



University of Maryland School of Music Presents  
**CHEATING, LYING...PARAPHRASING**  
University of Maryland Wind Orchestra

MARCH 3, 2017 . 8PM  
DEKELBOUM CONCERT HALL  
*at The Clarice*

UNIVERSITY of MARYLAND  
**SOM**  
SCHOOL of MUSIC

University of Maryland School of Music presents

## CHEATING, LYING... PARAPHRASING

University of Maryland Wind Orchestra

Michael Votta Jr., *music director*

David Wacyk, *assistant conductor*

### A MARRIAGE OF FIGAROS

Selections from

*The Marriage of Figaro*, K. 492 ..... Wolfgang Amadeus Mozart  
(1786)

tr. Johann Nepomuk Wendt (1791)  
and Anthony Rivera (2017)

*Figures in the Garden* ..... Jonathan Dove  
(1991)

1. Herr Mozart: Overture to *The Marriage of Figaro*  
(arr. Rivera)
2. Mr. Dove: *Dancing in the Dark*  
(*Figures in the Garden*)
3. Herr Mozart: *Deh vieni...*  
(arr. Wendt)
4. Mr. Dove: *Susanna in the Rain*  
(*Figures in the Garden*)
5. *A Conversation*  
(*Figures in the Garden*)
6. *Barbarina Alone*  
(*Figures in the Garden*)
7. *Herr Mozart: Finale* from Act IV  
(arr. Rivera)
8. Mr. Dove: *The Countess Interrupts a Quarrel*  
(*Figures in the Garden*)
9. *Voices in the Garden*  
(*Figures in the Garden*)
10. *Nocturne*  
(*Figures in the Garden*)

*Cheating, Lying, Stealing* ..... David Lang  
(1993, rev. 1995/tr. 2011)

### INTERMISSION

*Intégrales* ..... Edgard Varèse  
(1924-1925)

David Wacyk, *conductor*

### TWO YELLOW SHARKS AND A DROWNING WITCH

*The Ghost of Varèse* appears

*The Dogbreath Variations/Uncle Meat*  ..... Frank Zappa  
*Envelopes*  ..... Frank Zappa

*The Ghost of Varèse* returns

*G-Spot Tornado*  ..... Frank Zappa

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*This performance will last approximately 110 minutes,  
which includes a 15-minute intermission*

### CONNECT WITH UMWO

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

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

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

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

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

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

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

Votta holds a Doctor of Musical Arts in Conducting degree from the Eastman School of Music where he served as Assistant Conductor of the Eastman Wind Ensemble and studied with Donald Hunsberger. A native of Michigan, Votta received his undergraduate training and Master of Music degrees from the University of Michigan, where he studied with H. Robert Reynolds.

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

**David Wacyk** is currently completing coursework toward a Doctor of Musical Arts Degree in Conducting at the University of Maryland where he serves as Graduate 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.

Wacyk 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 M.M. degree in Conducting from University of Maryland, College Park, and a B.M.ed from Western Michigan University. He has served as a clinician, judge, and guest conductor since his move to the region in 2007.

In 2012 Wacyk was awarded second place for the American Prize in conducting, and 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 March, he will accept 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 and Jim Ross, 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.

**A MARRIAGE of FIGAROS** features a “dialog” between selections from Wolfgang Amadeus Mozart’s *The Marriage of Figaro* and Jonathan Dove’s later work inspired by the opera, *Figures in the Garden*.

Selections from *The Marriage of Figaro*, K. 492

**Wolfgang Amadeus Mozart**

Born: January 27, 1756, Salzburg, Austria

Died: December 5, 1791, Vienna, Austria

Original Instrumentation: Opera Pit Orchestra

Instrumentation: Wind Octet (Harmonie)

Composed: 1786

Arranged: 1791, Johann Nepomuk Wendt; 2017, Anthony Rivera

Duration: 10 minutes

Mozart’s opera, *The Marriage of Figaro* has been a cornerstone of the operatic repertoire since its 1786 premiere in Vienna, Austria. Continuing the story of *The Barber of Seville*, it recounts a single “day of madness” (*la folle journée*) in the palace of Count Almaviva, as the Count attempts to utilize his “lord’s right” to bed a servant’s wife prior to her wedding night. In this case, the servant in question is Figaro, and his bride-to-be is Susanna, the Countess’ maid. Figaro and Susanna foil this plan, and the Count’s love for the Countess is successfully restored.

