



University of Maryland School of Music Presents
VIRTUOSI
UMD Wind Orchestra

March 3, 2018 . 8PM
DEKELBOUM CONCERT HALL
at The Clarice



SCHOOL OF
MUSIC

University of Maryland School of Music presents

VIRTUOSI

University of Maryland Wind Orchestra

Michael Votta Jr., *music director*

James Stern, *violin*

Audrey Andrist, *piano*

Kammerkonzert.....Alban Berg

- I. *Thema scherzoso con variazioni*
- II. *Adagio*
- III. *Rondo ritmico con introduzione*

James Stern, *violin*
Audrey Andrist, *piano*

INTERMISSION

Serenade for Brass, Harp, Piano, Celesta, and PercussionWillem van Otterloo

- I. *Marsch*
- II. *Nocturne*
- III. *Scherzo*
- IV. *Hymne*

Danse Funambulesque.....Jules Strens

I wander the world in a dream of my own makingChristopher Theofanidis

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.

JAMES STERN is a multi-faceted musician whose violin playing has been heard worldwide and cited by the Washington Post for “virtuosity and penetrating intelligence.” He has performed at the Marlboro, Ravinia, Banff and Bowdoin festivals as well as at New York’s Alice Tully Hall and Carnegie Hall. He did all of his formal training at the Juilliard School where his teachers were Louise Behrend, Joseph Fuchs, and Lewis Kaplan.

Stern is a member of two critically acclaimed ensembles, the Stern/Andrist Duo with his wife, pianist Audrey Andrist, and Strata, a trio in which they are joined by clarinetist Nathan Williams. The duo has performed throughout the United States, Canada and China, with additional recitals in Munich and Paris. The trio has received enthusiastic repeat engagements at San Francisco Composers Inc (for which they were listed as one of San Francisco Classical Voice’s “highlights of 2005”), the Piccolo Spoleto Festival and New York’s historic Maverick Concerts. Strata has recently commissioned new works from Kenneth Frazelle and the late Stephen Paulus, giving the world premieres at, respectively, the Secrest Artist Series in Winston Salem, North Carolina, and New York’s Merkin Concert Hall.

Well-known to Washington, DC audiences, Stern has performed as a member of VERGE ensemble, the 21st Century Consort, the Smithsonian Chamber Players and the Axelrod Quartet, at such venues as the Corcoran Gallery, the German and French Embassies, the Smithsonian Institution, the Library of Congress, the National Gallery, the Phillips Collection, Strathmore Mansion, and the White House. In frequent appearances at the Clarice Smith Performing Arts Center at the University of Maryland he has brought innovative programming that includes performing in multiple capacities (as violist, pianist, conductor, reciter, and arranger), and providing program annotations that are integral to the performance. His numerous chamber music and new music recordings can be heard on Albany, Bridge, Centaur, CRI, Dorian/Sono Luminus, Enharmonic, New Focus, and New World. His recording of the Sonatas and Partitas by Bach was recently released on Albany Records.

A passionately devoted teacher, Stern has served on the faculty of the Cleveland Institute of Music and the University of the Pacific Conservatory of Music. He is currently professor and Chair of Strings at the University of Maryland School of Music. In summers he has performed and taught at the National Orchestral Institute, the Orfeo International Festival, the Schlern International Festival, ASTA International Workshops, California Summer Music, the Brian Lewis Young Artists Program, the Master Players Festival, and the Starling/Delay Violin Symposium at the Juilliard School.

Stern performs on a violin by Vincenzo Panormo built in 1781.

Canadian pianist **AUDREY ANDRIST** grew up on a farm in rural Saskatchewan. While still in high school, she commuted three hours one-way for piano lessons with William Moore, himself a former student of famed teachers Rosina Lhevinne and Cécile Genhart. Ms. Andrist went on to study at the University of Regina on a full scholarship with Moore, and later traveled to New York, where she completed Masters and Doctoral degrees at the Juilliard School with Herbert Stessin. Now a busy soloist and chamber player, Ms. Andrist has performed with the National Arts Centre Orchestra in Ottawa, and the Juilliard Orchestra in Alice Tully Hall.

