



University of Maryland School of Music Presents

SPRING CONCERT

UMD Wind Ensemble

Bishop McNamara High School Wind Ensemble

March 2, 2018 . 8PM
DEKELBOUM CONCERT HALL
at The Clarice



SCHOOL OF
MUSIC

University of Maryland School of Music presents

SPRING CONCERT

BISHOP MCNAMARA HIGH SCHOOL WIND ENSEMBLE

Anthony Conto, *director*

UNIVERSITY OF MARYLAND WIND ENSEMBLE

Michael Votta Jr., *music director*
David Wacyk, *assistant conductor*

Bishop McNamara High School Wind Ensemble

Dig Down Deep..... Timothy Mahr

This Cruel Moon..... John Mackey

San Antonio Dances..... Frank Ticheli

- I. *Alamo Gardens*
- II. *Tex-Mex on the Riverwalk*

INTERMISSION

University of Maryland Wind Ensemble

Huldigungsmarsch..... Richard Wagner

David Wacyk, conductor

A Child's Garden of Dreams..... David Maslanka

- I. *There is a desert on the moon where the dreamer sinks so deeply into the ground that she reaches hell*
- II. *A drunken woman falls into the water and comes out renewed and sober*
- III. *A horde of small animals frightens the dreamer. The animals increase to a tremendous size, and one of them devours the little girl*
- IV. *A drop of water is seen as it appears when looked at through a microscope. The girl sees that the drop is full of tree branches. This portrays the origin of the world*
- V. *An ascent into heaven where pagan dances are being celebrated; and a descent into hell where angels are doing good deeds*

Michael Votta, Jr., conductor

**Combined University of Maryland and
Bishop McNamara High School Wind Ensembles**

William Byrd Suite..... Gordon Jacob

- I. *Earle of Oxford's March*
- II. *Jhon Come Kiss Me Now*
- III. *Mayden's Song*
- IV. *The Bells*

Galop..... Dmitri Shostakovich

A reception will be held after the concert (starting at approximately 9:30 pm) at The Lobby Bar located on the ground floor of the beautiful The Hotel of University of Maryland located at 7777 Baltimore Avenue. Come by for a after concert social and celebrate these talented musicians.

** beverages and appetizers will be available to purchase*

ANTHONY J. CONTO, Director of Bands and Orchestra and Fine Arts Director at Bishop McNamara High School, is a native of the Washington D.C. area. He is a University of Maryland Alumni, receiving his Bachelor of Science Degree in Music Education in 2001 and his Master of Music Degree in Music Education and Conducting in 2009. Under Mr. Conto's baton, the Bishop McNamara instrumental music program has grown from approximately 80 students when he began in 2001, to over 150 students participating in 10 different performing ensembles.

Mr. Conto is active in the community, archdiocese, and state. He has served as president of both the Maryland Band Directors Association (MBDA) and the Washington Archdiocesan Music Teachers Council (WAMTC.) You will find Mr. Conto around the DC Metropolitan Area as a conductor, adjudicator, clinician, and freelance trumpet player.

Some of Mr. Conto's former students have continued their education at such prestigious institutions as The Aspen Music Festival and School, Berklee College of Music, Carnegie Mellon University, Cleveland Institute of Music, The Eastman School of Music, Interlochen Center for the Arts, Manhattan School of Music, The North Carolina School for the Arts, Peabody Conservatory, The Tanglewood Institute, and of course, the University of Maryland. In the summer of 2012, Mr. Conto was accepted and participated in the Summer Conducting Workshop for Music Educators at The Juilliard School in New York City.

He accredits much of his success to the great teachers, music directors, and colleagues through his educational and professional journey, along with a supportive community at Bishop McNamara.

BISHOP McNAMARA HIGH SCHOOL (BMHS), a college preparatory school in the Holy Cross tradition, exists to educate and to form young men and women in and through the Catholic faith.

BMHS is located in Forestville, Maryland and boasts an enrollment of over 850 students. It is home to one of the largest Fine Arts Departments in the Washington Metropolitan Area. Students can enroll in classes, ensembles, and productions in dance, music, theater and visual arts.

