

UMD WIND ORCHESTRA



UMD School of Music presents

UMD WIND ORCHESTRA ***Pushing Boundaries***

Michael Votta Jr., music director

Mayron Tsong, soloist

Lee Hinkle, soloist

Saturday, February 27, 2016 . 8PM

Elsie & Marvin Dekelbom Concert Hall

PROGRAM

IGOR STRAVINSKY

Symphonies of Wind Instruments (1947 revised)

IGOR STRAVINSKY

Concerto for Piano and Wind Instruments (1924)

Mayron Tsong, piano

INTERMISSION

MICHAEL TORKE

Mojave (2009)

Lee Hinkle, marimba

STEVEN MACKAY

Ohm (2015)

This performance will last approximately

100 minutes, which includes a 15-minute intermission.

Video or audio recording of the production is strictly prohibited.

ABOUT THE ARTISTS

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 UMD 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 Daniel Bernard Roumain, Andre Previn, Baljinder Sekhon, Robert Gibson, Alvin Singleton and James Syler.

Votta has taught conducting seminars in the U.S. 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 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.

He is the author of numerous articles on wind literature and conducting. 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 currently the President-Elect of the Eastern Division of the College Band Directors National Association, and has 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 U.S. and Europe. His solo and chamber music recordings are available on the Partridge and Albany labels.

Steinway Artist, **Mayron Tsong**, has been taken by her performances around the globe to almost every state in the continental United States, as well as Canada, Russia, Sweden, Italy, Taiwan, Hong Kong and China. After her solo recital Debut at Carnegie Hall's Weill Recital Hall, Harris Goldsmith of *The New York Concert Review* praised it as “an enlivening, truly outstanding recital.” *Fanfare Magazine* called her “a genius, pure and simple... perhaps, a wizard.”

Her first CD of Romantic Russian piano music released by Centaur Records in 2008 won a Global Music Award and rave reviews in *American Record Guide* and *Fanfare Magazine* who compared her playing to Horowitz, Pollini, Andsnes and Laredo, saying “her technique is dazzling, yet subjugated to a controlling intellect and deeply felt sensitivity that removes her from the category ‘virtuoso’ by nature of her long-range artistic vision.” She is currently engaged in her next recording project of Haydn *Piano Sonatas*.

Winner of numerous competitions and prizes, Dr. Tsong has performed and interviewed for many radio broadcasts, including CBC Radio in Canada, WDAV in North Carolina, WFMT Radio in Chicago, Radio 4 in Hong Kong and NPR’s “The State of Things.” She has appeared as soloist with orchestras around the world, including the St. Petersburg Chamber Philharmonic (Russia), Symphony North (Houston), Longview Symphony Orchestra (Texas), North Carolina Symphony, Red Deer Symphony Orchestra (Canada) and Lethbridge Symphony Orchestra (Canada). Equally active in chamber music collaborations, her summers have taken her to festivals across the United States, Prague, Germany and Italy, including The Rebecca Penneys Piano Festival, The Art of Piano at Cincinnati Conservatory of Music, Eastern Music Festival, Prague International Piano Masterclasses, Texas Music Institute and the Amalfi Coast, Schlern and Orfeo Music Festivals in Italy. Her collaborations with some of the finest chamber groups and musicians in North America include Jeffrey Zeigler (of the Kronos Quartet), Brentano String Quartet, Philharmonic Quintet of New York, Miró String Quartet, Vega String Quartet, James Campbell, George Taylor and Antonio Lysy.

A native of Canada, Dr. Tsong is one of the youngest musicians to complete a Performer’s Diploma in Piano from the Royal Conservatory of Toronto at age 16. While still a student, she was awarded the Millennium Prize for Russian Performing Arts, and she is a three-time recipient of The Female Doctoral Students Grant, a competition that

encompasses all disciplines nationwide, awarded by the government of Canada. Holding graduate degrees in both piano performance and music theory from Rice University, her impressive pedigree boasts distinguished teachers like John Perry, György Sebök, Robert Levin, Anton Kuerti and Marilyn Engle. Gaining recognition as a pedagogue herself, she has appeared around the world as a masterclass clinician, lecturer, judge and Visiting Professor.