Arrangements of operatic works for small wind ensembles were quite popular in the eighteenth and nineteenth centuries, used to both drum up interest in upcoming productions and to entertain crowds at beer halls and social gatherings. These small groups of musicians would travel from location to location, often stopping to “serenade” persons of interest in their homes from the streets outside. Up until the twentieth century, these *Harmonie* (wind octet) arrangements would have been the only way for most people to interact with the operatic music of Mozart, Donizetti, Lully, and the like.

Johann Nepomuk Wendt, a contemporary of Mozart, arranged much of *The Marriage of Figaro*, *The Abduction from the Seraglio*, *Così fan tutte*, *The Magic Flute* and *Don Giovanni*. However, these early transcriptions had to conform to the limitations of the wind instruments of the era, which, while better-suited for outdoor concerts than the orchestra, still had restricted ranges and keys in which they could play. This led to many of Wendt’s arrangements being written in the keys of B-flat and E-flat, rather than their original keys. Anthony Rivera’s modern *Harmonie* transcriptions of Mozart operas attempt to solve this problem, a process that began with his dissertation transcription of *The Magic Flute* in 2016.

*Figures in the Garden*

**Jonathan Dove**

Born: July 18, 1959, London, United Kingdom

Instrumentation: Wind Octet (Harmonie)

Composed: 1991

Duration: 20 minutes

For their 1991 Mozart bicentenary celebrations, the Glyndebourne Festival commissioned five composers to write wind serenades. Each serenade was to be musically connected in some way with one of Mozart’s operas, and to be played outdoors before the performance of the opera. I was asked to compose a piece to precede *The Marriage of Figaro*. Although Mozart’s comic masterpiece needs no introduction, musically or otherwise, I was attracted by the aptness of playing a serenade in the garden before performances of an opera whose last act is set in a garden, and which itself includes a number of serenades: *Voi che spaete*, *Deh vieni, non tardar*, and *Suzanna and the countess’ letter-writing duet Canzonetta su sull’aria*. I had the idea that with all the performances of *The Marriage of Figaro* that had taken place at Glyndebourne, sounds from the opera had in some way impregnated the garden: snatches of recitative, musical figures, instrumental colours. I didn’t want to overwork Mozart’s tunes – it would be disastrous if the audience were tired of them before the opera had even begun – but each movement of *Figures in the Garden* is developed from a musical idea in the opera. Here and there an alternative scenario emerges: *Suzanna* sings her aria in the rain (because it’s an English garden), and *Figaro* and *Suzanna* finally enjoy a moment of shared tranquility that is denied them in the opera.

- Jonathan Dove

*Cheating, Lying, Stealing*

**David Lang**

Born: January 8, 1957, Los Angeles, California

Instrumentation: Bass Clarinet, Cello, Piano, Percussion,

Antiphonal Brake Drums

Composed: 1993, revised 1995, transcribed 2011

Duration: 11 minutes

A couple of years ago, I started thinking about how so often when classical composers write a piece of music, they are trying to tell you something that they are proud of and like about themselves. Here’s this big gushing melody, see how emotional I am. Or, here’s this abstract hard-to-figure-out piece, see how complicated I am, see my really big brain. I am more noble, more sensitive, I am so happy. The composer really believes he or she is exemplary in this or that area. It’s interesting, but it’s not very humble. So I thought, What would it be like if composers based pieces on what they thought was wrong with them? Like, here’s a piece that shows you how miserable I am. Or, here’s a piece that shows you

what a liar I am, what a cheater I am. I wanted to make a piece that was about something disreputable. It's a hard line to cross. You have to work against all your training. You are not taught to find the dirty seams in music. You are not taught to be low-down, clumsy, sly and underhanded. In "cheating, lying, stealing," although phrased in a comic way, I am trying to look at something dark. There is a swagger, but it is not trustworthy. In fact, the instruction in the score for how to play it says: Ominous funk.

- David Lang

Lang transcribed "Cheating, Lying, Stealing" for Bowling Green State University in 2011; the transcription was premiered on October 15 of that year, at Bowling Green's New Music Festival.

