



University of Maryland School of Music Presents

REVELATIONS & DANCES
University of Maryland Wind Ensemble

Friday, October 18, 2024 • 8PM

DEKELBOUM CONCERT HALL

AT THE CLARICE SMITH PERFORMING ARTS CENTER



**SCHOOL OF
MUSIC**

University of Maryland School of Music
Presents

REVELATIONS & DANCES

University of Maryland Wind Ensemble

Andrea E. Brown
Conductor

Three Revelations from the Lotus Sutra Alfred Reed
(1921–2005)

III. Rejoicing in the Beauty of Peace

American Hymnsong Suite Dwayne S. Milburn
(b. 1963)

- I. Prelude on “Wondrous Love”
- II. Ballad on “Balm in Gilead”
- III. Scherzo on “Nettleton”
- IV. March on “Wilson”

The Persistence of Memory Joni Greene
(b. 1981)

A Short Ballet for Awkward Dancers Herbert Hazelman
(1913–2007)

- I. March for Two Left Feet
- II. Waltz for People with Slipped Discs
- III. Twelve Tone Rag
- IV. Four Footed Galop

Dance Movements Philip Sparke
(b. 1951)

- I. Ritmico
- II. Molto Vivo (for the Woodwinds)
- III. Lento (For the Brass)
- IV. Molto Ritmico



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 (NY) and Bands of America Regionals (MD).

Brown completed a doctor of musical arts degree 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 4,700 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 led 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, Wisconsin, 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.

Under the direction of Associate Director of Bands Andrea Brown, the **UNIVERSITY OF MARYLAND WIND ENSEMBLE** performs works from the most respected repertoire written for wind band with a focus on highlighting women composers and composers of color. UMWE is composed primarily of music majors, but often incorporates non-majors who want to be involved in music in a serious way.

Three Revelations from the Lotus Sutra (1984)**III. Rejoicing in the Beauty of Peace**

ALFRED REED

Born January 25, 1921, Manhattan NY | Died September 17, 2005, Miami FL

Alfred Reed's name is synonymous with quality repertoire for the wind band. His contributions throughout the 20th century spurred a new era of quality in band performance, and his orchestration techniques are consistent in their ability to realize the full harmonic and coloristic potential of the large concert band.

Three Revelations on the Lotus Sutra is an attempt to characterize three states of the human soul in the quest of ultimate perfection. The third movement, "Rejoicing in the Beauty of Peace," depicts for the listener the ultimate peaceful state; not merely the absence of pain and suffering, but that peace is a thing of beauty. That peace is of heartfelt rejoicing and outwardly manifest in our spirits.

American Hymnsong Suite (2007)

DWAYNE S. MILBURN

Born 1963, Baltimore, MD

Dwayne Milburn is currently a professor of composition and conducting at the University of California, Los Angeles. Prior to this, he served as one of the 24 commissioned officer conductors in the United States Army Band Program. Major Milburn has held leadership positions with some of the foremost Army Bands including the U.S. Continental Army Band and The U.S. Army Band "Pershing's Own," Washington, D.C.

American Hymnsong Suite is a collection of songs rooted in Black liturgical tradition. Milburn notes the influences of his family's history as church musicians, and this piece is a major contribution to forwarding the culture of a historically marginalized community in the United States. The first movement opens with a chant-like statement of the melody that transitions to a more lively (albeit intense) treatment of the melody. "Ballad on 'Balm in Gilead'" features lush jazz-inspired harmonic treatment that unleashes the full forces of the winds and brass. The scherzo features mixed meter, percussion flourishes and a lovely playfulness: hallmarks of a traditional third movement of a symphony. "March on 'Wilson'" brings to mind the various manifestations of culture that the marching band has symbolized, from regimental to avant garde. The typical tongue-in-cheek pairing of piccolo and tuba helps to usher this piece to a stirring close.

The Persistence of Memory (2020)

JONI GREENE

Born 1981, Round Rock, TX

Joni Greene emerged onto the composition scene in the 2010s, and has earned numerous accolades for her work. She won the 3rd Annual Frank Ticheli Composition Contest in 2013 with her work *Enigma Machine*, and was a featured composer at the 2016 International Tuba Euphonium Association Conference. *The Persistence of Memory* was written in the midst of the COVID-19 pandemic and is dedicated to her father Jack. The piece centers around perfect intervals such as octaves, fifths and fourths. There are many different colors throughout the piece, as the composer cites additions and subtractions from the orchestration as a primary compositional device used in the piece. There are many cascading gestures both increasing and decreasing in intensity. The piano and percussion instruments are utilized to unify the at times disjunct lines in the individual wind instruments. There are major moments of repose, joy and challenge interspersed throughout, giving the piece an insistent (or persistent) effect.

