



University of Maryland School of Music Presents  
**PIONEERS**  
UMD Wind Orchestra

November 10, 2017 . 8PM  
DEKELBOUM CONCERT HALL  
*at The Clarice*



SCHOOL OF  
**MUSIC**

University of Maryland School of Music presents

## PIONEERS

University of Maryland Wind Orchestra

Michael Votta Jr., *music director*

Brian Coffill, *assistant conductor*

*Dobrado, Ponto, e Maracatu* ..... Osvaldo Lacerda

- I. *Dobrado*
- II. *Ponto*
- III. *Maracatu*

*From a Dark Millenium* ..... Joseph Schwantner

Brian Coffill, *conductor*

*Profanation* from Symphony No. 1, *Jeremiah* ..... Leonard Bernstein  
(arr. Bencriscuitto)

## INTERMISSION

*Concerto for Chamber Orchestra* ..... George Antheil

- I. *Vivace*
- II. *Larghetto espressivo (flessible)*

*Centennial Horizons* ..... Kevin McKee  
(arr. McKee, Miller)

- I. *Aspen Grove*  
*Interlude – Aspenglow*
- II. *Roaring Gunnison*  
Chris Gekker, *trumpet*

**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 UM Wind Orchestra has been invited to perform at the international conference of the World Association of Symphonic Bands and Ensembles as well as national and regional conferences of the College Band Directors National Association. UMWO has also performed with major artists such as the Baltimore Symphony Orchestra, the Orpheus Chamber Orchestra, Eighth Blackbird, and the Imani Winds. UMWO has commissioned and premiered numerous works by composers such as Andre Previn, Steven Mackey, Alvin Singleton, and James Syler.

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 the President of the Eastern Division of the College Band Directors National Association, and is President-Elect of the Big Ten Band Directors Association. He previously served as Editor of the CBDNA Journal, as a member of the Executive Board of the International Society for the Investigation of Wind Music (IGEB), and on the board of 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.

Votta holds a Doctor of Musical Arts in Conducting degree from the Eastman School of Music where he served as Assistant Conductor of the Eastman Wind Ensemble and studied with Donald Hunsberger. A native of Michigan, Votta received his undergraduate training and Master of Music degrees from the University of Michigan, where he studied with H. Robert Reynolds.

As a clarinetist, Votta has performed as a soloist throughout the US and Europe. His solo and chamber music recordings are available on the Partridge and Albany labels.

**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.

## PROGRAM NOTES

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*Dobrado, Ponto, e Maracatu*

- I. *Dobrado*
- II. *Ponto*
- III. *Maracatu*

### **Osvaldo Lacerda**

Born: March 23, 1927, São Paulo, Brazil

Died: July 18, 2011, São Paulo, Brazil

Composed: 1968

Duration: 10 minutes

*Dobrado, Ponto, e Maracatu* is a work for brass ensemble by the Brazilian composer Osvaldo Lacerda. Like much of Lacerda's catalog, it features refined artistic depictions of Brazilian musical nationalism, resulting from his extensive knowledge of the characteristics of the music of his native country, combined with training in composition and orchestration received through study in the United States with such luminaries as Vittorio Giannini and Aaron Copland.

*From a Dark Millennium*

### Joseph Schwantner

Born: March 22, 1943, Chicago, Illinois

Composed: 1981

Duration: 11 minutes

#### SANCTUARY...

*Deep forests  
a play of Shadows  
most ancient murmurings  
from a dark millennium  
the trembling fragrance  
of the music of amber*

- Joseph Schwantner

*From a Dark Millennium* is the final movement of a trilogy of works for wind ensemble written by Schwantner between 1977 and 1996, which also includes the monumental works ...*and the mountains rising nowhere* (the "first" movement), and *In evening's stillness...* (the "second").

Schwantner does not consider *From a Dark Millennium* to be programmatic; he does, however, admit that, "the mysterious and shadowy atmosphere... springs from images drawn from a brief original poem that forms the poetic backdrop for the work. The poem helped to stimulate, provoke, and enhance the flow of my musical ideas."

*From a Dark Millennium* features a number of Schwantner's favorite compositional techniques, including "shared monody," "static pillars" of harmony ("blocks of sound", remaining unchanged for a period of time), changing meters, ostinato (repeating bass figure) and contrasting dynamics/tempi/textural density. As described by the composer, throughout his works, "the piano is responsible for presenting the primary melodic, gestural, harmonic, and sonoric elements that unfold in the music."

*Profanation* from Symphony No. 1, *Jeremiah*

### Leonard Bernstein

Born: August 25, 1918, Lawrence, Massachusetts

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

Composed: 1943

Arranged: Frank Bencriscuito

Duration: 8 minutes

*Jeremiah*, Bernstein's first symphony, was premiered in 1944, with the composer conducting the Pittsburgh Symphony, and Jennie Tourel as mezzo-soprano soloist, with the text coming from the Old Testament's Book of Lamentations. *Profanation*, a scherzo, was originally sandwiched in between the symphony's first movement, *Prophecy*, and the third, *Lamentations*. The programmatic element of the movement is based on the traditional Hebrew *Haftarah*, a biblical selection from the Books of the Prophets read after the *parashah* in the Jewish synagogue service. The music depicts a general sense of destruction and chaos brought on by pagan corruption in ancient Jerusalem.

