



University of Maryland School of Music Presents
CBDNA PREVIEW CONCERT
University of Maryland Wind Orchestra

February 10, 2023 • 8PM

DEKELBOUM CONCERT HALL

AT THE CLARICE SMITH PERFORMING ARTS CENTER



**SCHOOL OF
MUSIC**

University of Maryland School of Music
Presents

CBDNA PREVIEW CONCERT

UMD Wind Orchestra

Michael Votta, Jr.

Music Director

James Stern

violin

Fanfare and Prayer Kaoru Wada
(b. 1962)

Of my dream before me... Dana Wilson
I. No longer the light (b.1946)
II. I lie down in the shadow
III. Bright like the sun

James Stern, *violin*

INTERMISSION

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

Multiverse (world premiere) Clarice Assad
I. Adoration of the Earth (b.1978)
II. Dance of the Young Girls
III. Mock Abduction
IV. Spring Rounds
V. Games of the Rival Tribes
VI. 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 has been invited to perform at the 2015 international conference of the World Association of Symphonic Bands and Ensembles as well as multiple national and divisional 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, the Imani Winds and Konshens the MC. UMWO has commissioned and premiered works by Clarice Assad, Stephen Jaffe, Andre Previn, Steven Mackey, Alvin Singleton, Daniel Bernard Roumain 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.

He is currently Vice-President of the College Band Directors National Association and has served as President of the Big Ten Band Directors Association, Editor of the CBDNA Journal, and as a member of the boards of the International Society for the Investigation of Wind Music (IGEB) and the Conductors Guild.

Before his appointment at Maryland, Votta held conducting positions at the University of North Carolina-Chapel Hill, Duke University, Ithaca College, the University of South Florida, Miami University (Ohio) and Hope College.

As a clarinetist, he has performed as a soloist throughout the US and Europe. His solo and chamber music recordings have been released on the Partridge and Albany labels.

A native of Michigan, Votta holds degrees in conducting, clarinet performance and microbiology from the Eastman School of Music and The University of Michigan.



JAMES STERN is a multi-faceted musician whose violin playing has been heard worldwide and cited by the Washington Post for “virtuosity and penetrating intelligence.” He has performed at the Marlboro, Ravinia, Banff and Bowdoin festivals as well as at New York’s Alice Tully Hall and Carnegie Hall. He did all of his formal training at the Juilliard School where his teachers were Louise Behrend, Joseph Fuchs and Lewis Kaplan.

Stern is a member of two critically acclaimed ensembles, the Stern/Andrist Duo with his wife, pianist Audrey Andrist, and Strata, a trio in which they are joined by clarinetist Nathan Williams. The duo has performed throughout the United States, Canada and China, with additional recitals in Munich and Paris. The trio has received enthusiastic repeat engagements at San Francisco Composers Inc (for which they were listed as one of San Francisco Classical Voice’s “highlights of 2005”), the Piccolo Spoleto Festival and New York’s historic Maverick Concerts. Strata has recently commissioned new works from Kenneth Frazelle and the late Stephen Paulus, giving the world premieres at, respectively, the Secrest Artist Series in Winston Salem, North Carolina, and New York’s Merkin Concert Hall.

Well-known to Washington, D.C., audiences, Stern has performed as a member of VERGE ensemble, the 21st Century Consort, the Smithsonian Chamber Players and the Axelrod Quartet, at such venues as the Corcoran Gallery, the German and French Embassies, the Smithsonian Institution, the Library of Congress, the National Gallery, the Phillips Collection, Strathmore Mansion and the White House. In frequent appearances at The Clarice Smith Performing Arts Center at the University of Maryland, he has brought innovative programming that includes performing in multiple capacities (as violist, pianist, conductor, reciter and arranger), and providing program annotations that are integral to the performance. His numerous chamber music and new music recordings can be heard on Albany, Bridge, Centaur, CRI, Dorian/Sono Luminus, Enharmonic, New Focus and New World. His recording of the Sonatas and Partitas by Bach was released on Albany Records.

