



UMWO & UMD CONCERT CHOIR

PHOTO BY STAN BAROUH

UMD School of Music presents

UMD WIND ORCHESTRA

Michael Votta Jr., music director

Gregory Miller, soloist

UMD CONCERT CHOIR

Edward Maclary, conductor

BRUCKNER'S MASS IN E MINOR

Friday, October 9, 2015 . 8PM

Elsie & Marvin Dekelbom Concert Hall

PROGRAM

Walter Hartley: *Concerto for 23 Winds* (1957)

- I. Andante
- II. Vivace
- III. Lento
- IV. Allegro molto

David Amram: *Concerto for Horn* (1967)

- I. Prologue
 - II. Allegro
- Gregory Miller, horn

Jules Strens: *Danse Funambulesque* (1925)

INTERMISSION

Anton Bruckner: *Mass in E Minor* (1882)

- Kyrie*
 - Gloria*
 - Credo*
 - Sanctus*
 - Benedictus*
 - Agnus Dei*
- Edward Maclary, conductor

This performance will last approximately **95 minutes, including one 15-minute intermission.**

UMWO & UMD CONCERT CHOIR: 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 for 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, André 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.

Edward Maclary became the Director of Choral Activities at the University of Maryland School of Music in 2000 and was named Professor of Music in 2006. Under his direction the UMD Choirs have toured throughout Europe, Asia and North America and have performed on multiple occasions by invitation for the American Choral Directors Association, the National Collegiate Choral Organization and the National Association for Music Education. In 2014 he was appointed director of the Master Class in Choral and Orchestral Conducting at the Oregon Bach Festival.

Edward Maclary is the conductor of the UMD Chamber Singers, the most elite of the School of Music's six choral ensembles. The UMD Chamber Singers have won prizes in top international competitions and are now regarded as one of the leading choral ensembles in the United States. In 2011 the group was awarded the Premier Prix for Mixed Choirs and the Prix Ronsard for Renaissance performance at the 40th Florilège Vocal de Tours, and Maclary was honored as the competition's "Chef de Choeur." In August 2014 he led the UMD Chamber Singers in performances at the World Symposium on Choral Music in Seoul, Korea.

Since 2003 the UMD Choirs have maintained an annual collaborative relationship with the National Symphony Orchestra at The Kennedy Center in Washington DC, receiving praise from critics and audiences alike in works such as the Mozart *Requiem*, Bach's *Mass in B Minor* and *St. Matthew Passion*, Mendelssohn's *Elijah* and Haydn's *Creation*. In 2013 the UMD Concert Choir debuted with the Baltimore Symphony Orchestra in acclaimed performances of the Britten *War Requiem* led by Music Director Marin Alsop. In 2014 the UMD Concert Choir returned to the NSO for Bach Cantatas with Helmuth Rilling and in 2015 to the BSO for the Mozart *Mass in C Minor* with Masaaki Suzuki. Upcoming engagements include Handel's *Messiah* with the NSO in December 2015 and the Brahms *Requiem* with the BSO in March 2016. Edward Maclary has also served as chorus master for conductors such as Robert Shaw, Iván Fischer, Christoph Eschenbach, Matthew Halls, Robert Spano and Bobby McFerrin.

Regarded as an outstanding clinician and educator, Edward Maclary maintains an active schedule as guest conductor for choral festivals and honors choirs throughout the United States. He has served as the artist-in-residence for the Eastman School of Music Summer Choral Institute and has led conducting master classes at the Indiana University School of Music, Temple University, the University of Wisconsin and Westminster Choir College. As the director of the graduate conducting program at

the University of Maryland he has built a nationally recognized course of study, and alumni from the program are now in leadership positions at colleges and universities throughout the country.

Edward Maclary received his doctoral degree in conducting with honors from the Indiana University School of Music and earned a graduate degree in musicology from Boston University. In the following years he worked closely on many projects with Robert Shaw and also studied and collaborated with Helmuth Rilling, Margaret Hillis and Robert Page.

