Colorado, Peabody Institute of Johns Hopkins University and the University of Delaware. He chaired the music department at Rutgers University from 1969 until his retirement in 1992 as professor emeritus.

Though his musical influences as a composer came from mainstream trends of 20th-century classical music such as serialism, the works of Debussy and Stravinsky, as well as African-American spirituals, blues and jazz, Walker has his own distinct musical voice. His music is marked by intellectual rigor rather than an overt display of emotionalism. His musical concerns are for formal construction and an emphasis on counterpoint and chromaticism. As an accomplished pianist, Walker's piano music shows an intimate knowledge of keyboard technique, but never resorts to simple virtuosity. Not light music, his music can challenge the listener, but pays with repeated listenings.

He continued his work in composition throughout his life, receiving commissions from such major orchestras as the New York Philharmonic, and performances by orchestras throughout the world. His many awards included two Guggenheim Fellowships and two

Rockefeller Foundation Fellowships. In a compositional career highlighted by many honors, in 1996 Walker became the first African American composer to win a Pulitzer Prize for music, for his *Lilacs* for voice and orchestra. Based on a text by Walt Whitman in memory of the death of Abraham Lincoln, *Lilacs* was commissioned by the Boston Symphony Orchestra. Washington, D.C. Mayor Marion Barry declared Walker's 75th birthday—June 17, 1997—"George Walker Day," and he was inducted into the American Classical Music Hall of Fame in 2000. His last orchestral work, the fifth of his *Sinfonias*, was *Visions*, in memory of the victims of the Emanuel African Methodist Episcopal Church shooting in 2015. Walker died in 2018 at the age of 96.

– Composer Biography courtesy of Los Angeles Public Library

ABOUT *Lyric for Band*:

Lyric for Band is an arrangement of George Walker's *Lyric for Strings*, originally set for string orchestra.

Lyric for Strings was composed when Walker was only 24 years old, but it has remained one of his most enduring compositions. The sound, structure and instrumentation of the piece are all clearly inspired by the famous *Adagio for Strings* composed by Walker's Curtis Institute classmate Samuel Barber in 1936. Walker first conceived the music that became *Lyric* as a middle movement for his first string quartet and originally titled it "Lament" in dedication to his grandmother who died the year prior. The piece fluidly and dramatically alternates between lush harmonies and stark solo passages which showcase the range of sounds possible in the string orchestra. In an interview not long before his death, Walker commented: "I never played a string instrument, but somehow strings have always fascinated me." In *Lyric*, we hear the beginning of this lifelong fascination.

– Program note courtesy of Charleston Symphony

Sinfonietta**INGOLF DAHL****Born June 9, 1912, Hamburg, Germany****Died August 6, 1970, Frutigen, Switzerland**

Ingolf Dahl was an American composer, conductor and pianist of Swedish-German parentage.

Dahl began his formal education in Germany and continued his studies in Switzerland after fleeing the Nazi regime. Dahl immigrated to the United States to study with Nadia Boulanger in California, settling in Los Angeles. There, he embarked on a wide range of musical activities including work for radio and film studios, composing, conducting, giving piano recitals and lecturing. Dahl joined the faculty of the University of Southern California, Los Angeles in 1945.

Dahl's compositional output was fairly small. His music includes periods of expressionism, neoclassicism, serial techniques and key-centered tonality. Most of his early compositions were for piano and chamber groups. Among his most important works are *Concerto a Tre* for clarinet, violin and cello (1946), *Elegy Concerto* for Violin (1963, completed by Donald Michalsky in 1971), *Music for Brass Instruments* (1964) and *The Tower of Saint Barbara* for orchestra (1954). Scores for wind band include *Concertino a Tre*, Concerto for Alto Saxophone and Wind Ensemble, Hymn (transcribed for solo piano by John Boyd at Indiana State University) and *Sinfonietta*.

He married Etta Gornick Linick, who worked with Dahl to keep his homosexuality hidden from the world. After Dahl's death, his step-son expressed his belief that repression of his homosexuality prevented Dahl from fully expressing himself in music, saying that "Ingolf labored under levels of repression that were antithetical" to creative music-making.

Ingolf Dahl was a versatile and proficient pianist, conductor, composer and teacher of music subjects. Long identified with the promotion and performance of contemporary music, Dahl's works for wind band have had a wide appeal for audiences, conductors and performers. They have also inspired at least three doctoral dissertations.