The Band and Orchestra program consists of over 150 students participating in 10 different instrumental performing ensembles. These ensembles perform all around the Washington Metropolitan area as well as out-of-state, consistently receiving numerous honors and cultivating a reputation for musical excellence.

The BMHS Wind Ensemble would like to thank Dr. Michael Votta and the University of Maryland School of Music for this special invitation to share in this wonderful night of music.

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.

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.

*Dig Down Deep***Timothy Mahr**

Born: March 20, 1956, Reedsburg, WI

Composed: 2011

Duration: 3 minutes

The composer writes,

This work was commissioned for the 2011 California Tour of the Shakopee High School Bands, Eric Christenson, director. Dig Down Deep provides music that reflects on the need we all have to find within ourselves the will to push on when we would perhaps rather not. The work begins solemnly, with a strong melodic line interrupted by punctuating resistance. Eventually, the urge to drive forward is found and the work propels itself with enthusiasm.

*This Cruel Moon***John Mackey**

Born: October 1, 1973, New Philadelphia, Ohio

Composed: 2017

Duration: 7 minutes

The composer writes,

This piece is an adaptation of the middle movement of Wine-Dark Sea: Symphony for Band. The full symphony tells the tale of Odysseus and his journey home following his victory in the Trojan War. But Odysseus' journey would take as long as the war itself. Homer called the ocean on which Odysseus sailed a wine-dark sea, and for the Greek king it was as murky and disorienting as its name; he would not find his way across it without first losing himself.

This Cruel Moon is the song of the beautiful and immortal nymph Kalypso, who finds Odysseus near death, washed up on the shore of the island where she lives all alone. She nurses him back to health, and sings as she moves back and forth with a golden shuttle at her loom. Odysseus shares her bed; seven years pass. The tapestry she began when she nursed him becomes a record of their love.

But one day Odysseus remembers his home. He tells Kalypso he wants to leave her, to return to his wife and son. He scoffs at all she has given him. Kalypso is heartbroken.

And yet, that night, Kalypso again paces at her loom. She unravels her tapestry and weaves it into a sail for Odysseus. In the morning, she shows Odysseus a raft, equipped with the sail she has made and stocked with bread and wine, and calls up a gentle and steady wind to carry him home. Shattered, she watches him go; he does not look back.

San Antonio Dances

- I. Alamo Gardens
- II. Tex-Mex on the Riverwalk

Frank Ticheli

Born: January 1, 1958, Monroe, Louisiana

Duration: 9 minutes

The composer writes,

San Antonio Dances was composed as a tribute to a special city, whose captivating blend of Texan and Hispanic cultural influences enriched my life during my three years as a young music professor at Trinity University. It has been 20 years since I lived in San Antonio, but the city still tugs at my heartstrings and lives in this music.

The first movement depicts the seductively serene Alamo Gardens and its beautiful live oak trees that provide welcome shade from the hot Texas sun. A tango mood and lazily winding lines give way to a brief but powerful climax depicting the Alamo itself.

The second movement's lighthearted and joyous music celebrates San Antonio's famous Riverwalk. Inspired by the streets and canals of Venice, Italy, architect Robert Hugman proposed his idea of converting the San Antonio riverfront into a beautiful urban park back in the 1920s. It took decades to complete, but the Riverwalk eventually became a reality—a 2 1/2 mile stretch of stunningly landscaped waterfront lined with hotels, restaurants, night clubs and shops.

Picture a group of friends seated at an outdoor patio of one of the Riverwalk's many Tex-Mex restaurants, enjoying the scenery, the food, the company. In time, the evening settles in, the air cools, the mood brightens, the crowd picks up, and music is heard from every direction. Before you know it, the whole place is one giant fiesta that could go on forever.

Viva San Antonio!

*Huldigungsmarsch***Richard Wagner**

Born: May 22, 1813, Leipzig, Germany

Died: February 13, 1883, Venice, Italy

Composed: 1864

Duration: 7 minutes

Wagner wrote his "Homage March" as a gift and greeting for Ludwig on the occasion of his birthday on August 25th 1864. A first performance in the presence of the King did not take place, however, until October 5th in Munich, after a series of circumstances including the sudden death of the leader of the Munich Military Band, Peter Streck (1797-1864) two days before the birthday cancelled the performance.