Equally at home as a soloist, teacher, chamber musician and symphonic horn player, **Gregory Miller** is fast becoming one of the most accomplished horn players of his generation. As hornist with the internationally acclaimed Empire Brass, Miller has performed in nearly every major concert hall in the world, including Carnegie Hall, The John F. Kennedy Center for the Performing Arts, Tokyo Opera City, the Mozarteum, Petronas Towers, the Barbican and Suntory Hall. His solo career includes appearances with the Orquesta Sinfonia Nacional, San Jose, Costa Rica; the Daegu City Symphony Orchestra, Daegu, South Korea; and the U.S. Navy Band of Washington DC. His recordings with Empire Brass, which include *Class Brass: Firedance* and *The Glory of Gabrieli*, can be heard exclusively on the Telarc label. In 2003, Miller released his solo debut recording entitled *From Bach to Bernstein: Romantic Music for Horn and Piano* on the MSR label. In 2006, Miller released his second solo album on the MSR label entitled *Solos for the Horn Player with Piano Accompaniment*. This CD is the first recording of the complete Mason Jones Solos for the Horn Player.

Miller joined the faculty at the University of Maryland School of Music in the Fall of 2000 and was appointed Chair of the Wind and Percussion Division in 2005. Prior to his appointment, he served on the faculties of Florida International University, the Conservatory of Music at Lynn University and the University of Hawaii. His orchestral experience includes principal positions with the New World Symphony under Michael Tilson Thomas and the

UMWO & UMD CONCERT CHOIR: ABOUT THE ARTISTS (cont'd)

Honolulu Symphony Orchestra. He has also performed with the Pittsburgh, Jacksonville, National and Baltimore Symphony Orchestras, and the Florida Philharmonic. Miller, a founding member of the New World Brass Quintet, recorded the Ingolf Dahl *Music for Brass Instrument* on the Argo Decca label. He is a clinician for Conn-Selmer Musical Instruments and performs exclusively on the CONN 8 D.

Active as a recitalist and clinician, Miller currently serves on the faculties of the National Orchestral Institute at the University of Maryland and the Las Vegas Music Festival at the University of Nevada at Las Vegas. He has served on the faculties of the Bowdoin Summer Festival and the Trombones de Costa Rica International Brass Festival. In 1999, he was appointed an International Principal at the Pacific Music Festival of Sapporo, Japan. Miller also performs annually at the Festival de Musique de St. Barthelemy, the Monadnock Music Festival of New Hampshire and with the Palm Beach Opera Orchestra.

A native of Youngstown, Ohio, Miller received his BM in Performance from the Oberlin College Conservatory of Music where he studied with Robert Fries, former co-principal horn of the Philadelphia Orchestra. Miller makes his home in Silver Spring, Maryland and Boca Raton, Florida with his wife, violinist Laura Hilgeman, and their six children.

UMWO & UMD CONCERT CHOIR: PROGRAM NOTES

Concerto for 23 Winds

WALTER S. HARTLEY

Born February 1, 1927 in Washington DC

Instrumentation: Orchestral wind section

Duration: 17 minutes

Composed: 1957

The work is in four movements roughly corresponding to those of the classical symphony or sonata in form, but it is textually more related to the style of the Baroque concert, being essentially a large chamber work in which different soloists and groups of soloists play in contrast with each other and with the group as a whole. The color contrasts between instruments and choirs of instruments are sometimes simultaneous, sometimes antiphonal; both homophony and polyphony are freely used. The first and last movements make the most use of the full ensemble; the second, a Scherzo, features the brass instruments, the slow third movement, the woodwinds. The harmonic style is freely tonal throughout. There is a certain three-note motif (ascending G-A-D) which is heard harmonically at the beginning and dominates the melodic material of the last three movements.

Concerto for Horn

DAVID AMRAM

Born November 7, 1930

Instrumentation: Horn and wind orchestra

Duration: 12 minutes

Composed: 1967

Commissioned in 1967 by Robert Boudreau, Conductor of the American Wind Symphony Orchestra, David Amram writes, "I had been performing as an improvising jazz hornist, and I told Maestro Boudreau that I wanted to include the feelings of what it was like to play with Mingus, Gillespie, Lionel Hampton, Thelonious Monk, Charlie Parker, and what it was like to accompany Jack Kerouac in New York's first-ever jazz/poetry readings in 1957....Robert Boudreau liked the ideas.

