



University of Maryland School of Music Presents
SYMPHONIC CELEBRATION
University of Maryland Wind Orchestra

Friday, October 6, 2023 • 8PM

DEKELBOUM CONCERT HALL

AT THE CLARICE SMITH PERFORMING ARTS CENTER



**SCHOOL OF
MUSIC**

University of Maryland School of Music
Presents

SYMPHONIC CELEBRATION

University of Maryland Wind Orchestra

Michael Votta, Jr.

Music Director

Bruce Yurko & Matthew Westgate

Guest Conductors

A. D. - "L" Fanfare for Wind Ensemble Bruce Yurko
(b. 1951)

Bruce Yurko, *conductor*

Two Miniatures Lili Boulanger
(1893-1918)

trans. Jack Hontz & arr. François Branciard

I. *D'un soir trieste*

II. *D'un matin de printemps*

Dionysiaques, Op. 62, No. 1 Florent Schmitt
(1870-1958)

ed. Felix Hauswirth

Matthew Westgate, *conductor*

INTERMISSION

Le Bal de Béatrice d'Este Reynaldo Hahn
(1874-1947)

ed. Jared Chase

I. Entrée de Ludovic le More

II. Lesquarcade

III. Romanesque

IV. Ibérienne

V. Leda et l'oiseau

VI. Courante

VII. Salut Final au Duc de Milan

Symphonies d'Instruments à Vent Igor Stravinsky
(1882-1971)

"Profanation" Leonard Bernstein
from Symphony No. 1 ("Jeremiah") (1918-1990)

trans. Frank Bencriscutto



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 multiple national and divisional conferences of the College Band Directors National Association as well as the 2015 international conference of the World Association of Symphonic Bands and Ensembles. 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 over 30 works by composers such as Clarice Assad, Stephen Jaffe, Alvin Singleton, Daniel Bernard Roumain, Andre Previn, Steven Mackey 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 President-Elect 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.

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



BRUCE YURKO received his Bachelor of Science in Music Education from Wilkes College and his Masters in Performance from the Ithaca College School of Music. While attending Wilkes College he studied horn with Douglas Hill and corresponded with Vincent Persichetti. At Ithaca College he studied conducting with Thomas Michalik, horn with Jack Covert and composition with Karel Husa.

From 1974-1981 Mr. Yurko was Director of Bands at Madison High School in Madison, New Jersey, and from 1981-2005 he was the conductor of the Wind Ensemble, Orchestra and Chamber Music program at Cherry Hill High School East in Cherry Hill, New Jersey. From 1982-2003 he also conducted the Cherry Hill HS West Wind Ensemble. Mr. Yurko was the conductor of the Princeton University Wind Ensemble from 2000-2005. In 1987 the Cherry Hill East Wind Ensemble toured the Soviet Union performing concerts in Moscow, Leningrad and Tallinn, Estonia. The Wind Ensemble and Orchestra have also performed in Carnegie Hall and Verizon Hall, home of the Philadelphia Orchestra. He has guest-conducted New Jersey's three Regional Honor Wind Ensembles as well as the New Jersey All State Wind Ensemble and All State Symphony Band. He has also guest conducted in Maine, New York, Pennsylvania, Delaware, Virginia, Maryland, North Carolina, South Carolina, Georgia and Texas. Mr. Yurko has attended conducting workshops and has studied with Frederick Fennell, Donald Hunsberger, H. Robert Reynolds and Eugene Migliaro Corporon.

In 1990 the National Band Association awarded Mr. Yurko and the Cherry Hill High School East Wind Ensemble the "Citation of Excellence." He retired from Cherry Hill High School East in 2005. Since September of 2008 Mr. Yurko has been appointed Adjunct Professor of Music at Messiah College and Rowan University. Current Wind Ensemble compositions have been commissioned by the Messiah College Wind Ensemble for William Stowman and Rebecca Wilt, the South Carolina All State Band, The United States Air Force Band, the Westfield Community Band, Roxbury High School, South Brunswick High School, West Perry High School, Milburn High School, J.P. Stevens High School, and the Eastman Wind Ensemble. Knightwind Music, Ludwig/Kalmus Music, Southern Music, C. Alan Publications, and Maestro and Fox Music publish Mr. Yurkos compositions. The United States Air Force Band, Col. Larry H Lang, Conductor, has released "Air Force Blue" on the Naxos Wind Band Classics label featuring his piece *Red Tail Skirmish*.



