



University of Maryland School of Music Presents
SYMPHONIC METAMORPHOSIS
UMD Wind Ensemble

October 13, 2017 . 8PM
DEKELBOUM CONCERT HALL
at The Clarice



SCHOOL OF
MUSIC

University of Maryland School of Music presents

SYMPHONIC METAMORPHOSIS

University of Maryland Wind Ensemble

Michael Votta Jr., *music director*

Brian Coffill, Joseph Scott, & David Wacyk, *assistant conductors*

Divertimento in E-Flat Major..... Wolfgang Amadeus Mozart
K. 166/159d

- I. *Allegro*
- II. *Menuetto and Trio*
- III. *Andante grazioso*
- IV. *Adagio*
- V. *Allegro*

Paganini, Op. 59..... Vincent Persichetti
David Wacyk, *conductor*

Nothing Gold Can Stay..... Steven Bryant

English Folk Song Suite..... Ralph Vaughan Williams

- I. *Seventeen Come Sunday*
- II. *My Bonny Boy*
- III. *Folk Songs From Somerset*

Brian Coffill, *conductor*

INTERMISSION

Two Chorale Preludes..... Johannes Brahms
Joseph Scott, *conductor*

Symphonic Metamorphosis..... Paul Hindemith
Michael Votta, Jr., *conductor*

- I. *Allegro*
- II. *Scherzo (Turandot): Moderato – Lively*
- III. *Andantino*
- IV. *Marsch*

MICHAEL VOTTA, JR. has been hailed by critics as “a conductor with the drive and ability to fully relay artistic thoughts” and praised for his “interpretations of definition, precision and most importantly, unmitigated joy.” Ensembles under his direction have received critical acclaim in the United States, Europe and Asia for their “exceptional spirit, verve and precision,” their “sterling examples of innovative programming” and “the kind of artistry that is often thought to be the exclusive purview of top symphonic ensembles.”

He currently serves as Director of Bands at the University of Maryland where he holds the rank of Professor. Under his leadership, the UM Wind Orchestra has been invited to perform at the international conference of the World Association of Symphonic Bands and Ensembles as well as national and regional conferences of the College Band Directors National Association. UMWO has also performed with major artists such as the Baltimore Symphony Orchestra, the Orpheus Chamber Orchestra, Eighth Blackbird, and the Imani Winds. UMWO has commissioned and premiered numerous works by composers such as Andre Previn, Steven Mackey, Alvin Singleton, and James Syler.

Votta has taught conducting seminars in the US, Israel and Canada, and has guest conducted and lectured throughout the world with organizations including the Beijing Wind Orchestra, the Prague Conservatory, the Eastman School of Music, the Cincinnati College-Conservatory of Music, the National Arts Camp at Interlochen, the Midwest Clinic and the Conductors Guild.

His performances have been heard in broadcasts throughout the US, on Austrian National Radio (ÖRF), and Southwest German Television, and have been released internationally on the Primavera label. Numerous major composers including George Crumb, Christopher Rouse, Louis Andriessen, Karel Husa, Olly Wilson, Barbara Kolb, and Warren Benson have praised his performances of their works.

His arrangements and editions for winds have been performed and recorded by university and professional wind ensembles in the US, Europe and Japan. He is also the author and editor of books and articles on wind literature and conducting.

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

Before his appointment at Maryland, Votta held conducting positions at the University of North Carolina-Chapel Hill, Duke University, Ithaca College, the University of South Florida, Miami University (Ohio) and Hope College.

Votta holds a Doctor of Musical Arts in Conducting degree from the Eastman School of Music where he served as Assistant Conductor of the Eastman Wind Ensemble and studied with Donald Hunsberger.

A native of Michigan, Votta received his undergraduate training and Master of Music degrees from the University of Michigan, where he studied with H. Robert Reynolds.