“The concerto begins with the horn, harp and finger cymbals, introducing the horn in a songful way as if the listener is going back in time to when ancient forerunners of the horn were used in ceremonies. The orchestra enters and is full of lively conversation between and among woodwinds and brass. The concerto moves to the world of jazz and Afro-Cuban inspired rhythms, where the percussion shine in their prominent role, with everything precisely notated, so that classical players can become part of the experience of what it is like to play with master improvisers, and allow the audience to feel that they are joining the solo hornist on his journey. After leading to a thunderous climax, the horn, harp and finger cymbals return for the cadenza, to give the listener a chance to reflect, and for the soloist a chance to sing. Then following classic sonata form structure, the original melody returns, the jazz motifs are briefly restated and the concerto ends triumphantly.”

— *David Amram from his program notes from the American Wind Symphony Orchestra CD Music of the Americas.*

Gregory Miller was Principal Horn of the American Wind Symphony Orchestra in 1987 when he was first introduced to this concerto. In 2007, Miller was invited by Maestro Boudreau to participate in a CD recording of music commissioned by the AWSO in celebration of its 50th anniversary.

The Amram *Concerto* for Horn appears on the AWSO recording *Music of the Americas*, recorded at Yale University in 2007.

Danse Funambulesque

JULES STRENS

Born December 5, 1983 in Brussels

Died March 19, 1971 in Brussels

Instrumentation: Chamber orchestra

Duration: 11 minutes

Composed: 1925

Jules Strens studied violin at the Royal Conservatory of Brussels and for a while he received advice from Paul Gilson in orchestration. In 1926 he became a member of the “Synthétistes” group of young progressive composers of the twenties who were all pupils of Gilson. During this period, he experimented with electro-acoustic music and began his musical

career as violinist and composer. Starting in 1922 he was first violinist at the Théâtre Royal de la Monnaie. From 1931 to 1934 he was conductor of the Association Symphonique de Bruxelles. At the end of his life he was more active as an organist. As a composer, he was self-taught and prolific. His musical production is all embracing and earned him several awards. His first compositions were undeniably influenced by the conceptions of Richard Strauss. His symphonic variations *Gil Blas* are a good example of this tendency. Strens’ more mature works use polyrhythm and ostinato. The Belgian Music Center says “The most typical compositions written in this technique are *Danse funambulesque*, *Danse tragique* and *Rhapsodie polyrythmique*.”

Danse Funambulesque was originally composed for chamber orchestra in 1925. Strens re-scored it for band in 1929 and added a dedication to Arthur Prevost, then Director of The Band of the Belgian Guides. Prevost was a leading figure in the musical life of Brussels, leading the first Belgian performances of Stravinsky’s Symphonies of Wind Instruments, Octet and Piano Concerto among other notable works.

The piece is inspired by the death-defying feats of a high-wire artist, and begins with a quiet meditation, perhaps representing the tightrope walker’s moments before ascending to the dizzying heights. This reverie gives way to a series of increasingly frenetic episodes that convey the ever-increasing tension upon which this form of entertainment is built.

Mass in E Minor

ANTON BRUCKNER

Born September 4, 1824 in Ansfelden, Austria

Died October 11, 1896 in Vienna, Austria

Instrumentation: Eight-part mixed chorus and wind instruments

Duration: 40 minutes

Composed: 1882 (second version)

Anton Bruckner (1824-1896) is one of the most enigmatic of composers — self-effacing and diffident in his personal and professional life, a compulsive student of music who continued studying and collecting diplomas until he was 40, an internationally renowned organ virtuoso with legendary

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improvisational skills, and the composer of some of the most complex and richly textured music ever written.

He was born in a small village in northern Austria near Linz, the son of a schoolmaster who also served as the church organist and who gave Bruckner his early musical training. Following the death of his father, the 13-year-old Bruckner was enrolled in the choir school of the Augustinian monastery of St. Florian, where he studied voice, organ and violin. Despite his interest in music, Bruckner chose teaching as a career and eventually secured a position at St. Florian's. While he was able to polish his organ skills and begin his first serious compositions, he began to chafe at the limited prospects at the monastery. Still, when a position as organist at the cathedral in Linz opened up in 1855, he was reluctant to apply and only auditioned at the insistence of friends.