*Intégrales*

### Edgard Varèse

Born: December 22, 1883, Paris, France

Died: November 6, 1965, New York, New York

Instrumentation: Eleven winds, four percussionists

Composed: 1924-1925

Duration: 11 minutes

*Intégrales* was an important work for Varèse and was composed in 1924-25 — his most creative period. Scored for woodwinds, brass and 17 different percussion instruments played by four percussionists, *Intégrales* provides insight into the ideas of sound-mass, spatial projection and zones of intensity that pervade all of Varèse's works. These terms are his way of describing music as a collection of coexisting sound properties (melody, harmony, rhythm, etc.).

Varèse stated:

*... Intégrales was conceived for a spatial projection. I constructed the work to employ certain acoustical means which did not yet exist, but which I knew could be realized ... In order to make myself better understood — for the eye is quicker and more disciplined than the ear — let us transfer this conception into the visual sphere and consider the changing projection of a geometrical figure onto a plane surface, with both geometrical figure and plane surface moving in space, but each at its own changing and varying speeds of lateral movement and rotation.*

Jerry Junkin, at the University of Texas, has stated:

*One of Varèse's former students pointed out that this work was written in spite of the limitations of conventional instruments and notation, that the world of sound contained in this piece is not about the instruments, but the distinction of the timbres between them. Instruments are intended to either blend or contrast with other instruments depending on whether or not they are in the same sound 'block.'*

*Many listeners feel that this ambivalence to instruments made Varèse better suited to music that excludes them, such as tape music, which he eventually turned to as the technology became available. The composer said that mathematics and astronomy inspired him,*

*and Intégrales lends itself to visual impressions of celestial bodies in motion — the motion of planets revolving around a star is comparable to the blocks of sound heard in this piece.*

*The premiere of Intégrales was peculiar because it was so well received by the general public. At the Aeolian Hall in New York, Leopold Stokowski conducted it on March 1, 1925 to an enthusiastic crowd that enjoyed the work so much Stokowski was obliged to perform it again that evening. However, other than a few admiring writers, critics disliked Intégrales and mocked the piece at length. It is possible that this work offended the sensibilities of a writing community that had spent years building a meaningful way of talking about new music, and that the work simply eluded that vocabulary.*

**TWO YELLOW SHARKS AND A DROWNING WITCH** features a "dialog" between "The Ghost of Edgard Varèse" and Frank Zappa's *Dog Breath Variations/Uncle Meat, Envelopes, and G-Spot Tornado*.

*The Dogbreath Variations/Uncle Meat* 

**Frank Zappa**, American Composer, fl. 1940 – 1993

Instrumentation: Chamber Orchestra

Composed: 1969

Transcribed: 1992, Ali N. Askin

Duration: 5 minutes

*Envelopes* 

**Frank Zappa**, American Composer, fl. 1940 – 1993

Instrumentation: Chamber Orchestra

Composed: 1981

Duration: 4 minutes

*G-Spot Tornado* 

**Frank Zappa**, American Composer, fl. 1940 – 1993

Instrumentation: Chamber Orchestra

Composed: 1986

Transcribed: 1992, Ali N. Askin

Duration: 4 minutes

Zappa is best described in his own words, from **The Real Frank Zappa Book**:

*"One day I happened across an article about Sam Goody's record store in Look magazine which raved about what a wonderful merchandizer he was. The writer said that Mr. Goody could sell anything—and as an example he mentioned that he had even managed to sell an album called Ionisation.*

*"The article went on to say something like: 'This album is nothing but drums—it's dissonant and terrible; the worst music in the world' Ahh! Yes! That's for me!*

*"I turned the volume all the way up (in order to get the maximum amount of 'fi') and carefully placed the all-purpose osmium-tipped needle on the lead-in spiral to 'Ionisation.' I have a nice Catholic mother who likes to watch Roller Derby. When she heard what came out of that little speaker at the bottom of the Decca, she looked at me like I was out of my fucking mind.*

*"I bought my first Boulez album when I was in the twelfth grade: a Columbia recording of 'Le Marteau Sans Maître' (The Hammer Without a Master) conducted by Robert Craft, with 'Zeitmasse' (Time-mass) by Stockhausen on the other side.*

*"I didn't know anything about twelve-tone music then, but I liked the way it sounded. Since I didn't have any kind of formal training, it didn't make any difference to me if I was listening to Lightnin' Slim, or a vocal group called the Jewels [...] or Webern, or Varèse, or Stravinsky. To me it was all **good music.***

