



University of Maryland School of Music Presents

AN EVENING WITH CLARICE ASSAD
University of Maryland Wind Orchestra

Saturday, February 24 • 8PM

DEKELBOUM CONCERT HALL

AT THE CLARICE SMITH PERFORMING ARTS CENTER



**SCHOOL OF
MUSIC**

University of Maryland School of Music
Presents

AN EVENING WITH CLARICE ASSAD

University of Maryland Wind Orchestra

Michael Votta

Music Director

Clarice Assad

Vocalist, Guest Composer

James Stern

Violin

Sin Fronteras Clarice Assad
(b. 1978)

“Contrapunctus XIX” Johann Sebastian Bach
from *The Art of the Fugue* (1685-1750)
arr. Luciano Berio

Beatles Songs John Lennon & Paul McCartney
arr. Luciano Berio

Michelle I
Ticket to Ride
Yesterday
Michelle II

Clarice Assad, *vocals*

The Goldstein Variation William Goldstein
(b. 1942)

INTERMISSION

Amazônia Sem Lei Clarice Assad
(b. 1978)

- I. Introduction
- II. Seres (Beings)
- III. un-Drum
- IV. Curupira

Clarice Assad, *vocals & electronics*
James Stern, *violin*

Fantasy in Three Movements in a form of a chôros Heitor Villa-Lobos
(1887-1959)

- I. Andante quasi Adagio
- II. Allegretto (scherzando)
- III. Molto Allegro

“Danza Final” Alberto Ginastera
from *Estancia* (1916-1983)
arr. David John



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.



A powerful communicator renowned for her musical scope and versatility, Brazilian-American **CLARICE ASSAD** is a significant artistic voice in the classical, world music, pop and jazz genres. The Grammy Award-nominated composer, celebrated pianist, inventive vocalist and educator is acclaimed for her evocative colors, rich textures and diverse stylistic range.

What motivates Assad? What drives her passion and creativity? Writing and playing music that inspires and encourages audiences' imaginations to break free of often self-imposed constraints is just the beginning. She endeavors to harness the incredible and intangible power of music to connect people and transform lives through original works, commissions and education programs that give voice to everything from the impact of climate change to issues of social justice, gender equity and the empowerment of young voices.

With her talent sought-after by artists and organizations worldwide, the polyglot musician continues to attract new audiences both onstage and off. In the recording arena, Assad has released seven solo albums and appeared on or had her works performed on another 34. Her music is represented on Cedille Records, SONY Masterworks, Nonesuch, Adventure Music, Edge, Telarc, NSS Music, GHA and CHANDOS. Her innovative and award-winning VOXploration education series on music creation, songwriting, and improvisation has been presented throughout the world.

The prolific composer has more than 70 works to her credit, including numerous commissions for Carnegie Hall, the Chamber Music Society of Lincoln Center, the Boston Youth Orchestra, Chicago Sinfonietta, San Jose Chamber Orchestra, the Bravo! Vail Music Festival and the La Jolla Music Festival, to name a few. Her compositions have been recorded by some of the most prominent names in classical music, including percussionist Dame Evelyn Glennie, cellist Yo-Yo Ma, violinist Nadja Salerno-Sonnenberg and oboist Liang Wang. Assad's music has been performed by the Philadelphia Orchestra, Tokyo Symphony, Queensland Symphony and the Orquestra Sinfônica de São Paulo. She has served as a composer-in-residence for the Albany Symphony, the Cabrillo Festival of Contemporary Music, New Century Chamber Orchestra and the Boston Landmarks Orchestra. Her works are published in France (Editions Lemoine), Germany (Trekell), Brazil (Criadores do Brasil), and in the U.S. by Virtual Artists Collective Publishing (VACP), a publishing company she co-founded with poet and philosopher Steve Schroeder. Assad recently wrote the soundtrack to *Devoti Tutti*, a documentary by Bernadette Wegenstein, and is composing the music for a ballet by award-winning choreographer Shannon Alvis.

As a performer, Assad has shared the stage with Bobby McFerrin, Anat Cohen, Nadia Sirota, Paquito D'Rivera, Tom Harrell, Marilyn Mazur and Mike Marshall, among others. She has performed at internationally renowned venues and festivals including The Netherlands' Concertgebouw, Carnegie Hall, Belgium's Le Palais des Beaux-Arts, Le Casino de Paris, Jazz at Lincoln Center and the Caramoor International Jazz Festival.

