



University of Maryland School of Music Presents
CONDUCTORS' CONCERT
University of Maryland Wind Orchestra
University of Maryland Symphony Orchestra

Friday, April 19 . 8PM
DEKELBOUM CONCERT HALL
at The Clarice



SCHOOL OF
MUSIC

University of Maryland School of Music presents

CONDUCTORS' CONCERT
University of Maryland Wind Orchestra
University of Maryland Symphony Orchestra

Theme and Variations, Op. 43a Arnold Schoenberg
 (1874 – 1951)

Joseph Scott, *conductor*

Concerto pour grand orchestre d'harmonie..... Ida Gotkovsky
 (b. 1933)

I. *Lyrique*

III. *Obstinè*

David Wacyk, *conductor*

Suite Française Darius Milhaud

I. *Normandie* (1892 – 1974)

II. *Bretagne*

III. *Ile de France*

IV. *Alsace-Lorraine*

V. *Provence*

Luci Disano, *conductor*

Liberty Fanfare John Williams
 (b. 1932)

God Bless the USA Lee Greenwood
 (b. 1942)

Michael Votta, *music director*

UMD Wind Orchestra with the Army Trumpet Ensemble

INTERMISSION

Daphnis et Chloé Suite No. 2 Maurice Ravel (1875 – 1937)
 Tiffany Lu, *conductor*

Suite from The Firebird (1919 version).....Igor Stravinsky
 (1892 – 1974)

I. *Introduction — The Firebird and its Dance*

II. *The Princesses' Round Dance*

III. *Infernal Dance of King Kastchei —*

IV. *Berceuse —*

V. *Finale*

José-Luis Novo, *music director*

JOSEPH P. SCOTT serves as assistant conductor of the University of Maryland's Wind Orchestra and Wind Ensemble where he is in his first year of coursework towards a Doctor of Musical Arts in conducting. His primary conducting teacher and mentor is Michael Votta, Jr. In addition to his conducting responsibilities, Joseph teaches an undergraduate level conducting class and this spring was a guest conductor with the University of Maryland Repertoire Orchestra. Before starting at the University of Maryland, Joseph was the Director of Instrumental Music at Clayton Valley Charter High School in Concord, California, where he was responsible for conducting the Wind Ensemble, Symphonic Band, Orchestra, Jazz Band, and Marching Band, as well as instructing Advanced Placement Music Theory.

Joseph earned his Bachelor of Music in Music Education from the University of Oregon where he studied with Dr. Wayne Bennett and Robert Ponto. While at the University of Oregon, Joseph was a founding member of the university's chapter of Kappa Kappa Psi. After graduating, he returned to San Francisco where he received his teaching credential from San Francisco State University. While at SFSU, Joseph was on staff at the Ruth Asawa School of the Arts where he conducted the Concert Band and taught Music Theory and Survey classes. Joseph is a member of the College Band Directors National Association as well as the National Association for Music Education and served for three years as a board member of the California Music Educators Association-Bay Section.

Joseph is currently a semi-finalist for the 2019 American Prize: Ernst Bacon Award which "recognizes and rewards the best performances of American music by ensemble and individual artists worldwide..." This January, Joseph was selected as a semi-finalist for the 2019 American Prize in wind conducting and was also selected as a semi-finalist in 2018. Joseph was a tier one conductor for the 2017 Frederick Fennell Memorial Conducting Masterclass at the Eastman School of Music where he worked with Mark Scatterday, Donald Hunsberger, and Craig Kirchoff. Other conducting teachers include Jose Luis Novo, Andrea Brown, James Ross, Michael Haithcock, Matthew Hall, and Harvey Benstein. He has served as an adjudicator in California and Maryland for solo and large ensemble festivals and will be conducting the 2019 Damascus Lions Club Honor Band. Joseph completed a Masters of Music in conducting from the University of Maryland in the spring of 2018.

While in the Bay Area, Joseph kept an active schedule playing the clarinet, performing with the Contra Costa Chamber Orchestra, Chabot Wind Symphony, Golden Gate Park Band, and the San Francisco Wind Ensemble, which performed at the World Association of Symphonic Bands and Ensembles in 2015 and recorded its inaugural CD at Skywalker Ranch in 2014.