She is an Honorary Member of the Tingshuset Music Society in Sweden along with prominent Swedish artists like Martin Fröst and Christian Lindberg. Dr. Tsong is currently Associate Professor/Artist Teacher of Piano and Director of Undergraduate Studies at the School of Music at the University of Maryland. She previously served as Head of Keyboard Studies at the University of North Carolina at Chapel Hill and the University of Lethbridge.

Lee Hinkle, DMA, is a percussionist and baritone vocalist whose percussion playing has been called “rock-steady” by the *Washington Post*. Hinkle is the principal percussionist with the 21st Century Consort. He made his Carnegie Hall solo debut in 2014 with the world-premiere performance of Baljinder Sekhon’s *Double Percussion Concerto* for two percussion soloists and wind ensemble.

Hinkle’s notable performances have included the National Symphony Orchestra as well as tours with Bebe Neuwirth, Bernadette Peters and the American Wind Symphony Orchestra. With more than a dozen published CDs to his credit, Hinkle’s most recent solo CD released in January 2015, *Theatrical Music for Solo Percussion* can be heard on Albany Records. An active percussion soloist, Hinkle has performed at universities, conservatories and festivals both nationally and internationally as well as two Percussive Arts Society International Conventions.

Hinkle currently serves on the faculty at the University of Maryland. He also serves on the Percussive Arts Society’s Percussion Ensemble Committee and is the President of the MD / DE

ABOUT THE ARTISTS (cont'd)

Chapter of the Percussive Arts Society. Hinkle is a Yamaha Performing Artist and proudly endorses Remo, Innovative Percussion and Grover Pro Percussion. To learn more about him, visit www.leehinkle.com.

ABOUT THE PROGRAM

Symphonies of Wind Instruments

IGOR STRAVINSKY

Born June 18, 1882, Oranienbaum, Russia

Died April 6, 1971, New York City

Instrumentation: Orchestral Winds

Duration: 11 minutes

Composed: 1920, revised 1947

Throughout his career, Stravinsky was occupied with memorial works, ranging from the *Chant Funebre* of 1908 (composed on the death of Rimsky-Korsakov) to the late works, *Elegy for J.F.K.* and the orchestral variations *Aldous Huxley in Memoriam*. He was also fascinated with ritual music from the ancient, pagan rituals of *The Rite of Spring* and *Les Noces* to the later, Christian-inspired *Mass*, *Canticum Sacrum* and *Requiem Canticles*.

The *Symphonies of Wind Instruments*, one of Stravinsky's most striking and personal compositions, embodies both memorial and ritualistic aspects. It originated with sketches for a work for harmonium inspired by the death of Claude Debussy in March 1918. Stravinsky was more than an admirer of Debussy's art. The French musician had taken an enthusiastic interest in his early compositions, and Stravinsky remembered him as "one whose great friendship had been marked with unflinching kindness towards myself and my work." Subsequent sketches contain notations for string quartet. The two duets for flute and clarinet (alto flute and alto clarinet in the 1920 version), for example, were originally scored for violin and viola. There originally were

three duets in the *Symphonies*, but Stravinsky removed one — which later became the waltz variation in the second movement of the *Octet*.

In April 1920 Stravinsky was invited to contribute a piece for a special edition of the *Revue musicale* dedicated to Debussy's memory; Stravinsky contributed a short piano piece in the form of a chorale titled *Fragment des Symphonies pour instruments a vent*.

This chorale became the cornerstone for the *Symphonies of Wind Instruments*, completed in November 1920. It was first performed in London in 1921 conducted by Serge Koussevitzky, and made almost no impression on the audience. The acoustics of the room, the placement of the work in the program and the performance itself may have all played a role in the cool reception of the work. Stravinsky later made acerbic reference to the occasion as "Koussevitzky's execution, in the literal, firing-squad sense, of my *Symphonies of Winds*."

In 1945, Stravinsky made a revised version (published in 1947), omitting the 'exotic' instruments (alto flute and alto clarinet) and reworking the music. The revised version also has some minor additions, and is completely rethought in terms of its rhythmic and metric structure. Like the *Three Pieces for Solo Clarinet*, the original sketch-score of the *Symphonies* was written without meter, and Stravinsky commented, "The phrasing of the sketch score differs strikingly from both of the published scores (1920 and

1947), which in turn are so different from each other in this respect (cf. the horns and trumpets at the return of the first motive following the flute clarinet duet) that the two versions will continue to be played as two different pieces, or, more likely, just as now, will continue not to be played.” Commenting on the piece in his autobiography, he wrote: “I did not, indeed I could not, count on any success for this work. It is devoid of all the elements which infallibly appeal to the ordinary listener and to which he is accustomed. It would be futile to look in it for any passionate impulse or dynamic brilliance.”

