



University of Maryland School of Music Presents
UMWO SEASON FINALE
University of Maryland Wind Orchestra

Friday, May 3, 2024 • 8PM

DEKELBOUM CONCERT HALL

AT THE CLARICE SMITH PERFORMING ARTS CENTER



**SCHOOL OF
MUSIC**

University of Maryland School of Music
Presents

UMWO SEASON FINALE

University of Maryland Wind Orchestra

Michael Votta

Music Director

The Good Soldier Schweik Suite, Op. 22 Robert Kurka
(1921-1957)

- I. Overture
- II. Lament
- III. March
- IV. War Dance
- V. Pastoral
- VI. Finale

Usonian Dwellings Michael Gilbertson
(b. 1987)

- I. Taliesin West
- II. Fallingwater

Luci Disano, *conductor*

INTERMISSION

Run to the Light..... Ivan Trevino
(b. 1983)

Zachary Harwell, *conductor*

On White and Crimson Sean Klink
(b. 1995)

Come Sunday Omar Thomas
(b. 1984)

- I. Testimony
- II. Shout!



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 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.



American conductor, clarinetist, and arranger **DR. LUCI DISANO** wields a dynamism as singular as it is fierce. Currently serving as the Director of the Washington College Symphonic Band, she is also among a select few that have appeared as conductor, soloist, and ensemble member with “The President’s Own” United States Marine Band. Known for her magnetic presence on the podium, Luci’s versatility and experience has placed her in high demand across the United States.

Trained as a clarinetist, she has been the featured soloist with military bands and university wind ensembles performing works including Artie Shaw’s Concerto for Clarinet and Mozart’s Clarinet Concert; descriptions of her performances range from “effortlessly virtuosic” to “utterly delightful”. As both clinician and guest artist, she has worked with dozens of universities and schools, including recent residencies at Brevard College and the University of Maryland. As an arranger, she distributes a growing catalog of student and professional level ensemble transcriptions. Her band transcription of George Walker’s *Lyric for Strings* was recently performed by “The President’s Own” at The Midwest Clinic in Chicago.

Luci is passionate about inspiring music students of all ages to embrace fearless creative expression. In all, thousands of students have worked with Luci throughout the United States, including at universities such as Rutgers, Texas A&M, and Penn State, at advanced youth programs like the Saint Louis Symphony Youth Orchestra and at primary and secondary schools across the country.

Luci holds degrees from the Eastman School of Music (B.M.), University of Northern Colorado (M.M.) and the University of Maryland (D.M.A.), with additional education from the New England Conservatory. Her research has been published in the WASBE Journal and presented at CBDNA Eastern Division. She draws creative inspiration from innovative contemporary composers such as Michael Gilbertson, Gareth Coker, and Caroline Shaw. Ever fascinated with nature, she maintains a garden and backyard apiary at her home in Washington, D.C.



ZACHARY J. HARWELL is a native of South Texas. Harwell obtained a Bachelor of Music Education degree from Texas A&M University Kingsville, where he graduated magna cum laude. With an emphasis in piano, he studied with Joachim Reinhuber, voice with Kenneth Williams and privately took conducting lessons from Brian Casey, Brian Shelton and Scott Jones. In 2015, Harwell taught one year of elementary music pre-kindergarten through 5th grade. From 2016 to 2020, Harwell was the assistant brass band director for the Orange Grove ISD.

For the last six years, Harwell has taught junior high school and high school band in Orange Grove, Texas. For the 2020–21 academic year, Harwell was appointed interim head junior high band director, and he became the full-time head junior high director for the 2021–22 academic year. While in this role, Harwell oversaw all aspects of the beginning band, junior high symphonic band and honors band. Harwell also assisted the high school marching band and taught the high school symphonic band and the high school jazz band.

