

University of Maryland School of Music Presents

MIGRATION SERIES

University of Maryland Symphony Orchestra, Jazz Ensemble & Chamber Singers



DECEMBER 2, 2016 . 8PM
DEKELBOUM CONCERT HALL
at The Clarice

UNIVERSITY of MARYLAND

SOM
SCHOOL of MUSIC

University of Maryland School of Music presents

MIGRATION SERIES

University of Maryland Symphony Orchestra

University of Maryland Jazz Ensemble

University of Maryland Chamber Singers

Take the A Train Billy Strayhorn
(1915-1967)

UMD Jazz Ensemble

Panel Discussion
William Robin, *Musicology, School of Music, UMD*
Dr. Julie Green, *Professor – History Department, UMD*
Elsa Smithgall, *Curator – The Phillips Collection*

The Flight into Egypt John Harbison
(b.1938)

UMD Chamber Singers and Symphony Orchestra

Edward Maclary, *conductor*

Tanya Malykh, *soprano*

Caleb Lee, *baritone*

INTERMISSION

Migration Series Derek Bermel

- I. Landscapes
interlude I
- II. After a Lynching
interlude II
- III. A Rumor
- IV. Riots and Moon's Shine
interlude III
- V. Still Arriving

UMD Symphony Orchestra and Jazz Ensemble

Michael Votta, Jr., *conductor*



SCHOOL OF
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PHILLIPS
The Phillips Collection

THE CLARICE

ABOUT THE ARTISTS

Launched in 2015, the collaboration between the Phillips Collection and the University of Maryland dramatically expands scholarship and innovation in the Arts and Humanities through the combined assets, expertise, programming and creativity of two renowned institutions. The partnership will introduce new research opportunities, music programming, fellowships and internships, as well as create an exhibition, education and archival facility in Prince George's County that will enhance community outreach for both institutions. Hosting artist talks, special lectures, panel discussions and symposia with distinguished speakers from around the world, the University of Maryland Center for Art and Knowledge at The Phillips Collection will be a nexus for academic work, scholarly exchange and innovative interdisciplinary collaborations.

Grammy-nominated composer and clarinetist **Derek Bermel** has been widely hailed for his creativity, theatricality, and virtuosity. Artistic Director of the American Composers Orchestra at Carnegie Hall, Bermel is also Director of Copland House's emerging composers institute Cultivate, served as Composer-in-Residence at the Mannes College of Music, and enjoyed a four-year tenure as artist-in-residence at the Institute for Advanced Study (IAS) in Princeton. Bermel has become recognized as a dynamic and unconventional curator of concert series that spotlight the composer as performer. Alongside his international studies of ethnomusicology and orchestration, an ongoing engagement with other musical cultures has become part of the fabric and force of his compositional language, in which the human voice and its myriad inflections play a primary role.

He has received commissions from the Pittsburgh, National, Saint Louis, and Pacific Symphonies, Los Angeles Philharmonic, Chamber Music Society of Lincoln Center, WNYC Radio, La Jolla Music Society, Seattle Chamber Music Festival, eighth blackbird, Guarneri String Quartet, Music from Copland House and Music from China, De Ereprijs (Netherlands), violinist Midori, and electric guitarist Wiek Hijmans among others. *The Boston Globe* wrote, "There doesn't seem to be anything that Bermel can't do with the clarinet." His many honors include the Alpert Award in the Arts, Rome Prize, Guggenheim and Fulbright Fellowships, American Music Center's Trailblazer Award, and an Academy Award from the American Academy of Arts and Letters; commissions from the Koussevitzky and Fromm Foundations, Meet the Composer, and Cary Trust; and residencies at Yaddo, Tanglewood, Aspen, Banff, Bellagio, Copland House, Sacatar, and Civitella Ranieri.

