



University of Maryland School of Music Presents
MOZART'S "GRAN PARTITA"
University of Maryland Wind Orchestra

Saturday, May 6, 2023 • 8PM

DEKELBOUM CONCERT HALL

AT THE CLARICE SMITH PERFORMING ARTS CENTER



**SCHOOL OF
MUSIC**

University of Maryland School of Music
Presents

MOZART'S "GRAN PARTITA"

University of Maryland Wind Orchestra
Michael Votta
Music Director

- Serenade No. 10 in B-flat Major, K. 361/370a ("Gran Partita") W.A. Mozart
(1756–1791)
- I. Largo – Allegro molto
 - II. Menuetto – Trio I-II
 - III. Adagio
 - IV. Menuetto (Allegretto)
 - V. Romanze (Adagio – Allegretto – Adagio)
 - VI. Theme with Variations (Andante)
 - VII. Finale (Molto allegro)

INTERMISSION

- Prelude and Fugue in E-flat Major, BWV 552 ("St. Anne") J.S. Bach
(1685–1750)
arr. Donald Hunsberger
- Les Couleurs Fauves* Karel Husa
(1921–2016)
1. Persistent Bells
 2. Ritual Dance Masks: Part I
 3. Ritual Dance Masks: Part II



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 U.S., 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 U.S., 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 U.S., 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 president-elect 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 U.S. and Europe. His solo and chamber music recordings are available on the Partridge and Albany labels.

Serenade No. 10 in B-flat Major, K. 361/370a (“Gran Partita”)

WOLFGANG AMADEUS MOZART

Born January 27, 1756, Salzburg, Austria

Died December 5, 1791, Vienna, Austria

The serenade as a genre was a quite frivolous and light-hearted affair in Mozart's time. Serenades were “dinner music” to be performed at parties and other social events. Also known as divertimenti, nocturnes or cassations, these works had their origin in the aristocratic practice of hiring a band to “woo” potential lovers and damsels. Mostly, serenades were written for immediate consumption. By 1780, these types of works were beginning to appear in serious concerts, but because of their very nature, many serenades from the Classical period have been lost forever, swallowed by the filter of time. Mozart's serenades, however, have survived...a testament to their construction and quality.

It is important to also note that Mozart did not, in fact, nickname his Serenade. The moniker “Gran Partita” was added by an unknown hand after his death. It is not clear if this title is one that Mozart endorsed or was even aware of. The first mention of the work comes from a Viennese newspaper on March 23, 1784 that read: “Today Herr Stadler senior, at present in the service of his Majesty the Emperor, will give a musical academy for his benefit in the Imperial Royal National Court Theatre, at which, among other well chosen pieces, a large wind work of a very special kind composed by Herr Mozart will be performed.”

Much controversy still exists over the year in which the “Gran Partita” was written and who it was written for. While a great many of Mozart's scores show haste, the autograph score for the Serenade No. 10 shows great care, and it is known to be composed on the same type of paper that Mozart was using in 1780–81. What is known is that Mozart composed this work no later than March 23, 1784 (the date of the above mentioned performance). On that date, four movements of the Serenade were performed by a group of musicians from the “Harmonien” of several different Austrian households who were free of their musical duties due to Lent, a traditional time for servants' vacation. This group included the clarinetist Anton Stadler. As far as a concrete date of composition, that may never be known. The original Köchel date had the Serenade placed at 1780; however, there is question about how Köchel came to this date because the autograph score was unavailable to him, being privately owned at the time.

Alfred Einstein, editor of the first thorough revision of the Köchel catalogue, upon finding the autograph for sale at the shop of an antiquarian in Munich, noted that the date on the autograph did not read 1780. He believed that the final digit was a “1” that had been overwritten to make it look like a “0.” In addition, there existed a story (now known to be false) about Mozart writing the Serenade as a present to his wife, Constanze, on their wedding day, which was in 1782. There exist several other theories on the date of this work and where it fits into Mozart's catalogue, but the more compelling one is the theory laid out by Daniel Leeson, who believes that the Serenade was written at the same time as the K.452 and the K.454, both of which also use basset horns and share some similar melodic material.

