

University of Maryland School of Music Presents
LINCOLNSHIRE POSY
UMD Wind Ensemble



November 17, 2017 . 8PM
DEKELBOUM CONCERT HALL
at The Clarice



SCHOOL OF
MUSIC

University of Maryland School of Music presents

LINCOLNSHIRE POSY

University of Maryland Wind Ensemble

Michael Votta Jr., *music director*

Brian Coffill, Joseph Scott, & David Wacyk, *conductors*

Fanfare pour precéder "La Peri" Paul Dukas

Joseph Scott, *conductor*

Grand Central Station Michael Torke

Lincolnshire Posy Percy Grainger

- I. *Lisbon*
- II. *Horkstow Grange*
- III. *Rufford Park Poachers*
- IV. *The Brisk Young Sailor*
- V. *Lord Melbourne*
- VI. *The Lost Lady Found*

David Wacyk, Joseph Scott, & Brian Coffill
conductors

INTERMISSION

Serenade in E-flat, Op. 7 Richard Strauss

David Wacyk, *conductor*

Magnetic fireflies Augusta Read Thomas

Brian Coffill, *conductor*

Slava! (A Political Overture) Leonard Bernstein
tr. Clare Grundman

BRIAN COFFILL is a candidate for the degree of Doctor of Musical Arts in Conducting at the University of Maryland, where he also serves as the Assistant Conductor of the Wind Orchestra and Wind Ensemble. While in College Park, he has studied wind and orchestral conducting with Dr. Michael Votta, Jr., Professor James Ross, and Professor José-Luis Novo. Previously, he has held positions as the Director of Instrumental Music at Century High School in Sykesville, Maryland, teaching both band and orchestra, and as the Director of Bands and Music Department Chair at Yorktown High School in Arlington, Virginia. Brian has also served as Guest Conductor for the Hunt Valley Symphony Orchestra, in Baltimore, Maryland.

Originally from Litchfield, Connecticut, Brian earned a Master of Music degree in Conducting from the University of Illinois at Urbana-Champaign, where he was as a graduate teaching assistant with the university's concert and athletic bands; his responsibilities also included assisting in the instruction of undergraduate conducting classes. He began his musical studies by earning both a Bachelor of Arts degree in Music and a Bachelor of Science degree in Education from the University of Connecticut, where he served for two years as Head Drum Major of the University of Connecticut Marching Band.

Additionally, Brian is a member of various other professional, honorary, and service organizations in music and music education including the National Association for Music Education, the College Band Directors National Association, the International Horn Society, the New England Horn Society, and Kappa Kappa Psi. He presented his research paper, "Charles Ives' Decoration Day: A Conductor's Guide," at the 2017 College Band Directors National Association Conference in Kansas City, Missouri, and will be presenting his research on Baseball and the Wind Band at the 2018 College Band Directors National Association Eastern Division Conference at Yale University in New Haven, Connecticut, on March 7, 2018. Despite being a lifelong Boston Red Sox fan, Brian currently resides a short fly ball away from Camden Yards in Baltimore, with his wife and daughter.

DAVID WACYK is currently completing coursework toward a Doctor of Musical Arts Degree in Conducting at the University of Maryland where he serves as Assistant Conductor with the UMD Wind Orchestra and UMD Wind Ensemble. Prior to this appointment, David served as Director of Bands at North Harford High School.

David is the founder and conductor of the Upper Chesapeake Wind Ensemble, a community-based flexible instrumentation group comprised of professional and amateur musicians in northern Maryland. David holds a Master of Music degree in Conducting from University of Maryland, and a Bachelor of Music Education from Western Michigan University. He maintains an active schedule as a guest conductor and clinician throughout the Maryland region.

In 2012 David was awarded second place for the American Prize in conducting. In 2014 he was invited by the MMEA (Maryland Music Educators Association) to present a performance plus session entitled "Chamber Ensembles: Creating Better Musicians for the Greater Good". In 2017 he accepted an invitation to present a poster session at the 2017 CBDNA National Conference titled "Stravinsky's Symphonies of Wind Instruments: Toward a New Understanding of Pitch Structure. His primary conducting teachers are Michael Votta, Jim Ross, Jose-Luis Novo, and he has additionally studied with Michael Haithcock, Tim Reynish, Charles Peltz, and Frank Battisti. David resides in Columbia, MD with his wife Laurel, and son Roger.

JOSEPH P. SCOTT is currently in his second year of the Master of Music in Wind Conducting, studying under Dr. Michael Votta. Before coming to the University of Maryland, Joseph 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.