Harwell currently is attending the University of Maryland, College Park, where he is studying conducting with Michael Votta to obtain a Master of Music degree in wind conducting. Harwell is a member of the Texas Music Educators Association, the Texas Bandmasters Association, the National Association for Music Education, the Golden Key International Honor Society, The Singing Classroom, the American Orff-Schulwerk Association and the American Recorder Society.

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.

The Good Soldier Schweik Suite

ROBERT KURKA

Born 1921, Cicero, Illinois | Died 1957, New York, New York

The Good Soldier Schweik Suite was premiered by the Little Orchestra Society, conducted by Tom Sherman. In 1952, The opera was completed two years later and was premiered with great success at the New York City Center on April 23, 1958. An instrumentation of winds and percussion instruments only is utilized in both suite and opera.

The suite was inspired by a anti-war satire, *The Good Soldier Schweik and His Fortunes in the World War* by Yaroslavl Hacek, a Czech novelist, following World War I. Many of the hero's predicaments were taken from the author's experiences. In the story, Schweik is a symbol of the common people, forced to become a soldier and fight for a cause in which he does not believe. At one point, after relating how wonderful life was in an insane asylum (from which he had just been released), Schweik comments that "everyone there could say exactly what he pleased ... just as if he were in Parliament." Through his seemingly idiotic behavior, Schweik leads his German masters to believe he is feeble minded, while, behind their backs, he exposes their arrogance, stupidity and hypocrisy. He is subjected to several indignities through which his optimism finally emerges indestructible and triumphant. He is, therefore, not only a single individual, but also the symbol of the common people and their resistance to a war from which can derive no benefit, only suffering.

Each of the six short pieces which comprise the suite represents a general idea or theme which reoccurs throughout the book, rather than any specific episodes. Thus, the *Overture* is a character sketch of Schweik, the good-natured common man, the genial collector of homeless dogs. The *Lament* represents the element of sadness and seriousness which underlies many of the episodes, such as the outbreak of war. The *March* represents the soldier's chief means of getting from place to place. The *War Dance* represents the authorities, both civilian and military, and their fanatical pounding of the war drum. The *Pastoral* is an ironic title for a movement which in no way brings to mind a peaceful idyllic scene of shepherds tending their flocks. Rather, it is heavy and oppressive because it depicts the countryside in time of war, underscoring the scene in which Schweik is sent to the battlefield. According to Michael Burch-Pesses, "The scene is one of dark devastation, jagged stumps of trees, trenches and burial pits, death and destruction." The *Finale* reveals Schweik's optimism, triumphant and indestructible in the end.

Musically, Jeffrey Traster recommends the suite as "an excellent neo-classical work worthy of accurate and frequent performance."

– Program note from *Program Notes for Band*

Usonian Dwellings

MICHAEL GILBERTSON

Born 1987, Dubuque, Iowa

Usonian Dwellings was composed on a commission from the United States Marine Band and is among Gilbertson's first major works for winds and percussion. The two movements presented during the band's performances in Japan, *Taliesin West* and *Fallingwater*, represent the world première of this exciting new addition to the repertoire.

The composer offers the following insights behind the inspiration for the work:

The movements of *Usonian Dwellings* are inspired by the work of American architect Frank Lloyd Wright. Wright used the term "usonian" to describe not only the aesthetic but also the values behind some of his later homes. His designs draw inspiration from the landscapes that surround them—evoking an America that is both forward thinking and conscious of the natural world. Each movement of *Usonian Dwellings* is inspired by one of his iconic designs. *Taliesin West* reflects the stark, desert landscape that surrounds his home and studio in Scottsdale, Arizona. *Fallingwater*, perhaps Wright's most famous residential design in Mill Run, Pennsylvania, appears to hover majestically over the rushing falls on which it was built.

– Program note from United States Marine Band concert program, 17 May 2019

Run to the Light

IVAN TREVINO

Born 1983, Rochester NY

A newly hired band director at my high school had a diploma hanging up in his office.

“What’s that?” I asked.

“It’s from Eastman,” he said.

“What’s Eastman?” I asked again.

