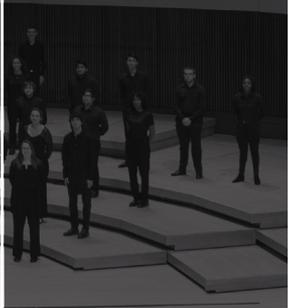


University of Maryland School of Music Presents

HINDEMITH'S SYMPHONY IN B-FLAT
University of Maryland Wind Ensemble



Friday, March 10, 2023 • 8PM

DEKELBOUM CONCERT HALL

AT THE CLARICE SMITH PERFORMING ARTS CENTER



**SCHOOL OF
MUSIC**

University of Maryland School of Music
Presents

HINDEMITH'S SYMPHONY IN B-FLAT

University of Maryland Wind Ensemble
Andrea Brown
Music Director

- March of the Mogul Emperors* Edward Elgar
(1857–1934)
arr. Robert Longfield
- Letters from the Traveling Doll* Nicole Piuanno
(b. 1985)
- I. Love and Loss
 - II. The Mountains are Calling
 - III. Star Gazing
 - IV. Cityscapes
 - V. Love Will Return
- Sweet Chariot* Carlos Simon
(b. 1986)
- Symphony in B-flat Paul Hindemith
(1895–1963)
- I. Moderately fast, with vigor
 - II. Andante grazioso
 - III. Fugue (rather broad)
- Let Me Be Frank With You* John Mackey
(b. 1973)



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 from 2004 to 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.

MARCH OF THE MOGUL EMPERORS**EDWARD ELGAR****Born June 2, 1857, Broadheath, United Kingdom****Died February 23, 1934, Worcester, United Kingdom**

Edward Elgar was born on June 2, 1857, in Broadheath, near Worcester, in the west of England. His family was musical—his father kept a music shop and was a keen amateur violinist—and he began violin lessons at the age of 7. He acquired performing experience with local chamber groups and orchestras, and by the age of 16, he was a proficient enough player to support himself as a freelance violinist and teacher. But his true ambition was to become a composer, and he wrote assiduously for performance locally. After his marriage to Alice Roberts in 1889, Elgar attempted to establish himself as a composer in London, but he failed and the Elgars returned to Malvern two years later.

Elgar kept abreast of contemporary developments on the Continent, not least through visits to Bayreuth and Munich in 1892 and 1893, and began an ambitious series of oratorios that won him growing recognition in the British Midlands as the 1890s progressed. But it was his “Enigma” Variations, performed in London in 1899, that marked his breakthrough as a composer of national importance. His reputation was consolidated a year later with the oratorio *The Dream of Gerontius*, and he now began two decades of relentless activity. *Gerontius* was followed by two more oratorios—*The Apostles* in 1903 and *The Kingdom* in 1906—but it was in orchestral music that Elgar’s individual genius shone most clearly, with two symphonies (1908 and 1911), a violin concerto (1910), two buoyant concert overtures, *Cockaigne* and *In the South* (1901 and 1904), and four very popular “Pomp and Circumstance Marches” (1901 through 1907; a fifth followed in 1931).

But soon after the completion of his Cello Concerto in 1919, Elgar’s composing life lost its impetus when, in 1920, his wife died, leaving the insecure composer without the moral support he required. A commission from the BBC for a third symphony, instigated by George Bernard Shaw, brought a return of confidence, but at the time of Elgar’s death, on February 23, 1934, it was only partially complete, in sketch and outline. A realisation of the surviving material by the English composer Anthony Payne (b. 1936), first performed in February 1998, demonstrated that the acuity of Elgar’s vision was unimpaired, and the immediate international popularity of the Third Symphony has underlined the enduring popular appeal of his music.

Edward Elgar is published by Boosey & Hawkes.

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About *March of the Mogul Emperors*:

The Crown of India was a masque, an elaborate theatrical presentation, staged in 1912 to celebrate the visit the preceding December of King George V and Queen Mary to Delhi for their coronation as Emperor and Empress of India. For this masque, the English composer Sir Edward Elgar wrote the music as his Op. 66, with a libretto by Henry Hamilton. The masque consisted of two tableaux: “The Cities of Ind” and “Ave Imperator!.” The *March of the Mogul Emperors* comes from the first tableaux, which contains 12 individual pieces.