With the CBC Vancouver Orchestra, she and Maestro Mario Bernardi presented the world premiere of a piano concerto written especially for her by Canadian composer Andrew MacDonald. She is the first-prize winner of the San Antonio International Competition, the Mozart International Competition, and the Juilliard Concerto Competition. She toured Canada, performing extensively as the winner of the Eckhardt-Gramatté Competition, and has recorded for Summit Records, Albany Records, Capstone, CRI, New Dynamic Records, Innova, AUR, CBC Radio, and NPR's "Performance Today". Her recent disc, "The Great Square of Pegasus" (music by Andrew MacDonald with violinist Jasper Wood on the Centrediscs label), won the 2004 East Coast Music Award for Best Classical Album of the Year. Her 2011 disc, "Gumbo" with clarinetist Rob Patterson, won the Washington Area Music Award for Best Classical CD of the Year.

A truly versatile and adventurous musician, Ms. Andrist has performed and recorded music for synthesizer, harmonium and harpsichord, and has served as orchestral pianist in both Canada and New York. An ardent exponent of new music, Ms. Andrist has over 30 world premieres to her credit, and has had several works composed for her and the ensembles with which she plays.

She is a member of the Stern/Andrist Duo with her husband, violinist James Stern, and Strata, a trio with Stern and clarinetist Nathan Williams (on the web at www.stratamusic.org), recipients of a major grant from the Rausch Foundation. She has performed on such prestigious series as the Phillips Collection in Washington, Rising Stars at Ravinia in Chicago, and the People's Symphony Concerts in New York. Ms. Andrist is the recipient of grants from the Canada Council and the Saskatchewan Arts Board, and has spent several summers as a resident artist at the Banff Center in Alberta. Her many recent engagements include a concert tour of China, performances in Japan, concerto appearances in California, and an extensive tour of Quebec for Jeunesses Musicales. She currently resides in the Washington, DC area.

In Washington, Ms. Andrist has performed at the Kennedy Center, Library of Congress, Corcoran Gallery of Art and the Smithsonian Museums. She serves on the faculties of the University of Maryland-Baltimore County and the Washington Conservatory. Her new solo CD of major works by Robert Schumann was recently released on Centaur Records.

Kammerkonzert

- I. *Thema scherzoso con variazioni*
- II. *Adagio*
- III. *Rondo ritmico con introduzione*

Alban Berg

Born: February 9, 1885, Vienna, Austria

Died: December 24, 1935, Vienna, Austria

Composed: 1923-1925

Duration: 35 minutes

I can tell you, dearest friend, that if it were known how much friendship, love and a world of human and spiritual references I have smuggled into these three movements, the adherents of program music—should there be any left—would go mad with joy.

—“Open Letter” from Alban Berg to Arnold Schoenberg
February 9, 1925

The Vienna of Schoenberg and his students was also the Vienna of Sigmund Freud and the birthplace of psychoanalysis. What would Freud have made of the tendency of Berg to construct his compositions around elaborate, secret stories, using musical codes and numerology to represent people in his life? Or of Berg’s near-obsessive use of sordid stories from his and others’ intimate lives as a source of inspiration?

After Berg’s widow, Helene, died in 1976, his private papers became available to scholars, and the full extent of Berg’s “secret programs” started to become clear. It turned out, for example, that his *Lyric Suite* for string quartet (1925-26) was a “latent opera,” telling the story of Berg’s extramarital affairs with Hanna Fuchs-Robbetin, the wife of a friend, and with a young servant girl who bore him a child. His last completed work, the *Violin Concerto*, has a “public program” that conceals another secret tribute to Fuchs-Robbetin.

Similarly, the *Kammerkonzert* has a public program, announced by Berg in an open letter to Schoenberg, published in the Viennese musical journal *Pult und Taktstock* in February 1925. In this letter, Berg dedicates the work to Schoenberg as a 50th birthday present (although he’s several months late), and describes how the melodic material of the work is derived from the musical letters in the names of Schoenberg and his two pupils, Berg and Webern.

