



UMD SCHOOL OF MUSIC PRESENTS
BLACK SOUNDS AND VIVID COLORS
UNIVERSITY OF MARYLAND WIND ORCHESTRA

October 8, 2016 . 8PM
DEKELBOUM CONCERT HALL
at The Clarice

UNIVERSITY of MARYLAND

SOM
SCHOOL of MUSIC

University of Maryland School of Music presents

BLACK SOUNDS AND VIVID COLORS
University of Maryland Wind Orchestra

Michael Votta Jr., *music director*
Lee Hinkle, *soloist*

Black Sounds for Small Orchestra George Rochberg
(1965)

Folksongs for Winds Steven J. Kukla
(2004)

1. Russian
2. American
3. French
4. Finale

Lee Hinkle, *percussion*

INTERMISSION

Concerto for Percussion and Wind Orchestra Steven Stucky
(2001)

1. Energico
2. Moderato delicato, quasi senza tempo
3. Vivace
4. Grave (To the Victims of September 11, 2001)
5. Gioioso

Les Couleurs Fauves Karel Husa
(1996)

1. Persistent Bells
2. Ritual Dance Masks

**This performance will last approximately 100 minutes
including a 15-minute intermission.**

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 and Israel, 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-Elect of the Eastern Division of the College Band Directors National Association, and 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.

LEE HINKLE, D.M.A. is a percussionist and baritone vocalist whose percussion playing has been called “rock-steady” by the Washington Post. Hinkle is the principal percussionist with the 21st Century Consort. He made his Carnegie Hall solo debut in 2014 with the world premiere performance of Baljinder Sekhon’s *Double Percussion Concerto* for two percussion soloists and wind ensemble.

Hinkle’s notable performances have included the National Symphony Orchestra as well as tours with Bebe Neuwirth, Bernadette Peters, and the American Wind Symphony Orchestra. With over a dozen published CDs to his credit, Hinkle’s most recent solo CD released in January 2015 “Theatrical Music for Solo Percussion” can be heard on Albany Records. An active percussion soloist, Hinkle has performed at universities, conservatories, and festivals both nationally and internationally as well as three Percussive Arts Society International Conventions.

Hinkle currently serves on the faculty at the University of Maryland. He also serves on the Percussive Arts Society’s New Music / Research Committee and is the President of the MD / DE Chapter of the Percussive Arts Society. Hinkle is a Yamaha Performing Artist and proudly endorses Remo, Innovative Percussion, and Grover Pro Percussion. To learn more about Lee, visit www.leehinkle.com.

Black Sounds for Small Orchestra

GEORGE ROCHBERG

Born: July 5, 1918, Paterson, New Jersey

Died: May 29, 2005, Bryn Mawr, Pennsylvania

Instrumentation: Small Wind Orchestra

Composed: 1965

Duration: 14 minutes

In 1964, I wrote a large wind ensemble work entitled *Apocalyptic* – from this work I drew the material for a 17-player wind piece called *Black Sounds*. This new work was done in 1965 on commission from Lincoln Center for a dance called *The Act*, choreographed by Anna Sokolow for inclusion in a special TV composite project Lincoln Center, developed in cooperation with WNET, New York; later that show was awarded the Prix d’Italia. Since the dance concerned itself with the “act of murder,” the music, to be appropriately “black” had to be unrelenting in its intensity, dark in its gesture. The result was a totally chromaticized texture, though not necessarily atonal. In a through-composed, single movement, *Black Sounds*, is stylistically consistent from beginning to end. At the time I wrote it, I also thought of it as an “homage” to Varese, whom I admired greatly for his directness and power of dramatic expression.

The intensity of juxtaposition of the works presented here is probably the best way to understand my personal “credo” as a composer. Perhaps the very friction of their side-by-side relationship will heighten the particular qualities and characteristics of each, and throw them into sharper and more pointed relief. Whatever the effect of the “accidental” juxtaposition, each work ultimately exists for itself alone.

- George Rochberg

*Folksongs for Winds***STEVEN J. KUKLA**

Born: January 23, 1984, Johnson City, Tennessee

Instrumentation: Wind Octet

Composed: 2004

Duration: 17 minutes

This piece is a collection of movements that are based loosely around folk melodies from their respective countries, or around a particular “style” of composition; i.e. the American movement spans different genres of American music, from the expected barn dance to a funky rock and roll. Each movement contains its own leitmotif, each of which reoccurs at some point in the Finale. At the climax of the finale, the American and French themes are juxtaposed against each other, beginning in harmony, moving through dissonance and returning to harmony at the end. It is the composer’s hope that this piece will serve as a reminder that, through music, we are all united.