MATTHEW WESTGATE "leads with a combination of expressivity and crispness" (San Francisco Chronicle). His performances are praised as "dramatic, incisive, and passionate" (Audiophile Audition) and full of "verve and swagger" (MusicWeb International). Dr. Westgate has appeared on major concert stages throughout the U.S., Europe, South America, and Asia and has guest conducted some of the nation's top wind bands and chamber ensembles, including "The President's Own" U.S. Marine Band and the U.S. Coast Guard Chamber Players. In September of 2019 he was a featured guest conductor with the Banda Sinfonica Metropolitana de Quito (Ecuador), and in 2020 he traveled to China to conduct in Beijing. During the summer of 2019 he led the Blue Lake Fine Arts Camp (Twin Lake, MI) International Northern Winds on a European concert tour of France, Germany, Austria, and Denmark, and he returned to conduct the band for another European tour in 2021.

Dr. Westgate is the Department Chair and Director of Wind Studies at the University of Massachusetts Amherst (Amherst, MA), the Commonwealth's flagship campus, where he conducts the UMass Wind Ensemble and oversees the graduate and undergraduate conducting programs. In 2016, he was nominated for the UMass "Distinguished Teaching Award," the only student-driven recognition of teaching on campus. University of Massachusetts ensembles under his direction have been invited to perform at multiple College Band Director National Association Conferences (Yale University, 2018; U.S. Coast Guard Academy, 2016) and on a concert tour of Ireland (Dublin, Galway, Cork, Killarney) in summer of 2017. The Massachusetts Chamber Players, a professional chamber ensemble

under his baton, recently released a recording of chamber wind music by Swiss composer Frank Martin *Frank Martin: Music for Winds* on MSR Classics, and the UMass Wind Ensemble debuted three newly-commissioned pieces for winds on a CD entitled *Quicksilver* in Fall 2019. Prior to his appointment at UMass Amherst, Matthew was the Director of Instrumental Activities at Xavier University (Cincinnati, OH), where he conducted the symphonic band, jazz ensemble, Xavier Pep Bands, and chamber orchestra.

A native of Grand Rapids, Michigan, Matthew began his musical career as a jazz/classical trombonist and public school educator in southwest Michigan. He graduated *Phi Beta Kappa* with a Music Education degree from Western Michigan University (Kalamazoo, MI), then eventually went on to earn his Master's Degree in instrumental conducting from WMU in 2006. He completed his Doctor of Musical Arts Degree at the University of Cincinnati College-Conservatory of Music (Cincinnati, OH) in 2009. His primary conducting teachers and mentors are Dr. Robert Spradling, Rodney Winther, Terence Milligan, Frank Battisti, and Malcolm Rowell.

In 2007, Matthew was chosen as one of eight conductors to conduct the Eastman Wind Ensemble as part of the first Frederick Fennell Conducting Masterclass, and in 2009 he was billed as one of the West Point Band's "Bernsteins of Tomorrow." He has also served as a conducting assistant in the Opera Theatre and Music Festival of Lucca, in Lucca, Italy. In spring of 2013, Dr. Westgate was awarded Cincy Magazine's "Outstanding Educator" Award for his work as a teacher and conductor in Cincinnati.

His current research addresses "Real vs. Virtual Communication: The Increasing Importance of Building Community through Music Ensembles in the Age of Technology," the wind chamber music of Swiss composer Frank Martin, and the influence of Anton Stadler on Mozart's clarinet writing in the late 18th century in Vienna. He is also working to bring a Full Score Edition of Rossini-Respighi's *La Boutique Fantasque* for wind band to publication. His professional affiliations include: the College Band Directors National Association (State Chair for Massachusetts), National Association for Music Education, World Association for Symphonic Bands and Ensembles, Massachusetts Instrumental and Choral Conductors Association, and Massachusetts Music Educators Association.

In his spare time, Matthew is an avid ultra-marathon and marathon runner and hiker. He is married to Erica Drake, a percussionist and freelancer, and together they have a creative and curious daughter named Juniper.

THE UNIVERSITY OF MARYLAND WIND ORCHESTRA (UMWO) 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 who are 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 develop a 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. UMWO has been invited to perform at international, national and regional conferences, and has been active in commissioning and premiering new works for winds.

