



University of Maryland School of Music Presents
STRAVINSKY, TURNER & COPLAND
University of Maryland Wind Orchestra

Saturday, November 11, 2023 • 8PM

DEKELBOUM CONCERT HALL

AT THE CLARICE SMITH PERFORMING ARTS CENTER



SCHOOL OF
MUSIC

University of Maryland School of Music
Presents

STRAVINSKY, TURNER & COPLAND

University of Maryland Wind Orchestra

Michael Votta, Jr.

Music Director

Glen Adsit

Guest Conductor

Christine Higley

Graduate Conductor

Cycle..... Pedro Angél López Sánchez
(b. 1975)

Octour pour instruments a vents..... Igor Stravinsky
(1882–1971)

- I. Sinfonia
- II. Tema con Variazioni
- III. Finale

Symphony No. 1 (“If I Am to Leave...”) Jess Langston Turner
(b. 1983)

- I. Prelude: “If I Am to Leave...”
- II. Thanks – Ballade
- III. Leaving – Pastorale
- IV. The Endless Sarabande

Glen Adsit, *guest conductor*

Kat Norman, *soprano*

Kevin Webb, *tenor*

INTERMISSION

Emblems Aaron Copland
(1900–1990)

Christine Higley, *graduate conductor*

Nonet for Woodwinds “Marche Miniature” Arthur Homer Bird
(1856–1923)
ed. Gunther Schuller

Solar Testimonies: Symphony for Band James Lee III
(b. 1975)

- I. Dreams and Traditions
- II. Collegial Hi-Jinks
- III. ...and they asked, How long?
- IV. ...and by the word of their testimony



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.



GLEN ADSIT is the Director of Bands at The Hartt School where he conducts the Wind Ensemble. In addition, he co-directs Hartt's new music ensemble, Foot in the Door, and the graduate instrumental conducting degrees with Edward Cumming, Director of Orchestras at Hartt. Professor Adsit was appointed the Director of Bands at The Hartt School in the fall of 2000 and was awarded the 2014 Larsen Award for outstanding teaching at the University of Hartford. Prior to his appointment at The Hartt School he served as the Associate Director of Bands at the University of New Mexico. From 1986 to 1992 he taught at both the junior high and high school levels in the Plymouth-Canton School District in Michigan.

In 2010 the Hartt Wind Ensemble made its Carnegie Hall debut in Stern Auditorium performing the world premiere performance of *Dragon Rhyme* by Chen Yi. The ensemble also performed at the 2007 (Ann Arbor, Michigan) and 2011 (Seattle, Washington) College Band Directors National Association Conference and three times at the Eastern Division CBDNA Conferences. Ensembles under his direction have performed at Hill Auditorium (Ann Arbor, Michigan), the Musikverein (Vienna, Austria), Benroya Ilsley Hall (Seattle, Washington) Carnegie Hall's Stern Hall (New York, New York) and the Central Conservatory (Beijing, China), Harpa (Reykjavik, Iceland) among others. Adsit's performances have won praise from such notable composers as John Corigliano, Joseph Schwantner, Bright Sheng, Susan Botti, Joan Tower, Michael Colgrass and William Bolcom.

The Hartt Wind Ensemble has recorded two compact discs for the NAXOS label: *Passaggi* and *Dragon Rhyme*. In reviews, Gramophone Magazine describes The Hartt Wind Ensemble as "stellar," and Fanfare Magazine wrote that "on the evidence of his two Naxos CDs, Adsit is simply one of the finest conductors leading a wind ensemble today."

An advocate of new music, Adsit is the founder of the National Wind Ensemble Consortium Group (NWECCG) and the institute for the Advancement of Secondary and Primary Instrumental Repertoire Excellence (ASPIRE). The mission of these groups is to commission the world's finest composers to write music for primary, secondary and professional level ensembles.

Professor Adsit holds a bachelor's degree in music education and trombone performance and a master's degree in wind conducting, both from the University of Michigan where he studied with H. Robert Reynolds.



CHRISTINE HIGLEY is in her third year as a D.M.A. student in Wind Conducting at the University of Maryland. She currently studies under the tutelage of Dr. Michael Votta. Christine has served as interim director of the Maryland Community Band and has also served on staff for the Mighty Sound of Maryland Marching Band.