His discography features three critically-acclaimed discs: an all-Bermel orchestral recording that includes the Grammy-nominated

performance of his clarinet concerto *Voices*, (BMOP/sound); *Soul Garden*, his small ensemble/solo music (New World/CRI); and his most recent disc, *Canzonas Americanas*, with Alarm Will Sound (Cantaloupe). Bermel recently made his Cabrillo Festival debut, conducting his *Dust Dances*, and served as composer-in-residence at the Bowdoin Festival. Recent and upcoming are appearances or premieres include the *Intimacy of Creativity* Festival in Hong-Kong; the Seattle Chamber Music Festival; *Hyllos*, his evening-length collaboration with The Veenfabriek and Asko | Schönberg Ensemble, which premiered the Netherlands; performances and recordings with the JACK quartet and Music from Copland House ensemble; and as soloist with the New Century Chamber Orchestra.

Edward Maclary is Professor of Music and Director of Choral Activities at the University of Maryland. Recognized as one of the leading choral conductors and pedagogues of his generation, over the past fifteen years he has led the UMD Choral program to global acclaim. The school's flagship ensemble, the UMD Chamber Singers, has toured extensively and won top prizes in international competitions around the world. Over the past decade the UMD Concert Choir has become the symphonic chorus of choice for both the National Symphony Orchestra and the Baltimore Symphony Orchestra. Maclary has served as the chorus master for conductors such as Robert Shaw, Christoph Eschenbach, Marin Alsop, Andris Nelsons, Iván Fischer, Helmuth Rilling, Robert Spano, Matthew Halls, and Masaaki Suzuki. Choirs under his direction have also performed with the Cleveland Orchestra and the Boston Symphony Orchestra.

Director of the Master Class in Conducting at the Oregon Bach Festival since 2014, Maclary also has served as the Artist in Residence for the Eastman School of Music Summer Choral Institute and taught conducting master classes at Indiana University, Westminster Choir College, the University of Wisconsin, and Temple University. Regarded as an outstanding clinician and educator, he maintains an active schedule as a guest conductor for choral festivals and honors choirs around the country. In 2016 he conducted the California All-State Choir and he will lead the Maryland All-State Choir in 2018. Under Maclary's leadership the graduate conducting program at the University of Maryland has become one of most sought after in the country and its graduates occupy professional and academic positions around throughout the nation.

In 2014 he led the UMD Chamber Singers to Seoul, Korea for performances at the 10th World Symposium on Choral Music by invitation of the International Federation for Choral Music. In 2011 that ensemble was awarded the Premier Prix for Mixed Choirs and the Prix Ronsard for Renaissance performance at France's Florilège Vocal de Tours and Maclary was honored as the competition's "Chef de Choeur." In addition to his extensive experience in early music, Baroque performance practice, and the standard choral/ orchestral

masterworks, Maclary's repertoire ranges all the way to the literature of the 21st century, highlighted by recent collaborations with composers such as Sir James MacMillan and Dominick DiOrio.

Maclary received his doctorate in conducting with honors from Indiana University after earning a graduate degree in historical musicology from Boston University. In the following years he worked closely on many performance projects with Robert Shaw and also studied and collaborated with Helmuth Rilling, Margaret Hillis, and Robert Page.

One of the country's foremost woodwind artists, **Chris Vadala** is in demand as a jazz/classical performer and educator. He has appeared on more than 100 recordings to date, as well as innumerable jingle sessions, film and TV scores, performing on all the saxophones, flutes, and clarinets. A native of Poughkeepsie, N.Y., he graduated from the Eastman School of Music, earning the honor of the Performer's Certificate in saxophone as well as a B.M. in Music Education, received an M.A. in clarinet from Connecticut College, and pursued postgraduate study in woodwind doubling at Eastman.

Professor Vadala, Director of Jazz Studies and Saxophone Professor, is a UMD Distinguished Scholar-Teacher at the University of Maryland. Previous academic appointments include teaching studio woodwinds and conducting jazz ensembles at Connecticut College, Montgomery College, Hampton University, Prince George's Community College and Mount Vernon College, as well as serving as Visiting Professor of Saxophone at the Eastman School of Music, 1995 and 2001.

