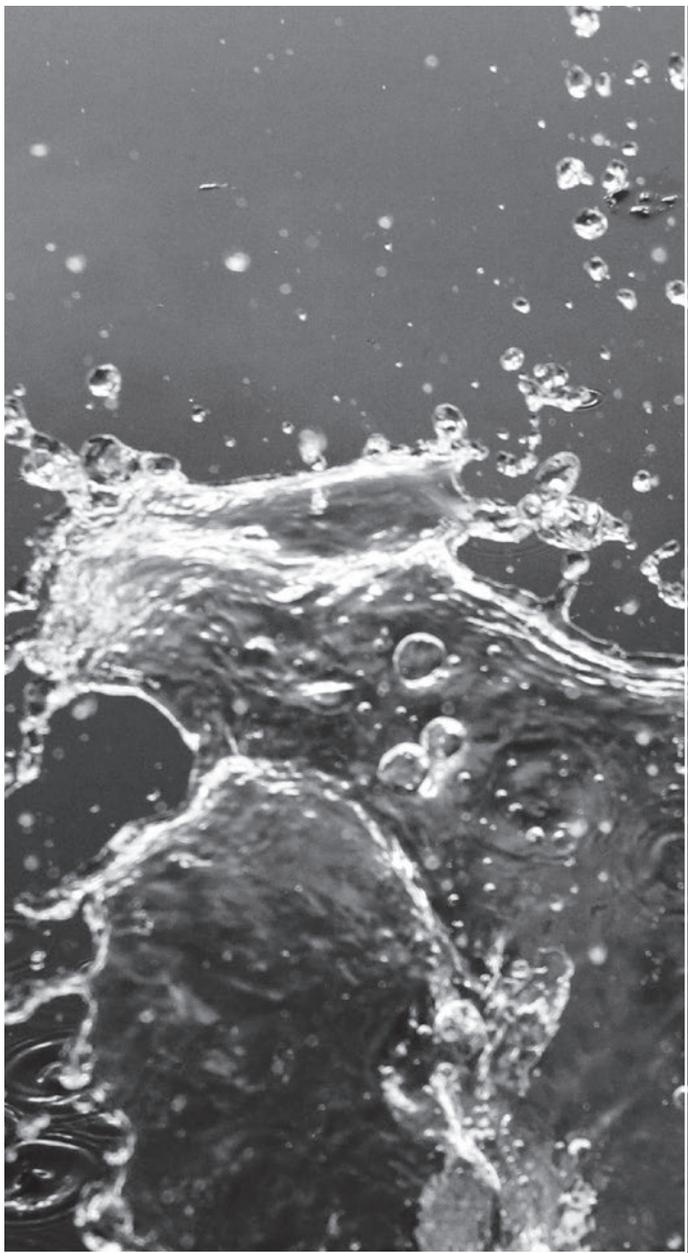


University of Maryland School of Music Presents

**ENERGY OCCURS IN MANY FORMS**  
UMD Wind Ensemble



May 3, 2019 . 8:00PM  
DEKELBOUM CONCERT HALL  
*at The Clarice*



SCHOOL OF  
**MUSIC**

University of Maryland School of Music presents

## ENERGY OCCURS IN MANY FORMS

### UMD WIND ENSEMBLE

Andrea E. Brown, *music director*  
Joseph P. Scott, *assistant conductor*  
Luci Disano, *assistant conductor*

*Early Light* ..... Carolyn Bremer

Luci Disano, *conductor*

*Serenade No. 1, for Ten Wind Instruments*..... Vincent Persichetti

- I. Prelude*
- II. Episode*
- III. Song*
- IV. Interlude*
- V. Dance*

Andrea E. Brown, *conductor*

*Shenandoah, World Premiere* ..... Omar Thomas

*Fervent Is My Longing (Chorale Prelude)* ..... J. S. Bach/Cailliet  
*“Little” Fugue in G minor*

Joseph P. Scott, *conductor*

*Ecstatic Waters*..... Steven Bryant

- I. Ceremony of Innocence*
- II. Augurs*
- III. The Generous Wrath of Simple Men*
- IV. The Loving Machinery of Justice*
- V. Spiritus Mundi (epilogue)*

Andrea E. Brown, *conductor*

While experts may differ slightly in the way they classify energy types, we are undoubtedly surrounded by energy everywhere. Be it electromagnetic, sonic, mechanical, or kinetic, energy is defined as the ability to do work. The work at hand for the ensemble this evening is sharing a diverse musical soundscape. From the seemingly boundless excitement of Carolyn Bremer's *Early Light*, to the moving "dialectical tension" of Steven Bryant's *Ecstatic Waters*, we hope you'll immerse yourself in the sonic energy that surrounds you while simultaneously celebrating the wonders and potential of human energy.