The form of the work as a whole is dictated by the idea of “trinity,” or multiples of three: the work is in three movements, there are three performing units (piano, violin and wind ensemble) and three combinations thereof (piano and winds, violin and winds, both soloists and winds); the first movement consists of a theme and five variations (making six sections altogether); the number of measures in each movement is a multiple of three; the slow movement is in ternary form, and even the tempo markings are all multiples of three. There are also references to Berg’s “number of fate,” 23, and to 5 (which represents the sum of the digits, 2+3). Berg knows this may be a bit much, and jokes about it: “I realize that—insofar as I make this generally known—my

reputation as a mathematician will grow in proportion (...to the square of the distance) as my reputation as a composer sinks.

The three movements of the work are played without break (although Berg did create alternative endings for the first two movements, to allow them to be performed individually). At the head of the work stands a five-bar musical motto, which itself is headed by “*Aller guten Dinge...*” the first words of the German proverb “*Aller guten Dinge sind drei*” [All good things come in threes]—but notice also that it contains three words and three dots. The motto itself (which bears the indication “These five measures must not be conducted, but must be played”) contains the names of the three composers, translated into musical notation. In German notation, B is our B-flat, H is our B, and Es (rendered here simply as S) is our E-flat. Thus we have ArnolD SCHoenBERG, played on the piano; Anton WEBERn, played on the solo violin; and ALBAn BERG, played on the horn. (While Schoenberg lived in Vienna, he spelled his name with an umlaut on the “o,” thus the motto does not include the extra “e.”)

This elaborate “public program,” however, is only a smoke-screen for the real story. The three movements have secret titles: “*Friendship*,” “*Love*” and “*World*”—to which Berg made the oblique reference in his open letter, quoted above.

The references in the first movement are straightforward: each of the five variations in the first movement is a portrait of a different member of the Schoenberg circle. The third variation, for example, has the awkward gait and aggressive character of Josef Polnauer, the “bouncer” who forcibly ejected audience members who heckled performances of Schoenberg’s works. The movement remains in triple meter throughout, and, as is the case with so much Viennese music from that time, the waltz is always present.

In contrast, the Adagio (in duple meter throughout), tells a tortured tale of infidelity and suicide. At the center of the plot are two wives—Mathilde Schoenberg, who was prone to entanglements with young men, and Helene Berg, who facilitated her friend’s affairs (while unaware that Mathilde’s paramours may have included her own husband).

In 1908, Mathilde had an affair with 25-year-old Richard Gerstl while he was a student of her husband’s. When Schoenberg discovered the affair, Gerstl killed himself and Mathilde returned home. Some of the groundbreaking work on the secret program of the Kammerkonzert suggested that the second movement told this story—partly by introducing themes from Schoenberg’s tone poem *Pelleas und Melisande*. The work, however, was a birthday present for Schoenberg, and a celebration of these events would certainly be a bizarre tribute.

Further work by John Covach and Michael Votta, however, reveals that the “secret love story” may actually be a reference to a novel by Balzac, *Seriphitá*, that was a favorite of both Schoenberg and Berg. This novel deals with transformation through love and sublimation into a supernatural state of grace. According to Covach, this gives a more hopeful interpretation

of Mathilde Schoenberg's return to Schoenberg, and according to Votta it integrates the secret program with the pitch structure of the work in significant ways. (It was also the inspiration for the idea of "the unity of musical space" which led Schoenberg to his 12-tone theory. The movement is in ternary form: A1-B-A2, in which the music of A2 is more or less the music of A1 inverted. Immediately after A2 ends, the entire ternary structure is repeated, in reverse: A2-B-A1. Berg loved large-scale palindromes like this; almost all of his mature works employ such a structure. In this case, the palindrome represents Mathilde's return to Schoenberg after her time away, as well as Berg's wish, perhaps, that time could run backward and that Mathilde, who is connected to the unfaithful Melisande in the first part of the movement, could, like Seriphitá, attain a state of grace in the end. The point where the palindrome reverses direction (and where Mathilde transforms from Melisande to Seriphitá) is marked by an extraordinary gesture: the piano, which is silent throughout the rest of the movement, plays a low C-sharp twelve times, like an ominous timepiece striking midnight. This occurs at measure 361, a reference to the Köchel number of Mozart's *Gran Partita* for wind ensemble.