- Steven J. Kukla

*Concerto for Percussion and Wind Orchestra***STEVEN STUCKY**

Born: November 7, 1949, Hutchinson, Kansas

Died: February 14, 2016, Ithaca, New York

Instrumentation: Wind Orchestra and Percussion Soloist

Composed: 2001

Duration: 20 minutes

The huge array of solo instruments in my Concerto for Percussion and Wind Orchestra is the result of a request from the soloist, Gordon Stout, not to limit myself mainly to the marimba (of which he is, of course, a famous exponent) but instead to range widely across all the percussion families. There are a number of timbral groupings: wood and drum sounds in the first movement, set against boisterous, big-band-like riffs from the ensemble, for example; or marimba paired with steel drum as the lyrical voices in the slow second movement. The third movement, a scherzo, uses only keyboards – glockenspiel, xylophone, marimba – and it winks broadly at Strauss’s *Til Eulenspiegel*. The fourth movement turns to solemn, metallic resonances – gongs, Japanese temple bells, almglocken (tuned European cowbells) – and it sets these against the ominous heartbeat pattern of the bass drum. This movement reflects the somber atmosphere of fall 2001 more directly than I ever intended. Ordinarily I am skeptical of musical responses to outside events, and I never planned to write a piece “about” the attacks of September 11; yet, as I was writing this movement I asked myself why the music seemed so dark, so serious, and only then I realized that the world had thrust itself into my music whether I wanted it or not. Hence the dedication “To the victims of September 11, 2001,” added after the fourth movement was finished. The finale returns to the extroverted atmosphere of the first movement, with the soloist – now playing metal instruments that go “clunk” (agogo bells, Latin-American cowbells, brake drums, anvil) and “boing” (the spring from an automobile suspension) – trading riffs with the ensemble. The work closes with a return to the wood and skin sounds of the opening.

The concerto was commissioned in honor of Donald Hunsberger on the occasion of his retirement after nearly forty years as director of the Eastman Wind Ensemble, by a consortium of his ex-students, many of the leading wind conductors across the United States and even abroad. The work was completed on November 30, 2001, and the percussionist Gordon Stout and the Ithaca College Wind Ensemble (Stephen Peterson, director) gave the first performance at the Eastman Theater in Rochester, New York, on February 6, 2002, with Donald Hunsberger conducting.

- Steven Stucky

Les Couleurs Fauves

KAREL HUSA

Born: August 7, 1921, Prague, Czechoslovakia

Instrumentation: Small Wind Orchestra

Composed: 1996

Duration: 17 minutes

Les Couleurs Fauves was commissioned by alumni and friends of the Northwestern University School of Music, in honor of the fortieth anniversary of John P. Paynter's appointment to the faculty. Unfortunately, Paynter died before the work's premiere, which occurred at a memorial concert for the professor on Northwestern's campus, by the University Symphonic Wind Ensemble, conducted by the composer, on November 16, 1996.

The composer writes the following about *Les Couleurs Fauves*:

I have always been fascinated by colors, not only in music but also in nature and art. The paintings of the Impressionists and Fauvists have been particularly attractive to me, and their French origin accounts for the French title of my piece. The two movements ("Persisting Bells" and "Ritual Dance Masks") gave me the chance to play with colors - sometimes gentle, sometimes raw - of the wind ensemble, something John Paynter also liked to do in his conducting.

I was reminded of those French painters, whom I admired as a young student in Paris. They called themselves fauvists (vivid, wild), for they used both, often powerful strokes of brushes with unmixed colors. Their paintings, though, breathe with sensitivity, serenity, and gentleness. John's transcriptions as well as his conducting had these characteristics and hopefully *Les Couleurs Fauves* will remind you of them.

The **University of Maryland Wind Orchestra** was founded in 2008 to give advanced undergraduate, MM and DMA performance students the opportunity to participate in a professional caliber ensemble with the intent of furthering their preparation as professional orchestral and chamber music performers.

UMWO is committed to the idea that chamber music is central to all ensemble performance, and it embraces the ethos of chamber music even in large ensemble contexts. UMWO regularly incorporates string, keyboard and vocal performers. In addition to expanding repertoire possibilities, UMWO seeks to create a “next-generation” of string, keyboard and vocal performers who embrace the wind ensemble as a vital and integral part of their musical world.

During its seven-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, has been invited to perform at international, national and regional conferences, and has been active in commissioning and premiering new works for winds.

All wind, brass, and percussion players rotate between the UM Wind Orchestra and the UM Symphony Orchestra by concert period, placing constantly shifting demands on our musicians every four weeks and inspiring the development of skills that serve them best in a variety of musical situations.

UNIVERSITY OF MARYLAND WIND ORCHESTRA

Michael Votta, Jr., *Conductor*
Brian Coffill, *Graduate Assistant*
Joseph Scott, *Graduate Assistant*
David Wacyk, *Graduate Assistant*

Flute

Megan Gryder
Alisa Oh
Grace Wang

Oboe

Amanda Dusold
Angela Kazmierczak
Santiago Vivas-Gonzalez

Clarinet

Robert Durie
Nathan Dorsey
Gabe Ferreira
Bethany Lueers
Melissa Morales

Bassoon

Lauren Kantelis
Brian Kennedy

Saxophone

Brian Starace
Hansu Sung
Drew Pascoe

Horn

Grace Chan
Michael Fries
Amanda Fry
Al Rise
Ben Yehle

Trumpet

Alexis Kalivretenos
Ben Lostocco
Ross McCool
Isaac Segal
Frank Stroup

Trombone

Dan Pendley
Nathan Reynolds
Rich Matties

Bass Trombone

Matt Myers

Euphonium

Ryan Kieft

Tuba

Joshua Lewis
Nick Obrigewitch

String Bass

Paul Hunt

Piano

Szu-Yi Li

Percussion

Lauren Floyd
Jessica Kincaid
Anthony Konstant
David Lu
Matt Miller



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The **UMD School of Music** nurtures artists, scholars, and educators who understand tradition and celebrate innovation.