A. D. - “L” Fanfare for Wind Ensemble (2022)

BRUCE YURKO

Born April 4, 1951, Dover, New Jersey

This fanfare and its title were written for Andrew DeNicola (“A. D.”) who taught for 50 years (Roman numeral “L”) from 1973-2023 within the Edison School District in New Jersey, and ultimately retired from his position at John P. Stevens High School at the conclusion of the 2022-2023 academic year. DeNicola was a top-ten finalist for the first GRAMMY Music Educator Award in 2013 and was inducted into the American Bandmasters Association in 2019. Under his leadership, the John P. Stevens HS band program grew from 30 members to over 240 across three concert bands, three jazz bands, and a marching band of 190.

The music begins with alternating interjections of pointed brass and percussion motives between flourishes of woodwinds transitioning into a syncopated rhythmic middle section. To conclude the piece, a dense polyphonic and rhythmic chorus is punctuated by solo timpani before a final full ensemble statement.

– Program note by Brad Jopek

Two Miniatures**I. *D’un soir trieste*****II. *D’un matin de printemps***

LILI BOULANGER

Born August 21, 1893, Paris, France

Died March 15, 1918, Yvelines, France

Lili Boulanger was born into a musical family of the Parisian suburbs during a period of intense musical development. The daughter of *Prix de Rome* winner Ernst Boulanger and younger sister of renowned composer and teacher Nadia Boulanger, Lili showed a natural aptitude for music and composition at an early age. At the age of only 19, she won the *Prix de Rome*, becoming the first woman to do so. Sadly, her life was cut short by chronic illnesses that had plagued her since her childhood, prematurely ending what seemed to be a promising career.

D’un soir trieste (of a sad evening) was composed shortly before Boulanger’s death in 1918. The work is dark, brooding, mournful, and contains outbursts that might be heard as fits of rage. Indeed, Boulanger was aware of her terminal illness while composing the piece; it is perhaps a documentation of her struggle to accept her own mortality.

With the help of her sister Nadia, Boulanger orchestrated an earlier chamber version for symphony orchestra. Given her declining health, the autograph score is littered with errors and revisions, many of which are made in a different hand and scribbled over the music.

This transcription is not only an effort to Boulanger’s version for symphony orchestra to life in a new context, but an attempt at clarifying some of these discrepancies. The edition was created using both the autograph score and chamber version, with guidance in specific areas from the Fleisher Music Collection, whose team assisted Clint Nieweg in producing a critical orchestral edition. A full explanation of decisions regarding orchestration can be found in my dissertation, “Lili Boulanger’s ‘D’un soir trieste’: A Verison for Wind Ensemble.”

– Program note by Jack Hontz

It was during her final winter days, in 1917-1918, that Lili Boulanger imagined a piece brimming with life, for violin, cello and piano. This bouncy morning reminder, contemplating soft spring sunshine, was performed for the first time in February 1919 at the *Société Nationale de Musique*. This posthumous act was Nadia's initiative who herself played the piano part. The little sister of the "Boulangerie" – a friendly nickname give to the Parisian household and its three *Prix de Rome* prize holders living close to the Place Clichy – the one who would live decades perpetuating her sister's memory via the transmission of legacies of this older sibling who died much too soon, and worked throughout her lifetime scrupulously on the publication of different version of *Un Matin de printemps*.

In 1922, Durand Publishers published a violin (or flute) version with piano. There are very few remaining indicators about the conception of the symphonic version which would be published in the Durand Publishers catalog only in 1993 (just like the initial version for trio in 2006). In the current folio of this short piece, we can't help but be reminded of the shades and colors used by Claude Debussy in his *Nocturnes ou La Mer*. If this piece presents a traditional construction of the A-B-A format, with an obstinate rhythm, using an energetic theme noted *gay and light*, followed by a mysterious episode in which we see the sun piercing through, blazing and happy, then concluding with a triumphal return of the first episode, one must look with a closer eye at all of the subtleties and rich harmonies of this miniature, which was the work of a young 24-old woman.

In 2008, following the proposal of the Musique des Gardiens de la Paix in Paris, who encouraged students of the Paris Conservatory to write orchestrations for piano parts or French chamber music, that Francois Branciard, student of professor Denis Cohen, imagined a brilliant and luminous version of Lili Boulanger's work. This version is perfectly in line with the great transcriptions of the French school, where different conductors of the French military orchestras of the 20th Century shone.