Assad also strives to expand the sonic palette of the voice, including immersing audiences in the music as active participants and by electronically altering sounds, "like one of those cooks who can turn any four random foodstuffs into a feast" (Classical Voice North America).

She takes the immersive experience outside of the concert hall with the innovative and accessible VOXploration, which she created in 2015. The program offers a creative and fun approach to music education through meaningful, interactive experiences. It has been carefully curated to work equally well with participants of any age or musical background. It has received numerous grants and awards from Brazilian foundations such as CAIXA CULTURAL and SESC, as well as American organizations New Music

USA and the McKnight Foundation. Assad has given master classes, residencies and workshops throughout the United States, Europe, and the Middle East.

Born in Rio de Janeiro, Clarice Assad is one of the most widely performed Brazilian concert music composers of her generation. The recipient of numerous honors and awards, amongst them an Aaron Copland Award and several ASCAP awards in composition, she holds a Bachelor of Music degree from the Roosevelt University in Chicago, and a Master of Music degree from The University of Michigan School of Music.



JAMES STERN is a multi-faceted musician whose violin playing has been heard worldwide and cited by the Washington Post for “virtuosity and penetrating intelligence.” He has performed at the Marlboro, Ravinia, Banff and Bowdoin festivals as well as at New York’s Alice Tully Hall and Carnegie Hall. He did all of his formal training at the Juilliard School where his teachers were Louise Behrend, Joseph Fuchs and Lewis Kaplan.

Stern is a member of two critically acclaimed ensembles, the Stern/Andrist Duo with his wife, pianist Audrey Andrist, and Strata, a trio in which they are joined by clarinetist Nathan Williams. The duo has performed throughout the United States, Canada and China, with additional recitals in Munich and Paris. The trio has received enthusiastic repeat engagements at San Francisco Composers Inc (for which they were listed as one of San Francisco Classical Voice’s “highlights of 2005”), the Piccolo Spoleto Festival and New York’s historic Maverick Concerts. Strata has recently commissioned new works from Kenneth Frazelle and the late Stephen Paulus, giving the world premieres at, respectively, the Secrest Artist Series in Winston Salem, North Carolina, and New York’s Merkin Concert Hall.

Well-known to Washington, DC audiences, Stern has performed as a member of VERGE ensemble, the 21st Century Consort, the Smithsonian Chamber Players and the Axelrod Quartet, at such venues as the Corcoran Gallery, the German and French Embassies, the Smithsonian Institution, the Library of Congress, the National Gallery, the Phillips Collection, Strathmore Mansion and the White House. In frequent appearances at The Clarice Smith Performing Arts Center at the University of Maryland, he has brought innovative programming that includes performing in multiple capacities (as violist, pianist, conductor, reciter and arranger), and providing program annotations that are integral to the performance. His numerous chamber music and new music recordings can be heard on Albany, Bridge, Centaur, CRI, Dorian/Sono Luminus, Enharmonic, New Focus and New World. His recording of the Sonatas and Partitas by Bach was released on Albany Records.

A passionately devoted teacher, Stern has served on the faculty of the Cleveland Institute of Music and the University of the Pacific Conservatory of Music. He is currently professor and coordinator of the String Division at the University of Maryland School of Music. In summers he has performed and taught at the National Orchestral Institute, the Orfeo International Festival, the Schlern International Festival, ASTA International Workshops, California Summer Music, the Brian Lewis Young Artists Program, the Master Players Festival and the Starling/Delay Violin Symposium at the Juilliard School.

Stern performs on a violin by Vincenzo Panormo built in 1781.

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.

Sin Fronteras

CLARICE ASSAD

Born February 9, 1978, Rio de Janeiro, Brazil

SIN FRONTERAS emerged from a utopian state of mind in which I found myself one day, daring to erase imaginary lines that disconnect us geographically, culturally, and morally: boundaries that the human race has willingly subscribed to for thousands of years. But what would happen if the walls that separate us from getting to know one another were not there? While this idea would generate a fair amount of confusion in the real world, in the realm of music of the 21st century, this does not need to be so!