A passionately devoted teacher, Stern has served on the faculty of the Cleveland Institute of Music and the University of the Pacific Conservatory of Music. He is currently professor of violin and coordinator of the String Division at the University of Maryland School of Music. In summers, he has performed and taught at the University of Maryland’s National Orchestral Institute + Festival, the Orfeo International Festival, the Schlern International Festival, ASTA International Workshops, California Summer Music, the Brian Lewis Young Artists Program, the Master Players Festival and the Starling/Delay Violin Symposium at the Juilliard School.

THE UNIVERSITY OF MARYLAND WIND ORCHESTRA was founded in 2008 to give advanced undergraduate and graduate music students the opportunity to participate in a high-level ensemble with the intent of furthering their preparation as professional performers equipped to function in an evolving musical landscape.

UMWO is committed to the idea that chamber music is central to all ensemble performance, and it embraces the ethos of chamber music even in large ensemble contexts.

UMWO regularly incorporates string, keyboard and vocal performers. In addition to expanding repertoire possibilities, UMWO seeks to create a new generation of string, keyboard and vocal performers who embrace the wind ensemble as a vital and integral part of their musical world.

UMWO has performed in side-by-side collaborations with major professional ensembles such as the Baltimore Symphony Orchestra, the Orpheus Chamber Orchestra, Eighth Blackbird and the Imani Winds, has been invited to perform at international, national and regional conferences, and has been active in commissioning and premiering new works for winds.

All wind, brass, and percussion players rotate between the UM Wind Orchestra and the UM Symphony Orchestra by concert period. These ensembles are led with a shared vision and with close collaboration in programming, personnel assignment, and concert-giving.

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-Dojo” 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 his ensemble, the American Wind Symphony Orchestra. Founded in 1957, the AWSO commissioned over 400 new works, performing them in unique venues on their floating arts center on waterways in the United States, the Caribbean and Northern Europe. The University of Maryland, College Park now oversees the American Wind Symphony Orchestra commission collection.

Fanfare and Prayer was completed in 2020, but was not performed until its 2022 premiere at Maryland. It is scored for brass choir, harp, orchestral percussion, and traditional Asian instruments including prayer bowls, Chinese prayer gongs and Taiko drum.

*Of my dream before me...***For violin and chamber ensemble****Dana Wilson****Born 1946, Lakewood, Ohio**

The works of Dana Wilson have been commissioned and performed by such diverse ensembles as the Chicago Chamber Musicians, Formosa Quartet, Canadian Brass, Detroit Chamber Winds and Strings, Buffalo Philharmonic, Xaimen Symphony, Netherlands Wind Ensemble, Syracuse Symphony and Tokyo Kosei Wind Orchestra. Solo works have been written for such renowned artists as hornists Gail Williams and Adam Unsworth; clarinetists Larry Combs and Richard MacDowell; trumpeters James Thompson, Rex Richardson, and Frank Campos; flutists Wendy Mehne and Kate Steinbeck; oboists David Weiss and Michael Henoeh; bassoonists Michael Kroth and Christin Schillinger; saxophonists Steven Mauk and Jamal Rossi; bassist Nicholas Walker; trombonist Tom Ashworth; tubist Aaron Tindall; pianist Nick Weiser; and drum set player Gregory Evans.

He has received grants from, among others, the National Endowment for the Arts, New York Foundation for the Arts, New England Foundation for the Arts, New York State Council for the Arts, Arts Midwest and Meet the Composer. His compositions have been performed throughout the United States, Europe and East Asia. They have received several prizes, including the Sudler International Composition Prize and the Ostwald Composition Prize, as well as awards from the International Trumpet Guild, the Flute New Music Consortium, and the International Horn Society; are published by Boosey and Hawkes, Alfred Music Publishers, the American Composers Forum, and Ludwig Music Publishers; and can be heard on over twenty recording labels, as well as on national radio broadcasts such as "Performance Today".

Dana Wilson holds a doctorate from the Eastman School of Music and is Charles A. Dana Professor Emeritus at the Ithaca College School of Music. He is co-author of *Contemporary Choral Arranging*, published by Prentice Hall/Simon and Schuster, and has written articles on diverse musical subjects. He has been a Yaddo Fellow (at Yaddo, the artists' retreat in Saratoga Springs, New York), a Wye Fellow at the Aspen Institute, a Charles A. Dana Fellow and a Fellow at the Society for Humanities, Cornell University.