Before coming to Maryland, Christine attended California State University, Los Angeles, where she earned her Master of Music degree in Instrumental Conducting in the Fall of 2020, studying under Dr. Emily Moss and Dr. Christopher Gravis. In addition to her wind conducting responsibilities at CSULA, Christine taught the Intro to Music Education and Intro to Classical Music in Western Culture courses. She also served as the president of the CSULA Chapter of the National Association for Music Education.

Before pursuing her graduate degrees, Christine was the band and orchestra director at Sunset Ridge Middle School in Salt Lake City, Utah from 2014-2018. She also taught elementary school beginning band and served on the staff of the Copper Hills High School Marching Band.

In addition to teaching and conducting, Christine enjoys playing horn. She was the horn section leader for the CSULA Wind Ensemble and Symphonic Band and has played with the Salt Lake Symphonic Winds, the Brigham Young University Idaho Symphony Orchestra, and various chamber groups. She has studied with Nathan Campbell, Dr. Jon Klein, and Bruce Woodward. Christine earned her B.M. in Music Education from BYU-Idaho.



Led by Michael Votta, Jr., the **UNIVERSITY OF MARYLAND WIND ORCHESTRA** is a leader among collegiate ensembles in premiering new works for winds. This season's engaging performances will feature faculty soloists and world premieres of new works and masterworks of the 20th and 21st centuries.

Cycle

PEDRO ÁNGEL LÓPEZ SÁNCHEZ

Born 1975, Villena, Spain

This work is symbolically inspired by the water cycle, a vital and fundamental hydrological process over time in the town of Siete Aguas, Valencia.

Two main gestures are developed through the composition, the dynamic “crescendo and decrease” and the chromatic movement. These gestures generate the sound material for each of the four states (evaporation, condensation, precipitation, and absorption), using a cyclical form, both in sound perception through centers of polarity, and in the conceptions of the material.

A melodic motif built through small intervals develops over time in the form of “Talea and Color” creating a sensation of cohesion while listening to the work, all wrapped under chromatic “clusters” as a generator of harmony.

The author uses various techniques such as air sounds, whispers, key sounds, finger snaps, and controlled randomness processes.

The pre-recorded material is extracted from the sound material itself and modified through different processes such as delay, reverberation, pitch variations and various filters.

– Program note by the composer

Octuor pour instruments a vents

IGOR STRAVINSKY

Born June 5, 1882, Saint Petersburg, Russia

Died April 6, 1971, New York, New York

Stravinsky's Octuor for Wind Instruments (commonly known simply as the "Octet") was written at a time in which the composer was beginning to experiment with more formal writing, a practice that would come to be known as "Neoclassicism." Stravinsky himself detested the term, calling it "a much abused expression meaning absolutely nothing." The essence of Neoclassicism is writing that is modern-sounding in its approach to harmony, rhythm, and counterpoint, yet is composed following the basic forms and ideals of the Classical period. Regardless of Stravinsky's personal opinions on the semantics of the style, it was clear that he was employing a more formal and structured method in his compositions, and like it or not, he was a neoclassicist. Just a decade before he had burst onto the scene with his three nationalistic ballet scores, the last of which – *Rite of Spring* – had caused a near-riot at its premiere. Yet here Stravinsky was already abdicating the style that had brought him to fame, and was plunging into a new style, a style that never seemed to catch the public's fancy in the way his lush Romantic scores had.

The score was begun in Biarritz, France, in late 1922, and was completed in Paris on 20 May 1923. The original version was published by Edition Russe de Musique in 1924; a later revised version (edited by Albert Spalding) is still published by Boosey & Hawkes. The manuscript resides in the Stiftung Rychenberg Winterthur. The premiere performance took place at the "Concerts Koussevitzky" in the Paris Opera House on 18 October 1923, with the composer conducting. Stravinsky decided to conduct the premiere performance partly due to the bad taste in his mouth from his experience with the premiere of *Symphonies of Wind Instruments* in which he was unhappy with the way that Serge Koussevitzky interpreted the work, and partly because he did not want to risk another conductor "interpreting" a work for which – according to Stravinsky – there was no interpretation.