- Andrea E. Brown

**DR. 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 and serves as the Director of Athletic Bands in which she leads the “Mighty Sound of Maryland” and all aspects of the athletic band program. Brown is formerly a member of the conducting faculty at the University of Michigan where she served as the assistant director of bands. In this position, she led concert and athletic bands, taught conducting, and was a faculty sponsor of a College of Engineering Multidisciplinary Design Project team researching conducting pedagogy technology. Previously, Brown was the director of orchestra and assistant director of bands at the Georgia Institute of Technology in Atlanta where she also led research in conducting pedagogy technology and was a member of the Oxford Program faculty. She is a frequent guest conductor, clinician, and adjudicator in the US, Europe, and Asia.

Brown completed a D.M.A. in instrumental conducting at UNC Greensboro where she was a student of John Locke and Kevin Gerald. While at UNCG, she was named Outstanding Teaching Assistant and 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, 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 Gender and Ethnic Minority Committee, and as a member of the recently formed Drum Corps International Women's In Step Committee. Brown is also the founder of “Women Rising to the Podium” and online group of 2700 members supporting and celebrating women band directors. She also serves the chair of the Sigma Alpha Iota Women's Music Fraternity Graduate Conducting Grant.

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, Jack Masarie, Freddy Martin, J.D. Shaw, Dottie Bennett, Randy Kohlenberg, Richard Steffen, and Ed Bach.

Originally from Milan, Tennessee, she is a graduate of Austin Peay State University where she was named "Outstanding Student in Music." Brown earned a Master of Music degree in horn performance and a Master of Music Education degree with a cognate in instrumental conducting from the University of North Carolina at Greensboro. 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 and is an honorary member of Kappa Kappa Psi and Tau Beta Sigma.

**LUCI DISANO** is currently pursuing a Doctor of Musical Arts degree in conducting at the University of Maryland, studying with Dr. Michael Votta, Jr. In addition to being a student and conductor, Luci is currently employed as a clarinetist with The President's Own United States Marine Band.

Luci's diverse career has led her to perform both throughout the US and internationally. In addition to being a member of The President's Own, she has also performed at Aspen Music Festival, with the New World Symphony, and with the Cheyenne Symphony. Luci has been featured as a soloist with various ensembles including The President's Own.

Luci's commitment to championing women's voices in the classical music world influences her projects in performing, conducting, programming, and commissioning. Luci performed the world premiere of Tonia Ko's "Three Sketches for Clarinet" at Kilbourn Hall in Rochester, NY and has recently coordinated a chamber series concert with The President's Own featuring all female composers.

As a sought-after educator, Luci has taught at the University of Northern Colorado and given master classes at Rutgers University, Texas A & M University, University of New Hampshire, and University of Pennsylvania. Luci attended the New England Conservatory, holds a Bachelor of Music degree from the Eastman School of Music and a Master of Music degree from the University of Northern Colorado.

**JOSEPH P. SCOTT** serves as assistant conductor of the University of Maryland's Wind Orchestra and Wind Ensemble. He is in his first year of coursework towards a Doctor of Musical Arts in conducting. His primary conducting teacher and mentor is Michael Votta, Jr. In addition to his conducting responsibilities, Joseph teaches an undergraduate level conducting class and this spring was a guest conductor with the University of Maryland Repertoire Orchestra. Before starting at 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 Bachelor of Music 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 is currently a semi-finalist for the 2019 American Prize: Ernst Bacon Award which "recognizes and rewards the best performances of American music by ensemble and individual artists worldwide...." This January, Joseph was selected as a semi-finalist for the 2019 American Prize in wind conducting and was also selected as a semi-finalist in 2018. Joseph was 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 Kirchoff. Other conducting teachers include Jose Luis Novo, Andrea Brown, James Ross, Michael Haithcock, Matthew Hall, and Harvey Benstein. He has served as an adjudicator in California and Maryland for solo and large ensemble festivals and will be conducting the 2019 Damascus Lions Club Honor Band. Joseph completed a Masters of Music in conducting from the University of Maryland in the spring of 2018.