Joseph earned his B.M. in Music Education from the University of Oregon where he studied with Dr. Wayne Bennett and Robert Ponto. While at the University of Oregon, Joseph was a founding member of the university's chapter of Kappa Kappa Psi. After graduating, he returned to San Francisco where he received his teaching credential from San Francisco State University. While at SFSU, Joseph was on staff at the Ruth Asawa School of the Arts where he conducted the Concert Band and taught Music Theory and Survey classes. Joseph is a member of the College Band Directors National Association as well as the National Association for Music Education and served for three years as a board member of the California Music Educators Association-Bay Section. Joseph was selected as a tier one conductor for the 2017 Frederick Fennell Memorial Conducting Masterclass at the Eastman School of Music where he worked with Mark Scatterday, Donald Hunsberger, and Craig Kirchhoff. Other conducting teachers include James Ross, Michael Haithcock, Courtney Snyder, and Harvey Benstein.

While in the Bay Area, Joseph kept an active schedule playing the clarinet, performing with the Contra Costa Chamber Orchestra, Chabot Wind Symphony, Golden Gate Park Band, and the San Francisco Wind Ensemble, which performed at the World Association of Symphonic Bands and Ensembles in 2015 and recorded its inaugural CD at Skywalker Ranch in 2014.

Fanfare pour precéder "La Péri"

Paul Dukas

Born: October 1, 1865, Paris, France

Died: May 17, 1935, Paris, France

Composed: 1912

Duration: 3 minutes

Mainly known to audiences in the United States through a single work, *The Sorcerer's Apprentice*, the composer Paul Dukas was a pathological perfectionist who burned all but a dozen of his compositions. Besides *La Péri*, his major surviving works are the *Symphony in C* and the opera *Ariane et Barbe-Bleue* (*Ariadne and Bluebeard*).

His one-act ballet *La Péri* nearly ended up in the fireplace as well, surviving only at the insistence of friends. Composed in 1911 it was Dukas' final published work. The ballet is based on a Persian story about Iskender (Alexander the Great) and the *péri*, a fairy in the service of Ormuzd, god of light. Dukas originally intended *La Péri* for Diaghilev's Ballets Russes – the company that premiered Stravinsky's *Petrushka*, *The Firebird* and *The Rite of Spring* – but the deal fell through because of infighting about the casting.

Dukas's music reflects the composer's seemingly incompatible admiration for Wagner and French impressionism. The opening Wagner-on-the-Seine brass fanfare, which Dukas added to the ballet as an afterthought, imitates the fanfare Wagner wrote expressly to summon the audience after the intermission at his music dramas at the Bayreuth Festspielhaus.

- Program note by Elizabeth and Joseph Kahn

Grand Central Station

Michael Torke

Born: September 22, 1961, Milwaukee, Wisconsin

Composed: 2000

Duration: 6 minutes

The composer writes,

As I wrote this piece, I thought of the tremendous energy of arrivals and departures, the swirling shapes and patterns of people with optimistic expectations. Newly renovated, Grand Central Station has that wonderful mix of the classically old, along with its shiny, new, welcoming appearance. Like the Goldman Band itself, who commissioned this piece, it has decades of rich, New York history, but it is very much alive today.

*Lincolnshire Posy*I. *Lisbon*II. *Horkstow Grange*III. *Rufford Park Poachers*IV. *The Brisk Young Sailor*V. *Lord Melbourne*VI. *The Lost Lady Found***Percy Grainger**

Born: July 8, 1882, Melbourne, Australia

Died: February 20, 1961, White Plains, New York

Composed: 1937

Duration: 20 minutes

Lincolnshire Posy was written as a commission for the 1937 American Bandmasters Association convention in Milwaukee, Wisconsin, and was partially premiered on March 7, 1937, by the Milwaukee Symphonic Band. Much to Grainger's chagrin, this mostly-amateur ensemble was not able to perform the entire work, instead premiering only movements one, two, and four - three and five were considered too difficult, and Grainger had yet to finish the final, sixth movement. Adding to the composer's frustration, the premiering ensemble was made up mostly of bandsmen from the workers' ensembles of Milwaukee's Pabst Blue Ribbon and Blatz breweries. Grainger, a famously obstinate teetotaler, would later note angrily in the published score that the performers cared "more about their beer than the music."

Grainger writes,

This bunch of 'musical wildflowers' (hence the title Lincolnshire Posy) is based on folksongs collected in Lincolnshire, England (one noted by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905-1906, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody--a musical portrait of the singer's personality no less than of his habits of song--his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone...