– Program note by Jeff Girard

Dionysiaques, Op. 62, No. 1 (1913)

FLORENT SCHMITT

Born September 28, 1970, Meurthe-et-Moselle, France

Died August 17, 1958, Neuilly-sur-Seine, France

Dionysiaques was composed for the 100-member Garde Républicaine Band in Paris in 1913, mere months after Schmitt attended the premiere performance of Stravinsky's *Rite of Spring*. Its own premiere had to wait until 1925 because of World War I, but it has been performed frequently since the mid-20th century and it now stands as one of the cornerstone pieces of the early wind band repertoire.

The title comes from the “Dyonisia,” ancient Greek celebrations honoring Dionysus, the god of wine. He was thought to have provided man with the vineyard, and subsequently the harvest, winemaking, drunkenness and the means for mystical trances.

The piece itself begins ominously as the low brass and woodwinds set the stage for an exotic and almost hypnotic journey. Schmitt's impressionistic tendencies are immediately evident: wandering melodies emerge in the woodwinds and gradually gain momentum. Their fluidity is slowly abandoned in favor of festivity, perhaps encouraged by the ‘fluid’ of Dionysus, be it red or white. The bacchanal eventually bursts forth, brimming with rhythmic vitality and a relentless insistence on partying all the way to the verge of control, and perhaps a bit beyond.

– Program note by Cynthia Johnston Turner

Le Bal de Béatrice d'Este (1905)

REYNALDO HAHN

Born August 9, 1874, Caracas, Venezuela

Died January 28, 1947, Paris, France

In writing the ballet *Le Bal de Béatrice d'Este* in Paris in 1905, but setting it in fifteenth-century Milan, Hahn blurs the line between Renaissance Italy and fin-de-siècle France. Although the ballet does not seek to retell an actual historical occasion, the work is firmly based within a historical context. Béatrice (1475-1497) was of the Italian noble family Este who ruled Ferrara from 1240 to 1597 and was celebrated for significant patronage of the arts throughout the Renaissance. In 1490, she married Ludovico Sforza the Moor, Duke of Milan. During Ludovico's reign, Milan was praised as the “new Athens”; he lavishly supported the humanities, many of the greatest artists of the day (including Leonardo da Vinci) resided in Milan to be near their patron. Béatrice, Duchess of Milan, was singularly noted for her tremendous beauty and charm, as well as for her love poetry and dancing; her grand balls were regarded highly throughout Italy.

Within the framing processional and recessional, the interior movements of the suite consist of three Renaissance dances (although with a subtly more modern sensibility), a character sketch of Béatrice's sister Isabella (Ibérienne), and an impression of da Vinci's controversial painting, “Leda and the Swan.”

– Program note by Steven Dennis Bodner

Symphonies d'Instruments à Vent (1947)

IGOR STRAVINSKY

Born June 5, 1882, Oranienbaum, Russia

Died April 6, 1971, New York, New York

In 1908, on the death of his beloved teacher Rimsky-Korsakoff, Stravinsky responded by composing a work in his memory which was conceived in terms of instrumental ritual and which he afterwards remembered as the best work of his early period – the *Chant Funèbre* – later, unfortunately, lost. Ten years later, the death of his admired colleague, mentor and friend Debussy caused him to write another memorial composition which stands among his most characteristic and influential masterpieces: the *Symphonies of Wind Instruments*, dedicated ‘To the memory of Claude Achille Debussy’.

Debussy died on 25 March 1918. Stravinsky’s earliest sketches for the work that became the *Symphonies*, including most of the principal motifs, date from July 1919 and are scored for harmonium. In April 1920 he was invited to contribute a piece to a Debussy memorial supplement of the new musical journal *La Revue Musicale*, and in June he wrote the final chorale (which had not been among the original sketches). Between July and November, he composed the whole work and scored it for 24 woodwind and brass instruments. In December the supplement appeared: the *Tombeau de Claude Debussy*, with a title page by Raoul Dufy and consisting of pieces for piano, instruments or voice by ten leading contemporary composers. They mainly mourned the departed Debussy in varieties of Impressionistic languor or chromatic grief.