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.

**CAROLYN BREMER***Early Light*

Born: 1957

Died: 2018, Long Beach, CA

Composed: 1995

Duration: 5 minutes

Carolyn Bremer studied at the Eastman School of Music and CalArts before receiving her Ph.D. in composition from the University of California, Santa Barbara. Her teachers included Edward Applebaum, Mel Powell, Joseph Schwantner, Emma Lou Diemer, and Buell Neidlinger. She came to composition somewhat late, at the age of 24, after extensive training and experience as an orchestra double bass player. Bremer rapidly developed into an important figure in experimental music circles, with a large catalogue of entertaining, and somewhat provocative, instrumental works that reflect her wit and the skill of a well-trained performer. Her music reflects the concern for political and social issues, which she regards as central to her work as a composer, conductor, and educator.

*Early Light* was written for the Oklahoma City Philharmonic and received its premiere performance in July 1995. The material is largely derived from “The Star-Spangled Banner.” One need not attribute an excess of patriotic fervor in the composer as a source for this optimistic homage to our national anthem; Bremer, a passionate baseball fan since childhood, drew upon her feelings of happy anticipation at hearing the anthem played before ball games when writing her piece. The slapstick heard near the end echoes the crack of the bat on a long home run.

**VINCENT PERSICHETTI***Serenade no. 1*

Born: 1915, Philadelphia, PA

Died: 1987, Philadelphia, PA

Composed: 1929

*Serenade No. 1 for Ten Wind Instruments* is written for traditional woodwind quintet plus brass quintet instrumentation. It was premiered at an event for the alumni of Combs College in Philadelphia. Persichetti was only 14 at the time, and although his composition teacher helped him with the composition, it was not a part of his formal academic work. Split into five short movements, Persichetti debuts his unique compositional style of polytonality and unique treatment of rhythm and melody.

- Note from BSU

**OMAR THOMAS***Shenandoah*

Born: 1984, Brooklyn, NY

Composed: 2019

Duration: 6 minutes

“Shenandoah” is one of the most well-known and beloved American folk songs. Originally a river song detailing the lives and journeys of fur traders canoeing down the Missouri River, the symbolism of this culturally-significant melody has been expanded to include its geographic namesake- an area of the western United States that encompasses West Virginia and a good portion of the western part of Virginia- and various parks, rivers, counties, and academic institutions found within.

Traditionally, “Shenandoah” is surrounded by major key harmonies that recall golden sunlight radiating onto lush, verdant hills, majestic mountains, and rolling rivers. As an alumnus of James Madison University, located in the Shenandoah Valley, I can recall many, many days where we were denied the golden sunlight raining down on a verdant landscape that the harmonies of the original song promised. Simply put, it rained, and did so regularly. Rather than compromise the natural beauty of the area, however, the overcast skies and heavy rains would transform it, creating an indescribable tranquility colored with a touch of melancholy.

My harmonic setting of “Shenandoah” traverses the road less traveled, highlighting the area while covered in low-hanging clouds and experiencing passing showers, complete with a break in the skies to allow for a moment of light before succumbing to the rains yet again. It is at times mysterious, somewhat ominous, constantly introspective, and deeply soulful.

- Omar Thomas

**J. S. BACH, arr. Cailliet**

*Fervent is My Longing, Fugue in G minor*

Born: 1685, Eisenach (Germany)

Died: 1750, Leipzig (Germany)

Composed: ca. 1710

Duration: 8 minutes

*Fervent is my Longing:* The melody used in this chorale prelude is of unknown ancient origin, but is known to have been used as least as early as the sixteenth century by Hans Leo Hassler, who arranged it in choral settings. The best known examples which survive today are found in the music of J. S. Bach, who included this melody in various chorales and in the St. Matthew Passion to the text "O Haupt voll Blut und Wunden" (O Sacred Head Now Wounded). Bach's organ chorale prelude "Herzlich tut mich verlangen" ("Fervent is my Longing), composed around 1710, is the source for this sensitive setting for band.