For these folksingers were kings and queens of song! No concert singer I have ever heard approached these rural warblers in variety of tone-quality, range of dynamics, rhythmic resourcefulness and individuality of style. For while our concert singers (dull dogs that they are, with their monotonous mooring and bellowing between mf and ff, and with never a pp to their name!) can show nothing better (and often nothing as good) as slavish obedience to the tyrannical behests of composers, our folksingers were lords in their own domain--were at once performers and creators. For they bent all songs to suit their personal artistic taste and personal vocal resources: singers with wide vocal range spreading their intervals over two octaves, singers with small vocal range telescoping their tunes by transposing awkward high notes an octave down...

These musical portraits of my folksingers were tone-painted in a mood of considerable bitterness--bitterness at memories of the cruel treatment meted out to folksingers as human beings (most of them died in poor-houses or in other down-heartening surroundings) and at the thought of how their high gifts oftenest were allowed to perish unheard, unrecorded and unhonoured.

Serenade in E-flat, Op. 7

Richard Strauss

Born: June 11, 1864, Munich, Germany

Died: September 8, 1949, Garmisch-Partenkirchen, Germany

Composed: 1884

Duration: 10 minutes

Richard Strauss had just turned seventeen when he composed his *Serenade* for 13 wind instruments in 1881. In true prodigy style, he had already published a string quartet, a piano sonata, some shorter piano pieces, and an orchestral march, and his catalogue of unpublished compositions included a full-length symphony.

As the teen-aged son of the Munich court orchestra's principal horn player Franz Strauss, the young Richard already lived in a world saturated with music. Franz' musical tastes were fairly conservative. According to Richard, "His musical trinity was Mozart (above all), Haydn, and Beethoven. To these were added Schubert, as song-writer, Weber, and, at some distance, Mendelssohn and Spohr. To him Beethoven's later works, from the Finale of the Seventh Symphony onward, were no longer 'pure' music (one could begin to scent in them that Mephistophelian figure Richard Wagner)."

Strauss Senior was decidedly unsympathetic when it came to "new" music, and no one was newer in late-19th-century Munich than Wagner. Stories abound about clashes between Franz Strauss and Wagner, with the horn player railing against Wagner's music while playing it with incomparable skill and beauty. Even Wagner was forced to admit of Strauss Senior that "when he plays his horn, one cannot stay cross with him."

The beauty of Franz Strauss' horn playing certainly influenced his son's writing for winds in the *Serenade*, which utilizes four of his father's instrument along with double woodwinds and contrabassoon (or double bass or tuba, depending on the available resources). The teen-aged composer's assured writing could also be attributed to his first-hand knowledge of the orchestra. His father directed the *Wilde Gung'l*, an amateur orchestra that played in a Munich tavern, and young Richard was a frequent and curious visitor at rehearsals, and he eventually joined the orchestra, in 1885, playing among the first violins for three years. Franz' preference for the music of the classical and early Romantic eras also seems to have shaped his son's early compositional efforts to a considerable extent.

The *Serenade* premiered in Dresden on November 27, 1882, conducted by the noted conductor Franz Wüllner, who had led the Munich premieres of *Das Rheingold* and *Die Walküre*, the first two installments in Wagner's 14-hour *Ring* tetralogy, in 1869 and 1870. The work is much more than simply a deft imitation of Mozart and Mendelssohn; it represents the young Strauss' filtering and distillation of these influences into something remarkably original. The contour of the melodies easily identifies the seventeen-year-old as the future composer of works filled with moments of achingly beautiful lyricism like *Der Rosenkavalier* and, especially, his late opera *Daphne*, with its rich wind scoring.

The *Serenade* is in a single, sonata form (exposition of themes, development of themes, recapitulation of themes) movement. Strauss' use of sonata form, which was an innovation of the classical era of Mozart and Haydn, reflects his immersion in the works of his father's "musical trinity." The music itself is melodic and lyrical, with the second theme (prefaced by a brief, minor-key transition) reveling in the rich, full sound of the 13 wind instruments. The development section starts with the oboes over a series of sustained notes played by the horns and the contrabassoon. A rising figure in the lowest instruments creates a sense of anticipation as the development approaches the recapitulation. The recapitulation begins with what is perhaps the most evocatively beautiful moment in the *Serenade*, as the horns play the first theme with great warmth, which surely must have put a smile on Franz' face. The work ends gently, with the flutes, a gesture that offers a premonition in miniature of some of Strauss' ravishing writing for the soprano voice in his greatest operas.