– Composer Biography courtesy of the Wind Repertory Project

ABOUT Sinfonietta:

Sinfonietta (1961) was commissioned by the Western and Southwestern Divisions of the College Band Directors National Association. The composer states:

"When I received a commission to write a work for band, there were many things to be considered. First of all, I wanted it to be a piece full of size, a long piece, a substantial piece—a piece that, without apologies for its medium, would take its place alongside symphonic works of any other kind. But, in addition, I hoped to make it a 'light' piece, something in a serenade style, serenade tone, and perhaps even form. This was the starting point.

“You will remember that in many classical serenades the music begins and ends with movements which are idealized marches, as if the musicians were to come to the performance and then, at the end, walk off again. From Haydn's and Mozart's march-enclosed divertimenti to Beethoven's Serenade for Flute, Violin and Viola (and beyond), this was a strong tradition, and it was this tradition which motivated at least the details of the beginning and ending of the Sinfonietta (a work in serenade tone but with symphonic proportions, hence the title). The quiet beginning, the backstage trumpets, and at the very end an extremely quiet ending with backstage trumpets—this is the form of the work.

“Arthur Hönner once was commissioned to write an oratorio (*King David*) for chorus and an ill-assorted group of wind instruments. He asked Stravinsky, ‘What should I do? I have never before heard of this odd combination of winds.’ Stravinsky replied, ‘That is very simple. You must approach this task as if it had always been your greatest wish to write for these instruments, and as if a work for just such a group were the one that you had wanted to write all your life.’ This is good advice and I tried to follow it. Only in my case it was not only before but after the work was done and the Sinfonietta was finished that it turned out to be indeed the piece I had wanted to write all my life.”

– Program Note courtesy of University of North Texas

Children's Overture**EUGÈNE BOZZA****Born April 4, 1905, Nice, France****Died September 28, 1991, Valenciennes, France**

Eugène Bozza was a French composer, conductor and administrator. He studied at the Paris Conservatory and won the Grand Prix de Rome in 1934. He was conductor of the Paris Opera-Comique from 1939 to 1948. He then moved to Valenciennes, where he was director of the Conservatory.

His name is well known to wind soloists and chamber music players because of the pieces he wrote for conservatory performance examinations. Bozza is particularly noted for his wind writing, having composed pieces for nearly all of the winds and strings during his academic career (including the saxophone, for which his 1936 *Aria* is an important early composition). His chamber music for winds shows great familiarity with the capabilities of the instruments, often demanding a great deal of technical skill without losing the expressive, melodic style typical of 20th century French chamber music; his music is part of the standard repertoire for several instruments. Examples include his *Scherzo* for woodwind quintet, a short and lighthearted piece that requires a fair bit of technical skill. He also had an excellent reputation as a conductor, administrator and composer of larger works. In addition to his other honors, Bozza was made a Chevalier of the Légion d'honneur in 1956.

Bozza's works range from tumultuous pieces, such as the opera *Léonidas* and the violin concerto *Rapsodie nicoise* to the more delicate and expressive *Concertino* for saxophone. Other large works include the lyric drama *La duchesse de Langeais*, the ballets *Fêtes romaines* and *Jeu de plage*, four symphonies and a cello concerto. Wind band scores include *Actanphonie* (1970), *Allegro et Finale* (1953), *Ceux qui pieusement sont morts*, *Children's Overture*, *Concertino* for Alto Saxophone, *Concertino* for Piano and Winds and *Ouverture rythmique*.

– Composer Biography courtesy of the Wind Repertory Project

ABOUT *Children's Overture*:

Eugène Bozza completed the score to *Children's Overture* in 1964 for a commission by Robert Boudreau and the American Wind Symphony Orchestra (AWSO). The piece was designed for and performed on the ensemble's series of children's concerts. Per the commission request, Bozza based the work upon several French children's songs and also cleverly hinted at other large ensemble music which programmatically referenced children.

Children's Overture is one of more than 450 works found in the catalogue of the American Wind Symphony Commissioning Project. Launched by AWSO conductor Robert Boudreau, this commissioning venture sought out new writing styles from international composers and is postulated to be the most expansive project of its kind by one individual.