DAVID M. WACYK is a conductor and educator committed to serving students, the community, and the profession through meaningful music making. David currently teaches instrumental conducting at Towson University, where he is an Adjunct Professor of Music. He also serves as Assistant Conductor with the University of Maryland Wind Orchestra and University of Maryland Wind Ensemble. In this capacity he is also personnel manager for the wind program. Prior to this appointment, David was Director of Bands at North Harford High School, where he directed instrumental ensembles including concert band, chamber winds, marching band, and jazz ensemble, and taught courses in music theory.

As a scholar, David has accepted invitations to present at College Band Directors National Association Conferences, focusing on the twentieth-century wind music of Igor Stravinsky and Edgard Varèse. In 2014, he was invited by the Maryland Music Educators Association to present a performance plus session entitled “Chamber Ensembles: Creating Better Musicians for the Greater Good.” In 2012, David was awarded second place for the American Prize in conducting. From _____? David was the founding conductor of the Upper Chesapeake Wind Ensemble, a community-based flexible instrumentation group comprised of professional and amateur musicians in northern Maryland.

David holds the Doctor of Musical Arts degree and a Master of Music degree in Conducting from University of Maryland, and a Bachelor of Music Education from Western Michigan University. His primary conducting teachers are Michael Votta, Jr., Jim Ross, and Jose-Luis Novo. He has additionally studied with Michael Haithcock, Tim Reynish, Charles Peltz, and Frank Battisti. He maintains an active schedule as a guest conductor and clinician throughout the Maryland region. David resides in Columbia, MD with his wife Laurel, and son Roger.

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

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

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

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

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 University of Maryland Wind Orchestra (UMWO) 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 works by Andre Previn, Steven Mackey, Alvin Singleton, James Syler and numerous others.

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 U.S., 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 U.S., Europe and Japan. He is also the author and editor of books and articles on wind literature and conducting.

He is currently President of the Big Ten Band Directors Association and Vice-President of the College Band Directors National 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.

Conductor and violinist **TIFFANY LU** is a doctoral candidate in Orchestral Conducting at the University of Maryland and an active freelance musician in the DC-Metro area, collaborating with multidisciplinary artists to create genre-bending orchestral concerts.

Tiffany is the conductor of the University of Maryland Repertoire Orchestra and assistant conductor of the University of Maryland Symphony Orchestra and the Maryland Opera Studio. She also currently serves as the Conducting Associate at the Pierre Monteux School and Music Festival, which she also attended from 2012-2015. In addition, Tiffany is Music Director of the Wilmington Community Orchestra in Wilmington, DE and assistant conductor of the Capital City Symphony in Washington, D.C. Recently, she has also served as producer on recordings with the Virginia Symphony Orchestra and the Smithsonian Chamber Players.

Previous positions include cover conductor and principal librarian at the 2016 and 2017 National Orchestral Institute, and conductor of the Young Artists' orchestra at the DC Youth Orchestra Program. Tiffany has also been assistant conductor at the Tampa Metropolitan Youth Orchestras and at Ithaca College, where she earned her masters' degree. She has conducted in master classes led by Jeffery Meyer, Mark Stringer, Carl St. Clair, Alan Gilbert, Larry Rachleff, David Effron, Lior Shambadal, Mark Shapiro, Marin Alsop, and Victor Yampolsky. She regularly performs as a section violinist with Annapolis Symphony and The Florida Orchestra, and enjoys teaching, writing, and cooking.

Interim Director of Orchestral Activities at the University of Maryland School of Music, College Park, **JOSÉ-LUIS NOVO** is as well Music Director and Conductor of the Annapolis Symphony Orchestra (ASO). Since his appointment to the ASO in 2005, Maestro Novo's continuous drive for artistic excellence, innovative thematic programming, and collaborations with some of today's most respected guest artists, have resulted in unprecedented artistic growth, praising

audiences, and enthusiastic reviews: "Novo's smart programming showed the orchestra in full unison and as individual players ready to attempt the best" - *The Washington Post*. "Novo's taut tempos and flair for building crescendos paid off handsomely" - *The Baltimore Sun*.

In addition to his directorship of the ASO, Maestro José-Luis Novo recently concluded an impressive 13-year tenure as Music Director and Conductor of the Binghamton Philharmonic in New York state. Prior to these appointments, he served as Assistant Conductor of the Cincinnati Symphony Orchestra under both Music Director Emeritus Jesús López-Cobos and former Music Director Paavo Järvi, and the Cincinnati Pops Orchestra under the late Erich Kunzel.