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

BRIAN COFFILL is a candidate for the degree of Doctor of Musical Arts in Conducting at the University of Maryland, where he also serves as the Assistant Conductor of the Wind Orchestra and Wind Ensemble. While in College Park, he has studied wind and orchestral conducting with Dr. Michael Votta, Jr., Professor James Ross, and Professor José-Luis Novo. Previously, he has held positions as the Director of Instrumental Music at Century High School in Sykesville, Maryland, teaching both band and orchestra, and as the Director of Bands and Music Department Chair at Yorktown High School in Arlington, Virginia. Brian has also served as Guest Conductor for the Hunt Valley Symphony Orchestra, in Baltimore, Maryland.

Originally from Litchfield, Connecticut, Brian earned a Master of Music degree in Conducting from the University of Illinois at Urbana-Champaign, where he was as a graduate teaching assistant with the university's concert and athletic bands; his responsibilities also included assisting in the instruction of undergraduate conducting classes. He began his musical studies by earning both a Bachelor of Arts degree in Music and a Bachelor of Science degree in Education from the University of Connecticut, where he served for two years as Head Drum Major of the University of Connecticut Marching Band.

Additionally, Brian is a member of various other professional, honorary, and service organizations in music and music education including the National Association for Music Education, the College Band Directors National Association, the International Horn Society, the New England Horn Society, and Kappa Kappa Psi. He presented his research paper, "Charles Ives' Decoration Day: A Conductor's Guide," at the 2017 College Band Directors National Association Conference in Kansas City, Missouri, and will be presenting his research on Baseball and the Wind Band at the 2018 College Band Directors National Association Eastern Division Conference at Yale University in New Haven, Connecticut, on March 7, 2018.

Despite being a lifelong Boston Red Sox fan, Brian currently resides a short fly ball away from Camden Yards in Baltimore, Maryland, with his wife and daughter.

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.

JOSEPH P. SCOTT is currently in his second year of the Master of Music in Wind Conducting, studying under Dr. Michael Votta. Before coming to 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 B.M. 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 was selected as 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 James Ross, Michael Haithcock, Courtney Snyder, and Harvey Benstein.

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.

Divertimento in E-Flat Major, K. 166/159d

I. *Allegro*

II. *Menuetto and Trio*

III. *Andante grazioso*

IV. *Adagio*

V. *Allegro*

Wolfgang Amadeus Mozart

Born: January 27, 1756, Salzburg, Austria

Died: December 5, 1791, Vienna, Austria

Instrumentation: Wind Dectet

Composed: 1773

Duration: 11 minutes

This chamber work, typically known as one of Mozart's "Milan divertimenti," is one of the composer's first works for winds, written with an accompanying twin work, the *Divertimento in B-flat Major*, K. 186/159b. The instrumentation of this wind dectet, which features two oboes, two English horns, two clarinets, two bassoons, and two horns, leads many scholars to believe that the work was written on one of Mozart's three visits to Milan, based on the fact that he did not have access to clarinets, or skilled players, in his home city of Salzburg. Additionally, he had also previously written for clarinets on an earlier trip to the Italian city (*Divertimento K. 113*). According to the *Neue Mozart Ausgabe*, this pair of divertimenti may have been commissioned by Grand Duke Leopold I of Tuscany, a potential yet unsuccessful source of court employment for the composer.

Like its twin work, the aforementioned *Divertimento in B-flat Major*, the *Divertimento in E-flat Major* begins with an opening *Allegro*, followed by a *Menuetto and Trio*, in this case featuring a *coda*, an *Andante*, here marked *Andante grazioso*, a penultimate *Adagio*, which forgoes the convention of an additional *minuet* that typically bookends the *andante*, and a final *Allegro in rondo* style.

Pageant, Op. 59

Vincent Persichetti

Born: June 6, 1915, Philadelphia, Pennsylvania

Died: August 14, 1987, Philadelphia, Pennsylvania

Composed: 1953

Duration: 8 minutes

Pageant, Persichetti's third work for band, opens in slow tempo with a motive in the horn that is used throughout both sections of the piece. The slow chordal section is succeeded by a lively "parade" section introduced by the snare drum. In the final portion of the work the two principal subjects are developed simultaneously to a lively climax.

