



University of Maryland School of Music Presents

RED SKY

University of Maryland Wind Ensemble

Friday, March 8, 2024 • 8PM

DEKELBOUM CONCERT HALL

AT THE CLARICE SMITH PERFORMING ARTS CENTER



**SCHOOL OF
MUSIC**

University of Maryland School of Music
Presents

RED SKY

University of Maryland Wind Ensemble

Andrea E. Brown

Music Director

MGySgt Samuel Barlow

Trombone

Anahita Roshanne Etezady
(b. 1973)

- I. The Flight of Night
- II. Night Mares
- III. Sleep and Repose/The Coming of Light

Red Sky Anthony Barfield
(b. 1983)

MGySgt Samuel Barlow, *trombone*

Adoration Florence Price
(1887–1953)

Theme and Variations for Wind Band, Op. 43a Arnold Schoenberg
(1874–1951)

Rolling Thunder Henry Fillmore
(1881–1956)
ed. Robert E. Foster

MGySgt Samuel Barlow, *trombone*



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 Katahji 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.



Trombonist Master Gunnery Sergeant **SAMUEL BARLOW** of Jackson, Tenn., joined “The President’s Own” United States Marine Band in June 2004. He was named principal trombone in 2013 and assistant section leader in 2017.

Master Gunnery Sgt. Barlow began his musical training at age 12. Upon graduating in 1995 from Northside High School in Jackson, he attended Austin Peay State University in Clarksville, Tenn., where in 2000 he earned a bachelor’s degree in music education. In 2003, he earned a master’s degree in music performance from the University of Cincinnati College-Conservatory in Ohio. His trombone instructors included Susan K. Smith from Austin Peay State University and Cincinnati Symphony principal trombone Cristian Ganicenko.

Prior to joining “The President’s Own,” he performed with the Dayton Philharmonic Orchestra and the Cincinnati Chamber Orchestra in Ohio.

Master Gunnery Sgt. Barlow performs with the Marine Band and Marine Chamber Orchestra at the White House, in the Washington, D.C., area, and across the country during the band’s annual concert tour. In 2010 he was featured as a tour soloist on Stephen Bulla’s arrangement *Southwest Showcase* and on the 2014 tour he performed Arthur Pryor’s *Fantastic Polka*.

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.

Anahita

Roshanne Etezady

Born April 16, 1973, Bryn Mawr, Pennsylvania

In the Assembly Chamber of the State Capitol Building in Albany, New York, there are two murals that were completed in 1878 by the New England painter William Morris Hunt. These works are enormous—each mural approaching 18 feet in length—and together were considered the culminating works of the artist’s career.

One of these murals, “The Flight of Night,” depicts the magnificent Zoroastrian goddess of the night, Anahita, driving her chariot westward, fleeing from the rising sun.

However, if you travel to Albany today, you won’t see “The Flight of Night.” Two years after Hunt completed the giant murals (and only one year after his death), the ceiling in the Assembly Chamber began to leak. By 1882, “The Flight of Night” had already been damaged, and by 1888, the had to be condemned. A “false” ceiling was erected, completely obscuring Hunt’s murals, and today, all that remains visible of the mural are the lowest inches of the painting. The bulk of the mural languishes above the false ceiling, succumbing to the time and the elements, deteriorating more with each passing day.

This piece of music, *Anahita*, is inspired by photographs of Hunt’s masterpiece before it was destroyed, as well as the Persian poem that inspired Hunt himself. The first movement, “The Flight of Night,” is characterized by dramatic, aggressive gestures that are meant to evoke the terrifying beauty of the goddess herself. Movement two, “Night Mares,” is a scherzo-like movement that refers to the three monstrous horses that pull the chariot across the sky. In the final movement, “Sleep and Repose/The Coming of Light,” we hear the gentler side of the night, with a tender lullaby that ends with trumpets heralding the dawn.

- Program note by composer

Below is the text of the Persian poem that inspired Hunt to paint “The Flight of Night.”

“Anahita”

Enthroned upon her car of light, the moon
 Is circling down the lofty heights of Heaven;
 Her well-trained courses wedge the blindest depths
 With fearful plunge, yet heed the steady hand
 That guides their lonely way. So swift her course,
 So bright her smile, she seems on silver wings.
 O'er-reaching space, to glide the airy main;
 Behind, far-flowing, spreads her deep blue veil,
 Inwrought with stars that shimmer in its wave.
 Before the car, an owl, gloom sighted, flaps
 His weary way; with melancholy hoot
 Dispelling spectral shades that flee
 With bat-like rush, affrighted, back
 Within the blackest nooks of caverned Night.
 Still Hours of darkness wend around the car,
 By raven tresses half concealed; but one,
 With fairer locks, seems lingering back for Day.
 Yet all with even measured footsteps mark
 Her onward course. And floating in her train
 Repose lies nestled on the breast of Sleep,
 While soft Desires enclasp the waist of Dreams,
 And light-winged Fancies flit around in troops.

Poem from Sally Webster’s book *William Morris Hunt*,
 published by Cambridge University Press, 1991.

Red Sky

Anthony Barfield

Born 1983, Collinsville, Mississippi

Red Sky is a mere representation of The Big Bang Theory. As history tells us, The Big Bang is a theory that explains how the universe expanded from one single point. All the matter, energy, and light were compacted into an infinitely dense point. The universe then tremendously expanded. This work focuses on Space, Matter and Energy as a whole.