Recent and upcoming guest conducting engagements include debut appearances with the Rochester Philharmonic, the Alexandria, South Bend and San Luis Obispo Symphony Orchestras, and return appearances with the Thailand Philharmonic, the Baltimore Symphony, the Fresno Philharmonic, Symphoria, and a Kimmel Center debut in Philadelphia conducting the Curtis Institute Orchestra. Prior guest conducting engagements have included, among others, appearances with the Symphony Silicon Valley, the Minnesota Orchestra, the Syracuse, Modesto, Windsor, Stamford, Tulsa, and Tallahassee Symphonies; the Cincinnati Chamber Orchestra; the Cleveland and Abilene Philharmonics, and most of the major Spanish orchestras.

Maestro Novo has also developed a reputation as a keen educator of young musicians. He has held conducting positions with the Cincinnati Symphony Youth Orchestra, Miami University Symphony Orchestra, National Repertory Orchestra, National Youth Orchestra of Spain and the Yale Symphony Orchestra. Since 1999, he has been on the conducting faculty at the Eastern Music Festival in Greensboro, North Carolina, where he holds the position of Resident Conductor. In addition, he has conducted many noteworthy college and youth orchestras such as the Curtis Institute Orchestra, the University of Maryland Symphony Orchestra, the Cleveland Institute of Music Orchestra, the Bard Conservatory Orchestra, the Ithaca College Symphony Orchestra, and the Portuguesa State Youth Orchestra of the Venezuelan El Sistema.

Novo was featured in the League of American Orchestra's Symphony magazine in "Podium Powers," an article about emerging Hispanic conductors in the United States. He holds music degrees from the Cleveland Institute of Music, Yale University and the Royal Conservatory of Music in Brussels, and is the recipient of a 2010 Annie Award in Performing Arts from the Arts Council of Anne Arundel County, a 2008 American Society of Composers, Authors, and Publishers Adventurous Programming Award, and a 2005 Broome County Arts Council Heart of the Arts Award.

Comprised of musicians who answered the call to service, **THE ARMY MUSIC TRUMPET ENSEMBLE** entertains audiences across the United States. Members of the ensemble are enlisted Soldier-Musicians serving in The U.S. Army Band “Pershing’s Own,” The U.S. Army Field Band, The U.S. Army Old Guard Fife and Drum Corps, The West Point Band, and The 10th Mountain Division Band.

The Army Music Trumpet Ensemble has a dual mission to tell the Army story by performing for the American public and to educate the next generation about the opportunity to serve as a musician in the U.S. Army. Masterclasses for university students cover a range of topics including audition preparation, audition packet composition, as well as discussions on the role of each player in a section.

By sharing our diverse backgrounds and experiences, we hope to entertain, educate, and inspire all the sons and daughters of the United States.

Theme and Variations, Op. 43a

Arnold Schoenberg

Born: 1874, Vienna, Austria

Died: 1951, Los Angeles, USA

Composed: 1943

Duration: 10 minutes

The Theme and Variations was commissioned by Schoenberg's publisher, G. Schirmer. Never a composer to underestimate himself, he wrote enthusiastically:

It is not one of my main works, as everybody can see, because it is not a twelve-note composition. It is one of those compositions which one writes in order to enjoy one's own skill and to give a certain group of music lovers - in this case bands - something better to play. I can, however, assure that technically it is a masterwork. I believe it is also original and know it is also inspired. Not only can I not write 10 minutes without inspiration but I wrote this with really great pleasure.

Although scored with large forces in mind, Schoenberg treats the players as soloists with plenty of interest and challenge in each line, the ideal way of dealing with the problems of wind band scoring. The march-like *Theme* begins with a nine bar statement, moving seamlessly through G minor and A to Bb, the dominant of Eb.; a two bar rhythmic phrase in F# interrupts, repeated in F, before an energetic eight bar phrase completes the tripartite structure. This twenty-one bar theme is subjected to a set of seven very strict variations and a *Finale*.

Variation 1 continues the mood of the theme with a little more energy. *Variation 2* is a fleet *scherzo*, 42 bars long instead of 21, and this is followed by a lyrical *poco adagio* with a duet for solo clarinet and baritone horn. A *Waltz* follows as *Variation 4*, in G major, before a more extensive duet for the clarinet and baritone, this time in Eb major, that flattened submediant so beloved of Schubert. *Variation 6* is an energetic *fugato*, building to a climax which disappears into the sinuous lines of *Variation 7*. The *Finale* refers to many of the melodic phrases from earlier variations including the *fugato*, before a final triumphant peroration.