Mr. Vadala's performing career has been highlighted by a long tenure as standout woodwind artist with the internationally recognized Chuck Mangione Quartet, which included performances in all 50 states, Canada, Australia, Japan, Philippines, China, Brazil, Mexico, Argentina, Bermuda, Puerto Rico, Virgin Islands, Dominican Republic, England, Italy, France, Germany, Austria, Netherlands, Poland, Belgium, and Switzerland, and performing credits on five gold and two platinum albums, plus two Grammy, two Emmy, one Georgie (AGVA) and one Golden Globe Award. In addition, he has performed and/or recorded with such greats as Dizzy Gillespie, Quincy Jones, B.B. King, Chick Corea, Ella Fitzgerald, Aretha Franklin, Placido Domingo, Sarah Vaughn, Natalie Cole, Herbie Hancock, Ray Charles, Stevie Wonder, Henry Mancini, Doc Severinsen, New York Voices, Frankie Valli, Johnny Mathis, Michael Feinstein, and many others. In 2009, he became a member of the Award-Winning Smithsonian Jazz Masterworks Orchestra and has been the first call saxophonist with National Symphony Orchestra and NSO Pops Orchestra for many years.

As one of the Selmer Company's most requested *Artist in Residence* clinicians, Mr. Vadala travels worldwide, performing with and conducting student and professional jazz ensembles, symphonic bands, and orchestras. He has appeared with countless musical ensembles across the nation and Canada and has conducted one All-Eastern and

49 All-State jazz ensembles as well as numerous All-County and All-District Jazz Ensembles. Mr. Vadala served three terms as President of the Maryland Unit of the International Association for Jazz Education, was a permanent member of its MD Executive Board (College Faculty Representative), and a Woodwind Representative to the International Resource Team.

Mr. Vadala's column on woodwind doubling appeared regularly in the *Saxophone Journal* for over 10 years, and he has authored articles for many other magazines. He is currently on the Editorial Board and a contributing writer for the *Flute Journal*. A *Downbeat* magazine poll finalist in four categories and the recipient of a National Endowment for the Arts Jazz Study grant, he has published a number of original compositions and arrangements (Medici Music & Cimarron Music Press). His book, *Improve Your Doubling* (Dorn Productions) is acclaimed as a valuable addition to the woodwind literature. In addition to his debut solo CD, *Out of the Shadows*, (Art of Life Records), his new quartet CD, *Eastern Standard Time* (Art of Life Records), is already receiving rave reviews! Additional recording/publications include *Jazz/Rock in the USA*, *Jazz Solos*, *Nothin' But Jazz*, *Jazz Adventures*, *Modern Jazz-Rock and R & B*, and *Fusion Solos* (6 books with play-a-long CDs by DeHaske/Curnow), as well as a contributions to Warner Brother's *Approaching the Standards* play-a-long improvisation series and *Jazz Pedagogy* (The Jazz Educators Handbook and Resource Guide). He also has the honor of being included in the recent publication, "The History of the Top 40 Sax Solos (1955-2015)." You can hear him on such TV and movie soundtracks as "Criminal Minds," "Zombieland," "Life After Beth," "Avalon," "Anchorman 2," "Intolerable Cruelty," "Let's Go to Prison," "Fargo," "Cannonball Run," "The Children of Sanchez," Saturday Night Live, a Chevrolet Colorado Truck commercial, among others.

Visit his www.chrisvadala.com website for additional information on discography, bio info, publications, calendar of performances, booking request form, CD purchases, sound bytes and more.

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.

Tanya Malykh is a sophomore at the University of Maryland studying voice performance. At UMD she studies with Delores Ziegler, and is also currently studying with Arianna Zukerman. This performance marks Malykh's second solo engagement with the UMD Chamber Singers. She has appeared with the UMD Women's Choir, UMD Concert Choir, OperaTerps, and Opera Chorus in Maryland Opera Studio's acclaimed production of Marc Blitzstein's *Regina*.

Caleb Lee is a senior at the University of Maryland pursuing Bachelor of Music and Bachelor of Music Education degrees. He is director of all-male vocal chamber ensemble MännerMusik, and has participated with the group since 2013. In addition to MännerMusik, Caleb has sung with the UMD Chamber Singers, University Chorale, UMD Men's Chorus, and appeared in choruses with the Maryland Opera Studio.