*Fugue in G minor:* Bach's two fugues in G minor are usually referred to as the "Great Fugue" and the "Little Fugue", the only distinction between the two being their length. Thought to have been composed around 1709, this four-voiced fugue is considered one of his greatest masterpieces and is often studied in music schools for the clarity and perfection of its form and counterpoint. In this setting, the full tonal resources, of the modern concert band are on the display in a score of great power and beauty.

- Program notes from the score

**STEVEN BRYANT***Ecstatic Waters*

Born: 1972, Little Rock, AR

Composed: 2008

Duration: 23 minutes

*Ecstatic Waters* is music of dialectical tension – a juxtaposition of contradictory or opposing musical and extra-musical elements and an attempt to resolve them. The five connected movements hint at a narrative that touches upon naïveté, divination, fanaticism, post-human possibilities, anarchy, order, and the Jungian collective unconscious. Or, as I have described it more colloquially: W.B. Yeats meets Ray Kurzweil in the Matrix.

The overall title, as well as “Ceremony of Innocence” and “Spiritus Mundi” are taken from poetry of Yeats (“News for the Delphic Oracle,” and “The Second Coming”), and his personal, idiosyncratic mythology and symbolism of spiraling chaos and looming apocalypse figured prominently in the genesis of the work. Yet in a nod to the piece’s structural reality – as a hybrid of electronics and living players – *Ecstatic Waters* also references the confrontation of unruly humanity with the order of the machine, as well as the potential of a post-human synthesis, in ways inspired by Kurzweil.

The first movement, *Ceremony of Innocence*, begins as a pure expression of exuberant joy in unapologetic Bb Major in the celesta and vibraphone. The movement grows in momentum, becoming perhaps too exuberant – the initial simplicity evolves into a full-throated brashness bordering on dangerous arrogance and naïveté, though it retreats from the brink and ends by returning to the opening innocence.

In Mvt. II, *Augurs*, the unsustainable nature of the previous *Ceremony* becomes apparent, as the relentless tonic of Bb in the crystal water glasses slowly diffuses into a microtonal cluster, aided and abetted by the trumpets. Chorale-like fragments appear, foretelling the wrathful self-righteousness of Mvt. III. The movement grows inexorably, spiraling wider and wider, like Yeat’s gyre, until “the center cannot hold,” and it erupts with supreme force into *The Generous Wrath of Simple Men*.

Mvt. III is deceptive, musically contradicting what one might expect of its title. While it erupts at the outset with overwhelming wrath, it quickly collapses into a relentless rhythm of simmering 16th notes. Lyric lines and pyramids unfold around this, interrupted briefly by the forceful anger of a chorale, almost as if trying to drown out and deny anything but its own existence. A moment of delicate lucidity arrives amidst this back-and-forth struggle, but the chorale ultimately dominates, subsuming everything, spiraling out of control, and exploding.

*The Loving Machinery of Justice* brings machine-like clarity and judgment. Subtle, internal gyrations between atonality and tonality underpin the dialogue between lyric melody (solo clarinet and oboe) and mechanized accompaniment (bassoons). An emphatic resolution in Ab minor concludes the movement, floating seamlessly into the epilogue, *Spiritus Mundi*. Reprising music from Mvt. I, this short meditative movement reconciles and releases the earlier excesses.

- Steven Bryant

## UNIVERSITY OF MARYLAND WIND ENSEMBLE

*Dr. Andrea Brown, conductor*

*Luci Disano, Joseph Scott, David Wacyk, graduate assistants*

### FLUTE

Natalie Bartholet  
Matthew Ober\*  
Hadas Sandalon  
Madeline Swartz

### OBOE

Katelyn Estep\*  
Sara Glasser  
Colt Pettit

### CLARINET

Madeline Ferguson  
Kyle Glassgow\*  
Ashley Hsu  
Brooke Krauss  
Adrian Paras  
Casey Schreck  
Jerry Sun  
Andrew Zhang

### BASSOON

Robby Burns  
Joseph Florance  
Jordan Pierce  
Isabela Rey\*

### SAXOPHONE

Andrew Hilgendorf  
Nikko Lopes  
Ellie Pline  
Sanjay Subramanian  
Thomas Walters

