

CLARICE SMITH PERFORMING ARTS CENTER  
& UNIVERSITY OF MARYLAND SCHOOL OF MUSIC PRESENT

# UM Wind Orchestra

Michael Votta Jr., music director  
John Wakefield, guest conductor  
Mark Hill, oboe soloist



FRIDAY, FEBRUARY 20, 2009 . 8PM  
ELSIE & MARVIN DEKELBOUM CONCERT HALL

**IGOR STRAVINSKY***Eight Instrumental Miniatures*

Andantino  
 Vivace  
 Lento  
 Allegretto  
 Moderato  
 Tempo di Marcia  
 Larghetto  
 Tempo di Tango

**DANA WILSON***Calling, Ever Calling...*

We call to awaken the spirits  
 I call you home, my love  
 Call me, that we many dance and forget...

*Mark Hill, oboe***ASTOR PIAZZOLLA***Liebertango*

## INTERMISSION

**GUSTAV HOLST**

Hammersmith—Prelude and Scherzo, op. 53

*John Wakefield, guest conductor***JULES STRENS***Danse Funambulesque***IGOR STRAVINSKY***Eight Instrumental Miniatures*

Soon after World War I was over, Stravinsky set out on his neoclassical endeavors. Going back to musical basics, he produced a set of simple piano exercises, *Les Cinq Doigts* (The Five Fingers) in 1921. After he moved to Los Angeles he began revisiting earlier works, and *Les Cinq Doigts* was expanded to *Eight Instrumental Miniatures* in 1962. The chamber orchestra is used most often in small choirs of like instruments (several movements are for ensembles of four to seven instruments), and the winds figure prominently throughout. And the pieces are truly miniatures: the eight movements together take less than seven minutes to play.

Another of Stravinsky's reworkings, the *Concertino for Twelve Instruments* (from the *Concertino for String Quartet*) will be featured on UMWO's final concert in May.

**DANA WILSON***Calling, Ever Calling...*

The works of Dana Wilson have been commissioned and performed by such diverse ensembles as the Chicago Chamber Musicians, Detroit Chamber Winds and Strings, Buffalo Philharmonic, Memphis Symphony, Washington military bands, Netherlands Wind Ensemble, Syracuse Symphony and Tokyo Kosei Wind Orchestra. He has received grants from, among others, the National Endowment for the Arts, New York Foundation for the Arts, New England Foundation for the Arts, New York State Council for the Arts, Arts Midwest and Meet the Composer. His compositions have been performed throughout the United States, Europe and East Asia. They have received several awards, including the International Trumpet Guild First Prize, the Sudler International Composition Prize and the Ostwald Composition Prize; are published by Boosey and Hawkes, Alfred Music Publishers, the American Composers Forum, Ludwig Music Publishers and Dorn Publications; and can be heard on Klavier, Albany, Summit, Centaur, Innova, Meister Music, Elf, Open Loop, Mark, Redwood, Musical Heritage Society and Kosei recordings.

Wilson writes the following about tonight's work:

*Calling, Ever Calling...* (1990), a concerto for oboe and wind orchestra, is about calling: to awaken the spirits, to one's love, to dance so that we may forget... At various times, the soloist calls to the audience or different members of the ensemble, and ensemble members call to each other. Sometimes one performer dominates the conversation, sometimes a graceful dialogue emerges, sometimes, pleas go unanswered...



**ASTOR PIAZZOLLA**  
*Libertango*

Astor Piazzolla was an Argentine composer and Bandoneón player who is famous for developing a new style of tango (the tango Nuevo) that incorporates formal and stylistic elements of jazz and classical music into the traditional tango. Although much of his career was spent playing tango music on a traditional instrument (the Bandoneón is a type of concertina used in traditional tango orchestras), Piazzolla spent his youth in New York where he studied classical music. He later studied composition with the great Argentine composer, Alberto Ginastera. In 1953, at Ginastera's urging, Piazzolla entered his Buenos Aires Symphony in a French competition and won a grant to study with the legendary teacher, Nadia Boulenger. He relates:

When I met her, I showed her my kilos of symphonies and sonatas. She started to read them and suddenly came out with a horrible sentence: "It's very well written." And stopped, with a big period, round like a soccer ball. After a long while, she said: "Here you are like Stravinsky, like Bartók, like Ravel, but you know what happens? I can't find Piazzolla in this." And she began to investigate my private life: what I did, what I did and did not play, if I was single, married, or living with someone, she was like an FBI agent! And I was very ashamed to tell her that I was a tango musician. Finally I said, "I play in a night club." I didn't want to say cabaret. And she answered, "Night club, mais oui, but that is a cabaret, isn't it?" "Yes," I answered, and thought, "I'll hit this woman in the head with a radio..." It wasn't easy to lie to her. She kept asking: "You say that you are not a pianist. What instrument do you play, then?" And I didn't want to tell her that I was a bandoneón player, because I thought, "Then she will throw me from the fourth floor." Finally, I confessed and she asked me to play some bars of a tango of my own. She suddenly opened her eyes, took my hand and told me: "You idiot, that's Piazzolla!" And I took all the music I composed, ten years of my life, and sent it to hell in two seconds.

Tonight's work is an arrangement by Jeff Scott, hornist of the Imani Winds. This work and the Stravinsky *Miniatures* will be repeated on the Imani Winds concert February 27, with performers from UMWO combining with Imani Winds.

**GUSTAV HOLST**  
*Hammersmith—Prelude and Scherzo, op. 53*

In 1927 the BBC wrote Holst requesting a new piece for its newly formed, professional military band. Holst was eager to accept the invitation, but since he had not written for band in some time, he wrote some study pieces: a band arrangement of Bach's Fugue in G Major, BWV 577 (often called the "Fugue a la Gigue"), and an arrangement of "Marching Song" from *Two Songs Without Words*. After completing these warm-ups, Holst penned what would prove to be his most formidable and problematic work, *Hammersmith—Prelude and Scherzo*.

The work is challenging for the ensemble, the conductor and the audience—a far cry from Holst's beloved suites for band. Holst endeavored to create an expression of timelessness, and, during the 11 minutes of the work, time ebbs and flows so that musical time almost seems to create layers of counterpoint. The work was never performed during Holst's lifetime (though there was a reading of it by the BBC band), and the score and parts were lost for some years. It was rediscovered by Robert Cantrick and "premiered" in 1954 by Cantrick and the Carnegie-Mellon band. It was finally published in 1956, and Frederick Fennell's recording of the work for Mercury Records soon afterward brought into the wind repertoire. Holst supplied this note for a performance of a later orchestral version of the work:

As far as the work owes anything to outside influences, it is the result of living in Hammersmith for 35 years on and off and wanting to express my feelings for the place in music; also it is the result of a BBC invitation to write something for their military band. Just as I was going to start on the work, I read A.P. Herbert's "The Water Gypsies." There is no attempt to depict any person or incident. The only two things that I think were in my mind were 1) a district crowded with cockneys which would be overcrowded if it were not for the everlasting good humour of the people concerned, and 2) the background of the river, that was there before the crowd and will be there presumably long after, and which goes on its way largely unnoticed and apparently quite unconcerned.

**JULES STRENS**  
*Danse Funambulesque*

Jules Strens was born in Brussels on December 5, 1893, and died there March 19, 1971. He studied violin at the Royal Conservatory of Brussels and for a while he received training in orchestration. In 1926 he became a member of the "Synthétistes" group of young progressive composers of the twenties who were all pupils of Paul Gilson. His first compositions were undeniably influenced by the tone poems of Richard Strauss, but his mature works use polyrhythm and ostinato and have a style more reminiscent of Stravinsky. The Belgian Music Center says that "The most typical compositions written in this technique are 'Danse funambulesque', 'Danse tragique' and 'Rhapsodie polyrythmique.' *Danse Funambulesque* was originally composed for the Band of the Belgian Guides, and is based on an earlier ballet score for orchestra with the same title. Strens was inspired by hearing a performance of Florent Schmitt's *Dionysiques* which was composed for the French Garde Republicaine band. It was recently rediscovered and republished, and is a brilliant showpiece as well as one of the few original band works in the style typical of early twentieth century French music.



## ABOUT THE ARTISTS



**Michael Votta Jr.** joined the faculty of the University of Maryland in the fall of 2008. Critics have praised him as “a conductor with the drive and ability to fully relay artistic thoughts” and for his “interpretations of definition, precision and most importantly, unmitigated joy.” Ensembles under his direction have received critical acclaim in the United States and Europe 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.” 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.