Stravinsky described the music at different times as “a grand chant, an objective cry” and “an austere ritual which is unfolded in terms of short litanies between different groups of homogenous instruments.” The concept of the piece as a funeral ritual is reinforced by passages reminiscent of religious chants and of bells.

The work is highly sectional, presenting the listener with blocks of contrasting material juxtaposed without modulation or transition. Stravinsky begins the work’s single movement by quickly presenting several ideas of importance to the work. The first, a bell-like passage in the high woodwinds punctuated by terse interjections from the brass, is followed by solemn chords from the chorale, a snatch of an energetic tune and a more chant-like theme assigned to the flutes and clarinets.

The use of wind ensemble without strings allows the music to be scored for maximum contrast, and these sections recur rapidly and abruptly through a succession of developmental episodes. The middle portion of the work is given over largely to contrasting the chant and energetic music, but always Stravinsky returns to fragments of the chorale theme, until we are led gradually to the culminating chorale.

The form of the work baffled audiences and theorists alike until Richard Taruskin noted striking similarities between the sections of the work — their melodic content, their length and

their ordering — and the sections of the Russian Orthodox funeral mass.

The two versions of the work can indeed be viewed as separate pieces, and Malcolm MacDonald in the preface to the corrected 1920 score sums up the differences perfectly, writing, “Briefly stated, the original version is the redolent of the liturgy and Russian orthodox church music; the revised version is more abstract, more a Cubist play of colors and planes.”

Although Stravinsky did not regard this as one of his religious works, he described its music in terms of “short litanies” and “liturgical dialogue.” He even once considered including the final section of the piece in a concert of his sacred music held in St. Mark’s Cathedral in Venice. The music’s austere beauty would not have been out of place.

Concerto for Piano and Wind Instruments

IGOR STRAVINSKY

Born June 18, 1882, Oranienbaum, Russia

Died April 6, 1971, New York City

Instrumentation: Piano Soloist, Orchestral

Winds, Percussion and String Bass

Duration: 20 minutes

Composed: 1924

Stravinsky began this piano concerto in the summer of 1923 and completed it on April 21, 1924; he was the soloist at the first performance, conducted by Serge Koussevitzky, on May 22, 1924, in Paris. The orchestra consists of two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons (doubling contrabassoon), four horns, four trumpets, three trombones and tuba, timpani and double basses. Performance time is approximately 20 minutes.

Stravinsky would offer a handful of ways to define the word “concerto” before his career was over. This work for piano and winds was the first, and it was followed by pieces that look back as far as the 18th-century concerto grosso and others that help us to hear the original meaning of the

ABOUT THE PROGRAM (cont'd)

word (from the Italian *concertare*, to join together, and the Latin *concertare*, to fight or contend) in new ways.

In this concerto, Stravinsky joins a solo piano and a wind orchestra, and both choices deserve comment. The sound of winds alone, unsweetened by strings, was a characteristic Stravinsky sonority in the early 1920s (the *Symphonies of Wind Instruments* is the first important example). His urge to write for the piano was new — ignited, perhaps, by transcribing three movements from *Petrushka* for Artur Schnabel in 1921. Stravinsky found the combination of piano and winds logical and apt. “Strings and piano, a sound scraped and a sound struck, do not sound well together,” he wrote, ignoring the achievements of Mozart and Beethoven, among others. “Piano and wind, sounds struck and blown, do.”

This concerto was written for Serge Koussevitzky’s Paris concerts, and when the score was nearly finished the conductor suggested that Stravinsky play the solo himself. Stravinsky got into shape by spending long, happy hours with Czerny exercises. He was in fine form at the premiere, in May 1924, but his mind began to play tricks: “After finishing the first movement,” he recalled, and just before beginning the *Largo* which opens with a passage for solo piano, “I suddenly realized that I had completely forgotten how it started. I said so quietly to Koussevitzky, who glanced at the score and hummed the first notes. That was enough to restore my balance and enable me to attack the *Largo*.”