Multiverse: Another Rite of Spring**CLARICE ASSAD****Born February 9, 1978, Rio de Janeiro, Brazil**

A powerful communicator renowned for her musical scope and versatility, Brazilian-American Clarice Assad is a significant artistic voice in the classical, world music, pop and jazz genres. The Grammy Award-nominated composer, celebrated pianist, inventive vocalist and educator is acclaimed for her evocative colors, rich textures and diverse stylistic range.

What motivates Assad? What drives her passion and creativity? Writing and playing music that inspires and encourages audiences' imaginations to break free of often self-imposed constraints is just the beginning. She endeavors to harness the incredible and intangible power of music to connect people and transform lives through original works, commissions and education programs that give voice to everything from the impact of climate change to issues of social justice, gender equity and the empowerment of young voices.

With her talent sought-after by artists and organizations worldwide, the polyglot musician continues to attract new audiences both onstage and off. In the recording arena, Assad has released seven solo albums and has appeared on or has had her works performed on another 34. Her music is represented on Cedille Records, SONY Masterworks, Nonesuch, Adventure Music, Edge, Telarc, NSS Music, GHA and CHANDOS. Her innovative and award-winning VOXploration education series on music creation, songwriting and improvisation has been presented throughout the world.

The prolific composer has more than 70 works to her credit, including numerous commissions for Carnegie Hall, the Chamber Music Society of Lincoln Center, the Boston Youth Orchestra, Chicago Sinfonietta, San Jose Chamber Orchestra, the Bravo! Vail Music Festival and the La Jolla Music Festival, to name a few. Her compositions have been recorded by some of the most prominent names in classical music, including percussionist Dame Evelyn Glennie, cellist Yo-Yo Ma, violinist Nadja Salerno-Sonnenberg and oboist Liang Wang. Assad's music has been performed by the Philadelphia Orchestra, Tokyo Symphony, Queensland Symphony and the Orquestra Sinfônica de São Paulo. She has served as a composer-in-residence for the Albany Symphony, the Cabrillo Festival of Contemporary Music, New Century Chamber Orchestra and the Boston Landmarks Orchestra. Her works are published in France (Editions Lemoine), Germany (Trekell), Brazil (Criadores do Brasil) and in the U.S. by Virtual Artists Collective Publishing (VACP), a publishing company she co-founded with poet and philosopher Steve Schroeder. Assad recently wrote the soundtrack to "Devoti Tutti", a documentary by Bernadette Wegenstein, and is composing the music for a ballet by award-winning choreographer Shannon Alvis.

As a performer, Assad has shared the stage with Bobby McFerrin, Anat Cohen, Nadia Sirota, Paquito D'Rivera, Tom Harrell, Marilyn Mazur and Mike Marshall, among others. She has performed at internationally renowned venues and festivals including The Netherlands' Concertgebouw, Carnegie Hall, Belgium's Le Palais des Beaux-Arts, Le Casino de Paris, Jazz at Lincoln Center and the Caramoor International Jazz Festival.

Assad also strives to expand the sonic palette of the voice, including immersing audiences in the music as active participants and by electronically altering sounds, “like one of those cooks who can turn any four random foodstuffs into a feast” (Classical Voice North America). She takes the immersive experience outside of the concert hall with the innovative and accessible VOXploration, which she created in 2015. The program offers a creative and fun approach to music education through meaningful, interactive experiences. It has been carefully curated to work equally well with participants of any age or musical background. It has received numerous grants and awards from Brazilian foundations such as Caixa Cultural and SESC, as well as American organizations New Music USA and the McKnight Foundation. Assad has given master classes, residencies and workshops throughout the United States, Europe and the Middle East.

Born in Rio de Janeiro, Assad is one of the most widely performed Brazilian concert music composers of her generation. The recipient of numerous honors and awards, amongst them an Aaron Copland Award and several ASCAP awards in composition. She holds a bachelor of music degree from the Roosevelt University in Chicago and a master of music degree from the University of Michigan School of Music.

– Composer Biography courtesy of Clarice Assad

ABOUT *Multiverse: Another Rite of Spring*:

In 2019, I received an email from conductor Michael Votta with an intriguing vision for a commission: How would you like to write a response to Igor Stravinsky’s *The Rite of Spring*, experienced through the eyes of the sacrificial maiden? I wrote back immediately, saying, “I want to hear more.”