“It’s a music conservatory,” he said.

I left his office thinking to myself, “What’s a music conservatory?”

That was my junior year of high school, and that’s how foreign this whole classical music thing was to me. Fast forward one year later. I auditioned at Eastman and got in. This was due in large part to this teacher, his guidance, and my own luck that he took a job teaching music in small town Victoria, Texas, where I lived. Thank you again, Mr. Mikula.

When I told my mom I got accepted, she didn’t congratulate me. Well, of course she did, but not right away. The first thing she said was, “How are we going to pay for it?” My parents didn’t go to college, but are hard-working, smart people who still make their living cutting hair. They did everything they could to make music part of my life. Paying for college, though, especially at a school like Eastman, was far beyond anything they had saved or planned for. My parents put together whatever funds they could and did what everyone does in Texas during a time of need: they organized a BBQ benefit. It’s a Go-Fund Me of sorts, but an in-person one with BBQ, beans, rice and all the fixings.

One of my dad’s regulars was a writer for the local paper and wrote a charming story about my parents, my opportunity to attend Eastman, and about the upcoming BBQ benefit. Local restaurants donated food, and my parents and an assembly line of volunteers served plates to friends, family and members of our community who showed up to give their support and enjoy a hot meal. There was even an auction with one of those fast-talking auctioneers helping the crowd bid on donated items.

My parents hosted this benefit for four summers, and each time, they raised \$10,000 for my college tuition, with over 1,000 people attending each year. This is still incomprehensible to me. Meanwhile, Eastman provided me with a generous yearly scholarship to ease the cost of tuition, which helped greatly. My journey to Eastman was looking more and more possible, thanks in part to this scholarship, and of all things, BBQ. But we still weren’t quite there.

One day, Mary Lou Urban, an unassuming family friend of ours, walked into the barber shop to see my mom for her regularly scheduled perm. This time, Mrs. Urban came in holding a small envelope with my mom’s name on it. Inside was a gift: a personal check for \$10,000. My mom cried, Mrs. Urban cried. But that’s not all. Each summer for four years, she gave my mom a check for this same amount. Mrs. Urban is no longer with us, but what she did for me and my family is unforgettable. My mom refers to her as my angel. I do too. Between the community’s support, Eastman’s scholarship, Mrs. Urban’s gifts, and my parent’s own hard work and sacrifice, I got to Eastman.

Twenty years later, I find myself at Eastman again, this time as a visiting teacher to step in for the one and only Michael Burritt, my former Eastman professor who is on a sabbatical leave. What an honor. I return with my beautiful wife, Amanda, who I met on

Gibbs St. when we were both students. This music is dedicated to all of the supporters in my hometown community, Mr. Mikula, Mrs. Urban, my parents, and all of the people who helped me run to my light. I carry them with me, in my teaching, composing and performing, and I hope this spirit of joy and gratitude shines through in this music.

Run to the Light was written for Eastman School of Music's Centennial Celebration. It was premiered by Eastman Wind Ensemble on Oct. 19, 2022. The piece is dedicated to a thousand or so very special people in Victoria, Texas.

– Program note by the composer

On White and Crimson

SEAN KLINK

Born 1995

On White and Crimson was commissioned by Justin Swearingner for the Monmouth College Wind Ensemble, an ensemble I spent four formative years performing in as an undergraduate student. This piece is inspired by a memory from my freshman year of a professor explaining to me that flowing beneath the Monmouth campus is an underground river which shaped its hill and influenced the placement of many of the campus's buildings. Reflecting on this memory, I remembered a quote by Philip Glass which surprisingly connects the idea of the underground river to the ways in which my undergrad made an impact on my musical life.