-Notes by Timothy Reynish

*Concerto pour grand orchestre d'harmonie***Ida Gotkovsky**

Born: 1933, Calais, France

Composed: 1974

Duration: 28 minutes

Ida Gotkovsky's style has emerged as a unique voice in the wind repertoire of the late twentieth century, yet retains stylistic traits of earlier French composers. As a product of the Paris Conservatory (where she was also a professor), she is part of a heritage that reaches back to Debussy and Ravel, and more significantly to her teachers Olivier Messiaen and Nadia Boulanger. Her work represents a bridge between twentieth century French musical styles, including impressionism, modernism, and the avant-garde. Her style relies on traditional instrumentations to present distinctive arrangements of color, shape, and form.

Gotkovsky grew up in a musical household; each member of her family was a musician by trade or by hobby. Showing promise as a pianist and composer, she was accepted at the Paris Conservatory in 1943 at the age of ten. By the end of her time at the Paris Conservatory, Gotkovsky had won all the institution's first prizes in composition. Her Musical credo is "to create a universal musical art and to realize the unity of musical expression through the ages by means of a contemporary musical language with powerful structures."

Concerto pour grand orchestre d'harmonie (Concerto for large wind orchestra) is a work in three movements, *Lyric*, *Expressif*, and *Obstiné*. Gotkovsky composed the work in 1974, but it was not until July 8, 1981, that the Band the Belgian Guides premiered it during a gala concert in Kerkrade (Yvon Decène, conductor). *Concerto* is a significant work in both its depth and heavy orchestration. It exemplifies her musical credo by its "powerful structures" of form, pitch, and momentum, and achieves universality through a plurality of pitch systems and rhythmic devices. In this cyclic work, she uses interrelated themes and elided formal sections to create a sense of continuity.

Though her musical structures in this piece are broad, they conform to traditional formal designs. Movements 1, 2, and 3 reflect Sonata form, Arch form, and Rondo form, respectively. In the piece, Gotkovsky combines austere absolute musical construction, with raw spiritual emotion (much of the thematic material is related to plainchant and other ancient styles), producing an engaging work of balance and brilliance.

-Notes by David Wacyk (2019)

*Suite Française***Darius Milhaud**

Born: 1892, in Marseille, France

Died: 1974, in Geneva, Switzerland

Composed: 1944

Duration: 16 minutes

About the *Suite Française*, Milhaud states:

For a long time I have had the idea of writing a composition fit for high school purposes, and this was the result. In the bands, orchestras, and choirs of American high schools, colleges and universities where the youth of the nation be found, it is obvious that they need music of their time, not too difficult to perform, but nevertheless keeping the characteristic idiom of the composer. The five parts of this suite are named after French Provinces, the very ones in which the American and Allied armies fought together with the French underground of the liberation of my country: Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine, and Provence (my birthplace). I used some folk tunes of these provinces. I wanted the young American to hear the popular melodies of those parts of France where their fathers and brothers fought to defeat the German invaders, who in less than seventy years have brought war, destruction, cruelty, torture, and murder three times to the peaceful and democratic people of France.

-Notes by David Wacyk (2019)

*Daphnis et Chloé Suite. No. 2***Maurice Ravel**

Born: 1875, in Ciboure, France

Died: 1937, in Paris, France

Composed: 1913

Duration: 15 minutes

This three-movement extraction from Ravel's sumptuous ballet score has become one of his most beloved orchestral works. The ballet premiered in June 1912 with Diaghilev's Ballets Russes and Pierre Monteux conducting. It joined a growing body of iconic 20th-century ballet music written by Ravel and Stravinsky, whose *Firebird* and *Petrouchka* were both premiered during the three long years it took Ravel to produce and orchestrate *Daphnis et Chloé*. Ravel called *Daphnis* a "choreographic symphony in three parts." Suite No. 2 represents the final third, comprising three movements which chronicle the reunion of the two young lovers after Chloé's kidnapping at the hands of pirates; their dramatic tribute to the god Pan, who was responsible for Chloé's rescue; and the Bacchanalian celebration that follows. The three movements of the suite are played without interruption.

Orchestrally, Ravel is at his very best in this suite, which has become the most-performed version of this music since the relatively lukewarm reception to the full ballet. He uses a large orchestra including two harps, celesta, a bevy of percussion instruments, and all the standard auxiliary woodwind instruments, for which he also writes magnificent solos. Ravel's music also includes a wordless part for SATB choir, which is frequently omitted (as it is in this performance). Despite the large group he maintains a diaphanous clarity throughout.

