



*University of Maryland School of Music Presents*

**ACROSS THE POND**  
**University of Maryland Wind Ensemble**

**Thursday, Dec. 7, 2023 • 8PM**

**DEKELBOUM CONCERT HALL**

**AT THE CLARICE SMITH PERFORMING ARTS CENTER**



**SCHOOL OF  
MUSIC**

University of Maryland School of Music  
Presents

## ACROSS THE POND

University of Maryland Wind Ensemble

**Andrea E. Brown**

*Music Director*

**Christine Higley**

*Graduate Conductor*

*Molly on the Shore*..... Percy Aldridge Grainger  
(1882-1961)  
ed. L. Clark

*Meditation at Lagunitas*..... Paul Dooley  
(b. 1983)

Scherzo alla marcia..... Ralph Vaughan Williams  
from Symphony No. 8 in D minor (1872-1958)

*Aspire*..... Jennifer Higdon  
(b. 1962)  
Christine Higley, *Graduate Conductor*

*Lincolnshire Posy*..... Percy Aldridge Grainger  
I. Dublin Bay (Lisbon) (1882-1961)  
II. Horkstow Grange ed. F. Fennell  
III. Rufford Park Poachers  
IV. The Brisk Young Sailor  
V. Lord Melbourne  
VI. The Lost Lady Found



**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 has participated in commissions for works by Kathah Copley, Shiyung Li, Catherine Likhuta and Harrison Collins.

During her time at Maryland, the UMD "Mighty Sound of Maryland" Marching Band (MSOM) has collaborated in halftime shows with local artists such as the Critical Condition Band (DC GoGo), Mawty Maw (rap artist), Grace Chin (drum set) and the Maryland Steel Pan Collective. MSOM has also been a part of joint performances with the Howard University "Showtime" Marching Band and the Penn State "Blue" Band, and has participated in special performances at The Kennedy Center (D.C.), the Heisman Trophy Banquet (N.Y.) and Bands of America Regionals (MD).

Brown completed a DMA in instrumental conducting at UNC 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 was a founding member of the Drum Corps International InStep Committee. Brown is the founder of "Women Rising to the Podium," an online group of over 4700 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 (2004-2017). Other marching organizations she has instructed include the U.S. Army All-American Marching Band and Carolina Crown. Brown has served as a music judge for Drum Corps International since the 2022 season and has been a member of the John Philip Sousa Foundation Sudler Shield Jury since 2021. Additionally, Brown was invited to be the Eastern Region Director of the 2024 D-Day 80th Anniversary Collegiate Mass Band and will be leading the group in its performances in Normandy, France.

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, she 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, Wis. 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. Brown lives just outside of Washington D.C., with her dog Applesauce.



**CHRISTINE HIGLEY** is in her third year as a DMA student in Wind Conducting at the University of Maryland. She currently studies under the tutelage of Dr. Michael Votta.

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 staff for 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.

**THE UNIVERSITY OF MARYLAND WIND ENSEMBLE**, under the direction of Andrea Brown, performs works from the most respected repertoire written for wind band and chamber ensembles, with a focus on highlighting composers from underrepresented populations.





***Molly on the Shore***

PERCY ALDRIDGE GRAINER

Born July 8, 1882, Brighton, Victoria, Australia

Died February 20, 1961, White Plains, New York

One reason why things of mine like *Molly on the Shore* and *Shepherd's Hey* are good is because there is so little gaiety and fun in them. While other composers would have been jolly in setting such dance tunes, I have been sad or furious. My dance settings are energetic rather than gay.

In setting *Molly on the Shore*, I strove to imbue the accompanying parts that made up the harmonic texture with a melodic character not too unlike that of the underlying reel tune. Melody seems to me to provide music with initiative, whereas rhythm appears to me to exert an enslaving influence. For that reason I have tried to avoid regular rhythmic domination in my music – always excepting irregular rhythms, such as those of Gregorian chant, which seem to me to make for freedom. Equally with melody, I prize discordant harmony, because of the emotional and compassionate sway it exerts.

– Program note by the composer



**Meditation at Lagunitas**

PAUL DOOLEY

Born 1983, Santa Rosa, California

*Meditation at Lagunitas* for wind ensemble was commissioned by the American Bandmasters Association (ABA) and the University of Florida, and premiered by the University of Alabama Wind Ensemble, conducted by Dr. Rick Good, at the 2014 ABA Annual Convention in Montgomery, Alabama.

This work is inspired by Robert Hass' transcendental poem "Meditation at Lagunitas". The poem is a philosophical discussion examining the significance of words. Hass is continuously meditating on words as ideas, stirring recollections of images, scents, memories, love, lust, joy and friendship. In the unique kaleidoscope of an individual word, such as "blackberry," I saw both clarity and abstraction. Musically, this inspired an unfolding theme that began with a heroic statement in the brass that, by dissolving harmonic, registral, rhythmic and timbral variations, became the "clarity of a general idea" of some unknown and beautiful word.