According to one obituary, Streck appears to have suffered a heart attack under pressure of the preparations for the concert, with the copying of parts immediately before the performance, the organisation of rehearsals and the journey to Hohenschwangau with a total of 80 musicians, and the enormous musical demands made by Wagner.

The "Homage March" bears Wagner's typical signature. He himself writes that he had composed something "from Lohengrin and Tannhäuser and perhaps something new". The piece is a formal work of genius, unusually lush in sound and instrumentation, but appears on the whole a little too routine. The performance does not seem to have made a lasting impression on Ludwig II either, as no royal comments of any consequence on the work have remained on record. Despite these limitations, the "Homage March", as an original work by Wagner for wind ensemble, cannot be disregarded in our concert programmes. The wind instrumentation originally required by Wagner is interesting, as it would no longer be realisable nowadays. In addition to two piccolos in Db he also calls for 4 flutes, also in Db, 1 Ab, 2 Eb and 14 Bb clarinets, 2 trumpets in Bb alto, 4 in F, 2 in Eb and 4 bass trumpets, 3 flugelhorn, 3 alto horns, 4 tenor horns / baritones and 6 bass tubas.

–Program note by John Mangum

A Child's Garden of Dreams

- I. *There is a desert on the moon where the dreamer sinks so deeply into the ground that she reaches hell*
- II. *A drunken woman falls into the water and comes out renewed and sober*
- III. *A horde of small animals frightens the dreamer. The animals increase to a tremendous size, and one of them devours the little girl*
- IV. *A drop of water is seen as it appears when looked at through a microscope. The girl sees that the drop is full of tree branches. This portrays the origin of the world*
- V. *An ascent into heaven where pagan dances are being celebrated; and a descent into hell where angels are doing good deeds*

David Maslanka

Born: August 30, 1943, New Bedford, Massachusetts

Died: August 7, 2017, Missoula, Montana

Composed: 1981

Duration: 35 minutes

A Child's Garden of Dreams was commissioned by John and Marietta Paynter for the Northwestern University Symphonic Wind Ensemble. It was composed in the summer of 1981 and premiered by Northwestern in 1982.

The composer relied upon the following from Carl Jung's *Man and His Symbols* for his inspiration:

A very important case came to me from a man who was himself a psychiatrist. One day he brought me a handwritten booklet he had received as a Christmas present from his ten-year-old daughter. It contained a whole series of dreams she had had when she was eight. They made up the weirdest series of dreams I had ever seen, and I could well understand why her father was more than just puzzled by them. Though childlike, they were uncanny, and contained images whose origin was wholly incomprehensible to the father...

In the unabridged German original, each dream begins with the words of the old fairy tale: "Once upon a time...." By these words the little dreamer suggests that she felt each dream were a sort of fairy tale, which she wants to tell her father as a Christmas present. The father tried to explain the dreams in terms of their context. But he could not do so because there appeared to be no personal associations with them...

[The little girl] died of an infectious disease about a year after that Christmas..."

[The dreams were a preparation for death, expressed through short stories, like the tales told at primitive initiations.]

The little girl was approaching puberty and at the same time, the end of her life. Little or nothing in the symbolism of her dreams points to the beginning of a normal adult life.... When I first read her dreams, I had the uncanny feeling that they suggested impending disaster...

These dreams open up a new and rather terrifying aspect of life and death. One would expect to find such images in an aging person who looks back upon life, rather than to be given them by a child... Their atmosphere recalls the old Roman saying, "Life is a short dream," rather than the joy and exuberance of its springtime... Experience shows that the unknown approach of death casts an adumbratio (an anticipatory shadow) over the life and dreams of the victim. Even the altar in Christian churches represents, on the one hand, a tomb, and on the other, a place of resurrection – the transformation of death into eternal life."

Maslanka selected five of the twelve dreams as motifs for each movement of this composition, as is noted above.

– Program note by the composer.