As a South American woman living in the United States for two decades, I chose sounds of places that felt closest to home: The Americas. In *Sin Fronteras*, we journey from the bottom of South America, traveling up both coasts and navigating to the Northern hemisphere via Central America. The piece follows no storyline, but its central concept begins with a shocking reaction between two or more distinct cultures coming into contact for the first time. After the initial resistance, everyone collectively begins aggregating each other's ethnic fragments into their culture spheres to create something new – while still preserving their original roots.

The piece accomplishes this amalgamation effect by taking advantage of an old-time favorite musical form: Theme & Variation. Though It may not fit precisely into the cookie cutter format of this old tradition, there are several moments in the piece where familiar sounds, melodies, and motifs come and go, grounding the listener for a moment before morphing into something new.

I am deeply grateful to have been trusted to write this piece for the Sinfonietta and genuinely excited to work with Cerqua Rivera Dance Theater company, which created a choreography especially for this piece.

– Program note by Clarice Assad

“Contrapunctus XIX”

JOHANN SEBASTIAN BACH

Born March 31, 1685, Eisenach, Germany

Died July 28, 1750, Leipzig, Germany

The name of Johann Sebastian Bach is practically synonymous with counterpoint, deployed with staggering imagination and skill in almost every possible musical situation and context. In the last decade of his life he began writing down complex canonic and fugal explorations of single subjects, including sets of canons on the chorale tune “Von Himmel hoch” and on the first eight notes of the bass of his Goldberg Variations theme, as well as *The Musical Offering*, compiled for King Frederick II of Prussia in 1747.

In the early 1740s Bach began developing the fugues that would become *The Art of the Fugue*, a set of fugues (Bach used the term ‘contrapunctus’ here) of increasing complexity using every theoretical device. The set progresses to double, triple, and mirror fugues, culminating in a quadruple fugue (Contrapunctus XIX) that was incomplete when the book was finally published posthumously in 1751. Bach wrote this music in open score, leaving the performing medium unspecified and plenty of scope for subsequent arrangers.

Luciano Berio (1925-2003) had one of the most distinctive voices in post-war modernist music. Largely trained at home in his youth — his father and grandfather were organists and composers — Berio entered the Milan Conservatory in 1945. A hand injury sustained while training as a conscript in Mussolini’s army prevented him from pursuing a career as a performer and he began to concentrate on composition, studying with Giorgio Federico Ghedini at the Conservatory and, after graduation in 1951, with Luigi Dallapiccola at Tanglewood.

A consistent focus in his work was the quotation, recreation, manipulation, and/or expansion of existing music, whether by himself or by others. His arrangements range from folk songs and three Lennon/McCartney songs to the Brahms F-minor Clarinet Sonata, Op. 120, No. 1, orchestrated as a concerto and premiered by Michele Zukovsky and the Los Angeles Philharmonic, under Daniel Lewis, in 1986. His arrangement of “Contrapunctus XIX” was done in memory of conductor Giuseppe Sinopoli, for Berio’s “L’Arte della Fuga” project, which toured European music festivals in 2001.

“I’m interested in transcription when it’s part of a design, a coherent and homogeneous musical vision, even though at times it’s primarily motivated by considerations of practicality and custom,” Berio said. With its emphasis on the woodwinds, his warm, dark arrangement often sounds like a particularly voluptuous organ. Instead of completing the fugue contrapuntally, Berio ends it by bringing his instrumentally variegated lines together on the pitches of B-A-C-H (B-flat; A; C; B-natural) for a sort of dissonant amen.

– Program note by John Henken, reprinted by arrangement with the Los Angeles Philharmonic Association.

Beatles Songs

JOHN LENNON

Born October 9, 1940, Liverpool, England

Died December 8, 1980, New York, New York, United States

PAUL McCARTNEY

Born June 18, 1942, Liverpool, England

Even if you've never heard the music of Italian composer Luciano Berio, you're probably familiar with the music of some of his contemporaries: John Lennon, Paul McCartney, George Harrison, and Ringo Starr. At first glance, it might seem that The Beatles, the most commercially successful band of all time, and Berio, an avant-garde European composer working in the United States, would not have much in common.

Despite their stylistic differences, however, the two shared a mutual admiration for each other's work and even a set of influences.