**Meditation at Lagunitas**

by Robert Hass

*All the new thinking is about loss.  
In this it resembles all the old thinking.  
The idea, for example, that each particular erases  
the luminous clarity of a general idea. That the clown-  
faced woodpecker probing the dead sculpted trunk  
of that black birch is, by his presence,  
some tragic falling off from a first world  
of undivided light. Or the other notion that,  
because there is in this world no one thing  
to which the bramble of blackberry corresponds,  
a word is elegy to what it signifies.  
We talked about it late last night and in the voice  
of my friend, there was a thin wire of grief, a tone  
almost querulous. After a while I understood that,  
talking this way, everything dissolves: justice,  
pine, hair, woman, you and I. There was a woman  
I made love to and I remembered how, holding  
her small shoulders in my hands sometimes,  
I felt a violent wonder at her presence  
like a thirst for salt, for my childhood river  
with its island willows, silly music from the pleasure boat,  
muddy places where we caught the little orange-silver fish  
called pumpkinseed. It hardly had to do with her.  
Longing, we say, because desire is full  
of endless distances. I must have been the same to her.  
But I remember so much, the way her hands dismantled bread,  
the thing her father said that hurt her, what  
she dreamed. There are moments when the body is as numinous  
as words, days that are the good flesh continuing.  
Such tenderness, those afternoons and evenings,  
saying blackberry, blackberry, blackberry.*

– Program note by the composer

**Scherzo alla marcia, from Symphony No. 8 in D Minor**

RALPH VAUGHAN WILLIAMS

Born October 12, 1872, Down Ampney, Gloucestershire, England

Died August 26, 1958, London, England

Light, witty, and brief, Vaughan Williams' Scherzo alla marcia could be used to balance a more serious or lengthy work in the concert program. It is deceptively difficult: Vaughan Williams's contrapuntal approach obscures the downbeat, and performers may find themselves playing what feels right rather than what is actually written. It is worthwhile to draw attention to the humorously abrupt ending in the program notes, because Vaughan Williams' abstraction of time may catch audiences by surprise.

– Program note from *Great Music for Wind Band*

**Aspire**

JENNIFER HIGDON

Born December 31, 1962, Brooklyn, New York

Having started my journey in music in the band world, I have always found this genre deeply moving. One of my first experiences of enjoying a band performance was hearing The President's Own on the U.S. Capitol steps during a summer vacation in Washington, D.C. To be asked to write a work for them was an incredible opportunity.

I decided early in the process to create a work that would be more lyrical in nature, that would reflect the gifts and skills of these talented musicians, as well as their innermost values as individuals who strive to serve their country with great honor. In other words, I was inspired to create a piece that musically portrays the goal of striving to be our best ... to aspire.

– Program note by the composer

**Lincolnshire Posy**

PERCY ALDRIDGE GRAINER

Born July 8, 1882, Brighton, Victoria, Australia

Died February 20, 1961, White Plains, New York

*Lincolnshire Posy*, as a whole work, was conceived and scored by me directly for wind band early in 1937 and commissioned by the American Bandmasters Association (ABA). Five out of the six movements of which it is made up existed in no other finished form, though most of these movements (as is the case with almost all my compositions and settings, for whatever medium) were indebted, more or less, to unfinished sketches for a variety of mediums covering many years (in this case, the sketches date from 1905 to 1937).

This bunch of "musical wildflowers" (hence the title) is based on folk songs collected in Lincolnshire, England (one notated by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905-1906, and with the help of the phonograph), and the work is dedicated to the old folk singers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody – a musical portrait of the singer's personality no less than of his habits of song: his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesque delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone.

– Program note by the composer

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

**PICCOLO**

Ellyse Davisson  
 Alexa Hunleth  
 Natalia Escalona

**FLUTE**

Ellyse Davisson  
 Natalia Escalona  
 Alexa Hunleth  
 Adib Khan  
 Hoclin Molina Diaz

**OBOE/ENGLISH HORN\***

Zander Borrow  
 Harry Shinkle\*  
 Michael Sinai

**BASSOON**

Will Duis  
 Alden Lin  
 David Nsolo

**CONTRABASSOON**

Will Duis  
 Alden Lin

**E-FLAT CLARINET**

Ava Dutrow  
 Gracie Morgan

**CLARINET**

Marli Banner  
 Samuel Cheng  
 Lexi Deifallah  
 Ava Dutrow  
 Leeza Frank  
 Annie Gruman  
 Molly McPoland  
 Gracie Morgan  
 Michael Ortiz

**BASS CLARINET**

Marli Banner  
 Lexi Deifallah  
 Molly McPoland

**ALTO CLARINET**

Molly McPoland

**SOPRANO SAXOPHONE**

Brandon Greenberg

**ALTO SAXOPHONE**

Colin Eng  
 Brandon Greenberg  
 Katrina Webbert

**TENOR SAXOPHONE**

Rebecca Williams

**BARITONE SAXOPHONE**

Tycho Stephenson

**BASS SAXOPHONE**

Elizabeth Linton

**HORN**

Kyle Bickel  
 Nicholas González  
 Morgan MacLean  
 Alyssa Proctor  
 Hannah Soo-Tho  
 Ethan Thoms-Chesley

**TRUMPET/CORNET**

William Allen  
 Amber Bowen-Longino  
 Victor Esan  
 Landon Stone  
 Alex Wu

**TROMBONE**

Connor McCracken  
 Ufonde Obianuka  
 Jason Ramsland

**EUPHONIUM**

Carlos Chen  
 Daphne Fish

**TUBA**

Trey Pope  
 Ryan Vest

**PERCUSSION**

Jason Amis  
 Patrick Bain  
 Aidan Boline  
 Sam Goecke  
 Mare Lennon  
 Bud Wilson  
 Bruce Perry

**STRING BASS**

Brock Mertz

**HARP**

Heidi Sturniolo

**PIANO/CELESTE**

Athanasios Ramadanidis

**GRADUATE ASSISTANTS**

Zachary Harwell  
 Christine Higley  
 Brad Jopek