While in Linz, Bruckner began private studies in harmony and counterpoint with Simon Sechter, then a professor at the Vienna Conservatory, carrying on most of the studies by correspondence. After six years, Sechter awarded him a certificate of completion of studies, but Bruckner petitioned the Conservatory to be allowed to stand for an examination, during which he displayed an encyclopedic knowledge of music and improvised a fugue at the organ. Hofkapellmeister and conductor Johann Herbeck, one of the examiners, remarked that Bruckner should have examined them instead. Not satisfied with his diploma from the Conservatory, Bruckner undertook a further two years of private study in orchestration. It was only in 1863, at the end of this long, self-imposed tutelage, that Bruckner deemed himself ready to compose in earnest and began numbering his compositions. One of the fruits of this new compositional assurance was the *Mass* in E minor.

The *Mass* No. 2 in E minor was commissioned in 1866 by the Archbishop of Linz for the dedication of the Votive Chapel of the Cathedral of the Immaculate Conception. Bruckner completed the work in the space of two months, but the completion of the chapel was repeatedly delayed and the

Mass was not premiered until September 1869, with Bruckner conducting the performance. While the premiere was a great success, Bruckner could not resist tinkering with the *Mass* and produced a total of four revisions to "tighten up the structure." Today's performance uses the final version of 1886.

The *Mass* is set for chorus, winds and brass; there are no soloists and the orchestra lacks the usual strings, timpani and organ. There may have been a practical reason for this unusual combination of forces. The *Mass* was performed outdoors so the use of what is essentially a wind band would make sense. But it is also likely that Bruckner was trying to accommodate some of the precepts of the Cecilian movement, which attempted to reform liturgical music. The musical mass form had become increasingly dissociated from the underlying liturgy, and with an orchestra and soloists and mass parts divided into a series of arias, duets, trios, quartets and choruses, it seemed to the Cecilians more theater than worship. Their ideal was a mass set in the *a cappella*, polyphonic style of the Renaissance master Palestrina. Bruckner may have been accommodating in this instance, but his other two Linz masses were massive works set for full orchestra and soloists.

The influence of Palestrina is immediately apparent from the *a cappella*, polyphonic opening of the *Kyrie*, which Bruckner sets antiphonally for four-part women's and men's choirs. The *Kyrie* represents a sort of microcosm of the full work, composed of individual blocks of music, each with its own dynamic and character, and displaying an extreme range of dynamics from the quietest *a cappella* music to massive walls of sound. The openings of the *Gloria* and *Credo* are not set but rather are meant to be intoned, as in a liturgical mass. The music here is much more homophonic and is accompanied throughout, except for the beautiful "et incarnatus est" of the *Credo*. The sole fugue of the *Mass* is the "Amen" of the *Gloria*. Unusual in a fugue, the subject and counter-subject have similar rhythms and contours, disguising the usual compositional legerdemain of juxtaposing the themes and developing them by presenting them upside down or backwards. Bruckner returns

to Palestrina-like polyphony more explicitly in the *Sanctus*, where the thematic material is actually taken from the *Sanctus* of Palestrina's *Missa Brevis in F*, the only example of a non-original theme in Bruckner's music. Throughout the *Mass*, Bruckner displays a technical mastery of counterpoint and complex, eight-part vocal writing, an expansive and idiosyncratic harmonic freedom and a wonderful lyricism which has made the *Mass* in E minor one of his most frequently performed choral works.

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ABOUT THE UMD WIND ORCHESTRA

The **UMD 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 UMD Wind Orchestra and the UMD Symphony Orchestra by concert period, placing constantly shifting demands on our musicians ev-

ery four weeks and inspiring the development of skills that serve them best in a variety of musical situations.

ABOUT THE UMD CONCERT CHOIR

The **UMD Concert Choir** is the symphonic choir of the School of Music made by singers from the choral ensemble program. It maintains a full schedule of concerts both on and off campus. At The Clarice Smith Performing Arts Center the UMD Concert Choir has performed repertoire such as the Bach *Magnificat* and *Weinachts Oratorium*, Mahler's Symphony No. 2, the Beethoven Symphony No. 9 and the Verdi *Messa da Requiem*. In 2010 the ensemble was featured in a performance of the oratorio *Das Paradies und die Peri* led by Paul Goodwin for the School of Music's Robert Schumann Festival in honor of the composer's 200th anniversary.

