



University of Maryland School of Music Presents

RITA SLOAN PLAYS MESSIAEN
University of Maryland Wind Orchestra

Friday, December 8, 2023 • 8PM
DEKELBOUM CONCERT HALL
AT THE CLARICE SMITH PERFORMING ARTS CENTER



**SCHOOL OF
MUSIC**

University of Maryland School of Music
Presents

RITA SLOAN PLAYS MESSIAEN

University of Maryland Wind Orchestra

Michael Votta

Music Director

Rita Sloan

Piano

Brad Jopek

Graduate Conductor

Voices Shouting Out Nkeiru Okoye
(b. 1972)

Oiseaux exotiques Olivier Messiaen
(1908-1992)
Rita Sloan, *piano*

“Complex City” Oliver Nelson
from *Jazzhattan Suite* (1932-1975)
Brad Jopek, *graduate conductor*

INTERMISSION

Music for Winds Stanislaw Skrowaczewski
(1923-2017)

- I. Misterioso
- II. Aria
- III. Presto Tenebroso
- IV. Molto Allegro

Passacaglia in Primary Colors Michael Daugherty
(b. 1954)



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.



RITA SLOAN is acknowledged internationally as a leading teacher of piano, collaborative piano and chamber music. In 1999, she was appointed a piano faculty member and director of the collaborative piano program at the University of Maryland. As an Artist Faculty Member at the Aspen Music Festival, Ms. Sloan founded their Collaborative Piano Program. She has performed as a soloist with both the Aspen Festival Orchestra and Chamber Symphony as well as in chamber music with many of Aspen's distinguished guest artists, including pianists Wu Han and Orli Shaham, violinists Sarah Chang and Nadia Salerno-Sonnenberg, cellist Gary Hoffman, bassist Edgar Meyer and flutist Emmanuel Pahud. Teaching residencies and master class presentations have included Tainan National University of the Arts and National Normal University in Taiwan, China Conservatory in Beijing, China, leading universities in Seoul, Korea, London's Royal College of Music, American universities and conservatories, including numerous visits to the Juilliard School in New York. Ms. Sloan has performed with orchestra, in recital and in chamber music throughout the U.S., Europe, South America and Japan. She has been a guest in many chamber music venues and has performed with members of the Emerson and Guarneri String Quartets. Born in Russia to Polish parents, Ms. Sloan graduated from the Juilliard School, where she studied with Martin Canin and Rosina Lhévinne. Further studies were with Leon Fleisher, Aube Tzerko, Herbert Stessin and Vladimir Ashkenazy.



BRAD JOPEK is currently a third year DMA Wind Conducting student at the University of Maryland studying under Dr. Michael Votta, Jr. He is also the Executive Administrator of the College Orchestra Directors Association (CODA) and Music Director at Ashton United Methodist Church. Mr. Jopek previously served as the Music and Artistic Director of River Cities Concert Band in Louisville, Ky., and Co-Interim Music Director of the Maryland Community Band.

Mr. Jopek volunteered as Assistant Conductor at the University of Louisville, including the University Symphony Orchestra, conducting at the 62nd Annual College Music Society conference in Louisville, Ky., and the annual Halloween Spooktacular. He led rehearsals for the University Sinfonietta performances at the 2019 and 2020 Kentucky Music Educators Association (KMEA) Intercollegiate Choir, Concerto Competition, and High School String Academy. He also served as Assistant Conductor and Operations Manager for the 2019 University of Louisville Sinfonietta Costa Rica tour in collaboration with the *Instituto Costarricense Pro Música Coral* celebrating their 25th anniversary. During his time as Assistant Conductor of the University of Louisville Saxophone Ensemble, the ensemble was featured at the 2017 KMEA Conference, presenting student arrangements of standard wind and orchestral repertoire. Mr. Jopek also volunteered with the University of Louisville Community Band as assistant conductor and percussionist.

