

*University of Maryland School of Music Presents*

# **RIVERS OF AIR**

**University of Maryland Wind Ensemble**



**Thursday, May 4, 2023 • 8PM**

**DEKELBOUM CONCERT HALL**

**AT THE CLARICE SMITH PERFORMING ARTS CENTER**



**SCHOOL OF  
MUSIC**

University of Maryland School of Music  
Presents

## RIVERS OF AIR

University of Maryland Wind Ensemble  
**Andrea Brown**  
*Music Director*

*Equus*..... Eric Whitacre  
(b. 1970)

*Mare Tranquillitatis*..... Roger Zare  
(b. 1985)

*Rivers of Air*..... Jake Runestad  
(b. 1986)

*Partita* ..... Robert Linn  
(1925–1999)

Zachary Harwell, *conductor*

*Steampunk Suite*..... Erika Svanoe  
(b. 1976)

- I. Charlie and the Mechanical Man Marching Band
- II. The Strange Case of Dr. Curie and Madam Hyde
- III. Bertie Wells attends Mr. Verne's lecture on flying machines
- IV. Barnum & Tesla's Tandem Bicycle

"Main Theme"..... John Williams  
from *Star Wars Trilogy* (b. 1976)  
Arr. Donald Hunsberger



**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.



**ZACHARY J. HARWELL** is a native of South Texas. Harwell obtained a bachelor of music education degree from Texas A&M University Kingsville, where he graduated magna cum laude. With an emphasis in piano, he studied with Joachim Reinhuber, voice with Kenneth Williams and privately took conducting lessons from Brian Casey, Brian Shelton and Scott Jones. In 2015, Harwell taught one year of elementary music pre-kindergarten through 5th grade. From 2016 to 2020, Harwell was the assistant brass band director for the Orange Grove ISD.

For the last six years, Harwell has taught junior high school and high school band in Orange Grove, Texas. For the 2020–21 academic year, Harwell was appointed interim head junior high band director, and he became the full-time head junior high director for the 2021–22 academic year. While in this role, Harwell oversaw all aspects of the beginning band, junior high symphonic band and honors band. Harwell also assisted the high school marching band and taught the high school symphonic band and the high school jazz band.

Harwell currently is attending the University of Maryland, College Park, where he is studying conducting with Michael Votta to obtain a master of music degree in wind conducting. Harwell is a member of the Texas Music Educators Association, the Texas Bandmasters Association, the National Association for Music Education, the Golden Key International Honor Society, The Singing Classroom, the American Orff-Schulwerk Association and the American Recorder Society.

**Equus**

ERIC WHITACRE

Born January 2, 1970, Reno, Nevada

At the Midwest Band and Orchestra convention in 1996, Gary Green approached me about a possible commission for his wind ensemble at the University of Miami. I accepted, and the commission formally began July 1, 1997. Two years later I still couldn't show him a single note.

That's not to say I hadn't written anything. On the contrary, I had about 100 pages of material for three different pieces, but I wanted to give Gary something very special and just couldn't find that perfect spark.

Around this time my great friend and fellow Juilliard composer Steven Bryant was visiting me in Los Angeles, and as I had just bought a new computer I was throwing out old sequencer files, most of them sketches and improvisational ideas. As I played one section Steve dashed into the room and the following conversation ensued:

Steve: "What the hell was that!?"

Me: "Just an old idea I'm about to trash."

Steve: "Mark my words, if you don't use that I'm stealing it."

The gauntlet had been thrown.

That was the spark, but it took me a full eight months to write the piece. There are a LOT of notes, and I put every one on paper (with pencil). I wanted to write a moto perpetuo, a piece that starts running and never stops ("equus" is the Latin word for horse) and would also be a virtuosic show piece for winds. The final result is something that I call "dynamic minimalism," which basically means that I love to employ repetitive patterns as long as they don't get boring. We finally premiered the piece in March 2000, nearly three years after the original commission date, and the University of Miami Wind Ensemble played the bejeezus out of it. *Equus* is dedicated to my friend Gary Green, the most passionate and patient conductor I know.

– Program note by the composer

**Mare Tranquillitatis**

ROGER ZARE

Born 1985, Sarasota, Florida

I was commissioned in the summer of 2007 by Jeffrey Bishop to write a short piece for his string orchestra at Shawnee Mission Northwest High School in Kansas City. They premiered the string version of this work on February 12, 2008. In 2012, a consortium of wind ensembles around the United States commissioned a transcription of this work for band, and it was premiered throughout the 2012–13 season.

*Mare Tranquillitatis* translates to "Sea of Tranquility" and is the famous location on the moon where Apollo 11 landed and the first man set foot on the lunar surface. The music seeks to capture a dichotomy of emotions: tranquil beauty and restless isolation. All of the musical material is derived from only two ideas: the descending fourth heard in the opening bar, and the flowing and surging melody heard not long after. These two ideas trade back and forth within a contrapuntal texture, swelling and flowing as they interact with each other. The music recedes into a quieter realm and a quartet of soloists emerges, juxtaposing the lush full textures with a delicate and intimate passage.

