



University of Maryland School of Music Presents

CHAMBER WINDS
UMD Wind Orchestra

October 21, 2017 . 8PM
GILDENHORN RECITAL HALL
at The Clarice



SCHOOL OF
MUSIC

University of Maryland School of Music presents

CHAMBER WINDS

University of Maryland Wind Orchestra

Michael Votta Jr., *music director*

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

Serenade in B-flat, "Gran Partita" Wolfgang Amadeus Mozart
K. 361/370a

Largo. Molto Allegro
Adagio; Andante
Menuetto & Trio
Tema con variazioni

Canzonetta Jean Sibelius
(arr. Igor Stravinsky)

Trilogia, para metais Osvaldo Lacerda

I. *Movido*
II. *Moderamente lento*
III. *Alegre*

INTERMISSION

Serenade in B-flat, "Gran Partita" Wolfgang Amadeus Mozart
K. 361/370a

Largo. Molto Allegro
Romanze; Adagio
Menuetto & Trio
Finale

Clapping Music Steve Reich

Saxophone Quartet (Movement III) David Froom

Libertango Astor Piazzolla

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 Kirchhoff. 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.

Herr Stadler, senior, in actual service of His Majesty the Emperor, will hold a musical concert for his benefit at the Imperial and Royal National Court Theatre, at which will be given, among other well-chosen pieces, a great wind piece of a rare and special type composed by Herr Mozart.

- Advertisement in the newspaper *Wienerblättchen*,
Vienna, March 23, 1784

A perennial challenge facing performances of Mozart's *Gran Partita* are the length of the work and the fact that it likely was never intended to have all seven movements performed without a break; with the exception of the third movement and the trios of the minuets and *romanze*, the entire work is in the key of Bb. Juxtaposing these works is our way of paying homage to the ingenuity of the composers, and of presenting their works in a new "frame" that, we hope, will make each come alive in "rare and special" ways.

Serenade No. 10 in B-flat major, "Gran Partita," K.361/370a

I. *Largo. Molto Allegro*

II. *Menuetto & Trio*

III. *Adagio; Andante*

IV. *Menuetto & Trio*

V. *Romanze*

VI. *Tema con variazioni*

VII. *Finale*

Wolfgang Amadeus Mozart

Born: January 27, 1756, Salzburg, Austria

Died: December 5, 1791, Vienna, Austria

Instrumentation: 2 oboes, 2 clarinets, 2 basset horns, 2 bassoons, 4 horns, double bass

Composed: c. 1784

Duration: 50 minutes

To envision the Viennese wind music scene in the 1780s, think of jazz in New Orleans at the turn of the century: late eighteenth-century Vienna had an incredible confluence of virtuoso musicians, emerging instrument technology, artisan craftsmen and compositional geniuses — each exploring new ways to expand a musical vocabulary within established traditions. This was the setting for the creation of Mozart's *Serenade in Bb*, K. 361/370a, a work that encompasses emotions ranging from lyrical expressions of joy and longing to raucous

dance music and beer garden oompah — all presented by an unusual type of wind ensemble.

Although the choice of these 13 instruments was somewhat unusual, in writing this serenade Mozart was following well-established tradition. During the latter part of the eighteenth century multi-movement works of a predominantly light-hearted, entertaining nature for various combinations of instruments were produced throughout the countries of central Europe. Interchangeably titled “divertimento,” “cassation,” “notturmo” or “serenade,” and containing from four to seven movements, these works found their origin in the desire for entertaining “background” music for court functions—not as concert works. With the *Serenade in Bb* and the *Serenade in C Minor* (for the more typical *Harmonie* ensemble), however, Mozart began to transform works of this genre into genuine concert pieces, albeit ones in which the “outdoor” origin of the musical style remains clearly visible.

The sound of wind instruments gave particular pleasure to Emperor Joseph II, and in the spring of 1782, he determined to gratify this enthusiasm by drawing musicians from his Burgtheater orchestra to form a wind band, which he called the *Harmonie*. While he dined, it was to play arrangements of tunes popular in Viennese theaters — thus delighting the imperial ears as it aided the imperial digestion. To lead this ensemble, he chose one of his most esteemed wind players who, fortunately for posterity, was also a close friend of Mozart: the renowned clarinetist Anton Stadler.

At first, the emperor had envisaged his *Harmonie* as a sextet, and Mozart hoped that the repertory of the new ensemble might expand to include the commissioning of serious original works. Indulging this idea, he composed a sextet for winds (the *Serenade*, K. 375) in the expectation that one of Emperor Joseph’s “Gentlemen of the Chamber” would recommend it (and him) to the Emperor’s attention. Soon, however, the ensemble grew into an octet (pairs of oboes, clarinets, bassoons, and horns), and Mozart hastened to revise K. 375 for this new format.