Outside of conducting, Mr. Jopek served as an Administrative Assistant at the University of Louisville for numerous departments, including the Grawemeyer Award for Music Composition, the Committee on Academic Performance and NCAA Faculty Athletics Representative through the university president's office, Academic & Professional Studies, Performance Studies, and the Dean's Office for the School of Music and University Libraries.

Mr. Jopek holds a Bachelor of Music Education from Grove City College and two Master of Music degrees from the University of Louisville, in Wind and Orchestral Conducting. His conducting teachers include Dr. Edwin Arnold, Dr. Joseph Pisano, Dr. Jeffery Tedford, Dr. Frederick Speck, Ms. Kimcherie Lloyd, and Dr. Amy Acklin.



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.

Voices Shouting Out

NKEIRU OKOYE

Born 1972, New York, New York

A native New Yorker, Nkeiru Okoye penned the initial sketches of what would be *Voices Shouting Out* on New Year's Eve, 2001/02. The completed work premiered six weeks later by The Virginia Symphony and has continued to delight and captivate audiences of all ages and backgrounds.

"I sat to write *Voices* in the wake of September 11th; however, in my grieving process, I failed to find music within. It was as though my muse crumbled with our twin towers. So, though I originally attempted to compose a piece, *Voices Crying Out*, in response to the destruction... I could not. As this nation recovered, we were united in a response: we would resume our lives, using normalcy to defy the terrorism. In the end, rather than 'crying out' my official response was *Voices Shouting Out* in freedom, as it were, through the music. It was a march to acknowledge those fighting on behalf of our safety, and yet a sparkling celebration of life for those of us who continue living."

– Program note by the composer



Oiseaux exotiques

OLIVIER MESSIAEN

Born December 10, 1908, Avignon, France

Died April 27, 1992, Clichy, France

The work, commissioned by Pierre Boulez for his *Domaine* musical concerts, is based on the songs of exotic birds of India, China, Malaysia and North and South America.

The exotic birds singing in this score have wonderfully colored feathers, reflected in the music; all the colors of the rainbow wheel about, including red, the color of hot countries and the beautiful cardinal of Virginia, the Hindu mynah (black with a yellow neck) and its unique cries, as well as the rich variety of the gold-browed verdin's twittering, the Baltimore oriole (orange and black) with its happy coloraturas and the tetras cupido of the Prairies with its air sacs allowing it to emit mysterious glugging sounds (somewhat like a hunting horn) contrasting with sharp cries followed by "codas" descending ever lower. The polyglot mockingbird (gray, pink, pale brown and fluted white) produces sonorous strophes, staccato, harmonically rich and with a magical, charming character. The catbird (slate gray) begins its strophes with a meow. The shama of India (blue-black, orange belly, long tail, graduated in white and black) is an excellent singer, its repertoire comprised of rhythmical beats over two independent pitches, as well as richly sonorous blaring fanfares; its voice will dominate the tutti in the finale. The white-crested laughing thrush is a large Himalayan bird, fearsome to look at and hear its pitiless clamor. The wandering blackbird enlivens the central tutti, its song entrusted to two clarinets. Other songs are provided by the Swainson's hawk, the hermit thrush and the wood thrush; its sunny fanfare closes the first piano solo cadenza and opens its final one.

The piece also contains Hindu and Greek rhythms, executed by the percussion.

A short analysis of the form, which is comprised of 13 groups:

1. Introduction – 2. Piano cadenza (on the Hindu mynah and the wood thrush) – 3. Intermezzo on four birds: Malaysian verdin, Baltimore oriole, Chinese leiothrix and Californian thrush (woodwinds, glockenspiel, xylophone) – 4. Short piano cadenza on the Virginia cardinal – 5. Continuation of the intermezzo on the four aforementioned birds – 6. Third piano cadenza on the Virginia cardinal – 7. Storm, thunder over the Amazon jungle: tam-tam crescendo – the tetras cupido inflates its air sacs and emits a fearsome cry, first clear, then dark – 8. Central tutti: all birds sing together in large-scale counterpoint based on four rhythmical strophes, led by the percussion instruments developing Hindu and Greek rhythms. Some of the Hindu rhythms decrease with each strophe by one sixteenth-note (semiquaver) per time unit, whereas the Greek rhythms remain inexorably the same. This stubborn intractability of the rhythms – both in the changes and the immutability – continually contrasts with the extreme freedom of the birdsongs superposing them. – 9. After the tutti, fourfold roaring of the tetras cupido, followed by the storm. – 10. Fourth, very long piano cadenza on the catbird and bobolink, radiantly played in all the instrument's registers. – 11. Great final tutti. The Indian shama is the main soloist: highly colorful counterpoint through all the instruments. – 12. Short piano cadenza on the wood thrush and the Virginia cardinal. – 13. Coda, closing the piece with the clamor of the white-crested laughing thrush, conjuring up the notion of a mountain giant.

However, even more than the form and the rhythms, it is important to hear the colors of the sounds and see them internally. In the second tutti, orange mixed with gold and red are in the horn part; green and gold are found in the first and last piano cadenzas; the central tutti mixes engulfed rainbows in spirals of color: blue and red tones, orange and green, violet and purple.

“Complex City” from *Jazzhattan Suite*

OLIVER NELSON

Born June 4, 1932, St. Louis, Missouri

Died October 28, 1975, Los Angeles, California

Oliver Nelson grew up in St. Louis, MO, learning to play the piano and saxophone at a young age, performing with bands around St. Louis including the Jouis Jordan Band. Nelson served in the United States Marines Corps in the 3rd Marine Division Band in Japan and Korea in 1952. He returned to St. Louis to study music composition and theory at Washington University and Lincoln University, and composition with composers Elliott Carter, Robert Wykes and George Trembley, receiving a masters degree in 1958. Upon completion of his degree, Nelson moved to New York City, playing with several bands, including those of Count Basie, Duke Ellington, Erskine Hawkins, Wild Bill Davis, Louis Bellson and Quincy Jones. He also worked as a house arranger for the Apollo Theater. In 1967, Nelson moved to Los Angeles where he composed background music for television and films.

Saturday, October 7, 1967, was declared “Jazz Day” in New York City by Mayor Lindsay and featured the premiere of Nelson’s *Jazzhattan Suite* in the Central Park Mall. The suite was commissioned by Jazz Interactions through Broadcast Music, Inc. and contains six movements showcasing the diverse jazz scene in New York City. It was also during the late 1960s that Robert Austin Boudreau, the founder and conductor of the American Wind Symphony Orchestra (AWSO), was introduced to Nelson through Dizzy Gillespie. Boudreau heard Nelson perform “Complex City” at the Stage Deli located at 834 7th Avenue, New York, and recommended the piece be transcribed for AWSO without saxophones. Nelson’s original instrumentation included flute, clarinet, saxophones, horn, trumpets, trombones, tuba, piano, percussion, vibes, bass, and drums: a typical wind instrumentation found in a concert band instead of a jazz band. AWSO first performed this new arrangement of “Complex City” by Nelson in Pittsburgh, PA, on June 24, 1973.

“Complex City” is divided into two parts. The first is a delicate, classically inspired opening using open major chords which slowly builds through the horns playing the main motive from *La Cucaracha* (“The Cockroach”), belonging to the Mexican *corrido* genre, a narrative metrical tale and poetry forming a ballad, reminiscent of Copland’s *Lincoln Portrait*. As the music builds and the motives are layered, the octatonic scale (the diminished scale in jazz) forms the basis of the harmonic and melodic motion interspersed with mixed meters which are slightly off-kilter, similar to the cockroach with only five legs.