LETTERS FROM THE TRAVELING DOLL**NICOLE PIUNNO****Born 1985**

Nicole Piunno is a composer who views music as a vehicle for seeing and experiencing the realities of life. Her music often reflects the paradoxes in life and how these seeming opposites are connected as they often weave together. Her harmonic language and use of counterpoint mirrors the complexity of our world by acknowledging light and dark, past and present, beauty and brokenness, confinement and freedom, chaos and order, spiritual and physical, life and death.

Nicole holds a doctor of musical arts degree in composition and a master of music degree in theory pedagogy from Michigan State University. Her composition teacher was Ricardo Lorenz. She earned a master of music degree in composition at Central Michigan University, studying with David Gillingham. Nicole earned a bachelor of music degree in music education and her emphasis was on trumpet. Her music has been performed by the Principal Brass Quintet of the New York Philharmonic, the Athena Brass Band, the United States Coast Guard Band, the Wind Symphony of Clovis and the University of North Texas Wind Ensemble, and at many other universities and conservatories around the country. Her chamber music has also been performed at the Orvieto Musica TrumpetFest in Orvieto, Italy, at the International Trombone Festival and at multiple International Trumpet Guild Conferences.

– Biography courtesy of Nicole Piunno

About *Letters from the Traveling Doll*:

The idea for *Letters from the Traveling Doll* came to mind after I came across a story about the writer Franz Kafka and a heartbroken girl he encountered in the park. The young girl was crying because she lost her beloved doll. When Kafka realized they would not be able to locate her doll, he told her that the doll had gone away on a journey and not to worry because her doll gave him a letter. Kafka composed a letter from the doll to explain her disappearance. The next day Kafka gave the girl this letter “written” by the doll that explained her disappearance and desire for an adventure. This was the beginning of many letters that explained these adventures. Kafka and the girl met many times to share these letters as they brought comfort to the child’s grieving heart.

I enjoy thinking about this story because it shows how healing can take place and how we can use our imagination to bring this healing. The story speaks about both grief and compassion. Grief is a response to the loss of something we love. Perhaps part of the healing process involves discovering how love can return in a transformed way. In this story, the letters and time given to the grieving child were gifts of love that helped her heal from the loss of her beloved doll.

This story is so beautiful and charming to me and I wanted to give it a soundtrack. The opening movement and final movement deal with the real-life experience between the author and the young girl. The middle movements relate to the letters from the doll. Since we do not have these letters, I decided to imagine the types of adventures the doll might have experienced.

– Program note by Nicole Piunno

SWEET CHARIOT**CARLOS SIMON****Born 1986, Washington, D.C.**

“My dad, he always gets on me. He wants me to be a preacher, but I always tell him, ‘Music is my pulpit. That’s where I preach.’” Carlos Simon reflected for The Washington Post’s “Composers and Performers to Watch in 2022” list.

Having grown up in Atlanta, with a long lineage of preachers and connections to gospel music to inspire him, Simon proves that a well-composed song can indeed be a sermon. His compositions span genres—jazz, gospel, and contemporary classical music are noticeable influences—and can be found everywhere from film scores to concert music.

Simon is the current composer-in-residence for the John F. Kennedy Center for the Performing Arts and frequently writes for the National Symphony Orchestra and Washington National Opera, with the 2022/23 season seeing premieres with Boston Symphony Orchestra, Detroit Symphony Orchestra, Brooklyn Art Song Society and Minnesota Orchestra—a large-scale tribute to George Floyd and the ongoing movement for racial justice.

These follow recent other commissions from the likes of New York Philharmonic and Los Angeles Philharmonic, and performances from Baltimore Symphony Orchestra, London Symphony Orchestra and American Ballet Theatre.