The suite begins with daybreak ("Lever du jour"), and Ravel paints a luminous picture of a sacred grove, with a brook represented by murmuring winds, harps, celeste, and strings, along with bird calls from piccolo and solo violins. Soon daylight breaks and luscious melodies are passed throughout the orchestra, as the two title characters are reunited amid lush harmonies. The second movement, "Pantomime," is remarkable for its extended, meandering wind solos. The transformation to this movement is ushered in by a solo oboe which calls a halt to the undulating figures in the winds and strings. A shepherd explains to Daphnis and Chloé that if Pan has saved Chloé, it is in honor of Pan's doomed love for the beloved Syrinx. Daphnis and Chloé begin the reenactment of Pan and Syrinx's love story. Their dance is marked by fluid rhythms, elastic and languid tempi, and a famously difficult flute solo depicting Syrinx (who was transformed into a reed pipe, placing her forever out of reach). The music swings abruptly from mood to mood, now tenderly hesitant, then playfully flirtatious, then sweepingly grandiose – but throughout it retains a note of wistfulness, ultimately unfulfilled. The movement concludes with a broad and brilliant statement by the trumpets.

The unmistakable commencement of the post-drama celebration ("Danse générale") is marked by a switch to a whirling meter in five. A motor of running triplets alternates throughout the orchestra, punctuated by bright interjections from trumpets and soprano clarinet. The music begins at a portentous distance but soon swells to a wild, volatile celebration, with *subito*, soft moments followed by explosive outbursts. These increase steadily in intensity and frequency to build to a raucous and thrilling conclusion.

-Notes by Tiffany Lu (2019)

Suite from "L'Oiseau de feu" (1919)

Igor Stravinsky (1882-1971)

Born: 1882, Lomonosov, Russia

Died: 1971, New York, New York, USA

Composed: 1919

Duration: 22 minutes

The Firebird, or L'Oiseau de feu, was the breakthrough success of what was to be a historic collaboration between Stravinsky and Ballets Russes director Sergei Diaghilev, which also yielded *Petrouchka* (1911) and *Rite of Spring* (1913). It opened in 1910, and Stravinsky also extracted three suites from the music. The 1919 version presented tonight is the second of the three, written in five movements.

The amorphous "Introduction" is murky and dark, bringing us into the fantastic but somewhat ominous world in which the fairy tale is set. Stravinsky uses low strings and brass punctuated by tremulous, wicked string tremolo and low woodwind interjection. In the story, Prince Ivan, the hero, comes upon the magical realm of Katschei the Immortal, an evil sorcerer. Ivan pursues and captures the mystical Firebird, earning the right to summon her in future times of need. Presently Ivan meets the thirteen princesses under Katschei's spell; they perform a gentle, poised round dance (the "Khorovode des princesses") and Ivan falls in love with one of them.

He goes to Katschei to try to win her; they quarrel and Katschei calls upon his minions to capture Ivan, whereupon he summons the Firebird. She appears and bewitches all Ivan's enemies, forcing them to dance the "Infernal Dance of Katschei's Subjects." This movement features rapid, difficult runs for all instruments and whirling, demonic syncopations. Katschei and his minions then suddenly fall into an enchanted sleep in the hauntingly beautiful "Berceuse," which includes a bassoon solo that seems to freeze time. Ivan succeeds in freeing the Firebird from her curse, and in one of the most magical transformations in orchestral music, the suspended string tremolo melts into a transcendently pure horn solo melody. The subsequent "Finale" is a gratifying, brilliant conclusion to a tale of mystery and shadow.

-Notes by Tiffany Lu (2019)

COMBINED UMD SYMPHONY ORCHESTRA AND WIND ORCHESTRA**Flute**

Alix Gilbert
David Le
Yeji Oh
TJ Wible

Oboe

Sarah Balzer
Lydia Consilvio
Joshua Faison
Stephanie Treat
TJ Wagman

Clarinet

Madeline Ferguson
Alex Gehring
Brooke Krauss
Ella Misangyi
Allison Satterwhite
Casey Schrek
Darien Williams

Bassoon

Temon Birch
Brian Kennedy
Grayham Nield
Jimmy Ren

Saxophone

Carolyn Braus
Matthew Chaffer
Rohan Rajagopalan
Brian Starace

Horn

Jack Holland
Lea Humphreys
Derek Maseloff
Lauren Patin
Al Rise
Kat Robinson
Emmett Sauchuck
Niklas Schnake
Hannah Smith
Christine Stinchi