Many aristocrats were quick to follow the Emperor’s example by setting up similar groups, and so-called *Harmoniemusik* soon became established as one of the most popular forms of musical entertainment throughout the 1780s and 1790s. Every major composer (and hundreds of lesser ones) wrote both original works and made arrangements for

this compilation of instruments. The particular combination for which Mozart wrote his *Serenade in Bb* represents, of course, a considerable expansion of the normal wind octet. Although several other composers had previously written for an enlarged ensemble, none had done so on a scale comparable to Mozart. By the addition of two more horns, as well as two basset horns, the sonority of the middle register was considerably enhanced, providing a richer (and to modern ears, a more “Romantic” sound). Mozart’s other innovation was to compose a special part for the string bass instead of leaving it to ad hoc doublings of the second bassoon part. Although Mozart explicitly calls for a string bass, the *Serenade* has often been performed using a contrabassoon and is hence commonly, though erroneously, referred to as the “*Serenade for 13 wind instruments.*”

Despite the firm place which Mozart’s works occupy in the concert repertoire, the genesis of some of his greatest ones — including this serenade — remains shrouded in mystery. Almost no other work of Mozart has been the subject of so many contradictory theories concerning the history of its composition, and textual inconsistencies between various sources present performers with difficulties in unraveling the composer’s true intentions.

It was long thought that the *Gran Partita* was composed around 1780 for a performance in Munich, but painstaking analysis of several critical factors (such as watermarks, inks and handwriting) reveals that it was probably written in Vienna somewhat later; the editors of the *Neue Mozart Ausgabe* suggest a time between the end of 1783 and the beginning of 1784. There is a slight possibility that Mozart might have composed the piece for the occasion of his own wedding in August 1782. However, if this were the case, one wonders why Mozart’s letters to his father so uncharacteristically fail to mention such a massive undertaking.

The only reliable contemporary reference to a performance comes from the newspaper advertisement of March 23, 1784 quoted above. Only four of the movements were played on that day, but the critic Johann Friedrich Schink reported on their performance. In his review, he described the exact instrumentation: two oboes, two clarinets, two basset horns, four horns, two bassoons and double bass. The movements he had heard could therefore only have been drawn from the *Serenade in Bb*. Schink wrote: “At each instrument sat a master — oh, what an effect it made — glorious and grand, excellent and sublime.”

It is interesting to observe that this concert was given during Lent, when the participating musicians (who for the greater part of each year were employed by the Viennese nobility) were all effectively on holiday. This circumstance made it easy for Stadler to hand-pick the very best wind players, knowing that they would not otherwise be engaged. Mozart's own silence regarding this concert at the Burgtheater can probably be explained by the fact that — Lenten holidays notwithstanding — his recently composed Piano Concerto No 14, K. 449, was simultaneously receiving its first performance elsewhere in Vienna.

Since only four movements had been played on the 1784 concert, it had been thought that the work was composed as two separate pieces. Examination of the autograph, however, shows that the seven movements were notated at the same time. It may be, however, that the work was conceived with performance "options" in mind. After an opening sonata-form movement, the remaining six movements comprise pairs of slow movements, minuets and finales. One member of each pair tends to show Mozart at his most elegant and compositionally sophisticated while the other tends toward rollicking dance music more reminiscent of a "town band" than of the Emperor's elegant Harmonie. The *Serenade in B-flat* is, therefore, a work that truly bridges the gulf between garden party and concert music.

*Canzonetta***Jean Sibelius**

Born: December 8, 1865, Hämeenlinna, Finland

Died: September 20, 1957, Ainola, Finland

Composed: 1906, rev. 1911

Arranged: 1963, Igor Stravinsky

Duration: 4 minutes

Trilogia, para metais

I. *Movido*

II. *Moderamente lento*

III. *Alegre*

Oswaldo Lacerda

Born: March 23, 1927, São Paulo, Brazil

Died: July 18, 2011, São Paulo, Brazil

Composed: 1968

Duration: 6 minutes

*Clapping Music***Steve Reich**

Born: October 3, 1936, New York City

Composed: 1972

Duration: 4 minutes

*Saxophone Quartet (Movement III)***David Fromm**

Born: December 14, 1951, Petaluma, California

Composed: 1999

Duration: 4 minutes

*Libertango***Astor Piazzola**

Born: March 11, 1921, Mar Del Plata, Argentina

Died: July 4, 1992, Buenos Aires, Argentina

Composed: 1974

Duration: 3 minutes

Michael Votta, Jr., *conductor*
Brian Coffill, Joseph Scott, & David Wacyk, *assistant conductors*

Flute

Megan Gryder
Naomi Harrow
Yeji Oh
Cristian Dohler Rodas

Oboe

Lydia Consilvio
Michael Helgerman

Clarinet

Alex Gehring
Natalie Groom
Patrick Lill

Bassoon

Qun Ren
Katelyn Turner

Saxophone

Brian Starace
Hansu Sung
Andrew Walker
Adam Zuckerman

Horn

Daniel Eppler
Michael Fries
Emerson Miller
Laura Patin
Cosette Ralowicz

Trumpet

Justin Drisdelle
Brent Flinchbaugh
Alexis Kalivretenos
Di Yue

Trombone

James Anderson
Michael Dranove
Rich Matties

Tuba

Joshua Lewis
David Rea

Percussion

Anthony Konstant
David Lu
John McGovern
Matthew Miller

Bass

Michael Rittling

Harp

Nadia Pessoa

CONNECT WITH UMWO

www.umwindorchestra.com
[Facebook.com/umwindorchestra](https://www.facebook.com/umwindorchestra)
Twitter: @umwindorch
Instagram: @umwindorch

UPCOMING FALL 2017 UMD BAND CONCERTS

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