Pageant was commissioned by the American Bandmasters Association, and its premiere was given on March 7, 1953, at the ABA Convention in Miami, Florida, performed by the University of Miami Band, with the composer conducting.

*Nothing Gold Can Stay***Steven Bryant**

Born: May 28, 1972, Little Rock, Arkansas

Composed: 2016

Duration: 9 minutes

*Nature's first green is gold,
Her hardest hue to hold.
Her early leaf's a flower;
But only so an hour.
Then leaf subsides to leaf.
So Eden sank to grief,
So dawn goes down to day.
Nothing gold can stay.*
-Robert Frost

Nothing Gold Can Stay was commissioned as a surprise gift for Kevin Sedatole in honor of his first ten years at Michigan State University. His conducting students spanning that decade, led by Jamal Duncan and Armand Hall, banded together and approached me at the 2015 College Band Directors National Convention in Nashville about writing the work, and I knew immediately that I couldn't refuse this special project, made all the more appropriate because my wife, Verena, was one of Kevin's very first students at MSU.

*The music is my deliberate attempt to write a chorale – something simple, beautiful, and familiar. The deceptive surface simplicity of Robert Frost's poem seems to coincide with this music, particularly the paradoxical descending of dawn to day, all embodying the concept of *felix culpa*, or "lucky fall" – the idea that loss can bring greater good, and is in fact necessary.*

- Steven Bryant

*English Folk Song Suite*I. *Seventeen Come Sunday*II. *My Bonny Boy*III. *Folk Songs From Somerset***Ralph Vaughan Williams**

Born: October 12, 1872, Down Ampney, United Kingdom

Died: August 26, 1958, London, United Kingdom

Composed: 1923

Duration: 12 minutes

At the turn of the twentieth century, there was a general interest in the recording and utilization of folk musics led by a number of European composers and musicologists. This list that includes such musical luminaries as Béla Bartók, Edvard Grieg, Zoltán Kodály, Percy Grainger, and Ralph Vaughan Williams, many of whom were assisted

in their folk song “collection” by newly invented portable recording devices. Folk songs from the British Isles became particularly fruitful foundations for new compositions, many of which were compiled by members of the English Folk Song Society, whose members included the aforementioned Vaughan Williams and Grainger, as well as collectors and composers Lucy Broadwood, Cecil Sharp, and George Butterworth, among others. The wind band has been a primary beneficiary of this English folk revival, with many masterworks composed in the first half of the twentieth century relying on these collected folk melodies.

Vaughan Williams' *English Folk Song Suite* is a work in three movements that weaves nine folk songs into what Grainger would later call a “posy,” or “collection of musical wildflowers.” At first, the suite included an additional movement, *Sea Songs*, which was performed as the second movement, but composer removed it after the premiere at Kneller Hall (the Royal Military School of Music) and published on its own.

The first movement, *March - Seventeen Come Sunday*, features the eponymous folk song (which was also set by both Grainger and Holst) in British march style. The melody to *Seventeen Come Sunday*, telling the story of a soldier enticing a pretty maid, serves as the first theme, and is followed by the contrasting, lyrical *Pretty Caroline*, where a sailor returns from war to his beloved. The third strain of the march, is a full, *marcato* arrangement of *Dives and Lazarus*, a retelling of the Biblical story and a favorite subject of Vaughan Williams, who also wrote a set of orchestral variations on the melody. The march then returns to *Pretty Caroline* before restating *Seventeen Come Sunday* with a final fanfare.

Next follows a slow, haunting arrangement of *My Bonny Boy*, a painful song of unrequited love first sung by a solo oboe, and subsequently joined by other instrumental colors. Later, a beautiful, swirling arrangement of *Green Bushes*, another song of unanswered passion, enters in the woodwinds, before giving way again to the original theme.