The second section moves to a moderate jazz tempo in 6/4 centered around the C octatonic scale. A 16-bar harmonic progression of I-IV-V-I contains rising parallel major chords, a melodic line in the English Horns, and a countermelody in the horns, both using motives found in the opening of the first section. A slight detour in mixed meter and homophonic texture leads to a gradual overlapping of arpeggiated octatonic chords and rising bass line leading to a climactic descent into a fast jazz-swing tempo in double-time. Here the melody is punctuated by full and syncopated jazz shouts building to the soloist feature. Once the soloists conclude, the music enters the coda and final statements of the piece leading to an abrupt and wailing conclusion.

– Program note by Brad Jopek

Music for Winds

Stanislaw Skrowaczewski

Born October 3, 1923, Lviv, Ukraine

Died February 21, 2017, St. Louis Park, Minnesota

For *Music for Winds I* was commissioned by a consortium of nine orchestras in four countries (the United States, Germany, Austria, and Japan). The initiator of this project is Dr. Frederick Harris, director of the wind orchestra at MIT in Boston. He knew that I had long since wanted to write a kind of symphony or concerto for winds, or more precisely for symphonic winds, the wind instruments that appear in the symphonies of the nineteenth to twenty-first centuries, from Beethoven to Shostakovich and beyond. The repertoire for the instruments is rather scarce, compared to the great repertoire for strings. I added three saxophones, of which two are less common and less often played, soprano and baritone saxophone. They enrich the wind section by extending the possibilities of sound quality; and to that I brought in percussion, very gently along with piano, celesta, and harp.

– Program note by the composer

Passacaglia in Primary Colors

MICHAEL DAUGHERTY

Born April 28, 1954, Cedar Rapids, Iowa

Passacaglia in Primary Colors for Symphonic Band was commissioned by the University of Michigan in celebration of Michael Haithcock's twenty-two years as director of bands at the University of Michigan School of Music, Theater and Dance.

The American artist Andy Warhol (1928-1987) often employed repetition of images and vibrant primary colors in his art works. *Passacaglia in Primary Colors* is structured as a passacaglia, one of the most recognizable structures for musical repetition. The main musical motive consists of 15 pulses or beats, repeated and transformed into unpredictable tonalities and blocks of instrumental color.

– Program note by the composer





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

FLUTE/PICCOLO

Courtney Adams
 Julion Beckham
 Lisa Choi
 Cecilia Skorupa

ALTO FLUTE

Kennedy Wallace

OBOE/ENGLISH HORN*

Aaron Emerson
 Ayeesha Fadlaoui*
 Oscar Krug*

CLARINET/E♭ CLARINET*

Jenna Dietrich
 Ashley Hsu*
 Gracie Morgan*
 Hallie Pike
 Emma Selmon

BASS CLARINET

Jenna Dietrich
 Ashley Hsu
 Hallie Pike
 Emma Selmon

BASSOON/**CONTRABASSOON***

Jolene Blair
 Temon Birch
 Qun Ren
 Alexander Wiedman*

SOPRANO SAXOPHONE

Josh Mlodzianowski

ALTO SAXOPHONE

Colin Eng
 Josh Mlodzianowski

TENOR SAXOPHONE

Elizabeth Linton

BARITONE SAXOPHONE

Colin Eng

HORN

Andrew Bures
 Alex Choiniere
 Kristin Dan
 William Hernandez
 Elijah Kee

TRUMPET

Allison Braatz
 Isai Hernandez
 Isabel Lee
 Joseph Reid
 Alex Wu

TROMBONE

Austin Fairley
 Marlia Nash
 David Wilson

EUPHONIUM

Christian Folk
 Erik Lundquist

TUBA

Aiden Dingus
 Justin Mitch

TIMPANI

Joanne Kim
 Bruce Perry
 Bud Wilson

PERCUSSION

Kyle Graham
 Joanne Kim
 Johnny Monk
 Bruce Perry
 Bud Wilson

DOUBLE BASS

Shawn Alger

HARP

Cambria Van de Vaarst

PIANO/CELESTE

Yimeng Xu

GRADUATE ASSISTANTS

Zachary Harwell
 Christine Higley
 Bradley Jopek