According to musicologist Walter Everett, Paul McCartney sought out concerts featuring the music of modernist composers during the summer of 1966, including Berio, John Cage, and Karlheinz Stockhausen. At the time, McCartney was searching for inspiration for his own songwriting and was dabbling with tape loops and electronic music in his home studio.

There is at least one documented encounter between Berio and McCartney dating from that year, although they otherwise admired each other's work from afar. After listening to Berio present a lecture at the Italian Cultural Institute in New York, McCartney and the composer briefly met in the hallway outside the auditorium, but they were almost immediately driven apart by a crush of reporters.

That meeting, although brief, seems to have inspired Berio. The following year, he arranged a series of songs by the Beatles for soprano Cathy Berberian and published an article praising the Beatles in *Nuova Rivista Musicale Italiana*, Italy's most prestigious academic music journal at the time. Other than that brief encounter, however, it seems that Berio and McCartney lived and worked in separate spheres.

– Program note used with permission by Andrew Stiefel
and the Seattle Symphony © 2016 and can be found online at
<https://www.seattlesymphony.org/en/beyond-the-stage/beriobeatles1968>.

The Goldstein Variation

WILLIAM GOLDSTEIN

Born February 25, 1942, Newark, New Jersey

The Goldstein Variation was composed for the *Switched On Classics* album in 1987. I composed and recorded all the parts without writing anything down on paper! When Robert Boudreau, conductor of the American Wind Symphony Orchestra, asked me to write a piece for his ensemble, I immediately thought this instrumentation would enable a spectacular orchestration of the Variation.

– Program note by William Goldstein

Amazônia Sem Lei

CLARICE ASSAD

Born February 9, 1978, Rio de Janeiro, Brazil

Amazônia Sem Lei, “Lawless Amazon,” is a well-known Brazilian term to designate how corporate institutions are not accountable for their ruthless greed and actions against nature and people who live off the land. The expression is also the title of an incredible podcast of the same title. For a year, it was my go-to place to obtain information about the daily atrocities and crimes committed against the Amazon. Consequently, it influenced my writing. I wished to convey the power of informative journalism with pure music and emotion without being too specific. Musically speaking, the piece draws influence from what I believe are the three most prominent musicians who have always advocated for nature in their works: Composer Heitor Villa-Lobos, singer-songwriter Antonio Carlos Jobim, and composer, singer and musicologist Marlui Miranda.

Each, in their way, brought the sounds of the forest into our collective consciousness. The closest to the sounds of the Amazon we can get is through the music of Marlui Miranda. She lived among the Indigenous people of the Amazon for decades, earned their trust, and collected their music and stories. In 1999 I had the pleasure of meeting her in person and hearing some of these accounts, along with a signed copy of her masterpiece, a CD called IHU. It is pure musical joy; staying true to the source, all the melodies, language, chants, and rhythms she collected are preserved— but with a delightful twist in the orchestration and vocal arrangements performed by Marlui, Grupo Beijo and the only percussion group, UAKTI.

– Program note by Clarice Assad

Fantasy in Three Movements in a form of a chôros

HEITOR VILLA-LOBOS

Born March 5, 1887

Died November 17, 1959

In 1957, Robert Austin Boudreau founded the American Wind Symphony Orchestra in Pittsburgh, Pennsylvania, and established the American Wind Symphony Orchestra Editions published exclusively through C. F. Peters and its then president, Walter Hinrichsen. For the second season in 1958, Boudreau desired to commission and perform music composed specifically for this particular ensemble, and asked Hinrichsen to provide contact information for Heitor Villa-Lobos.

At this time, Villa-Lobos resided at the Essex House in New York City for six months and in Brazil for the remaining six months of the year. Boudreau visited Villa-Lobos at the Essex House, where they met and were able to communicate in their limited French about a commission for the American Wind Symphony Orchestra with Villa-Lobos, exclaiming he “only wrote for the winds.” Thus, the third commission of the ensemble was born, *Fantasia in Three Movements in a form of Chôros*, commissioned by Mrs. S. J. Anathan, and dedicated to the three rivers of Pittsburgh: the Allegheny, the Monongahela and the Ohio. It premiered on June 29, 1958, at Point State Park, at the confluence of the three rivers in Pittsburgh on Point Counterpoint I.