He told me the subject came up during a conversation with a woman who mentioned her scariest moment in music is in the *Rite of Spring* when the young woman dances herself to death. It was easy to agree with her on this. How awful it must have been for this young woman to be put to death at such a tender age to please the Gods of Spring that may not exist. The music sounds terrifying, and the choreographies I have seen over the years are up to par. But what about this girl? Was she accepting of her fate or felt forced into it? So many questions popped up; most importantly, who was this person? How was her life before? Her dreams? I wanted to explore.

There were many angles to tackle this story, but a light bulb moment occurred when I envisioned this poor young lady living as multiple versions of herself at different places and times. That is how *Multiverse* came into being. In this re-telling of the *Rite of Spring*, the experience is multifold. Here, the story begins in tandem with the first part of the actual *Rite of Spring*, and each movement bears the exact title as in the original. But in *Multiverse*, the story ends right before the “Sacrifice.” We only go as far as when the victim discovers she is the chosen one. We are not sure whether she will die or escape.

As in the original, we begin with the introduction, “Adoration of the Earth,” and hear the most famous melodic fragments of the original piece, often in distorted ways. The glitchy nature of this passage suggests that we are experiencing many realities at once but eventually focus on the new one.

The second movement, “Dance of the Young Girls,” offers an unfamiliar sound world contrasting with the Rite’s most famous pulsating and visceral passage. It is cheery and full of playfulness. The young girls in this dimension are dancing to another tune, literally. They might not know what is coming their way. Everything seems like a game. Their naiveness is almost heart-wrenching as the dance segues into movement three, “Mock Abduction.” Quotes from *The Rite of Spring* are peppered through this section, first with the jest from the girl’s nature, but that eventually becomes ominous and serious, a suspicion of bad things to come. Still, there is a sense of hope in this alternate macrocosm, where events are happening through their young and innocent eyes.

In movement four, “Spring Rounds,” we experience a ritual musically influenced by hints of ancient Mesoamerican sounds, and in movement five, “Games of the Rival Tribes,” the backdrop changes once again into another set of musical quotes from different parts of the original score, influenced by jazz. Through the young girl’s eyes, we experience movement six, “The Sage,” as she sees him. With pure love and adoration, perhaps a little childish crush, as the Sage parades in all his majesty before everyone in this village. When the Sage arrives, we are finally at the crucial point: movement seven, “Dance of The Earth,” when they gather to decide who will be the chosen maiden to sacrifice. The piece ends quite abruptly for a reason. The girl is left stunned upon realizing she is the chosen one. Through her eyes, I imagined, there was no afterthought.

– Program note by the composer

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

PICCOLO*/FLUTE

Courtney Adams*
Annie Eaton*
Brianne Steif*

OBOE/ENGLISH HORN*

Ayeesha Fadlaoui*
Michael Homme*
Nathaniel Wolfe

E-FLAT CLARINET

Emma Selmon
TBD

CLARINET/BASS CLARINET*

Sophie Ross
Sabrina Sanchez*
Emma Selmon*
Matthew Vice
Alex Villa*

ALTO CLARINET

Matthew Vice

E-FLAT CONTRA ALTO CLARINET

TBD

BASSOON

Patrick Heinicke
Christian Whitacre
Alexander Wiedman

SAXOPHONE

Abigail Jones
Joshua Młodzianowski
Hansu Sung
Emily Wolf

HORN

Andrew Bures
Molly Flanagan
Ally Happ
William Hernandez
Kaitlyn Winters

TRUMPET

Amber Bowen-Longino
Aunna Marzen
Jacob Rose
Reece Updike
TBD

TROMBONE

Raymond Schleien
David Wilson

BASS TROMBONE

Ted Adams

EUPHONIUM

Christian Folk

TUBA

Cameron Farnsworth

TIMPANI

Christopher Boxall
Kyle Graham
Joanne Kim
Bruce Perry

PERCUSSION

Jason Amis
Christopher Boxall
Joanne Kim
Bruce Perry
Devon Rafanelli

HARP

Lauren Twombly

PIANO

Yimeng Xu

DOUBLE BASS

Omar Martinez
TBD

GRADUATE ASSISTANTS

Zachary Hartwell
Christine Higley
Brad Jopek

22-23 SEASON >

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