– Program note by Nikki Pilato

Prelude and Fugue in E-flat Major, BWV 552 (“St. Anne”)

JOHANN SEBASTIAN BACH

Born March 21, 1685, Eisenach, Germany

Died July 28, 1750, Leipzig, Germany

Though frequently performed as a pair, Johann Sebastian Bach's monumental Prelude and Fugue in E-flat actually appear as the first and last pieces in the third volume of his *Clavier-Übung*, bookending some 25 other works for organ. Taken together, this 1739 collection reflects the liturgical structure of the mass — hence the volume's nickname, “German Organ Mass.” Bach was not just a legendary organist and composer, he was also a great Lutheran theologian. As is frequently the case in the music of Bach, what the listener hears is only part of the story. In this case, the prelude and fugue are expressions and explorations of the Christian doctrine of the Trinity: Father, Son and Holy Spirit, one God in three persons. The prelude, in seven sections, presents three themes. The opening theme, which returns two more times, is marked by dotted rhythms (long-short patterns) characteristic of the regal French overture, calling to mind the majestic character of God the Father. The second theme, which is heard twice, is set off by “echo” effects: here, a statement in the brass repeated more softly in the woodwinds, suggesting God the Son, the incarnation who bears the imprint of the Father. The Holy Spirit sounds through long-winded running 16th-note passages, perhaps representing the continuing work of God through the Spirit throughout the world.

The fugue, which earned the work's sobriquet “St. Anne,” is also in three parts, paralleling the three persons of the Trinity. The tune of the opening fugue subject bears a close resemblance to the English hymnist William Croft's 1708 tune “St. Anne,” which is the usual setting for the hymn “O God, Our Help in Ages Past.” Though it is uncertain whether Bach had ever heard the hymn (or knew the words), the opening seven tones do bear a remarkable likeness to Croft's sturdy tune. The long, comparatively slow motion of the first section of the fugue reflects something of the eternal nature of the Father, while the faster, flowing lines of the second part suggest the activity of the Son who has entered and lived in the temporal world. Finally, the Holy Spirit is characterized by dancing, descending figures that look on the page almost like tongues of fire.

We might make the argument that the baroque organ was, in fact, the first large wind ensemble. Though Bach's organ music in its original form pushes the organist's keyboard technique to the limit, for the listener, its glory is in its spectrum of wind-driven color and power. Donald Hunsberger's classic setting of this work exploits the range of musical possibilities inherent in the modern wind band, and is every bit as demanding for the ensemble musicians as for the individual organist. Would Bach have set his Prelude and Fugue in E-flat for modern winds if he had had the chance? We'd like to think that he would.

– Program note courtesy of Whitworth University Wind Symphony

Les Couleurs Fauves

Karel Husa

Born August 7, 1921, Prague, Czech Republic

Died December 14, 2016, Apex, North Carolina

This piece was commissioned by the Northwestern University School of Music in 1996, to honor the 40th anniversary of its director of bands, John Paynter. Unfortunately, this wonderful musician and teacher died before the work's premiere. It was first performed at a memorial concert for Paynter by the Northwestern University Symphonic Wind Ensemble, conducted by the composer, on November 16, 1996.

Karel Husa writes:

I have always been fascinated with colors, not only in music, but also in nature and art. The paintings of the Impressionists and Fauvists have been particularly attractive to me, and their French origin accounts to the French title of my piece. The two movements gave me the chance to play with colors — sometimes gentle, sometimes raw — of the wind ensemble, something John Paynter also liked to do in his conducting. I was reminded of those French painters, whom I admired as a young student in Paris. They called themselves Fauvists (vivid, wild), for they used both, often powerful strokes of brushes with unmixed colors. Their paintings, through, breathe with sensitivity, serenity and gentleness. John's transcriptions as well as his conducting had these characteristics, and hopefully *Les Couleurs Fauves* will remind you of them.

– Program note courtesy of the San Francisco Wind Ensemble

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

FLUTE/PICCOLO*

Lisa Choi
Andrew Hsu
Ksenia Mezheny*

OBOE/ENGLISH HORN*

Aaron Emerson
Oscar Krug*
Lauren Riley

BASSOON/CONTRABASSOON*

Makayla Bowen-Longino*
Patrick Heinecke*
Jimmy Ren

CLARINET/E-FLAT CLARINET*

Chase Hogan*
Kyle Glasgow
Sophie Ross
Sabrina Sanchez

BASS CLARINET

Matt Vice

ALTO SAXOPHONE

Josh Mlodzianowski
Hansu Sung

TENOR SAXOPHONE

Emily Wolf

BARITONE SAXOPHONE

Abby Jones

HORN

Molly Flanagan
Owen Miller
Drew Mincey
Isaac Vallecillo-Rangel
Kaitlyn Winters

TRUMPET/FLUGELHORN*

Theresa Bickler*
Antonios Eleftheriou
Benjamin Lostocco*
Reece Updyke
Jacob Weglarz

TROMBONE

Eusung Choe
David Ray
Austin Fairley

EUPHONIUM

Christian Folk
Erik Lundquist

TUBA

Alex Chen
Grace Tifford

PERCUSSION

Chris Boxall
Maia Foley
Joanne Kim
Johnny Monk
Rob Rocheteau

GRADUATE ASSISTANTS

Zachary Harwell
Christine Higley
Bradley Jopek

22-23

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