But there is, perhaps, more to the story.

In a 1920 letter, Berg asks his wife, "Is Schoenberg aware that you know about the 'X' affair?" Examining the original letter in Vienna, Raymond Coffey speculated that the 'X' was code for a crossed-out name beginning with 'B.' Delving into more archival material, Coffey suspected that a young student of Schoenberg's named Hugo Breuer had caught Mathilde's fancy.

Apparently Alban and Helene Berg aided and abetted this not-so-secret affair. Helene made phone calls to Breuer for Mathilde, and later wrote that Mathilde kept trying to get Breuer to meet her at the Bergs' house so she could "rape Hugo on the divan." An entry in the diary of Alma Mahler [wife of composer Gustav Mahler] talks about Mathilde being "man-mad for a few weeks." Coffey was quoted in an article in the *Baltimore Sun-Times*: "Berg must have known that Schoenberg's wife was running around in a manic way to have sex with a 20-year-old...I can't believe that's not in the *Chamber Concerto*." Breuer had a successful singing career for several years, and then emigrated to England in 1938 to flee the Nazi menace. After a few months, he too killed himself.

It has also been discovered that Mathilde consulted a seer shortly before her death in 1923. The seer had predicted the deaths of two of Mathilde's lovers, one by suicide, one by a mosquito bite. Berg died of an infection caused by an insect bite. We know that both Berg and Mathilde had numerous affairs—might they have been involved with each other? One clue emerges from the *Kammerkonzert*: The "rhythmic motive" that provides the unifying element in the third movement (the "world") is a five-note figure introduced in the second movement just after the main "Melisande" theme, and there are numerous references to the number 5 in the finale. This could be an oblique self-reference by Berg, using 5 to represent his "number of fate" by adding the digits of "23."

A compositional tour de force, the final *Rondo ritmico* combines the material of the first two movements, but casts it in a different formal scheme while combining the duple and triple meters with groups of fives. It is introduced by an elaborate cadenza for both soloists—in the first time in the piece they play together—in which the violin's first statement announces the “rhythmic motive” (on repeated notes) that will dominate the entire movement. Berg's love of symmetrical structures soon comes to the fore again when, just before the movement's exact midpoint, the piano pounds out the rhythm on D-flat, recalling its “midnight” gesture in the second movement. After a moment's silence, the contrabassoon plays the rhythm on C-sharp (the same pitch as D-flat)—only in reverse—and the movement moves to a close recalling and resolving motivic fragments from the first two movements (“friendship” and “love”—Berg and Mathilde?). The final gesture is characteristically Bergian: The piano sustains four important pitches while the winds and violin play short gestures that eventually fade—as though a dream of a lost love is slowly dying away.

– Program note by Michael Votta, Jr.

Serenade for Brass and Percussion

Willem van Otterloo

Born: December 27th, 1907, Winterswijk, Netherlands

Died: July 27th, 1978, Melbourne, Australia

Composed: 1944

Duration: 18 minutes

Conductor and composer, Willem van Otterloo was born in Winterswijk, Netherlands and died in Melbourne, Australia. After studying medicine for a time, he went to the Amsterdam Conservatory where he studied cello under Orobio da Castro and composition with Sem Dresden. He was a young cellist with the Utrecht Municipal Orchestra, when his *Suite No. 3* won a composition prize given by the Concertgebouw Orchestra. The first performance of his *Suite* resulted in a conducting debut with the Concertgebouw, and subsequent conducting positions in Utrecht. He was engaged as conductor of the Hague Resedentie Orchestra in 1949, the Sydney Philharmonic Orchestra in 1972, and as general music director in Dusseldorf in 1974. In addition to his *Serenade*, he composed a *Symphonietta* for sixteen woodwinds and horns in 1943.

The *Serenade* is loosely based on the wind serenades of the 18th and 19th centuries and consists of four movements—*Marsch*, *Nocturne*, *Scherzo and Hymne*. The music, written in 1944, is in a post-romantic style and runs the gamut from charming to brilliant to reflective.