The **University of Maryland Chamber Singers** have achieved international renown with acclaimed performances of the most challenging repertoire ranging from the 16th through the 21st centuries. The ensemble made its first European tour in 2007 with a prize-winning appearance at the International Musical Eisteddfod in Wales. In 2011 they won Premier Prix for Mixed Choirs and the Prix Ronsard for Renaissance Singing at the 40th Florilège Vocal de Tours in France. They also appeared by invitation of the International Federation for Choral Music at the 10th World Symposium on Choral Music in South Korea.

The UMD Chamber Singers collaborate frequently with the National Symphony Orchestra in major works such as Bach's Mass in B minor and will return to the Kennedy Center in December 2016 for Handel's Messiah. Along with their regular symphonic collaborations, the ensemble specializes in the most important a cappella repertoire of the 20th century, having presented the masterpieces of Barber, Britten, Copland, Debussy, Howells, Poulenc, and Schönberg.

In addition to singing under founding director Edward Maclary, the UMD Chamber Singers work regularly with internationally renowned conductors such as Christoph Eschenbach, Helmuth Rilling, Nathalie Stutzmann, and Iván Fischer. The group frequently appears by invitation at conferences of the American Choral Directors Association and National Collegiate Choral Organization (NCCO). The UMD Chamber Singers appeared as the featured ensemble of the 2013 NCCO conference in a highly acclaimed concert of music by Poulenc and Britten led by Matthew Halls, Artistic Director of the Oregon Bach Festival. Halls will return in April 2017 to lead the ensemble in a *cappella* music of Herbert Howells and Frank Martin.

Billy Strayhorn: *Take the A Train*

Born 19 November 1915, Dayton, OH

Died 31 May 1967, New York, NY

New York is a city of migrants. From its founding in 1626 as New Amsterdam to today, it has continuously been a metropolis to which people have found themselves drawn. So it should be no surprise that one of the city's most iconic anthems was the product of two men and one woman who hailed from outside of Manhattan.

Billy Strayhorn was born in Dayton, Ohio in 1915 and spent his formative years in Pittsburgh. There, in 1938, the delivery boy who was a songwriter in his spare time was afforded the opportunity to meet and play for Duke Ellington. The bandleader was living in Harlem at the time, but despite his relationship to that place—a relationship that was to become almost as famous as that of any other person and place in jazz—he had his roots in Washington, DC.

The meeting between the two non-New Yorkers went well enough that Ellington invited Strayhorn to visit him at his house in Harlem. The subway directions that he gave the young composer began “Take the A train to Sugar Hill and Harlem.” In preparation for what was, in essence, an audition, Strayhorn took those words and crafted them into a new song that he would play Ellington.

Three years later, Strayhorn and Ellington were musical partners and a new ruling from the American Society of Composers, Arrangers, and Publishers (ASCAP) had made playing songs by its artists on the radio prohibitively expensive. Ellington and his band needed new music, and luckily his son Mercer and Strayhorn were represented by ASCAP competitor BMI. Ellington told the pair to get to work composing a new songbook for the band, and Mercer noticed “Take the ‘A’ Train” in the trash. He pulled it out, convinced Strayhorn to finish it, and the band recorded it on 15 February 1941.

The song almost immediately became the signature tune of the ensemble. Strayhorn had wanted to get rid of it because he thought that it sounded too much like Fletcher Henderson arrangements, but the malleability of the tune made it perfect for Ellington's ever-changing band. Lyrics were added by the singer Joya Sherrill when she heard the song on the radio in Detroit. When Ellington met her and heard her addition to Strayhorn's tune, she was hired immediately.

“Take the ‘A’ Train” has become one of the most iconic tunes in the American songbook. When he traveled abroad as an artistic ambassador for the State Department, Ellington always included the song on programs. It has come to represent New York City, and particularly *black* New York City, in a way that few other songs can. And it was a song created by three people who migrated to the city. Somehow that seems especially fitting.

— Robert Lintott

John Harbison: *The Flight into Egypt*

Throughout an extraordinarily prolific career, John Harbison (born in 1938 in Orange, New Jersey) has shown a gift for cross-pollinating the familiar with the new and unexpected. Works such as his Metropolitan Opera-commissioned *The Great Gatsby* and his song cycle *The Canonical American Songbook*, for example, bring new perspectives to well-known cultural icons. Harbison has formulated an artistic credo of aiming “to make each piece different from the others, to find clear, fresh large designs, to reinvent traditions.”