After many peaks and dips, the emotional arc of the piece culminates in the long-awaited return of the second theme. It grows and transforms into a sweeping gesture, bringing closure to the pent-up tension from before. What follows is an epilogue, and the piece ends with one final tender moment with the solo quartet.

– Program note by the composer

**Rivers of Air**

JAKE RUNESTAD

Born May 20, 1986, Rockford, Illinois

“How infinitely superior to our physical senses are those of the mind! The spiritual eye sees not only rivers of water but of air. ...imagination gives us the sweet music of tiniest insect wings, enables us to hear, all round the world, the vibration of every needle, the waving of every bole and branch, the sound of stars in circulation like particles in the blood. Indeed, the power of imagination makes us infinite.”

– John Muir

As a composer, I often imagine the soundtrack to my surroundings — especially while hiking in the beauty of mountains, forests, lakes and rivers. The crisp whisper of wind through pine needles, the babbling of a glacial river and the stoic quietness of old growth trees exude vivid aural colors, always available to the curious listener. But it is the mind’s ear that can take these sounds and scenes and imagine them into stories and symphonies. In “Rivers of Air,” I endeavored to capture the scenery and experience of hiking in Mt. Rainier National Park in Washington while creating my own imagined story. Visions of expansive mountain ranges from thousands of feet in the air, the rushing Nisqually River and the profound sacredness of old growth trees guided me as I wrote. In an age when humans seem to be continuously separating ourselves from the earth and from each other, Muir’s words remind us to listen deeply to all that is around us; and in that listening, we too can see (and hear) our own rivers of air.

– Program note by the composer

**Partita**

ROBERT LINN

Born August 11, 1925, San Francisco, California

Died October 28, 1999, Los Angeles, California

The Baylor University Bands and the Golden Wave Club commissioned *Partita* for Wind Ensemble in 1980. It was specified by both groups that the piece was to be dedicated to Donald I. Moore in honor of his 30 years of service to Baylor University. The work was premiered on April 28, 1980. A short time after *Partita*’s premiere, the score was reported as missing and the work was largely forgotten. In a conversation about “forgotten gems” with Gary Speck the summer of 1998, *Partita* was mentioned. Upon contacting Baylor, it was discovered that no score existed and the parts had been extracted in several different “hands.” Initially, even Linn could not find a score. Eventually a score was located in 1999 and prepared for its “re-premiere,” which took place in April of that same year by the IUP Wind Ensemble.

– Program note by the composer

***Steampunk Suite***

ERIKA SVANOE

Born 1976, Whitewater, Wisconsin

*Steampunk Suite* attempts to depict various scenes that take place in a fictional alternate history that feature notable people alive in the Victorian era, including Charles Ives, Marie Curie, H.G. Wells, Jules Verne, P.T. Barnum and Nikola Tesla. It borrows from popular music of the era, including the cakewalk, march, waltz and the song “Daisy Bell.” These are combined with sounds of clockwork and imagined steam technology. It also borrows various musical elements from numerous composers of the time, including Ives, Sousa, Satie, Karl King, Stravinsky and Weill, with some Khachaturian and Danny Elfman thrown in for good measure. This piece has been transcribed for wind ensemble from the original chamber work *Steampunk Scenes* by the composer.

– Program note by the composer

***“Main Theme” from Star Wars Trilogy***

JOHN WILLIAMS

Born February 8, 1932, Flushing, New York

John Williams has rightfully earned a place in the hearts of all film lovers with his numerous brilliant scores to some of the best movies of the last half century. Capable of writing music ranging from tender, intimate moods to galactic battles, Williams carefully constructs each score as a separate, freestanding entity, not just background snippets.

– Program note courtesy of the publisher

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\*  
Jimmy Ren

**CLARINET/E-FLAT CLARINET\***

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

**CONTRA-ALTO CLARINET**

Gracie Morgan

**BASS CLARINET/CONTRABASS CLARINET\***

Alexis Deifallah\*  
Jenna Dietrich  
Molly McPoland  
Gracie Morgan

**ALTO SAXOPHONE**

Colin Eng  
Cyrus Moreland  
Rebecca Williams

**TENOR SAXOPHONE**

Joshua Griffin

**BARITONE SAXOPHONE**

Brandon Greenberg

**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**

Cameron Farnsworth  
Jason Ramsland  
Avi Spector  
Benjamin Smith-Hicks

**EUPHONIUM**

Daphne Fish  
Malachi Gaines

**TUBA**

Alexander Chen  
Aiden Dingus  
Ryan Vest

**PERCUSSION**

Christopher Boxall  
Kyle Graham  
Meyer Lennon  
Bruce Perry  
John Plate

**DOUBLE BASS**

Daphine Henderson

**PIANO**

Hexin Qiao

**GRADUATE ASSISTANTS**

Zachary Harwell  
Christine Higley  
Brad Jopek