- Program note by the composer.

Adoration

Florence Price

Born April 9, 1887, Little Rock, Arkansas

Died June 3, 1953, Chicago, Illinois

Florence Price (1887-1953) was a prolific American composer whose race and gender made it difficult for her contributions to join the widely accepted musical canon in the decades following her life. A trailblazer, Price is considered the first Black woman recognized as a symphonic composer and was the first to have her music performed by a major American orchestra when the Chicago Symphony Orchestra gave the world premiere of her Symphony No. 1 in 1933.

Price's catalog of works boasts an impressive array of symphonies, concertos, chamber music, various symphonic works, choral works, piano music and music for the organ. *Adoration* in its original form is one of Price's compositions for organ and fits within the genre of her semi-secular output. My goal in transcribing this piece is to grant performers exposure to Price's story and the gift of performing her music outside of its intended medium.

- Program note by Cheldon Williams



Theme and Variations for Wind Band, Op. 43a

Arnold Schoenberg

Born September 13, 1874, Leopoldstadt, Vienna, Austria

Died July 13, 1951, Los Angeles, California, United States

In 1943, Arnold Schoenberg composed Theme and Variations, op. 43a after numerous requests for a wind band composition by his dear friend and president of G. Schirmer Music, Carl Engel. While not written in the composer's famed twelve-tone style, Schoenberg still believed Opus 43a to be of practical and artistic significance. In a 1944 letter to Fritz Reiner, the composer stated: "...this is not one of my main works, as everybody can see, because it is not a composition with twelve tones. It is one of those compositions which one writes in order to enjoy one's own virtuosity and, on the other hand, to give a certain group of music lovers – here it is the bands – something better to play. I can assure you – and I think I can prove it – technically this piece is a masterwork."

Although Opus 43a establishes itself clearly as a tonal work in G-minor, Schoenberg gives himself free reign to assert his mastery of the contrapuntal techniques developed in his prior twelve-tone compositions by utilizing variation form. In order to achieve maximum diversity of character, Schoenberg clearly delineates each of the sections of the piece, giving these sections a specific melodic, orchestrated, and formal framework. Not only is the melody of the theme, heard in the first twenty-one measures, developed over the course of the work's seven variations, but background elements shift from structural scenery to predominance in the ensuing contrapuntal elaboration before the original theme reasserts itself in the climactic finale of the piece. By fracturing and passing around melody and other primary material, Schoenberg plays upon the coloristic strengths inherent in wind band instrumentation. Finally, over the course of Opus 43a the formal structure of contrapuntal development receives elaboration, so the listener hears in various sections an adagio, a waltz, a strict canon and a fugato before the final variation [a "choral fantasy"] and finale.

Theme and Variations is comprised of a 21-measure theme followed by seven variations. At the onset, the composition appears to be firmly rooted in the key of G minor. From there, however, the composer exercises his compositional mastery to create seven variations of increasing complexity, which often mask the melody with various contrapuntal techniques. The original theme returns toward the end of the work, culminating in a subtle tip of the hat to George Gershwin's *Rhapsody in Blue*.

- Program note from Sonoma State University
Symphonic Wind Ensemble concert program, 21 March 2018

Rolling Thunder

Henry Fillmore

Born December 3, 1881, Cincinnati, Ohio

Died December 7, 1956, Miami, Florida

Written in 1916, *Rolling Thunder* was dedicated to Ed Hicker, presumably a trombonist, since the march is subtitled "a trombone ace." Since its composition, *Rolling Thunder* has been used for diverse circus acts, including high sway poles, elephant acts and Roman rides, at rodeos to generate excitement, and on concert programs as a show-stopper. *Rolling Thunder* is not only one of Henry Fillmore's most exciting marches, it is also one of his most difficult.

- Program note from *The Grand Band Companion*

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

PICCOLO

Ellyse Davisson
 Natalia Escalona
 Alexa Hunleth

FLUTE

Gabrielle Barke
 Ellyse Davisson
 Natalia Escalona
 Alexa Hunleth
 Hoclin Molina Diaz

OBOE/ENGLISH HORN*

Zander Borrow*
 Harry Shinkle
 Michael Sinai

BASSOON

Will Duis
 Alden Lin
 David Nsolo

CONTRABASSOON

Alden Lin

E-FLAT CLARINET

Leeza Frank

CLARINET

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

ALTO CLARINET

Michael Ortiz

BASS CLARINET

Lexi Deifallah
 Annie Gruman
 Molly McPoland
 Gracie Morgan

SOPRANO SAXOPHONE

Brandon Greenberg

ALTO SAXOPHONE

Brandon Greenberg
 Rebecca Williams

TENOR SAXOPHONE

Katrina Webbert

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
 Ryan Saylor
 Landon Stone
 Alex Wu

TROMBONE

Connor McCracken
 Ufondu Obianuka
 Jason Ramsland
 Avi Spector

EUPHONIUM

Daphne Fish
 Matthew Miller
 Alexander Russ

TUBA

Trey Pope
 Ryan Vest

PERCUSSION

Pat Bain
 Sam Goecke
 Mare Lennon
 Johnny Monk
 Bruce Perry
 Dhruv Srinivasan
 Matt Tremba

STRING BASS

Brock Mertz

HARP

Heidi Sturniolo

GRADUATE ASSISTANTS

Zachary Harwell
 Christine Higley
 Brad Jopek