The final movement of the suite, *March – Folk Songs from Somerset*, includes four songs, each presented as successive, contrasting themes in march style, all taken from the titular county on the southwestern peninsula of England. It begins with a light, jaunty melody entitled *Blow Away the Morning Dew*, also known traditionally as *The Baffled Knight*, which tells the story of a soldier enticed by a fair maiden, only to be teasingly tricked at the last minute. The second folk song, perhaps providing an answer to the first, is a rousing war ballad dating from the War of the Spanish Succession entitled *High Germany*, where a soldier attempts to entice another fair maiden to accompany him to war on the Continent. The Trio of the march, *The Tree So High*, tells the story of an arranged marriage between two children, in a conversation between the unhappy daughter and her father. This is answered by the famous tune, *John Barleycorn*, a tale of a knight battling, in some versions, a

miller or a group of drunkards, all of whom want to “chop him down,” which can be interpreted as an allegorical telling of the events in the cultivation and harvesting of barley. Finally, the march repeats *da capo*, repeating the first two melodies before closing with a flourish.

Two Chorale Preludes

I. *Es ist ein Ros' entsprungen* (A Lovely Rose is Blooming), Op. 122, No. 8

II. *O Gott, Du frommer Gott* (O God, Thou Holy God), Op. 122, No. 7

Johannes Brahms

Born: May 7, 1833, Hamburg, Germany

Died: April 3, 1897, Vienna, Austria

Composed: 1896

Original Instrumentation: Organ

Transcribed: 1958, Ralph Guenther

Duration: 4 minutes

Brahms composed eleven Chorale Preludes for organ in May and June, 1896, shortly prior to his death. Arthur Egidi, in an article written for the Brahms-Heft of Die Musik, attributes their genesis to the composers' illness at the time. He also refers to the work by which they had been immediately preceded – the four Serious Songs, Op. 121 – in order to show that for some time Brahms had been pondering serious subjects. It seems quite natural that, having completed his extensive collection of folksongs which represented an ideal of melodic style for him, Brahms should have also given expression to his love of chorale melodies. The art of chorale harmonization had already been well represented in his motets. In turning to the form of the organ prelude, Brahms was returning to a form of his youth – for the early works include a prelude and fugue upon the chorale “O Traurigkeit, O Herzeleid.” As with parallel cases of the motets, Brahms' response is to the aesthetic character of the works, including their spiritual associations, rather than to any functional purpose or imitation. As far as is known, Brahms never played the organ in his later years, but his compositions had a profound influence on the German organ school of the early twentieth century, represented chiefly by the work of Reger and Karg-Elert. In short, these preludes also have a pathetic meaning applying to ourselves. They are the last handshake of a master who, even to the end, could not part from us without an earnest repetition of his life-long admonition to build up rather than destroy, and to hold the past in reverence.

- Frederick Fennell

Symphonic Metamorphosis of Themes by Carl Maria von Weber

I. Allegro

II. Scherzo (Turandot): Moderato – Lively

III. Andantino

IV. Marsch

Paul Hindemith

Born: November 16, 1895, Hanau, Germany

Died: December 28, 1963, Frankfurt, Germany

Duration: 25 minutes

Composed: 1943

Original Instrumentation: Orchestra

Arranged: 1972, Keith Wilson

Hindemith's Symphonic Metamorphosis on Themes of Carl Maria von Weber began life in early 1940, when Hindemith first took up residence in the United States after several years of public and private jousting with the Nazi government of his native Germany. (The Nazis officially called his music "degenerate," though they may also have been responding to his private, but hardly secret, expressions of detestation regarding their policies.)

*Hindemith sketched a series of movements based on themes by Weber, to be used in a ballet for a dance company run by Léonide Massine, who had already collaborated with Hindemith on the ballet *Nobilissima visione*. The project died when Hindemith and Massine had one too many artistic differences (not to put too fine a point on it, Massine's staging ideas, which would have used backdrops by Salvador Dalí, were too weird for Hindemith, and Massine thought Hindemith's score "too personal," whatever that means), and in 1943 Hindemith redid the music into the *Metamorphosis*, in the process turning it into a splashy, colorful orchestral piece of the sort that American audiences in particular seemed to like. It was an immediate success when it was premiered by Artur Rodzinski and the New York Philharmonic in January 1944. It has remained perhaps Hindemith's most popular work, even if critics often feel compelled to denigrate it.*

