

University of Maryland School of Music Presents

FOURTHS ON THE FOURTH: SYMPHONIES FOR WINDS
University of Maryland Wind Orchestra



Friday, October 4, 2024 • 8PM

DEKELBOUM CONCERT HALL

AT THE CLARICE SMITH PERFORMING ARTS CENTER



**SCHOOL OF
MUSIC**

University of Maryland School of Music
Presents

**FOURTHS ON THE FOURTH:
SYMPHONIES FOR WINDS**

University of Maryland Wind Orchestra

Michael Votta, Jr.
Music Director

Recoil..... Joseph Schwantner
(b. 1943)

Symphony No. 4, Op. 165..... Alan Hovhannes
(1919–2000)

- I. Andante
- II. Allegro
- III. Andante espressivo

*This performance is dedicated to the memory of Robert Austin Boudreau (1927-2024),
founder and music director of the American Wind Symphony Orchestra.*

INTERMISSION

Symphony No. 4Arthur Meulemans
(1884–1966)

- I. Poco agitato
- II. Allegretto scherzando
- III. Adagio
- IV. Fanfares and Rondo: allegro non troppo

Joseph Scott '21, *Guest Conductor*

Symphonic Suite from *On the Waterfront*..... Leonard Bernstein
(1918–1990)
Arr. Jay Bocook
(b. 1953)



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 interim director of the School of Music at the University of Maryland, where he holds the rank of professor and also serves as director of bands. Under his leadership, the University of Maryland Wind Orchestra 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, Daniel Bernard Roumain, Alvin Singleton, Stephen Jaffe, 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.



JOSEPH P. SCOTT (he/him) currently teaches at Pierce College in Puyallup, WA where he serves as assistant professor of instrumental music. In this position, Scott conducts the Pierce College Concert Band and Orchestra and teaches courses in music theory. Prior to this appointment, Scott taught at Saint Martin's University in Lacey, WA, where he directed the Wind Ensemble and taught courses in music education and music theory.

While in his first year on faculty at SMU, Scott was nominated for Faculty of the Year for 2022–23 for “excellence in teaching, high standards and rigor in the classroom, high expectations for student performance, and high level of empathy and concern for student growth and development.” Scott served as conductor of the College of the Holy Cross Wind Ensemble & Orchestra and assistant conductor of the University of Maryland’s Wind Orchestra and Wind Ensemble. Scott served as music director and conductor of the Maryland Community Band based in College Park, MD.

In addition to leading ensembles, Scott’s teaching experience includes undergraduate-level conducting classes and guest lectures in music education and ensemble leadership. Scott was recently a guest conductor with the University of Maryland Repertoire Orchestra and frequently serves as a guest conductor and adjudicator in Washington, California, Maryland and internationally for solo and large ensemble festivals as well as honor bands. Before starting at the University of Maryland, Scott was the director of instrumental music at Clayton Valley Charter High School in Concord, California, where he was responsible for conducting the Wind Ensemble, Symphonic Band, Orchestra, Jazz Band and Marching Band as well as instructing Advanced Placement music theory. Scott also taught at Mount St. Mary’s University where he directed the pep band and was a guest conductor of the wind ensemble.

UNIVERSITY OF MARYLAND WIND ORCHESTRA (UMWO) was founded in 2008 to give advanced undergraduate, M.M. and D.M.A. performance students the opportunity to participate in a professional caliber ensemble with the intent of furthering their preparation as professional orchestra and chamber music performers. The Wind Orchestra rehearses on the same schedule as the UMD Symphony Orchestra, enabling the exchange of players between the two groups as dictated by repertoire demands.

During its 16-year history, UMWO has performed in side-by-side collaborations with major professional ensembles such as the Baltimore Symphony Orchestra, the Orpheus Chamber Orchestra, eighth blackbird and the Imani Winds.

UMWO actively expands repertoire possibilities by embracing the notion that the modern wind ensemble includes more than just wind players; string, keyboard and vocal performers are regularly incorporated into concerts. Concurrently, UMWO performs staples of the wind ensemble canon. With both contemporary and traditional repertoire on a single concert, UMWO forges connections between seemingly dissimilar works, giving both its musicians and audience a new perspective on what a wind ensemble can be.

Recoil

JOSEPH SCHWANTNER

Born March 22, 1943, Chicago, IL

Schwantner's fourth offering for the wind ensemble, *Recoil*, was commissioned by the Raymond and Beverly Sackler New Music Foundation through the University of Connecticut. It was premiered at Carnegie Hall on November 3, 2004 by the University of Connecticut Wind Ensemble, conducted by Jeffrey Renshaw. The impact of Joseph Schwantner on the medium of the wind ensemble is nothing short of seismic. Since the premier of his first work for winds ...and the mountains rising nowhere by the Eastman Wind Ensemble (in College Park, MD), Schwantner has challenged his listeners with striking, atmospheric and percussive tableaux. *Recoil* contains many of the hallmarks of his previous works, including a wide range of percussion sounds, singing by the wind section, amplified piano and dense harmonies.

