



University of Maryland School of Music Presents
MUSIC THAT MOVES US
University of Maryland Wind Ensemble

Friday, Oct 13, 2023 • 8PM
DEKELBOUM CONCERT HALL
AT THE CLARICE SMITH PERFORMING ARTS CENTER



**SCHOOL OF
MUSIC**

University of Maryland School of Music
Presents

MUSIC THAT MOVES US

University of Maryland Wind Ensemble

Andrea E. Brown

Music Director

Awayday.....Adam Gorb
(b. 1958)

Autumn Walk.....Julian Work
(1910-1995)

Brad Jopek, *conductor*

Sept Danses.....Jean René Désiré Françaix
(1912-1997)

- I. Le jeu de la poupée
- II. Funérailles de la poupée
- III. La présentation des petits amis
- IV. Variation de Paul
- V. Pas de deux entre Sophie et Paul
- VI. La goûter
- VII. Danse des filets à papillons

The Solitary Dancer.....Warren Benson
(1924-2005)

DOPE.....Katahj Copley
(b. 1998)

- Undeniably (attacca)
- Unapologetically (attacca)
- Undisputedly



DR. 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 Katahj 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.



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.

THE UNIVERSITY OF MARYLAND WIND ENSEMBLE (UMWE), 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.

Awayday

ADAM GORB

Born March 12, 1958, Cardiff, Wales

In this six-minute curtain raiser, my inspiration has come from the great days of the American musical comedy. I have tried to express in a brief sonata form movement the exhilaration of “getting away from it all” for a few short hours on a festive bank holiday.

Musically the piece is a homage to the great days of the Broadway musical with its irresistible brashness and irrepressible high spirits. If you can envisage George Gershwin, Leonard Bernstein, Igor Stravinsky, and James Bond traveling together at 100 miles per hour in an open-top sports car, I think you’ll get the idea.

– Program note by composer

Autumn Walk

JULIAN WORK

Born September 25, 1910, Nashville, Tennessee

Died June 15, 1995, Tolland, Massachusetts

Julian Cassander Work was a member of the famous musical Work family of Nashville, Tenn., but lived in Tolland, Mass., until his death in 1995. His father, John Wesley Work Jr., worked in the library at Fisk University, before taking an appointment as a Latin and history instructor at Fisk in 1904. With his wife and his brother, Frederick Jerome Work, John began collecting slave songs and spirituals, publishing them as *New Jubilee Songs as Sung by the Fisk Jubilee Singers* (1901) and *New Jubilee Songs and Folk Songs of the American Negro* (1907). John also established the music publishing company, Work Brothers and Hart.

During Julian’s pre-college years, he began his music studies with Mary E. Chamberlain, participating in neighborhood musical groups and performing as a jazz pianist during his teenage years. He became a sociology major at Fisk University where his older brother, John Wesley Work III, was professor of music, with whom Julian eventually pursued composition studies.

In his professional career, Julian served as composer and arranger for vaudeville television, radio, and recording companies in New York City, but mainly as a staff arranger for the Columbia Broadcasting System (CBS) in the 1940s and was the sole arranger for the Firestone radio program with conductors Alfred Wallenstein and Howard Barlow. Julian scored works for Gladys Swarthout and Paul Whiteman and composed original background music for several radio programs for Wallenstein and the Los Angeles Philharmonic.

Julian, like many Impressionist composers, used suggestive titles, colorful and changing timbres, and motivic melodies. He deliberately tried to avoid predictable patterns and hoped to develop his own style of orchestration using whatever compositional devices best served the needs of his current subject. *Autumn Walk* employs many early 20th Century chordal and compositional styles, emulating composers such as Debussy and Ravel. The work is described as a fantasia, in a form dictated by changes in sonority and harmonic movement rather than motivic development. The first section is texturally dense and harmonically adventurous, but the second and third sections are thinly orchestrated and more diatonic.