A chôros is a Brazilian term used to describe an ensemble of serenaders and a kind of popular band consisting of guitars, flutes, trumpets, and percussion instruments.

– Program note by Brad Jopek

“Danza Final”

ALBERTO GINASTERA

Born April 11, 1916, Buenos Aires, Argentina

Died June 25, 1983, Geneva, Switzerland

Estancia, (Argentine Spanish: “Ranch”) is an orchestral suite and one-act ballet by Argentine composer Alberto Ginastera that, through its references to gaucho literature, rural folk dances, and urban concert music, evokes images of the diverse landscape of the composer’s homeland. The work premiered in 1943 in its four-movement orchestral form and in 1952 as a ballet.

The *Estancia ballet*, somewhat more than half an hour in length, tells the story of a city boy in love with a rancher’s daughter. At first, the love affair is one-sided, as the girl finds the boy spineless, at least in comparison with the intrepid gauchos. By the final scene, however, the hero has won the girl’s heart by outdancing the gauchos in a traditional contest on their own terrain.

The ballet was commissioned in 1941 by American dance impresario Lincoln Kirstein for the troupe American Ballet Caravan. The work was to have been choreographed by George Balanchine, but the dance company disbanded in 1942, before it was able to perform the piece. *Estancia* did not premiere as a ballet until after World War II. In the interim, Ginastera extracted four dances from the score — *Los trabajadores agricolas* (“The Farm Workers”), *Danza del trigo* (“Wheat Dance”), *Los peones de hacienda* (“The Cattlemen”), and *Danza Final* (“Malambo”) — for use as a concert suite. *Estancia* is most often heard in its orchestral version, and the concluding movement, inspired by the flamboyant malambo dance of the Argentine gauchos, has become one of Ginastera’s most popular works.

The work was transcribed by David John for the United States Navy Band.

– Program note by Encyclopedia Britannica

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

FLUTE & PICCOLO

Larissa Hsu
 Andrew Hui
 Alexa Hunleth
 Ksenia Mezhenny
 Brianne Steif

OBOE & ENGLISH HORN*

Zander Barrow
 Jonathan Alonzo
 Michel Helgerman*
 Lauren Riley*

BASSOON

Makayla Bowen-Longino
 Meghan Freer
 Jonathan Zepp

CONTRABASSOON

Jonathan Zepp

E-flat CLARINET

Gracie Morgan

CLARINET

Leeza Frank
 Jackson Lasher
 Nick Lopez
 Molly McPoland
 Gracie Morgan
 Sophie Ross
 Matthew Vice

ALTO CLARINET

Matthew Rynes

BASS CLARINET

Kyle Glasgow
 Jackson Lasher
 Nick Lopez
 Sophie Ross
 Matthew Vice

CONTRABASS CLARINET

Kyle Glasgow

SOPRANO SAXOPHONE

Josh Mlodzianowski

ALTO SAXOPHONE

Colin Eng
 Josh Mlodzianowski
 Emily Wolf

TENOR SAXOPHONE

Emily Wolf

BARITONE SAXOPHONE

Liz Linton

HORN

Gavin Gibson
 Liam McConloughe
 Owen Miller
 Drew Mincey
 Matt Trumba

TRUMPET & CORNET

Theresa Bickler
 Tatiana Geisler
 Isablee Lee
 Jacob Weglarz
 Landon Stone

FLUGELHORN

Landon Stone

TROMBONE

Gil Cruz
 Colton Wilson

BASS TROMBONE

Cameron Farnsworth

EUPHONIUM

Christian Folk

TUBA

Trey Pope
 Grace Tifford

TIMPANI

Jason Amis
 Pat Bain
 Sam Goecke

PERCUSSION

Jason Amis
 Pat Bain
 Trent Bowman
 Sam Goecke
 Jonathan Monk
 Robert Rocheteau

HARP

Cambria Van de Vaarst

PIANO/CELESTE

Yimeng Xu
 Ria Yang

VIOLIN

Jessica Zhu

VIOLA

Nathan Hoffman
 Anna Lee

CELLO

Simone Pierpaoli

DOUBLE BASS

Mark Stroud

GRADUATE ASSISTANTS

Zachary Harwell
 Christine Higley
 Brad Jopek