The work is not a ‘symphony’ in the accustomed sense; Stravinsky went back to the word’s ancient connotation of groups of instruments sounding together, and used the plural to indicate that the music is made up of several of these instrumental colloquies. He described it as various times as ‘a grand chant, an objective cry’, and ‘an austere ritual which is unfolded in terms of short litanies between different groups of homogenous instruments’. The overall form of the piece is an apparent challenge to all previously accepted canons of musical architecture. It is a kind of mosaic, made out of discrete blocks of contrasting material, separate yet interlocking, in different but closely related tempi. These are shuffled, juxtaposed or intercut without modulation or transition, culminating in the ineffably severe calm of the conclusion chorale. Stravinsky had already explored the potential of such ‘anti-symphonic’ discontinuity in *The Rite of Spring* and *Les Noces*, but the *Symphonies of Wind Instruments* raises it to a new level. The scoring, which associated each idea with a different grouping of instruments, enhances the impression. Yet paradoxically, at the smallest level, the melodic and harmonic cells out of which the music is spun work across the surface divisions of the work, lending it a kind of secret organic continuity. Stravinsky’s description of the music as a ‘ritual’ however gives the clue to its expressive nature: this is an instrumental liturgy, a burial service, the chorale rounding off the proceedings in something like a Byzantine Alleluia.

The original version of 1920 was never finalized for publication except in piano reduction. In 1945 Stravinsky made a revised version, published in 1947, for a slightly different ensemble. It is in this form that the *Symphonies of Wind Instruments* has entered the repertoire.

– Program note by Malcolm MacDonald

“Profanation” from *Symphony No. 1*, “*Jeremiah*”

LEONARD BERNSTEIN

Born August 25, 1918, Lawrence, Massachusetts

Died October 14, 1990, New York, New York

Jeremiah, Bernstein's first symphony, was premiered in 1944, with the composer conducting the Pittsburgh Symphony and Jennie Tourel as mezzo-soprano soloist. Although this early work failed to win a 1942 contest sponsored by the New England Conservatory, it did win the Music Critics Circle of New York Award in 1944. The text of the *Jeremiah* Symphony is from the book of Lamentations. *Prophecy*, the first movement, aims to parallel in feeling the intensity of the prophet's pleas for his people. *Lamentations*, the third movement, observes the destruction of Jerusalem by the Babylonians. *Profanation*, the scherzo second movement, is based on the traditional Hebrew “Haftarah”, a biblical selection from the Books of the Prophets read after the parashah in the Jewish synagogue service. The music depicts a general sense of destruction and chaos brought on by pagan corruption in ancient Jerusalem. The score is dedicated to Bernstein's father.

– Program note from *Program Notes for Band*

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

FLUTE/PICCOLO*

Courtney Adams
Julion Beckham*
Lisa Choi*
Cecilia Skorupa*
Kennedy Wallace*

OBOE/ENGLISH HORN*

Aaron Emerson
Ayeesha Fadlaoui*
Oscar Krug*

CLARINET/E♭ CLARINET*

Jenna Dietrich
Leeza Frank
Kyle Glasgow
Ashley Hsu*
Gracie Morgan
Michael Ortiz Hallie Pike
Emma Selmon

BASS CLARINET

Emily Robinson
Emma Selmon

BASSOON/

CONTRABASSOON*

Jolene Blair*
Temon Burch
Alexander Wiedman

SOPRANO SAXOPHONE

Elizabeth Linton

ALTO SAXOPHONE

Elizabeth Linton
Josh Mlodzianowski

TENOR SAXOPHONE

Emily Wolf

BARITONE SAXOPHONE

Colin Eng

HORN/WAGNER TUBA*

Andrew Bures
Alex Choiniere
Kristin Dan
William Hernandez*
Elijah Kee*

TRUMPET/CORNET

Allison Braatz
Isai Hernandez
Isobel Lee
Ben Lostocco
Joseph Reid
Alex Wu

TROMBONE

Hiram Diaz
Marlia Nash
Dan Pendley
David Wilson

EUPHONIUM

Christian Folk
Erik Lundquist

TUBA

Aiden Dingus
Justin Mitch

TIMPANI

Bruce Perry
Bud Wilson

PERCUSSION

Kyle Graham
Joanne Kim
Bruce Perry
Bud Wilson

DOUBLE BASS

Daphne Henderson

HARP

Lauren Twombly

PIANO/CELESTE

Yimeng Xu

GRADUATE ASSISTANTS

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