—Composer biography courtesy of Dana Wilson

"For years I have loved the poetry of Langston Hughes, particularly for its vivid imagery and powerful drama. A Black poet, he was very connected to, and inspired by, jazz, which has also always been a dramatic influence on my musical thinking and general philosophy.

The titles of each of the movements of this work were taken from Hughes' poem "As I Grew Older", in part so that its inspiration and lyric drama could be explored. The work asks the violinist to be both introspective and intensely outreaching, and for the ensemble to both embrace and react.

I am grateful to violinist James Stern and conductor Michael Votta, who first brought the piece to life and understood so clearly its nature."

—Dana Wilson

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*:

George Walker's *Lyric for Strings* is one of the most beautiful works for string ensemble written in the 20th century. In this work, Walker masterfully explores the varied color palette unique to the string orchestra. The first time I heard this piece, I knew I wanted to create a transcription which, rather than trying to emulate the sound of the string orchestra - which would result in a mediocre substitute at best - uses Walker's beautiful harmonies to highlight the unique colors that the instruments of a wind band can create together.

Lyric for Band will be available from Keiser Southern Music beginning in Summer 2023. Updates can be found at www.lucidisano.com

—Luci Disano

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

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 and is acclaimed for her evocative colors, rich textures and diverse stylistic range. A prolific Grammy Award-nominated composer with more than 70 works to her credit, she has been commissioned by internationally renowned organizations, festivals and artists and is published in France (Editions Lemoine), Germany (Trekell), Brazil (Criadores do Brasil) and the U.S. (Virtual Artists Collective Publishing). An in-demand performer, she is a celebrated pianist and inventive vocalist who inspires and encourages audiences' imaginations to break free of often self-imposed constraints. Assad has released seven solo albums and appeared on or 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, accessible and award-winning VOXploration series on music education, creation, songwriting, and improvisation has been presented throughout the world. Sought-after by artists and organizations worldwide, the multi-talented musician continues to attract new audiences both onstage and off.

—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 before the "Sacrifice." We only go to the point where the victim discovers she is the chosen one. We do not know 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 naivete 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 colored by the girls’ innocent jesting but eventually becoming ominous and serious—a suggestion of terrible events to come. Still, there is a sense of hope in this alternate universe, where events are seen through 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 scene changes into another set of musical quotes from the original score but now influenced by jazz.

Through the young girl’s eyes, we experience the crucial moment: movement six, the “Dance of The Earth,” when the one to be sacrificed is chosen. The innocent playfulness of the earlier movements gives way to dread, then to terror. The piece ends abruptly as 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

Lisa Choi*
Erica Spear
Brianna Steif*

OBOE/ENGLISH HORN*

Ayeesha Fadlaoui
Michael Homme*
Nathaniel Wolff

CLARINET/BASS CLARINET

Sophie Ross
Sabrina Sanchez
Emma Selmon
Matthew Vice
Alex Villa

BASSOON/CONTRABASSOON*

Patrick Heinicke
Alexander Wiedman*
Christian Whitacre

SAXOPHONE

Abigail Jones
Joshua Mlodzianowski
Hansu Sung
Emily Wolf

HORN

Andrew Bures
Molly Flanagan
Allison Happ
William Hernandez
Kaitlyn Winters

TRUMPET

Ivanna Ajakpo
Aunna Marzen
Jacob Rose
Reece Updike

TROMBONE

Raymond Schleien
David Wilson

BASS TROMBONE

Ted Adams

EUPHONIUM

Christian Folk

TUBA

Cameron Farnsworth

PERCUSSION

Jason Amis
Christopher Boxall
Joanne Kim
Bruce Perry
Devon Rafanelli

HARP

Lauren Twombly

TIMPANI

Joanne Kim
Bruce Perry

PIANO

Yimeng Xu

DOUBLE BASS

Omar Martinez Sandoval

GRADUATE ASSISTANTS

Zachary Harwell
Christine Higley
Brad Jopek

22-23

SEASON >

**AT THE CLARICE SMITH
PERFORMING ARTS CENTER**



**ON SALE
NOW**