This is especially apparent in his take on the Christmas season in the miniature oratorio *The Flight into Egypt*. Harbison described the work as motivated by a desire to depict “the darker side of Christmas.” In 1987 it garnered him the Pulitzer Prize in Music — just one among Harbison’s high-profile honors, which also include a MacArthur “Genius” Fellowship in 1989 and several residencies with major orchestras.

Harbison notes that the idea for *The Flight into Egypt* began as “an impulse stemming from a conversation with Craig Smith and Rose Mary Harbison about Christmas texts.” The late Craig Smith was known for his legendary series of Bach cantatas and other projects at Emmanuel Church in Boston. Harbison admired his adventurous group of singers and tried out new choral pieces with them. The conversation to which he refers touched on the topic of a well-known minister who offered counseling during the Christmas season at Emmanuel Church, during “a time when need, isolation, and anxiety increases,” according to the composer. “We agreed that the darker side of Christmas needs representation, especially in a time of increasing distance between the privileged and the less fortunate.” (The composer donated his commission fee to a homeless shelter.)

The Flight into Egypt thus not only adds another layer to this evening’s programmatic exploration of migration and uprooting: it’s also a work urgently relevant to the contemporary social issues of privilege and persecution. Harbison turned for his text to the canonical account found in the Gospel of Matthew (2:13-23), which describes King Herod’s attempt to preemptively rid himself of a prophesied future threat when he learns of the birth of Jesus from the Three Wise Men. An angel warns Joseph in a dream of Herod’s plan to have all male children under the age of two slaughtered and tells him to take Mary and the newborn to Egypt, which was beyond Herod’s jurisdiction.

In his discussion of *Flight*, Brian Edward Galante relates that the composer explained he was inspired by this image of “people who are driven out and have to find their way into new terrain. They’re driven out essentially by violence and the paranoia of a leader who adopts an absolutely brutal solution to what is really just a competitive paranoid problem. That struck me as being very resonant, very interesting as a theme.” And, sadly, it remains just as relevant today.

Scored for a pair of solo singers (soprano and baritone), mixed chorus, and an ensemble of two oboes, English horn, bassoon, three

trombones, chamber organ, and strings, *The Flight into Egypt* packs a lot of musical event into its less-than-a-quarter-hour duration. Fans of Stravinsky's choral works (such as the *Symphony of Psalms*) may also recognize clear influences, particularly in the woodwind sonorities, while Schoenberg and even the early music master Heinrich Schütz have also been adduced as part of Harbison's inspirational palette.

The composer writes: "In this piece the subject matter gave rise to musical techniques: a frequent reliance on points of imitation, and the derivation of most of the music from the short motives stated at the outset. These are metaphors for the pre-ordained, inevitable aspects of the story. The harmony is more freely ordered, in the interest of a more flexible and compassionate rendering of the details of the narrative. The most expressive element in the piece is the continuity, which fuses the narrative into one continuous impression, both abstract and highly colored."
—Thomas May

BARITONE: Behold, the angel of the Lord appeareth to Joseph in a dream, saying:

SOPRANO: Arise, and take the young child and his mother, and flee into Egypt, and be there until I bring thee word, for Herod will seek the young child to destroy him.

BARITONE: When he arose, he took the young child and his mother by night, and departed into Egypt: and was there until the death of Herod, that it may be fulfilled which was spoken of the Lord by the prophet, saying:

CHORUS: Out of Egypt have I called my son.

BARITONE: Then Herod when he saw that he was mocked of the wise men, was exceeding wroth, and sent forth, and slew all the children that were in Bethlehem and in all the coasts thereof; from two years old and under according to the time which he had diligently enquired of the wise men. Then was fulfilled that which was spoken by Jeremy the prophet, saying:

CHORUS: In Rama was there a voice heard, lamentation and weeping and great mourning, Rachel weeping for her children and would not be comforted, because they are not.

BARITONE: But when Herod was dead, behold, the angel of the Lord appeareth in a dream to Joseph in Egypt, saying:

SOPRANO: Arise, and take the young child and his mother and go into the land of Israel: for they are dead which sought the young child's life.