A “young composer on the rise, with an ear for social justice” (NPR), Simon’s latest album, “Requiem for the Enslaved,” is a multi-genre musical tribute to commemorate the stories of the 272 enslaved men, women and children sold in 1838 by Georgetown University, and was nominated for a 2023 Grammy award for Best Contemporary Classical Composition. Released by Decca in June 2022, this work sees Simon infuse his original compositions with African American spirituals and familiar Catholic liturgical melodies, performed by Hub New Music Ensemble, Marco Pavé and MK Zulu.

Acting as music director and keyboardist for Grammy Award winner Jennifer Holliday, Simon has performed with the Boston Pops Symphony, Jackson Symphony and St. Louis Symphony. He has also toured internationally with Grammy-nominated soul artist Angie Stone and performed throughout Europe, Africa and Asia.

Simon earned his doctorate degree at the University of Michigan, where he studied with Michael Daugherty and Evan Chambers. He has also received degrees from Georgia State University and Morehouse College. He is an honorary member of Phi Mu Alpha Music Sinfonia Fraternity and a member of the National Association of Negro Musicians, Society of Composers International and Pi Kappa Lambda Music Honor Society. He has served as a member of the music faculty at Spelman College and Morehouse College in Atlanta, Georgia and now serves as assistant professor at Georgetown University. Simon was also a recipient of the 2021 Sphinx Medal of Excellence, the highest honor bestowed by the Sphinx Organization to recognize extraordinary classical Black and Latinx musicians, and was named a Sundance/Time Warner Composer Fellow for his work for film and moving image.

– Composer biography courtesy of the composer

Swing Low, Sweet Chariot is perhaps one of the most well known African American spirituals. As beautiful and rapturing as its melody is, it should be. However, its beauty and popularity is often overlooked by the song’s true meaning about death. I have taken fragments of the melody and combined it with the gregorian chant from the Latin mass for the dead, In Paradisum. Its text is as follows: “May the angels lead you into paradise; may the martyrs receive you at your arrival and lead you to the holy city Jerusalem. May choirs of angels receive you and with Lazarus, once (a) poor (man), may you have eternal rest.”

– Program note by the composer

SYMPHONY IN B-FLAT**PAUL HINDEMITH****Born November 16, 1895, Hanau, Germany****Died December 28, 1963, Frankfurt, Germany**

Paul Hindemith was a German composer and educator.

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 Bläserorchester*, Op. 41, *Křenek's Drei Lustige Märsche*, and *Toch's Spiel für Bläserorchester*).

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 Symphony in B-flat:

The Symphony for Concert Band was composed at the request of Lt. Col. Hugh Curry, leader of the United States Army Band, and was premiered in Washington, D.C., on April 5, 1951, with the composer conducting. This three-movement work is the only symphony that Hindemith wrote expressly for the wind band. The symphony shows Hindemith's great contrapuntal skill, and the organized logic of his thematic material. His melodies develop ever-expanding lines, and his skill in the organization and utilization of complex rhythmic variation adds spice and zest to the strength of his melodies.

Although Symphony in B-flat features unique uses of dissonant chords and nonharmonic tones, it preserves neo-classical tonality, forms and rhythmic and melodic patterns. Short figures are apt to form themselves into ostinatos to provide the background to broad and declamatory melodies; these melodies will often repeat characteristic phrases of awkward lengths so as to disturb the even flow of the basic rhythm. A slow section will alternate with a scherzando section, and the two will combine to form the third portion of a movement.

The first movement is in sonata allegro form in three sections, with the recapitulation economically utilizing both themes together in strong counterpoint. The second and third movements develop and expand their thematic material in some of the most memorable contrapuntal writing for winds. The second movement opens with an imitative duet between alto saxophone and cornet, accompanied by a repeated chord figure. The duet theme, along with thematic material from the opening movement, provides the basic material for the remainder of the movement. The closing section of the third movement utilizes the combined themes while the woodwinds amplify the incessant chattering of the first movement. The brass and percussion adamantly demand a halt with a powerful final cadence.