William Byrd Suite

- I. *Earle of Oxford's March*
- II. *Jhon Come Kiss Me Now*
- III. *Mayden's Song*
- IV. *The Bells*

Gordon Jacob

Born: July 5, 1895, London, United Kingdom

Died: June 8, 1984, Saffron Walden, United Kingdom

Transcribed: 1922

Keyboard music formed one of Byrd's main compositional endeavors, and the fruit of these labors provided the impulse for an entire school of Elizabethan keyboard composition. Most of these works were intended for performance at the virginal, a small relative of the harpsichord in many timbral and mechanical aspects (so named because it was often found in the bedrooms of unmarried young 17th century ladies). Although Byrd's keyboard works first appear in the 1570s, they only circulated in manuscript until the publication of *My Ladye Nevells Booke* (1591) and *Parthenia* (1611). However, the Fitzwilliam *Virginal Book* languished in obscurity until 1899 before receiving publication. This collection comprises the largest set of Byrd's keyboard works — around seventy — and is also regarded as England's foremost collection of keyboard works. All of the movements Gordon Jacob set in *William Byrd Suite* have the Fitzwilliam *Virginal Book* as their source.

Gordon Jacob considered *William Byrd Suite* "freely transcribed," as virginal players had no means of creating dynamic shading or timbral contrast on their instrument. Composers created dynamic intensity by adding voices above and/or below the melody. Similarly, composers created musical intensity by adding lines of increasing complexity, ornamenting the melody. Jacob remained mostly faithful to Byrd's original melody, harmony, form and figuration, but added his own orchestrational color and dynamic shading to intensify the aforementioned expressive qualities of the music.

It is an overstatement to describe each movement simply as growing louder and more complex due to layers of ornamentation, variation and imitation. Although Byrd utilizes these compositional devices in all the works represented, his genius lies in how he utilizes these effects in varying degrees to avoid monotony. In *The Earl of Oxford's March*, devices of crescendo, ornamentation and imitation are clearly evident. This movement, marked *un poco pomposo*, begins its stately procession through the two iterations of its form simply and very quietly, growing steadily stronger and more complex into the climactic final sections. *Jhon come kisse me now*, and *The Mayden's Song* are sets of variations upon an eight and two sixteen bar melodies, respectively.

The Bells is structured in large musical paragraphs, a continuous motivic variation emanating from a single two-note ground in the bass. The work culminates with a tubular bell solo amidst a grandiose layering of contrapuntal texture.

– Program Note by Brian K. Doyle

Galop

Dmitri Shostakovich (trans. Donald Hunsburger)

Born: September 25th, 1906, Saint Petersburg, Russia

Died: August 9th, 1975, Moscow, Russia

Composed: 1959

Duration: 2 minutes

This light-hearted romp comes from a larger work by Russian composer Dmitri Shostakovich. *Moscow, Cheryomushki* is a satirical three-part operetta set in a housing project in southwest Moscow. It premiered on January 24, 1959. The libretto was written by notable Russian humorists Vladimir Mass and Mikhail Chervinsky and centers around the chronic housing shortages of urban Russians. Although he wrote over one hundred minutes of fascinating music to this libretto, Shostakovich was a critic of the operetta. In writing to his acquaintance Isaak Glikman, just days before the premiere, the composer said this:

I am behaving very properly and attending rehearsals of my operetta. I am burning with shame. If you have any thoughts of coming to the first night, I advise you to think again. It is not worth spending time to feast your eyes and ears on my disgrace. Boring, unimaginative, stupid. This is, in confidence, all I have to tell you.

BISHOP MCNAMARA HIGH SCHOOL WIND ENSEMBLE

Anthony Conto, conductor

Flute

Megan Rivera
Bailey Guy
Olivia Mitchell
Celine Chiong
Jelani Jackson

Oboe

Shayla Ector
Tara Mason

Clarinet

Nia Burnley
Jazmine Sanders
Joshua Denegall
London Smith
Andrea Marrero-Massa
Brian Henson
Tamyia Matthews

Bass Clarinet

Kennedy Grimes

Bassoon

Logan Troyner

Alto Saxophone

David Korendyke
Pamela Bechet
Tommi Reed
Tyrus Pincham

Tenor Saxophone

Courtland Daverne

Baritone Saxophone

Sonja Casimier

Trumpet

Huan Elwood
Lexi Murray
Donovan Smith
Raymond Tucker, Jr.
Andres Tinio
Darius Wilson
Elijah Coleman