“My experience with music is that it's like an underground river, it's always there. And like an underground river, you don't know where it comes from and you don't know where it's going. The only difference is whether you are listening to it or not.” — Philip Glass

Representing the river, most of the wind players have two smooth stones, like those you might find in riverbeds. The sounds created by clicking or gently grinding these stones together are found all throughout the piece, enriching its textures. The title of this piece takes its name from Monmouth College's alma mater: *A Flame of White and Crimson*. While there are no musical references to the hymn, this piece is my attempt at writing on my college experience — looking back now that it has been over five years post graduation.

– Program note by the composer

Come Sunday

OMAR THOMAS

Born 1984, Brooklyn, New York

I played trombone in wind ensembles from the 4th grade through college. This experience has contributed significantly to the life I lead now. I had the pleasure of being exposed to sounds, colors, moods, rhythms, and melodies from all over the world. Curiously absent, however, was music told authentically from the African-American experience. In particular, I couldn't understand how it was that no composer ever thought to tell the story of a black worship experience through the lens of a wind ensemble. I realize now that a big part of this was an issue of representation. One of the joys and honors of writing music for wind ensemble is that I get to write music that I wish had existed when I was playing in these groups — music that told the story of the black experience via black composers. I am so grateful to Dr. Tony Marinello and the Illinois State University Wind Symphony for leading an incredible consortium that brought this piece to life. I can't tell you how much I'm looking forward to hanging with Tony and the group for a week in about a month's time!

Come Sunday is a two-movement tribute to the Hammond organ's central role in black worship services. The first movement, *Testimony*, follows the Hammond organ as it readies the congregation's hearts, minds, and spirits to receive The Word via a magical union of Bach, blues, jazz, and R&B. The second movement, *Shout!*, is a virtuosic celebration — the frenzied and joyous climactic moment(s) when The Spirit has taken over the service. The title is a direct nod to Duke Ellington, who held an inspired love for classical music and allowed it to influence his own work in a multitude of ways. To all the black musicians in wind ensemble who were given opportunity after opportunity to celebrate everyone else's music but our own — I see you and I am you. This one's for the culture!

– Program note by the composer



To learn more about *Come Sunday*, please scan the QR Code to access a digital exhibit created by Christian Folk, PhD.



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

FLUTE & PICCOLO*

Julion Beckham
 Larissa Hsu*
 Ksenia Mezhenny*
 Cecilia Skroupa*
 Brianne Steif*

OBOE & ENGLISH HORN*

Aaron Emerson
 Ayeesha Fadlaoui*
 Oscar Krug*

BASSOON

Will Duis
 Meghan Freer
 Alex Wiedman

CONTRABASSOON

Alex Wiedman

E-FLAT CLARINET

Emma Selmon

CLARINET

Jenna Dietrich
 Jackson Lasher
 Sophie Ross
 Emma Selmon
 Matthew Vice

BASS CLARINET

Jackson Lasher
 Sophie Ross
 Emma Selmon
 Matthew Vice

CONTRA-ALTO CLARINET

Matthew Rynes

CONTRA-BASS CLARINET

Matthew Rynes

SOPRANO SAXOPHONE

Josh Mlodzianowski

ALTO SAXOPHONE

Liz Linton
 Josh Mlodzianowski
 Emily Wolf

TENOR SAXOPHONE

Colin Eng

BARITONE SAXOPHONE

Liz Linton
 Emily Wolf

HORN

Alex Choiniere
 Kristin Dan
 Gavin Gibson
 William Hernandez
 Elijah Kee
 Drew Mincey

TRUMPET & CORNET

Chris Gekker
 Tatiana Geisler
 Isai Hernandez
 Isabel Lee
 Joseph Reid

TROMBONE

Nick Bulgarino
 Colton Wilson

BASS TROMBONE

Skylar Foster

EUPHONIUM

Christian Folk

TUBA

Justin Mitch
 Trey Pope

TIMPANI

Sam Goecke
 Bud Wilson

PERCUSSION

Trent Bowman
 Sam Goecke
 Kyle Graham
 Peter Handerhan
 Bud Wilson

HARP

Cambria van de Vaarst

PIANO/CELESTE

Ria Yang

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