Discussing the Octuor shortly after its first performance, Stravinsky said:

"Form, in my music, derives from counterpoint. I consider counterpoint as the only means through which the attention of the composer is concentrated on purely musical questions. Its elements also lend themselves perfectly to an architectural construction."

– Program note by Nikk Pilato

Symphony No. 1, “If I Am to Leave…”

JESS LANGSTON TURNER

Born 1983, Greenville, South Carolina

This piece was commissioned in memory of Mike Moss, a wonderful music educator and conductor who was the music program director at Drexel University for many years. Mike passed away suddenly in 2012 at age 60. The texts of this piece are selected from a poem, “If I Am to Leave” that was found among Mike’s papers shortly after his death:

I. If I am to leave
And we all shall,
I would take my leave with thanks.

II. Let me first thank my greater brothers and sisters.
You made the world sound sweet.
I can remember
where I stood when I first heard you,
I remember the light, the weather,
the shape of the room, all you musicians,
I love you more, the longer I live.

III. And what is there I can leave you?

First I leave you the rich world,
the sweet world, the summer dusk,
the warm sand at the salt ocean’s edge,
wakefulness at dawn,
hot food cooked at an open fire, water from a spring,
the first sight of snow, thick green grass
in a late spring mist.

But I leave you, too, the human world and all of its hurts.
I made my place among the hurt and tried to help,
But there is so much to do that I need you to do it,
For I didn’t have time,
Didn’t have time to finish.

IV. So here is the last.
For me, please, I pray,
touch, praise, and love one another.
And if there is ever more required of you
than you can do,
Then ask those who follow you to join
the endless sarabande of loving one
another under the sun of the rich world.

Throughout the music, there are allusions to several composers and songwriters that Mike mentions specifically in another unused section of text from the poem: Richard Rodgers, Jerome Kern, and Johannes Brahms. Rather than make overt references to the music of these composers, I chose to weave the melodies out of small motives contained in several of these composers' works – Kern's "All the Things You Are," Rodgers' "My Romance" and "My Funny Valentine" and Brahms' Intermezzo in A Major, Op. 118, No. 2. In addition, the central harmonic gesture of the entire piece is drawn from a specific moment in Brahms' Symphony No. 1 (the famous C-minor to B-major modulation at the end of the exposition of mvt. 1), in fact almost the entire first movement of "If I Am to Leave" is built from transposed versions of this single chord progression.

Another composer that Mike mentions specifically in his poem is J. S. Bach. Again, rather than quote or emulate Bach stylistically, I have used the Brahms harmonic progression above to create the famous B-A-C-H motive (transposed), which also appears in several other key places throughout the piece.

Throughout the piece, there are several key melodic motives that keep appearing. These motives are tied to specific ideas that appear in the text. Whenever these motives appear in the music, they are to evoke these specific ideas to which they are tied in the text; for the first excerpt, the sobering recognition that we will each leave this life one day, for the second excerpt, either fond or bittersweet recollection, and for the third excerpt, struggle against the finality of death. These motives are continually woven together to create a tapestry of ever-shifting emotions that range from anger to sad nostalgia to joy to despair and finally to resignation and comfort.

– Program note by the composer

Emblems

AARON COPLAND

Born November 14, 1900, Brooklyn, New York

Died December 2, 1990, Sleepy Hollow, New York

In May, 1963, I received a letter from Keith Wilson, President of the College Band Directors National Association, asking me to accept a commission from that organization to compose a work for band. He wrote: "The purpose of this commission is to enrich the band repertory with music that is representative of the composer's best work, and not one written with all sorts of technical or practical limitations." That was the origin of *Emblems*. I began work on the piece in the summer of 1964 and completed it in November of that year. It was first played at the CBDNA National Convention in Tempe, Arizona, on December 18, 1964, by the Trojan Band of the University of Southern California, conducted by William A. Schaefer.