A Short Ballet for Awkward Dancers (1966)

HERBERT HAZELMAN

Born October 13, 1913 Tipton, NC | Died December 16, 2007 Greensboro, NC

Herbert Hazelman was the beloved leader of the Greensboro Senior High School and Grimsley High School Bands from 1936 to 1978, with a brief break from 1942 to 1944 to serve during the Second World War. Hazelman's bands were trailblazers nationally, appearing at the Midwest Clinic in 1954. The Ford Foundation honored the Grimsley High School Band by placing a composer in residence with them from 1960 to 1962: John Barnes Chance. Hazelman was also a composer in his own right, composing six pieces for band.

A Short Ballet for Awkward Dancers is a satirical take on a dance suite in four movements. "March of the Two Left Feet" cannot seem to get out of its own way, and please don't try to "left, right" along with the band. "Waltz for People with Slipped Discs" gives the trombones a chance to dance, albeit a little sloppily. "Twelve Tone Rag" brings the Second Viennese School with some Carolina twang, with a pointillistic opening section and rather singable middle section. "Four Footed Gallop" brings all the drama of the circus and gives plenty of reasons to chuckle as the suite comes to a close.

Dance Movements (1996)

PHILIP SPARKE

Born December 1951, London

Philip Sparke is an internationally celebrated composer, and is most well-known for his music for British-style brass band. He studied trumpet, piano and composition at the Royal College of Music and earned an ARCM (Associate of the Royal College of Music). With over 150 compositions for winds, Sparke has received commissions from some of the finest wind bands in the world. His work *Dance Movements* was commissioned by the United States Air Force Band and premiered at the Florida Music Educators' Association Convention in 1996.

Sparke's music is known for its virtuosity and complexity in rhythmic and harmonic content. There are some clear influences of American composers throughout the piece, most notably Leonard Bernstein. The first movement, "Rimico," features angular punctuations as the middle voices of the band make the first melodic statement. A gentler theme is then passed around throughout upper voice soloists. The primary motif (based in dotted rhythms in duple meter) reappears at significant moments throughout the entire work. "Molto Vivo (for the Woodwinds)" is a dance (à la Malcom Arnold) that is disrupted by pedal points and percussion accents. This movement is characterized by highly syncopated ostinati and extended tertian harmonies. "Lento (for the Brass)" truly sparkles with the brilliance of the brass. Muted sounds abound at the beginning and end, and the middle climax features suspensions and harmonic extensions in a majestic chorale setting. "Molto ritmico" is truly a finale in the trappings of a brass band. A driving bass line marches along, leading to a return of the initial theme stated once again by the horns and saxophones. Eventually the brass push the piece to an exciting end with a darker fanfare.

– Program notes by Erick Von Sas

UNIVERSITY OF MARYLAND WIND ENSEMBLE

Andrea E. Brown, *Conductor*
Mark Wakefield, *Manager of Instrumental Ensembles*

Flute/Piccolo

Nneka Chigbu
Natalia Escalona
Alexa Hunleth*
Abby Lieu
Amy Wang*
Kira Whitby

Oboe/English Horn

Jonathan Alonzo
Zander Barrow
Aaron Emerson

Bassoon/Contrabassoon

Collin Blackman
David Nsolo
Regan Ryder
Spencer Stones

Clarinet/Bass Clarinet

Marli Banner
Sam Cheng
Jennifer Dennison*
Leeza Frank*
Cerys Freer
Annie Gruman*
Jordan Hershaft
Molly McPoland
Alden Newsome
Michael Ortiz
Lino Romero Alarcon
Natalie Turner

Saxophone

Brandon Greenberg*
Patrick McCluskey
Jay Smith
Katrina Webbert

Horn

Nicholas Beach
Kyle Bickel
Ethan Thoms-Chelsey*
Morgan MacLean*
Briana Truit

Trumpet

William Allen
Nick Franck*
Sebastian Gieske
Gerardo Granados
Ethan Hawkes
Waverly Nakashima
Ryan Saylor

Trombone

Katie Rose Hand
Amir Heyward
Mia Rosenblum-Solis
Sylvia Vallina

Euphonium

Daphne Fish
Matt Miller*

Tuba

HadyN Hopper
Ryan Vest

Percussion

Trent Bowman
Matteo Johnson
Trey Perry
Mare Lennon*
Julian Zuzzolo
Sebastian Gonzalez*

Piano

Anthony Bock
Emily Yong

Cello

Nailah Harris

Graduate Assistants

Giovanni T. Clarke
James Gates
Erick Von Sas

**Denotes Greene personnel*

UNIVERSITY OF
MARYLAND



24
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SEASON

*at The Clarice Smith
Performing Arts Center*