Despite this episode, Stravinsky enjoyed playing his own music, and he continued to perform the concerto, retaining exclusive performance rights for five years. But things did not always go smoothly. “Another time,” he recalled, “while playing the same concerto, I suffered a lapse of memory because I was suddenly obsessed by the idea that the audience was a collection of dolls in a huge panopticon. Still another time, my memory froze because I suddenly noticed the

reflection of my fingers in the glossy wood at the edge of the keyboard.”

Every one of Stravinsky’s concerto-like works both borrows and departs from tradition; this one takes as its backbone the classic layout in a three-movement, fast-slow-fast pattern. The first movement also is conventional in shape: it begins with a somber introduction for winds alone; the piano enters boisterously to launch the body of the movement with fast and aggressive music that is persistently percussive and driven. Although the piano part is in the nature of an 18th-century continuo part, the winds are forever indebted to the piano for ideas, and a sense of drama develops as material is transformed by the exchange. The gestures of 18th-century music — of Bach and Scarlatti in particular — tease the listener’s ears, but on closer inspection, every measure bears the unmistakable stamp of Stravinsky’s own hand.

The piano opens the second movement with a stately melody over the steady progression of heavy, left-hand chords. Like much memorable music, it’s strikingly simple; one wonders how the composer could have forgotten it, even in a terrible moment of stage fright. After a rhapsodic cadenza, the tone changes; the piano launches a livelier new section, and — after another brief cadenza — leads without pause into the final *Allegro*. The pace of the third movement is relentless; the piano often dominates, and there’s scarcely a measure to which it doesn’t contribute. The writing throughout — for both piano and winds — is brilliant and vigorous. Just before the end, the music stops short (victim to another memory lapse?), then the piano quietly repeats a single chord in different rhythmic patterns. The concerto seems to start over again, but, with a parting glance at the dolls in the panopticon, all is recovered and the piano chases the orchestra to the final chord.

— Notes by Phillip Huscher

Mojave

MICHAEL TORKE

Born September 22, 1961,

Milwaukee, Wisconsin

Instrumentation: Marimba Soloist and
Wind Ensemble

Duration: 16 minutes

Composed: 2009

Mojave is a marimba concerto commissioned by the 2010 Tromp International Music Competition and Festival, and written for Colin Currie.

It has three versions: marimba with string quartet, marimba with wind ensemble, and marimba and orchestra.

The Mojave Desert, located in southern Nevada and northern California, is an arid landscape with sparse vegetation. The pulse of the marimba with accompaniment represents the moving panorama as you drive Interstate 15 between Las Vegas and Los Angeles. This is held together by the eighth notes of the maraca player — sounding like the dry prickly plant life — who plays throughout.

Ohm

STEVEN MACKKEY

Born February 14, 1956, Frankfurt, Germany

Instrumentation: Wind Band

Duration: 12 minutes

Composed: 2015

The beginning of *Ohm* reminds me a bit of the sound of the surge of an electrical hum that happens as you plug in a cable to an electric guitar. Alternatively, it reminds me of the sound of a light-saber, which is an idea I attribute to the fact that my six-year-old son was Luke Skywalker for Halloween. I remember reading that the sound of a light-saber was created by processing an electromagnetic hum so the employment of an electrical term as the title seemed appropriate. A bi-product of musicalizing this quasi-electrical sound was that there are long passages with a static bass note as if the piece were chanting “OM.”

Ohm runs about 12 minutes and is in four parts. Part one evolves from the light-saber sound into a lively and robust celebration of energy. Part two is spacious and spacey with pulsating chords and a fragmented, slow melody, which turns out to be a slowed down version of the fast lick that culminated in the first section. The third section picks up from where the first section left off in terms of material and energy, and the fourth returns to the pulsating chords but speeds them up by a factor of 8.