Trumpet

Justin Drisdelle
Brent Flinchbaugh
Jacob Rose
Dylan Rye
Reece Updike
Di Yun

Trombone

Daniel Degenford
Kevin Hertlein
Rich Matties
Ardian Sims

Tuba

Jisang Lee
Joshua Lewis
David Rea

Percussion

Matthew Dupree
Lauren Floyd
Lucas Murphy
Anthony Konstant

Harp

Heidi Sturniolo

Piano / Celeste

Alfonso Hernandez
Ria Yang

Violin

Mason Yu, *concertmaster*
Erica Tursi, *principal 2nd*
Darya Barna
Yasha Borodetsky
Levi Bradshaw
Madison Flynn
Lauren Holmes
Haerin Jee
Sarah Kim
Wolfgang Koch-Paiz
Hansae Kwon
Calvin Liu
Myles MocarSKI
Matt Musachio
Micca Page
Rey Sasaki
Chad Slater
Kevin Sloan
Kei Sugiyama
Lina Zhao
Qian Zhong

Viola

Jinsun Hong, *principal*
Rose Alon
Emma Baker
Kimia Hesabi
Alanah Imes
Kathryn Lowman
Timothy MadDuff
Siri Neerchal
Sinan Wang

Cellos

Alexander Cox, *principal*
Nicole Boguslaw
Peter Franklin
Amy Hao
Gabe Hightower
Brian Kim
Michael Li
Julia Marks
Katie McCarthy

Basses

Jason Gekker, *principal (Stravinsky)*
Daphine Henderson, *principal (Ravel)*
Joseph Koenig

Instrumental Ensembles Manager

Mark Wakefield

Operations Assistant

Clinton Soisson

Orchestral Librarian

Tiffany Lu

UPCOMING SPRING 2019 CONCERTS

ENERGY OCCURS IN MANY FORMS

UMD WIND ENSEMBLE

FRI, MAY 3 . 8PM

FREE, NO TICKETS REQUIRED

DEKELBOUM CONCERT HALL

Energy surrounding us in forms of light, wind, electricity and water is musically portrayed in this sound experience. Featuring a premiere of a new setting of *Shenandoah* by Omar Thomas, the program will also include works by Carolyn Bremer, J. S. Bach and Vincent Persichetti, as well as Steven Bryant's work for wind ensemble and electronics, *Ecstatic Waters*.

STRAUSS AND FRANK

UMD SYMPHONY ORCHESTRA

FRI, MAY 10 . 8PM

\$25 PUBLIC / \$10 STUDENT/YOUTH

DEKELBOUM CONCERT HALL

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

UMWO FEATURING SARAH FRISOF, FLUTE

SAT, MAY 11 . 8PM

\$25 PUBLIC / \$10 STUDENT/YOUTH

DEKELBOUM CONCERT HALL

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

ANNUAL POPS CONCERT

SUN, MAY 12 . 3PM

\$25 PUBLIC / \$10 STUDENT/YOUTH

DEKELBOUM CONCERT HALL

Enjoy a mix of standards, contemporary hits arranged for band, Broadway tunes, American songbook classics and more at this annual celebration of pops music. Showcasing the lighter side of classical music, it's been an audience favorite for more than four decades.

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

PATRICE SHEFFIELD JACKSON

Finance

JENNY LANG

Admissions and Enrollment Management

AARON MULLER

Production and Operations

KELSEY EUSTACE

Marketing and Communications

THEODORE GUERRANT

Accompanying

TINA LEWIS-HOITT

Athletic Bands

LAURI JOHNSON

Choral Administrator

MING LI

Piano Technology

HEATHER MUNDWILER

Assistant to the Director

JEANNETTE OLIVER

Business Manager

ASHLEY POLLARD

Opera Manager

JOSHUA THOMPSON

Graduate Student Services

MARK WAKEFIELD

Ensembles Manager

ANDREA BROWN

Director of Athletic Bands

ROBERT DiLUTIS

Director of Community Engagement

CRAIG KIER

Director, Maryland Opera Studio

EDWARD MACLARY

Director of Choral Activities

JOSÉ-LUIS NOVO

Interim Director of Orchestral Activities

TIM POWELL

Interim Director of Jazz Studies

DAVID SALNESS

Director, Chamber Music Activities

MICHAEL VOTTA

Director of Bands

J. LAWRENCE WITZLEBEN

Coordinator of World Music Ensembles