- Program note by John Mangum

Magneticfireflies

Augusta Read Thomas

Born: April 24, 1964, Glen Cove, New York

Composed: 2001

Duration: 5 minutes

Composer Augusta Read Thomas describes *Magneticfireflies* as "very rhapsodic, lyrical, rich and majestic, but also quite playful." In the score, she writes "One of the main intentions of this music is the juxtaposition between stark, bold, individual colors, such as a loud solo trumpet, Mahler style, with a completely blended timbre, Debussy style."

*Slava! (A Political Overture)***Leonard Bernstein**

Born: August 25, 1918, Lawrence, Massachusetts

Died: October 14, 1990, New York, New York

Duration: 4 minutes

Composed: 1977

Transcribed: 1978, Clare Grundman

For the second week of his first season as music director of the National Symphony Orchestra, in October 1977, Mstislav Rostropovich invited Leonard Bernstein for a program of his own works, in which the two musicians shared the podium and Mr. Rostropovich performed also as soloist in a work composed for him. The program opener, the “political overture” *Slava!*, was one of three new Bernstein works premiered at that concert, and the only one composed especially for that occasion.

That title, as listeners familiar with Mussorgsky’s *Boris Godunov* know, is the Russian word for “glory”; for that opera’s coronation scene, Mussorgsky set that word to the old traditional tune known as “the Slava,” a tune quoted earlier by Beethoven in the scherzo of his String Quartet in E minor, Op. 59, No. 2 (the second of his three “*Razumovsky*” Quartets), and subsequently by Rimsky-Korsakov and other Russian composers. “Slava” is also a nickname given to men with such names as Miroslav, Vladyslav and Vyacheslav, and by far the best-known bearer of that sobriquet is Mr. Rostropovich himself, who is “Slava” to friends, family, colleagues--and indeed everyone who knows him or speaks of him. That is the context in which Bernstein’s overture is titled, but there is a reference to the traditional musical “*Slava*” as well, very brief and in an altered rhythm, at the end of the piece.

When Bernstein received our Slava’s request for a “rousing new overture,” he took his basic materials from his musical play 1600 Pennsylvania Avenue, which had been introduced in Philadelphia the previous year; although that show was unsuccessful, its setting seemed to point to it as an apt source for welcoming Slava to Washington, and the exuberance of the themes definitely met his expressed specification. The score is marked “Fast and flamboyant.”

Jack Gottlieb, in his notes for the premiere, wrote that the first theme is “a vaudevillian razz-ma-tazz tune filled with side-slipping modulations and sliding trombones. Theme II comes from the opening of the show, a canonic tune in 7/8 time. Instead of a conventional development section, there follows another kind of development, which will literally speak for itself [a parody of political oratory]. The two themes reoccur in reverse order.

Near the end of the piece the two themes are presented together with the fleeting citation of the Russian *Slava* theme as noted above. The other “new material” at the end is the chanting of the name “Slava” itself by members of the orchestra. (In the original version, it was the name of Slava’s dog Pooks, since departed, that was chanted.)

- Program note by Richard Freed

Slava! is presented in celebration of Bernstein’s 100th birthday in 2018.

UNIVERSITY OF MARYLAND WIND ENSEMBLE

Michael Votta, Jr., *conductor*

Brian Coffill, Joseph Scott & David Wacyk, *assistant conductors*

Flute

Yong Clark
Caroline Rohm
Cathelyn Wang

Oboe

Joshua Faison
Sara Glasser
Colt Pettit
Elisabeth Plescia
TJ Wagman

Clarinet

Julianna Solomon
Nathan Dorsey
Madeline Ferguson
Kyle Glasgow
Clifford Hangarter
Brooke Krauss
Lara Lepore
Connor Meyers
Josh Waldman
Kenny Wang

Bassoon

Mark Liffiton
Monica Panepento
Tony Unger

Saxophone

Brian Berdan
Nikko Lopes
Ellie Pline
Rohan Rajagopalan

W. Wesley
Weidenhamer II

Horn

Matt Baugher
Ben Busch
Jack Holland
Emmett Sauchuk
Niklas Schnake

Trumpet

Michael Baniak
Carley Barrett
Joey Fluehr
Evererest Liu
Zachary Jablow
Luke Powers
Matthew Vorsteg
John Walden
Jason Wright
Nate Wolfe

Trombone

Jack Burke
Daniel Degenford
Jerry Yang

Euphonium

Rich Matties
Matthew Summers

Tuba

Nicholas Obrigewitch
AJ Stair

String Bass

Daphne Henderson

Piano

Alfonso Hernandez

Percussion

Aiden Carey
Julien Sherman
Kennan Spencer
Jada Twitty

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