BARITONE: And he arose and took the young child and his mother, and came into the land of Israel. But when he heard that Archelaus did reign in Judea in the room of his father Herod, he was afraid to go thither: notwithstanding being warned of God in a dream he turned aside into the parts of Galilee; and he came and dwelt in the city of Nazareth: that it might be fulfilled which was spoken by the prophets:

CHORUS: He shall be called a Nazarene.

Derek Bermel: *Migration Series*

'The Migration Series' is a concerto for jazz band and orchestra, influenced by many of my compositional heroes, including Charlie Parker, Stevie Wonder, Sarah Vaughan, Eric Dolphy, Thelonious Monk, John Zorn, and the rappers Rakim and Mos Def. I kept in mind the individual voices of the members of the Lincoln Center Jazz Orchestra. The piece is in five movements, with three connecting interludes, and is dedicated to Wynton Marsalis, whose music-making has been a great inspiration to me.

It was as a child in New York that I first encountered the 'Migration Series', a set of 60 paintings by Jacob Lawrence (1917-2000) depicting the Great Migration of African-Americans from South to North during the early decades of the 20th Century. The paintings have remained etched in my consciousness ever since, and as I began work on this piece, many of the sounds in my head evoked memories of the series. Because Lawrence didn't regard the paintings as separate entities, but instead as components of a larger cycle, it felt natural for me to focus on the shapes, colors, moods, and atmospheres evoked by groups of scenes within the series, rather than individual paintings. In this grand American story, I gravitated toward the larger themes, those of determination, mystery, despair, and hope; Lawrence's unique sense of perspective and distance - his generosity and universality of narrative - allowed the space for me to add music.

The first movement is inspired by the wide open Southern landscapes and the theme of the railroad depicted in Lawrence's paintings. The music builds on a relentless four-note ostinato in the strings which combine with a short funk riff in the trumpet. The movement builds as a slowly expanding series of diatonic chord changes evolves and the texture becomes layered in polytonality.

A short solo piano interlude leads to the more lyrical second movement; this section reflects Lawrence's depictions of the emotional pulse prior to migration, the overwhelming disbelief and despair stemming from the prejudices and hardships endured by the former slaves and their families. The music begins as a Gospel ballad, transformed by a trio of rapping trombones which anticipate the vocalizations of the third movement.

Another interlude, this time for solo clarinet and bass, leads to the third movement; This section takes as its point of departure the conversational "call and response", the excitement of rumors in the air and impending change captured by Lawrence in several of the paintings. This vitality is expressed rhythmically by swinging chromatic tone clusters heard in the three trombones (presaged in mvt. II), then later by four bass clarinets, four trumpets, and finally by the whole jazz band. With development of contour, rather than melody, the movement emphasizes gestures of rhythm and syncopation over pitch - i.e. the central interplay is the conversational banter (characteristic of dub or hip-hop music), rather than on the melody-chord relations

typical of 'song' forms. Partway through the movement, echoes of the first 'landscape' ostinato reappear in the strings, as the chatter leads to the migratory journey.

The fourth movement follows immediately without pause. Lawrence illustrates the migrants' arrival in the Northern cities, accompanied by joy and expectation, but also by violence, rejection, and new incarnations of poverty. The new urban energy manifests itself in the manic bebop lines of the saxophones - with the cooler serenity - in the strings and harp - recalling the depictions of a simpler, rural life in the South. A trumpet interlude leads out of the fourth movement, picks up steam as a conversation runs throughout the ensemble, into the fifth and final section, a musical and visual summation based on material presented in the earlier movements; this last section evokes the text accompanying Lawrence's final painting: "And the migrants kept coming."
-Derek Bermel