Horn

Daniel Hassell
Leah Dawson
Christopher Greene
Bille Daniel

Trombone

Daniel Apperson
Morgan Bernard

Bass Trombone

Donté Wheeler

Euphonium

Jasmine Jackson
Micah Stephenson

Tuba

Justin Flores
Miles Barton

String Bass

Jazlin Hinnant

Percussion

Bryson Boston
Jaya Williams
Dylan Wort
Aaron Ivey
Nicole Sumpter
Charlie Brenner

UNIVERSITY OF MARYLAND WIND ENSEMBLE

Michael Votta, Jr., *music director*

Brian Coffill, Joseph Scott, & David Wacyk, *graduate assistants*

Flute

Yong Clark
Megan Gryder
Johan Hornum
Cathelyn Wang

Oboe

Sara Glasser
Colt Pettit
Elisabeth Plescia
TJ Wagman

Clarinet

Nathan Dorsey
Madeline Ferguson
Kyle Glasgow
Clifford Hangarter
Brooke Krauss
Lara Lepore
Julianna Solomon
Kenny Wang
Tom Zong

Bassoon

Mark Liffiton
Monica Panepento

Saxophone

Brian Berdan
Nikko Lopes
Ellie Pline
Rohan Rajagopalan
W. Wesley Weidenhamer II

Horn

Matthew Baugher
Benjamin Busch
Jack Holland
Phillip Shulman
Emmett Sauchuk
Niklas Schnake

Trumpet

Michael Baniak
Joseph Fluehr
Zachary Jablow
Matthew Vorsteg
John Walden
Jason Wright
Nate Wolfe

Trombone

Jack Burke
Daniel Degenford
Lorraine Montana
Rahat Sharif
Jerry Yang

Euphonium

Jakob Bowen
Rich Matties

Tuba

Nicholas Obrigewitch
AJ Stair

String Bass

Daphine Henderson

Piano

Alex Chan
Jiwon Lim

Percussion

Aiden Carey
Lucas Murphy
Julien Sherman
Kennan Spencer
Jada Twitty

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UPCOMING SPRING 2018 UMD BAND CONCERTS

VIRTUOSI

March 3, 2018 . 8PM

Berg called his Chamber Concerto “a virtuosic tour de force—not just for the soloists, but for the ensemble and conductor as well.” An homage to the great Arnold Schoenberg, the Chamber Concerto features violin professor James Stern and pianist Audrey Andrist. Van Otterloo’s Serenade for Brass and Lindberg’s Concerto for Winds and Percussion are works that showcase the virtuosity of the ensemble

SPRING BIG BAND SHOWCASE

Parts 1 & 2

March 6 & 7, 2018 . 7:30PM

The UMD jazz ensembles give a lively concert that features jazz standards and premieres of pieces by UMD alumni and current jazz students.

UNIVERSITY & COMMUNITY BAND CONCERT

Friday, April 6, 2018 . 8PM

The University Band and Community Band share an evening of traditional and contemporary wind band music.

Conducted by UMD alumnus Bill Sturgis and UMD Assistant Director of Bands Eli R. Osterloh, this concert will be an exciting evening for the whole family!

UMD WIND ENSEMBLE:

STAR WARS TRILOGY

Friday, April 27, 2018, 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. In UMWE’s final concert of the season, John Williams’ Star Wars Trilogy is featured.

UMD SCHOOL OF MUSIC: ADMINISTRATION AND STAFF

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Director

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

ROBERT DiLUTIS

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Choral Administrator

MING LI

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HEATHER MUNDWILER

Assistant to the Director

JEANNETTE OLIVER

Business Manager

ASHLEY POLLARD

Opera Manager

EMILY SHEIL

Graduate Student Services

MARK WAKEFIELD

Orchestra Manager

CRAIG KIER

Director, Maryland Opera Studio

EDWARD MACLARY

Director of Choral Activities

JOSÉ-LUIS NOVO

Interim Director of Orchestral Activities

DAVID SALNESS

Director, Chamber Music Activities

CHRIS VADALA

Director of Jazz Studies

MICHAEL VOTTA

Director of Bands

J. LAWRENCE WITZLEBEN

Coordinator of World Music Ensembles