*"What do you do for a living, dad? If one of my kids ever asked me that question, the answer would have to be: 'What I do is composition.' I just happen to use material other than notes for the pieces.*

*"A composer is a guy who goes around forcing his will on unsuspecting air molecules, often with the assistance of unsuspecting musicians. [...] In my compositions, I employ a system of weights, balances, measured tensions and releases—in some way similar to Varese's aesthetic. The similarities are best illustrated by comparison to a Calder mobile: **a multicolored whatchamacallit, dangling in space, that has big blobs of metal connected to pieces of wire, balanced ingeniously against little metal dingleberries on the other end.***

*"The orchestra is the ultimate instrument, and conducting one is an unbelievable sensation. Nothing else is like it, except maybe singing doo-wop harmony and hearing the chords come out right.*

*"I find music of the classical period boring because it reminds me of 'painting by numbers'. There are certain things composers of that period were not allowed to do because they were considered to be outside the boundaries of the industrial regulations which determined whether the piece was a symphony, a sonata, or a whatever. All of the norms, as practiced during the olden days, came into being because the guys who paid the bills wanted the 'tunes' they were buying to 'sound a certain way'.*

*"It's all over, folks. Get smart—take out a real estate license. The least you can do is tell your students: 'DON'T DO IT! STOP THIS MADNESS! DON'T WRITE ANY MORE **MODERN MUSIC!**'*

*"Information is not knowledge, knowledge is not wisdom, wisdom is not truth, truth is not beauty, beauty is not love, love is not music. Music is the best."*

— Joe's Garage, 1979  
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**The University of Maryland Wind Orchestra** was founded in 2008 to give advanced undergraduate, MM and DMA performance students the opportunity to participate in a professional caliber ensemble with the intent of furthering their preparation as professional orchestral and chamber music performers.

UMWO is committed to the idea that chamber music is central to all ensemble performance, and it embraces the ethos of chamber music even in large ensemble contexts. UMWO regularly incorporates string, keyboard and vocal performers. In addition to expanding repertoire possibilities, UMWO seeks to create a "next-generation" of string, keyboard and vocal performers who embrace the wind ensemble as a vital and integral part of their musical world.

During its seven-year history, UMWO has performed in side-by-side collaborations with major professional ensembles such as the Baltimore Symphony Orchestra, the Orpheus Chamber Orchestra, Eighth Blackbird and the Imani Winds, has been invited to perform at international, national and regional conferences, and has been active in commissioning and premiering new works for winds.

All wind, brass, and percussion players rotate between the UM Wind Orchestra and the UM Symphony Orchestra by concert period, placing constantly shifting demands on our musicians every four weeks and inspiring the development of skills that serve them best in a variety of musical situations.

Michael Votta, Jr., *Conductor*

Brian Coffill, Joseph Scott, David Wacyk, *Graduate Assistants*

#### Flute

Megan Gryder  
Emily Murdock  
Grace Wang

#### Oboe

Angela  
Kazmierczak  
Santiago Vivas-Gonzalez

#### Clarinet

Nathan Dorsey  
Robert Durie  
Alex Gehring  
Bethany Lueers  
Melissa Morales

#### Bassoon

Ronn Hall  
Lauren Kantelis

#### Saxophone

Brian Starace  
Hansu Sung  
Drew Pascoe

#### Horn

Grace Chan  
Michael Fries  
Amanda Fry  
Al Rise

#### Trumpet

Alexis Kalivretenos  
Ben Lostocco  
Ross McCool  
Isaac Segal  
Frank Stroup

#### Trombone

Nathan Reynolds  
Rich Matties  
Matt Myers

#### Tuba

Nick Obrigewitch

#### Piano

Ruth Bright  
Ying Shan Su

#### Celesta

Szu-Yi Lu

#### Percussion

Lauren Floyd  
Anthony Konstant  
David Lu  
Matt Miller

#### Violin

Hansae Kwon  
Olivia Ren

#### Viola

Hannah Dara

#### Cello

Preetcharn Saund

#### String Bass

Patrik Fowler

#### Guitar

Nick Vassar



Angela Kazmierczak, '18

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

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

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**The UMD School of Music nurtures artists, scholars, and educators who understand tradition and celebrate innovation.**