UNIVERSITY OF MARYLAND CHAMBER SINGERS & JAZZ ENSEMBLE

UNIVERSITY OF MARYLAND CHAMBER SINGERS

Edward Maclary, *Conductor*

Lauri Johnson, *Choral Administrator*

Kieun Steve Kim & Steven Seigart, *Assistant Conductors*

Zsolt Balogh, *Accompanist*

Hayley Abramowitz*

Evangeline Athanasiou

Jenna Barbieri

DeMarcus Bolds

Aryssa Burrs

Noah Calderon

Jovon Eborn

Adia Evans

Maddy Gershunskiy

Brandon Johnson

Andrew Jones

Kieun Steve Kim*

Ashley Kitchelt

Caleb Lee*

Jeremiah Lee

Tanya Malykh

Ilanthe Marini*

Amber Merritt

Raha Mirzadegan

Miranda Mlilo

Erin Moody

Johnathon O'Neal

Dan O'Neill

Aaron Peisner*

Simon Polson

Collin Power

Samantha Scheff

Steven Seigart*

Zachary Sener

Elena Staguhn

John-Paul Teti

Emily Weiser

Jennifer Weyman

*graduate conductor

*ensemble assistant

UNIVERSITY OF MARYLAND JAZZ ENSEMBLE

Chris Vadala, *Director of Jazz Studies*

Saxophone

Hansu Sung

Hannah Wynne

Leo Rayon

Dan Janis

Eli Stopak

Matthew Rosenfeld

Trumpet

Steven Cunningham

Frank Stroup

Justin Drisdelle

Hart Guojion-Petit

Henry Ross Wixon

Trombone

John Wambach

Ben Jackson

Rich Matties

Josh Gehres

Rhythm Section

Daniel Kapit

Thomas James

Tyler Buisch

Dean Emerson

Christian Clark

Joey Antico

Nick Vassar

UNIVERSITY OF MARYLAND SYMPHONY ORCHESTRA

James Ross, *Music Director*

Mark Wakefield, *Orchestra Manager*

Violin

Kevin Sloan,
concertmaster
(Harbison)

Alan Tilley,
concertmaster
(Bermel)

Ava Shadmani,
principal 2nd
(Harbison)

Benedict Sin,
principal 2nd (Bermel)

Yuti Chang

Haley Dietz

Ryan Gregory

Haerin Jee

Astrid Jensen
Camille Jones

Amyr Joyner

Dana Judy

Andrew Juola

Hansae Kwon

Hannah Lee

Heather MacArthur

Anto Meliksetian

Carolina Meurkens

Jesse Munoz

Sarah Park

Tula Raghavan

Olivia Ren

Lynn Rowell

Jessica Schueckler

Duo Shen

Katherine Smolen

James Worley

Viola

Eva Mondragon,
principal (Harbison)

Rebecca Barnett,
principal (Bermel)

Emma Baker
Caroline Castleton

Hannah Dara

Kimia Hesabi

Stephan Loh

Timothy MacDuff

John McIntyre

Naomi Rabe

Cello

Pecos Singer,
principal (Harbison)

Kathleen Monroe,
principal (Bermel)

Frances Borowsky

Katy Chiang

Samantha Flores

Peter Franklin

Gabriel Hightower

Molly Jones

Brian Kim

Julia Marks

Katie McCarthy

Preetcharn Saund

Peter Swanson

Bass

Paul Hunt, *principal*

Morgan Daly

Francis Desiderio

Patrick Fowler

Daphne Henderson

Justin Lidard

Flute

Natasha Costello

Laura Kaufman

Piccolo

Natasha Costello

Oboe

Michael Homme

Michael Helgerman

English Horn

Michael Homme

Clarinet

Matthew Rynes

Bassoon

Lucas Cheng

Horn

Joshua Blumenthal

Daniel Eppler

David Flyr

Clinton Soisson

Trombone

Joshua Gehres

Michael Dranove

Bass Trombone

Matthew Myers

Tuba

Andrew Dougherty

Timpani

Mario Perez

Percussion

Laurin Friedland

Christopher Herman

Harp

Samantha Bittle

Organ

Szu-Yi Li

Operations

Assistant

Will Yeager

Orchestral Librarian

Tiffany Lu



Angela Kazmierczak, '18

KEEP ME MARYLAND

I wouldn't be able to study music at UMD if it weren't for the scholarships that help me afford my out-of-state tuition. Thanks to the generosity of donors, I am able to study music with extraordinary faculty in a program that is tailored to my goals and interests.

- Angela Kazmierczak, *Bachelor of Music, Oboe Performance '18*

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