— Steven Mackey

Ohm was commissioned by a consortium led by Damon Talley and Louisiana State University, including:

University of Missouri–Kansas City,

Steven D. Davis, conductor

Eastman School of Music,

Mark Scatterday, conductor

The Hartt School, Glen Adsit, conductor

Ithaca College School of Music,

Stephen Peterson, conductor

Kennesaw State University,

David Kehler, conductor

Michigan State University,

Kevin L. Sedatole, conductor

Northwestern University,

Mallory Thompson, conductor

Shenandoah Conservatory,

Timothy J. Robblee, conductor

Temple University, Emily Threinen, conductor

The Ohio State University,

Russ Mickelson, conductor

ABOUT THE PROGRAM (cont'd)

The United States Air Force Band,
Col. Larry Lang, conductor

The United States Navy Band,
CAPT Brian O. Walden, conductor

The University of Texas at Austin,
Jerry F Junkin, conductor

University of Arkansas,
Christopher Knighten, conductor

University of Colorado,
Donald McKinney, conductor

University of Maryland,
Michael Votta Jr., conductor

University of Memphis,
Albert Nguyen, conductor

University of Michigan,
Michael Haithcock, conductor

University of Oregon,
Rodney Dorsey, conductor

UMD WIND ORCHESTRA

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, 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 UMD Wind Orchestra and the UMD 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.

UMD WIND ORCHESTRA

Michael Votta Jr., Conductor
Anthony Rivera, Graduate Assistant
Brian Coffill, Graduate Assistant

FLUTE

Annemarie Dickerson
Emily Murdock
Caroline Rohm
Grace Wang

OBOE

Stacia Cutler
Michael Helgerman
Kelly Klomparens

CLARINET

Joseph Beverly
Gabe Ferreira
Aaron Logan
Caitlin Rowden
Michele Von Haugg

BASSOON

Samuel Fraser
Ronn Hall

SAXOPHONE

Drew Pascoe
Anthony Rivera
Katie Sabol
Hansu Sung

HORN

Amanda Fry
David Locke
Al Rise
Clinton Soisson

TRUMPET

Bonni Lee Beebe
Samantha Laulis
Alex Ridgell
Chris Royal

TROMBONE

Nick Hogg
Rich Matties

EUPHONIUM

Craig Potter

TUBA

Andrew Dougherty

PIANO

Alex Chen

PERCUSSION

Jon Clancy
Brad Davis
Laurin Friedland
Christopher Herman
Kevin Meyer
Anthony Konstant

UMD WIND ORCHESTRA: PUSHING BOUNDARIES – IN THE UMD LIBRARIES

The following materials related to this performance are available in the collections of the Michelle Smith Performing Arts Library. For materials held in the Paged Collections Room, please ask at the circulation desk.

Rachmaninoff, Prokofiev, Scriabin — Mayron Tsong, piano

Location: Michelle Smith Performing Arts Library — IPAM

Call Number: MCENT CRC 2946

Also accessible online through the UMD Libraries:

<https://umaryland.on.worldcat.org/oclc/811455059?databaselist=638>

In her debut recording, University of Maryland School of Music faculty artist Mayron Tsong explores pieces by several great Russian composers: Rachmaninoff's *Etudes-tableaux*, Op. 33 and Piano Sonata No. 2 in B-flat minor, Op. 36; Prokofiev's *Sarcasms*, Op. 17, and two of the four pieces from his Op. 4; as well as several movements from Scriabin's Op. 11 *Preludes*. A must-listen for anyone interested in Russian piano works.

Theatrical Music for Solo Percussion: Works by Georges Aperghis, Daniel Adams, Stuart Saunders Smith, Lee Hinkle — Lee Hinkle, percussion and voice

Accessible online through the UMD Libraries:

Accessible online through the UMD Libraries: <https://umaryland.on.worldcat.org/oclc/923030779?databaselist=638>

Great news for fans of streaming media! Through the Michelle Smith Performing Arts Library, the UMD community has access to a digital recording of UMD School of Music faculty artist Lee Hinkle's *Theatrical Music for Solo Percussion*. This recording of 20th- and 21st-century works for percussion is available through the streaming music database Naxos Music Library.

The Michelle Smith Performing Arts Library's digital collections include over two million tracks of classical, jazz and world music, and more than 1,500 hours of masterclass, dance and opera video from Naxos Music Library, Medici.tv, Met Opera On Demand, Classical Music Library, Opera in Video, Dance in Video, Contemporary World Music and other streaming databases. Accessible 24/7 from anywhere in the world with a valid UMD Directory ID and password, these resources may also be accessed by the public while on-campus; visit MSPAL's circulation desk for a UMD Libraries guest account. Log onto www.lib.umd.edu/mspal/databases and start searching our digital collections today!



For more information on these UMD Library materials and other resources relating to the performers, pieces, composers and themes of this program, please visit us at www.lib.umd.edu/mspal/mspal-previews.



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