Since 2003 the UMD Concert Choir has regularly collaborated with the National Symphony Orchestra in repertoire such as the Bach *St. Matthew Passion* and *Mass in B Minor*, the Haydn *Creation*, Mendelssohn's *Elias* and the Mozart Requiem and has served as the chorus for Handel's *Messiah* on five separate occasions. The ensemble has appeared under the direction of maestros including Christoph Eschenbach, Helmuth Rilling, Iván Fischer and Matthew Halls. They return to The Kennedy Center in December 2015 for *Messiah* performances with Nathalie Stutzmann conducting.

In Fall 2013 the UMD Concert Choir made its debut with the Baltimore Symphony Orchestra under Marin Alsop in performances of Britten's monumental *War Requiem* to mark the composer's centenary. During the 2014-2015 season the UMD Concert Choir also appeared with the BSO SuperPops for a program of music from Broadway under Jack Everly, and on the orchestra's classical subscription series in Mozart's *Mass in C Minor* under Masaaki Suzuki. This season, the ensemble returns to the Baltimore Symphony Orchestra for performances of Brahms' transcendental *Ein deutsches Requiem*.

UMD WIND ORCHESTRA

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

Flute

Lilian Honeczy
Ceylon Mitchell
Alisa Oh
Yaeji Shin

Oboe

Michael Helgerman
Michael Homme
Angela Kazmierszak

Clarinet

Phylicia Cotton
Robert Durie
Dan Page
Nathan Raderman
Josh Waldman

Bassoon

Lauren Kantelis
Eddie Rumzis
Katelyn Turner

Saxophone

Katie Sabol
Hansu Sung
David Wannlund

Horn

Joshua Blumenthal
David Flyn
Amanda Fry
Brian Kavolius
Kaitlyn Schmitt
Sam Weich

Trumpet

Craig Basarich
Ryan Elder
Benjamin Lostocco
Tim Moran
Christopher Royal
Isaac Segal
Luke Spence

Trombone

Josh Gehres
Josh Wolfe

Bass Trombone

Bryan Woodward

Tuba

Nick Obrigewitch
David Rea

UMD CONCERT CHOIR

Edward Maclary, Conductor
Rachel Carlson, Steve Kim,
Ilanthe Marini and Steven Seigart, Assistant Conductors
Zsolt Balogh and Jiwon Lim, Accompanists

Hayley Abramowitz
Bonnie Alger
Nikongo BaNikongo II
Jenna Barbieri
Michael Biondi
DeMarcus Bolds
Aryssa Burrs
Noah Calderon
Luke Capizzo
Rachel Carlson+
Michael Cohen
Elizabeth Corley
Missy Curl
Eric Ding
Caroline Dong
Samuel Dusman
Jovon Eborn
Todd Fleming
Charles Frederick
Laura Goudreau
Greg Graf+
Ashley Heard
Brad Hegarty
Dirk Holzman

Lucy Hurlbut
Carlos M. Howard*
Julianne Kim
Kieun Steve Kim+
Tatyana Kiryutina
Ashley Kitchelt
Jon Kittner
Ramya Kolagani
Serena Lao
Caleb Lee*
Jeremiah Lee
Nicholas Levy
Jeff Magill
Tanya Malykh
Ilanthe Marini+
Amber Merritt
Raha Mirzadegan
Miranda Mlilo
Erin Moody
Johnathon O'Neal
Dan O'Neill
Justin Pan
Deanna Pellerano*
Collin Power

Jourdan Richard
Stella Roznovan
Samantha Scheff
Sofiya Schug
Steven Seigart+
Zachary Sener
Elena Staguhn
Amanda Staub
Laura Tenbus
John-Paul Teti
Kayleigh Torok
Jeffrey Walter
Tiffany Wang
Emily Weiser
Terriq White
Jonah Yeh
Erica Younkin
Emily Zhang

+graduate assistant

*student assistant