### HORN

Eric Aaron\*  
Matt Baugher\*  
Garrett Cooksey  
Danielle Cornwell  
Christen Holmes  
Phillip Shulman  
Julia Terry  
Isaac Vallecillo

### TRUMPET

Michael Baniak  
Kyle Hurley  
Alfred Muña Jr.  
Jacob Rose\*  
Reece Updike\*  
Matthew Vorsteg  
Jason Wright

### TROMBONE

Brett Manzo  
Pedro Martinez  
Lorraine Montana  
Adrian Sims\*

### EUPHONIUM

Thomas Lin  
Jacob Bowen  
Andrew Choi

### TUBA

Pasquale Sarracco\*  
A.J. Stair

### CONTRABASS

Daphine Henderson

### PERCUSSION

Matthew Dupree  
Beatriz Fanzeres  
John McGovern  
Luke Murphy  
Chris Ortolf

### CELESTE

Su Ying-Shan

Off-stage soloists for  
“Shenandoah”

\*Performing the Persichetti

# UPCOMING SPRING 2019 CONCERTS

## **STRAUSS AND FRANK UMD SYMPHONY ORCHESTRA**

**FRI, MAY 10 . 8PM**

\$25 PUBLIC / \$10 STUDENT/YOUTH / UMD STUDENTS FREE

### **DEKELBOUM CONCERT HALL**

Under the baton of interim music director José-Luis Novo, the UMD Symphony Orchestra presents Mozart's Overture to *The Abduction from the Seraglio*, Gabriela Lena Frank's *Three Latin American Dances* and Strauss' *Death and Transfiguration*.

## **UMWO FEATURING SARAH FRISOF, FLUTE UMD WIND ORCHESTRA**

**SAT, MAY 11 . 8PM**

\$25 PUBLIC / \$10 STUDENT/YOUTH / UMD STUDENTS FREE

### **DEKELBOUM CONCERT HALL**

Featuring UMD School of Music flute faculty member Sarah Frisof in two solo works, one of which was written for her. The program also includes a world premiere by prominent composer Stephen Jaffe, commissioned as part of the UMD Wind Orchestra's 10th Anniversary celebration.

## **ANNUAL POPS CONCERT**

**SUN, MAY 12 . 3PM**

\$25 PUBLIC / \$10 STUDENT/YOUTH / UMD STUDENTS FREE

### **DEKELBOUM CONCERT HALL**

Enjoy a mix of standards, contemporary hits arranged for band, Broadway tunes, American songbook classics and more at this annual celebration of pops music. Showcasing the lighter side of classical music, it's been an audience favorite for more than four decades. This year's performance will include *Manhattan Beach*, *The Hounds of Spring* and pieces inspired by *The Lord of the Rings*.

## **TROMBONE STUDIO RECITAL**

**SUN, MAY 12 . 7PM**

FREE, NO TICKETS REQUIRED

### **GILDENHORN RECITAL HALL**

This recital will feature the University of Maryland Trombone Choir and trombone faculty members Matthew Guilford and Aaron LaVere. The program will include works by Bourgeois, Crespo, Sims, Haydn, Grondahl and Wagner.

## **UMD SCHOOL OF MUSIC ADMINISTRATION AND STAFF**

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**EDWARD MACLARY**

Associate Director for Academic Affairs

**PATRICK WARFIELD**

Associate Director for Graduate Studies and Strategic Initiatives

**LORI DeBOY**

Associate Director for Administrative Affairs

**CRAIG ARNOLD**

Advising and Student Services

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**AARON MULLER**

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Ensembles Manager

**ANDREA BROWN**

Director of Athletic Bands

**ROBERT DiLUTIS**

Director of Community Engagement

**CRAIG KIER**

Director, Maryland Opera Studio

**EDWARD MACLARY**

Director of Choral Activities

**JOSÉ-LUIS NOVO**

Interim Director of Orchestral Activities

**TIM POWELL**

Interim Director of Jazz Studies

**DAVID SALNESS**

Director, Chamber Music Activities

**MICHAEL VOTTA**

Director of Bands

**J. LAWRENCE WITZLEBEN**

Coordinator of World Music Ensembles