Recoil is a single movement work in ternary form. The opening section begins with a brilliant, pointillistic statement from the pitched percussion and winds. The timpani then introduces the basic rhythmic cell that encapsulates the work. Schwantner then launches into a tone row that is developed by the winds. We finally reach a point of rhythmic vacillation, alternating between divisions three and two. The middle section of the work is much more translucent in texture, requiring singing from the winds, with percussion and brass interjecting at differing times. Gradually the static nature of the middle section unravels, guiding the listener into the recap. The same rhythmic cells return, as do the alternating divisions of the beat. The coda pits winds and brass at their most forceful against intense, metallic percussion.

Symphony No. 4, Op. 165

ALAN HOVHANNES

Born March 8, 1911, Somerville, MA | Died June 21, 2000, Seattle, WA

Alan Hovhannes' fourth symphony was commissioned by the American Wind Symphony Orchestra in 1958. The work contains three movements and is a grand arch structure. The outer moments are similar in their form, containing extended chorale to recit sections, followed by fugue-like celebrations. The center movement is bookended by a marimba solo at the outset and closing with a xylophone solo. In the middle of the second movement, a chamber ensemble of flute, oboe, clarinet and horn are accompanied by harp and various percussion instruments. A more mysterious, fantastical mood is ushered in by the English horn and bassoon. The solos end rather abruptly, and the brighter sounds of the xylophone become even more harsh as the movement ends. The symphony ends very much as it began, with a tutti E-flat major chord.

Symphony No. 4

ARTHUR MEULEMANS

Born May 9, 1884, Aarschot, Belgium | Died June 29, 1966, Brussels, Belgium

Belgian composer and conductor Arthur Meulemans wrote two works for winds, one of which is his fourth symphony. The first movement is in sonata-allegro form, with some transitional moments between the exposition and development and between the recapitulation and the coda. The second movement is a scherzo in a rondo form, with the third movement being a slow moment in a modified ternary form. The Fanfare-Rondo finale is, as stated, an extended section of different fanfares, followed by a rondo with a fanfare coda. This critical edition of Meulemans' Symphony No. 4 was completed as a dissertation project by Joseph Scott (D.M.A. '21), and was to be premiered on March 13, 2020. Due to the cancellation of that concert, we welcome Joseph back to conduct the premiere of his project with the University of Maryland Wind Orchestra.

Symphonic Suite from *On the Waterfront*

LEONARD BERNSTEIN

Born August 25, 1918, Lawrence, MA | Died October 14, 1990, New York, NY

Arranged by Jay Bocook

In 1954, Leonard Bernstein, then still the fresh young face of classical music in America, made his first attempt at film scoring with Elia Kazan's *On the Waterfront*. Marlon Brando shines in this gritty crime drama set on the docks of New York Harbor. Bernstein's score reflects all of the tension of organized crime and the anxious tenderness of a good girl falling for a bad boy (and vice versa). Terry's theme is stated three times throughout the piece by solo horn, and aggressive percussion (including two sets of timpani) launch the piece into its first brawl. The thematic material used throughout the movie is captured in this symphonic suite, originally arranged by the composer, and transcribed for the wind band by prolific wind arranger Jay Bocook. Released in the summer of 1954, *On the Waterfront* was nominated for 12 Academy Awards, and won eight of those nominations.

– Program notes by Erick Von Sas

UNIVERSITY OF MARYLAND WIND ORCHESTRA

Michael Votta, Jr., *Music Director*

Mark Wakefield, *Manager of Instrumental Ensembles*

Flutel

Lisa Choi
Larissa Hsu
Daniel Lopez
Kennedy Wallace

Oboe/English Horn

Jonathan Alonzo
Oscar Krug
Lauren Nelson

Bassoon

Aiden Binford
Temon Birch
Alexander Wiedeman

Clarinet

Lexi Deifallah
Alexander Dudkin
Jackson Lasher
Lilli Smith
Steven Toth

Saxophone

Colin Eng
Joshua Mlodzianowski
Neelim Mollick
Rebecca Williams

Horn

Kristin Dan
Gavin Gibson
Nick González
Liam McConlogue
Owen Miller

Trumpet

Theresa Bickler
Amber Bowen-Longino
Isai Hernandez
Alex Wu

Trombone

Connor Fallon
Katie Rose Hand
Colton Wilson

Euphonium

Andrew Ribo

Tuba

Justin Mitch
Trey Pope

Percussion

Sam Coecke
Peter Handerhan
Matteo Johnson
Jonathan Monk
Bruce Perry III
Zach Wilson

Double Bass

Shawn Alger

Harp

Lauren Twombly

Piano/Celeste

Yimeng Xu
Teddi Yoo

Graduate Assistants

Giovanni Clarke
James Gates
Erick Von Sas