His performances have been heard in broadcasts throughout the United States, on Austrian National Radio (ÖRF) and Southwest German Television, and have been released internationally on the Primavera label. In addition, his ensembles have been invited to perform at conferences of the Conductors Guild, the College Band Directors National Association and the North Carolina Music Educators Association. Numerous major composers including George Crumb, Christopher Rouse, Karel Husa, Olly Wilson, Barbara Kolb, Warren Benson and Louis Andriessen have praised his performances of their works.

Votta maintains an active schedule as guest conductor and clinician in the United States, and has appeared in Europe and Israel. He has taught conducting seminars in the U.S. and Israel, and has guest conducted and lectured at institutions such as the Eastman School of Music, the Cincinnati College-Conservatory of Music, the Prague Conservatory and the National Arts Camp at Interlochen. He has also appeared at conferences of numerous organizations including the College Band Directors National Association, the Midwest Band and Orchestra Conference, the Conductors Guild and state music educator’s conventions in New York, North Carolina and Ohio.

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. 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 has served as editor of the College Band Directors National Association 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.

## ABOUT THE ARTISTS



**John E. Wakefield** is Director of Bands emeritus at the University of Maryland. He retired in July 2005 after 40 years as a member of the School of Music faculty on the College Park campus. As Director of Bands and Chairman of the Wind and Percussion Division, Prof. Wakefield guided these important programs that have become among the most visible areas of the UM School of Music. He earned the distinction of being the longest serving director in the 100-year history of the Maryland Bands. Mr. Wakefield holds bachelor’s and master’s degrees from the University

of Michigan and was solo euphonium in the Michigan Symphony Band under William D. Revelli on that group’s 1961 four-month tour of the Soviet Union and Middle East. Professor Wakefield continues to be active as a guest conductor and adjudicator and led a special “Washington D. C. tribute to the 2008 olympics” in the forbidden City in Beijing, China last summer.



**Mark Hill** has earned a wide reputation as an oboe and English horn soloist, chamber musician, orchestral player, recording artist and teacher. In the symphonic world he has been invited to perform with the New York Philharmonic, the National Symphony, the Los Angeles Chamber Orchestra, the San Diego Symphony, the Orchestra of the Academy of St.-Martins-in-the-Fields, Orpheus, the Mostly Mozart Orchestra and the Orchestra of St. Luke’s. He was a member of the New York Chamber Symphony for 15 years. Currently he is Principal Oboe of the National Philharmonic. His

extensive chamber music experience includes collaborations and appearances with such artists as the Chamber Music Society of Lincoln Center, the Guarneri String Quartet, the New York Woodwind Quintet, the Bach Aria Group, the Mendelssohn String Quartet, Claude Frank, Paula Robison and the Aspen Wind Quintet. He has appeared with Chamber Music Northwest and is currently on the performing faculty of the Yellow Barn Chamber Music Festival in Vermont. He was for 23 years a member of the Sylvan Winds in New York City. He has recorded on at least eight major labels and was English horn soloist on the Grammy-nominated Angel recording of Copland’s *Quiet City* and *Music for the Theater* with Gerard Schwarz and the New York Chamber Symphony. Mr. Hill earned his B.M. degree from the North Carolina School of the Arts and his M.M. from SUNY-Stony Brook as a student of Ronald Roseman. Other mentors have included Richard Killmer, Joseph Robinson and Heinz Holliger. Mr. Hill is associate professor at the University of Maryland School of Music, and he has also served on the faculty of Ithaca College, the Mannes College of Music, Columbia University, and the State University of New York at Purchase.



# ORCHESTRA MEMBERS

The Wind Orchestra uses rotating seating; the players are therefore listed alphabetically

## **Flute**

Ellie Falaris  
Alicia Kosack  
Michelle Lacey  
Katie Speer

## **Oboe**

Noelle Drewes  
Miriam Friedman  
Jason Williams

## **Clarinet**

Amber Abbot  
Ben Chapin  
Chung-ah Chin  
Santana Moreno  
Jessica Zweig

## **Bassoon**

Samantha Brenner  
Nicholas Cohen  
Jonathan Zepp

## **Horn**

Justin Drew  
Peter Morris  
Richard Williams  
Dinia Yeo

## **Trumpet**

Neil Brown  
Brent Madsen  
David Matthews  
Lisa Rodio

## **Trombone**

Kevin Fairbairn  
Sarah Rauter  
Chris Wolff  
Aleksandr Witt

## **Tuba**

Matt Lindahl

## **Percussion**

Robert Burns  
Kirk Georgia  
Meaghan Gillis  
Joshua Hickman  
Keith Williams