*Profanation* is presented in celebration of Bernstein's 100th birthday in 2018.

*Concerto for Chamber Orchestra*I. *Vivace*II. *Larghetto espressivo (flessibile)***George Antheil**

Born: July 8, 1900, Trenton, New Jersey

Died: February 12, 1959, New York City

Composed: 1932

Duration: 15 minutes

Perhaps George Antheil's most famous composition is his *Ballet Mécanique*, which he wrote in 1926. His controversial music enhanced his reputation as an *enfant terrible*, a character description that he evidently desired because it fit into his world of the avant-garde.

His *Concerto for Chamber Orchestra* was originally titled *Octet for Winds*. An episodic first section, built on Antheil's favourite 'modules' comes across lean and disjointed, with the ensemble breaking off into a series of duets and trios, leading directly into the second section, alternating with episodes in a steady, walking rhythm. The third section begins with a literal restatement of the work's opening measures.

The work premiered in March of 1932 at a concert held by the League of Composers, who commissioned the composition from Antheil. One interesting observation is the distinct similarity of orchestration between the Edgard Varèse' *Octandre* (1923), and Antheil's *Octet*, the only difference being the substitution of contrabassoon for double bass.

- Program note by Rodney Winther

*Centennial Horizons*I. *Aspen Grove**Interlude – Aspenglow*II. *Roaring Gunnison***Kevin McKee**

Born: 1980, Yreka, California

Composed: 2012

Arranged: Kevin McKee, David Miller

Original Instrumentation: Trumpet and Piano

Duration: 12 minutes

The composer writes,

*When Catherine Sheridan first wrote to me about composing a piece for trumpet and piano, my first thoughts were of my late grandmother, Gertrude, who was always suggesting that I write a piece with Colorado as the subject. She loved that state. And while she lived most of her life in California, she always longed to go back to Colorado amongst the quaking aspens, the mountains, the rivers, and the vibrant colors. I have at last taken her up on her suggestion referencing the "Centennial State," a nickname given to Colorado for being inducted into the Union one hundred years after the signing of the Declaration of Independence. With two contrasting movements (Aspen Grove and Roaring Gunnison), connected by an interlude (Aspenglow), I have attempted to capture some of the beauty and adventure of what truly is an amazing place. The first movement in particular is an homage to her.*

*Centennial Horizon* was later arranged for wind ensemble and solo trumpet at the behest of a consortium of university and community wind ensembles, including the University of Maryland Wind Orchestra and the Maryland Community Band.

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UNIVERSITY OF MARYLAND WIND ORCHESTRA

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Michael Votta, Jr., *conductor*

Brian Coffill, *assistant conductor*

Joseph Scott & David Wacyk, *graduate assistants*

**Flute**

Natasha Costello

Grace Wang

Pyero Talone

**Oboe**

Sarah Balzer

Michael Homme

Santiago Vivas-Gonzalez

**Clarinet**

Nathan Dorsey

Ella Misangyi

Melissa Morales

Allison Satterwhite

**Bassoon**

Stephen Duncan

Jonathan Zepp

**Saxophone**

Brian Starace

Hansu Sung

Andrew Walker

Adam Zuckerman

**Horn**

Grace Chan

David Flyr

Lea Humphreys

Derek Maselof

Kaitlyn Schmidt

**Trumpet**

Carley Barrett

Ross McCool

Dylan Rye

Luke Spence

**Trombone**

James Anderson

Matthew Larson

Nathan Reynolds

Bryan Woodward

**Euphonium**

Hiram Diaz

**Tuba**

Jisang Lee

**Percussion**

Matthew Dupree

Lauren Floyd

Laurin Friedland

Jessica Kincaid

**Piano**

Alex Chan

Szu-Yi Li

**Bass**

Shawn Alger

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# UPCOMING FALL 2017 UMD BAND CONCERTS

## LINCOLNSHIRE POSY

UMD Wind Ensemble

FRIDAY, NOVEMBER 17, 2017, 8PM

The UMD Wind Ensemble introduces audiences to new works for wind band, and continues its tradition of performing some of the most respected works in the repertoire.

### PROGRAM:

Augusta Read Thomas: *magneticfireflies*

Michael Torke: *Grand Central Station*

Grainger: *Lincolnshire Posy*

Joel Puckett: *Avelyn's Lullaby*

Strens: *Danse Funambulesque*

## KALEIDOSCOPE OF BANDS

FRIDAY, DECEMBER 8, 2017, 8PM

Spirit and spectacle combine in an extravaganza that features the finest wind repertoire performed by UMD Bands, including the ever-popular Mighty Sound of Maryland Marching Band. This annual event has a loyal following!

## LOOKING FORWARD, LOOKING BACK

UMD Wind Orchestra

SATURDAY, DECEMBER 9, 2017 . 8PM

Innovative older works by George Antheil and Arnold Schoenberg are juxtaposed with new works by Mason Bates and Joel Puckett, showcasing the incredible diversity of the modern wind ensemble's repertoire.

## UMD SCHOOL OF MUSIC: ADMINISTRATION AND STAFF

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Director

**EDWARD MACLARY**

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