Keeping Mr. Wilson's injunction in mind, I wanted to write a work that was challenging to young players without overstraining their technical abilities. The work is tripartite in form: slow-fast-slow, with the return of the first part varied. Embedded in the quiet, slow music the listener may hear a brief quotation of a well-known hymn tune *Amazing Grace*, published by William Walker in *The Southern Harmony* in 1835. Curiously enough, the accompanying harmonies had been conceived first, without reference to any tune. It was only a chance of perusal of a recent anthology of old 'Music in America' that made me realize a connection existed between my harmonies and the old hymn tune.

An emblem stands for something — it is a symbol. I called the work *Emblems* because it seemed to me to suggest musical states of being: noble or aspirational feelings, playful or spirited feelings. The exact nature of these emblematic sounds must be determined for himself by each listener.

– Program note by the composer

Nonet for Woodwinds “Marche Miniature”

ARTHUR HOMER BIRD

Born July 23, 1856, Cambridge, Massachusetts

Died December 22, 1923, Berlin, Germany

Bird's Nonet for Woodwinds, entitled “Marche Miniature”, is unusual in its instrumentation, diverging from the classical wind octets of the late 18th century by eliminating the two horns but adding two flutes and a piccolo instead. This gives the work a bright, light-textured sonority. As in so much of Bird's oeuvre, the musical discourse is clear and reasoned, melodically fetching, harmonically inventive, filled with welcome instrumentation variety.

The Nonet's form is simple: a melodious “march” set in a moderate flowing tempo cradles a middle-section trio, which does double duty as a sort of “development section.” A typically adroit Birdian coda brings the work to a brilliant finish.

– Program note by Gunther Schuller

Solar Testimonies: Symphony for Band

JAMES LEE III

Born 1975, St. Joseph, Michigan

My work *Solar Testimonies: Symphony for Band* is inspired by various aspects of the history of the University of North Carolina Greensboro, its student traditions, and various elements of the civil rights movement in Greensboro. The symphony is organized in four movements, which include the titles “Dreams and Traditions”, “Collegial High-Jinks”, “and they asked, How Long?”, and “by the word of their testimony”. If the audience listens carefully, they will be able to hear a quote of a prominent song that was sung during the civil rights movement of the 1960s.

I am hoping that the audience will be moved by the musical journey that tells a story of aspirations, perseverance, and overcoming obstacles.

– Program note by the composer

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

FLUTE/PICCOLO*

Larissa Hsu*
 Andrew Hui
 Ksenia Mezheny*
 Cecilia Skorupa*
 Brianne Steif*

OBOE/ENGLISH HORN*

Yelazat Azhbagambetov
 Jonathan Alonzo
 Lauren Riley*

**BASSOON/
CONTRA-BASSOON***

Makayla Bowen-Longino
 Meghan Freer
 John Zepp*

E-FLAT CLARINET

Emily Robinson

CLARINET

Jackson Lasher
 Nick Lopez
 Gracie Morgan
 Sophie Ross
 Matthew Vice

ALTO CLARINET

Kyle Glasgow

BASS CLARINET

Jackson Lasher
 Sophie Ross
 Matt Rynes
 Matthew Vice

SOPRANO SAXOPHONE

Josh Mlodzianowski

ALTO SAXOPHONE

Josh Mlodzianowski
 Emily Wolf

TENOR SAXOPHONE

Colin Eng

BARITONE SAXOPHONE

Liz Linton

HORN

Gavin Gibson
 Liam McConloughe
 Owen Miller
 Drew Mincey
 Matt Trumba

TRUMPET/CORNET

Theresa Bickler
 Tatiana Geisler
 Isabel Lee
 Julia Tsuchiya-Mayhew
 Jacob Weglarz

FLUGELHORN

Theresa Bickler

TROMBONE

Gil Cruz
 Hiram Diaz
 Marlia Nash
 Colton Wilson

BASS TROMBONE

Gil Cruz

EUPHONIUM

Christian Folk
 Matt Summers

TUBA

Trey Pope
 Grace Tifford

TIMPANI

Jason Amis
 Pat Bain
 Sam Goecke

PERCUSSION

Jason Amis
 Pat Bain
 Trent Bowman
 Sam Goecke

PIANO/CELESTE

Yimeng Xu

GRADUATE ASSISTANTS

Zachary Harwell
 Christine Higley
 Brad Jopek