The Symphony in B-flat rivals any orchestra composition in length, breadth and content, and served to convince other first-rank composers—including Vittorio Giannini, Vincent Persichetti, Paul Creston and Alan Hovhaness—that the band is a legitimate medium for serious music.

– Program note by Hubert Henderson and James Jorgenson

LET ME BE FRANK WITH YOU**JOHN MACKEY****Born October 1, 1973, New Philadelphia, Ohio**

John Mackey (he/him) has written for orchestras (Brooklyn Philharmonic, New York Youth Symphony), theater (Dallas Theater Center), and extensively for dance (Alvin Ailey American Dance Theater, Parsons Dance Company, New York City Ballet), but the majority of his work for the past decade has been for wind ensembles (the fancy name for concert bands), and his band catalog now receives annual performances numbering in the thousands.

Recent commissions include works for the BBC Singers, the Dallas Wind Symphony, and military, high school, middle school and university bands across America and Japan, and concertos for Joseph Alessi (principal trombone, New York Philharmonic) and Christopher Martin (principal trumpet, New York Philharmonic). In 2014, he became the youngest composer ever inducted into the American Bandmasters Association. In 2018, he received the Wladimir & Rhoda Lakond Award from the American Academy of Arts and Letters. He resides in San Francisco, California, with his spouse, a philosopher who works on the ethics of technology, and also titles all of his pieces; and their cats, Noodle and Bloop.

– Composer biography courtesy of John Mackey

About *Let Me Be Frank With You*:

In the summer of 2020, in the midst of COVID, I desperately felt like I needed to write something joyful. So I started writing, and after about 24 measures, I had this terrible feeling—not uncommon for composers—that maybe the piece I was writing had already been written. And in this case, I feared that I had just plagiarized Frank Ticheli.

I sent the opening to Frank, who was incredibly gracious in his response. He said that he had NOT written this tune—although it’s clear that he could have. This is a Ticheli-esque tune if ever I had written one!

It turns out that if I think “let’s just write 3 minutes of joyful fun,” my brain jumps to “you mean Ticheli with an excessive amount of snare drum and a few extra wrong notes.”

Thank you to Frank Ticheli—to whom the piece is dedicated—for his inspiration.

– Program note by the composer

Andrea E. Brown, *Music Director*
Mark Wakefield, *Manager of Orchestral Activities*

FLUTE/PICCOLO*

Julion Beckham*
Lucas Howarth
Larissa Hsu*
Cecilia Skorupa*

OBOE/ENGLISH HORN*

Jonathan Alonzo
Zander Barrow
Oscar Krug*

BASSOON/CONTRABASSOON*

Jolene Blair*
William Duis
Alissa Smith

CLARINET/E-FLAT CLARINET*

Thilini Amarsinghe
Alexis Deifallah
Jenna Dietrich
Ava Dutrow*
Bryan Gao
Katie Hagan
Molly McPoland
Gracie Morgan
Matthew Vice*

**BASS CLARINET/CONTRABASS
CLARINET***

Alexis Deifallah*
Jenna Dietrich
Molly McPoland
Gracie Morgan

ALTO SAXOPHONE

Colin Eng
Brandon Greenberg
Rebecca Williams

TENOR SAXOPHONE

Joshua Griffitt

BARITONE SAXOPHONE

Cyrus Moreland

HORN

Kyle Bickel
Gavin Gibson
Nick Gonzalez
Alyssa Proctor
Matthew Tremba

TRUMPET

Amber Bowen-Longino
Allison Braatz
Madeline Hamilton
Justin Lumpkin
Aunna Marzen
Landon Stone

TROMBONE

Jason Ramsland
Avi Spector
Benjamin Smith-Hicks
David Wilson

EUPHONIUM

Daphne Fish
Malachi Gaines

TUBA

Alexander Chen
Aiden Dingus
Ryan Vest

PERCUSSION

Christopher Boxall
Kyle Graham
Meyer Lennon
Bruce Perry
John Plate

PIANO

Hexin Qiao

GRADUATE ASSISTANTS

Zachary Harwell
Christine Higley
Brad Jopek





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