Weber (1786-1826), an important figure in the development of German opera and a seminal influence on Romanticism, retained an importance among later composers that we would scarcely guess from the limited exposure that he gets in modern concert halls. The themes Hindemith used are from some of Weber's most obscure works, and came to Hindemith's attention because they could all be found in one volume of piano duets that he owned. Hindemith not only retained all but one of the themes almost exactly as Weber wrote them, but also preserved much of the formal structure of the pieces as well, so that it is possible to follow the general outlines of Hindemith's score while listening to Weber's music, or vice versa, and have a pretty good idea of what's going on. Hindemith alters nearly everything else, making radical changes to the harmony and adding to the music both

vertically (with different harmonies and new countermelodies) and horizontally (extending phrases or entire sections).

The surprising thing is that Hindemith's end product, while staying so close to Weber, sounds so little like the original.

- Howard Posner

Michael Votta, Jr., *conductor*

Brian Coffill, Joseph Scott, & David Wacyk, *assistant conductors*

Flute

Ceylon Mitchell
Yong Clark

Oboe

Joshua Faison
Sara Glasser
Colt Pettit
Elisabeth Plescia
TJ Wagman

Clarinet

Julianna Solomon
Nathan Dorsey
Madeline Ferguson
Kyle Glasgow
Clifford Hangarter
Brooke Krauss
Lara Lepore
Connor Meyers
Josh Waldman
Kenny Wang

Bassoon

Mark Liffiton
Monica Panepento
Tony Unger

Saxophone

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

Horn

Matt Baugher
Ben Busch
Jack Holland
Emmett Sauchuk
Niklas Schnake

Trumpet

Michael Baniak
Carley Barrett
Joey Fluehr
Evererest Liu
Zachary Jablow
Luke Powers
Matthew Vorsteg
John Walden
Jason Wright
Nate Wolfe

Trombone

Jack Burke
Daniel Degenford
Jerry Yang

Euphonium

Rich Matties

Tuba

Nicholas Obrigewitch
AJ Stair

Piano

Alfonso Hernandez

Percussion

Aiden Carey
Julien Sherman
Kennan Spencer
Jada Twitty

CONNECT WITH UMWO

www.umwindorchestra.com | facebook.com/umwindorchestra

Twitter: @umwindorch | Instagram: @umwindorch

UPCOMING FALL 2017 UMD BAND CONCERTS

CHAMBER CONCERT

UMD Wind Orchestra

SATURDAY, OCTOBER 21, 2017, 8PM

Mozart's masterful "Gran Partita" was described by his contemporaries as being of a "rare and special type." In this concert, it is combined with chamber music by Steve Reich, Jean Sibelius and Giovanni Gabrieli.

UNIVERSITY & COMMUNITY BAND CONCERT

WEDNESDAY, NOVEMBER 1, 2017, 8PM

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 entertaining evening for the whole family!

PIONEERS

UMD Wind Orchestra

FRIDAY, NOVEMBER 10, 2017, 8PM

Pioneering wind works by Raff, Schwantner and John Williams are complemented by a stunning new work by UMD alumnus Kevin McKee. His teacher, Chris Gekker, will perform *Centennial Horizons*, originally composed for trumpet and piano, in a new arrangement for trumpet and winds.

LINCOLNSHIRE POSY

UMD Wind Ensemble

FRIDAY, NOVEMBER 17, 2017, 8PM

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

KALEIDOSCOPE OF BANDS

FRIDAY, DECEMBER 8, 2017, 8PM

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

LOOKING FORWARD, LOOKING BACK

UMD Wind Orchestra

SATURDAY, DECEMBER 9, 2017, 8PM

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

UMD SCHOOL OF MUSIC: ADMINISTRATION AND STAFF

JASON GEARY

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

Community Engagement

PATRICE SHEFFIELD JACKSON

Finance

JENNY LANG

Admissions and Enrollment Management

AARON MULLER

Production & Operations

THEODORE GUERRANT

Accompanying

LAURI JOHNSON

Choral Administrator

MING LI

Piano Technician

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