– Program Note by Thomas Duffy

Sept Dances

JEAN RENÉ DÉSIRÉ FRANÇAIX

Born May 23, 1912, Le Mans, France

Died September 25, 1997, Paris, France

In 1935, Françaix wrote a 30-minute ballet scored for symphony orchestra based on the children's book "Les Malheurs de Sophie" by the 19th-century Russian author Comtesse de Segur. The story of Sophie takes place in a French castle, where she manages to get into one mischievous scrape after another, much to the consternation of her mother. Later, in 1971, Françaix gathered seven movements from the ballet to form a suite, *Sept Danses*, scored for ten winds.

– Program Note from the University of Georgia Hodgson Wind Ensemble

The Solitary Dancer

WARREN BENSON

Born January 26, 1924, Detroit, Michigan

Died October 6, 2005, Rochester, New York

Benson sought quiet excitement in *The Solitary Dancer*, and this goal is fulfilled with translucent orchestration and the constant manipulation of color, minimal melodic materials, and subtle dynamic nuances. Challenges in this piece are not necessarily technical; rather, performers are required to demonstrate control and restraint while maintaining sonorities for extended periods of time. Individual exposure is frequent, and mature players are best suited to this unconventional work.

– Program Note from *Great Music for Wind Band*



DOPE

KATAHJ COPLEY

Born January 15, 1998, Carrollton, Georgia

The first semester of my master's—I was in a different headspace. I had finished writing *Where the Sky Has No Stars* and at the moment I felt renewed. I didn't know what else to write, so I began to write music that felt disingenuous to my spirit (music that will never see the light of day) – I was going on autopilot and I had lost my voice.

During one of my lessons at the University of Texas Austin, my professor, Omar Thomas, and I began listening to a piece I had mocked up a couple of days before. We both weren't feeling it, and finally I asked him to turn off the piece and I told him it didn't sound like me. I felt lost creatively. He then asked me what music I listen to. I began to name only band music composers. He asked me again, and I told him outside of wind band music I'm in love with rap, r & b, jazz and soul. Then he asked an important question: "Why do you make a barrier between those ideals?" I didn't have an answer. He continued, "If you create something that is a celebration of who you are, the music you grew up with, and the music that inspires you now...then that would be dope..."

And with that this piece was born. *DOPE* is a gumbo of all the music that inspires and influences me. From Thundercat to Kendrick Lamar to Miles Davis to Hiatus Kaiyote and more, this piece is in essence a deep look into my musical world.

The piece can be broken up into three parts. Since this work is dedicated to the trail black music has created, inspired and the new horizons it's reaching, each part is named after a part of the black identity.

UNDENIABLY is the opening of the piece. It's gritty, intense with moments of color and undeniable energy. It is carried by a bass line heavily influenced by Thundercat's playing on Kendrick Lamar's *Untitled 05* along with Miles Davis's *Nardis*.

UNAPOLOGETICALLY (the middle section) is a world-building vibe and examines just how beautiful the music can be. I explore the colors and stretch them to their limits, but in doing so found new hues within myself and my writings. With this act, I gained heavy inspiration from John Coltrane, Robert Glasper, Kamasi Washington and Hiatus Kaiyote (to name a few).

UNDISPUTEDLY (the finale) is an intense, groove-filled statement. Every color explored is here and is in its full potential. It's bold and—like *Undeniably* and *Unapologetically*—is undisputedly black. It is guided by my love for Tyler, the Creator's *Hot Wind Blows*, Marvin Gaye's *I Want You* (due to Kendrick's *The Heart* series), and Kamasi Washington's *Street Fighter Mas* along with Askem.

I hope you enjoy *DOPE*.

– Program Note by the composer

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

PICCOLO

Ellyse Davisson
 Alexa Hunleth

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

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

Lexi Deifallah
 Annie Gruman
 Molly McPoland
 Michael Ortiz

CONTRABASS CLARINET

Lexi Deifallah

SOPRANO SAXOPHONE

Brandon Greenberg

ALTO SAXOPHONE

Brandon Greenberg
 Katrina Webbert

TENOR SAXOPHONE

Rebecca Williams

BARITONE SAXOPHONE

Tycho Stephenson

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
 Ufondu 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

STRING BASS

Broc Mertz

PIANO

Athanasios Ramadanidis

GRADUATE ASSISTANTS

Zachary Harwell
 Christine Higley
 Brad Jopek