*Danse Funambulesque***Jules Strens**

Born: December 5, 1893, Brussels, Belgium

Died: March 19, 1971, Brussels, Belgium

Duration: 11 minutes

Composed: 1925

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.

Danse Funambulesque is inspired by the death-defying feats of a tightrope walker at the circus. The piece begins with a quiet meditation, perhaps conveying the tightrope walker's moments before stepping out the wire itself. This reverie gives way to a series of increasingly frenetic episodes that convey the ever-increasing tension of the high-wire act.

*I wander the world in a dream of my own making***Christopher Theofanidis**

Born: December 18, 1967, Dallas, Texas

Composed: 2005

Duration: 8 minutes

The composer writes:

When Robert Rumbelow approached me to write a piece for wind ensemble for this wonderful consortium commission, I was really delighted, as I had been thinking of a piece for these forces for some time and was eager to try some of the acoustic things that I do in my pieces for symphony orchestra in a different context. I have long been interested in the idea of trying to "build in" an acoustic into my orchestrations; that is, to create the effect, for instance, of a melody which has a sense of sustain as if it were being played in a cathedral even though it is not- to build that reverberation into the orchestration. I was very pleased to see that not only could I achieve similar effects but also different and even more exciting things with various combinations of winds, brass, and percussion.

The title for this work is a reference to the compositional process. Writing a piece of music is like creating a dream that you want to have. The feeling that pervades the work is one of a sense of mystery, and this sentiment is primarily conveyed through the harmonies and orchestration.

The work is based on two ideas: the first is a short, two-note motive, and the second is a descending melody of five notes, ending in the repetition of the final note several times. This second material could be called the main melody, and it always appears shrouded in a kind of haze, until toward the very end of the work.

UNIVERSITY OF MARYLAND WIND ORCHESTRA

Michael Votta, Jr., *conductor*

Brian Coffill, Joseph Scott, David Wacyk, *graduate assistants*

Flute

Natasha Costello
Yeji Oh
Christian Dohler
Rodas

Oboe

Lydia Consilvio
Joshua Faison
Angela Kazmierczak

Clarinet

Madeline Ferguson
Alex Gehring
Natalie Groom
Cliff Hangarter
Brooke Krauss
Patrick Lill
Kenny Wang

Bassoon

Ari Allal
Lucas Cheng
Qun Jimmy Ren

Saxophone

Brian Starace
Andrew Walker
Adam Zuckerman

Horn

Benjamin Busch
Daniel Eppler
Michael Fries
Emerson Miller
Lauren Patin
Cosette Ralowicz

Trumpet

Carley Barrett
Justin Drisdale
Joseph Fluehr
Brent Flinchbaugh
Nate Wolfe
Di Yue

Trombone

Michael Dranove
Richard Matties
Daniel Pendley

Euphonium

Erik Lundquist

Piano

Ying-Shan Su

Celeste

Szu-Yi Li

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UPCOMING 2018 SCHOOL OF MUSIC CONCERTS

SPRING BIG BAND SHOWCASE

Parts 1 & 2

March 6 & 7, 2018 . 7:30PM

The UMD jazz ensembles give a lively concert that features jazz standards and premieres of pieces by UMD alumni and current jazz students.

MAHLER'S SYMPHONY NO. 1

Wednesday, Friday, March 9 . 8PM

Marking the centennial of his birth, UMSO celebrates American icon Leonard Bernstein with the performance of his Divertimento. Professor Robert DiLutis is also featured performing Francaix's Concerto for Clarinet. Mahler's Symphony No. 1 concludes the program.

UNIVERSITY & COMMUNITY BAND CONCERT

Friday, April 6, 2018 . 8PM

The University Band and Community Band share 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 exciting evening for the whole family!

UMD WIND ENSEMBLE: STAR WARS TRILOGY

Friday, April 27, 2018, 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. In UMWE's final concert of the season, John Williams' Star Wars Trilogy is featured.

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J. LAWRENCE WITZLEBEN

Coordinator of World Music Ensembles