



UNIVERSITY OF
MARYLAND
wind orchestra

Michael Votta, Jr., conductor
Rita Sloan, piano
University of Maryland Concert Choir

College Band Directors National Association
Eastern Division

United States Coast Guard Academy
New London, CT
March 12, 2016
4:00 PM

PROGRAM

Frank Ticheli (b. 1958): *Pacific Fanfare* (1994)

Frank Ticheli, guest conductor

Olivier Messiaen (1908-1992): *Oiseaux exotiques* (1955)

Rita Sloan, piano

Anton Bruckner (1824-1896): *Mass in E Minor*, WAB 27 (second version, 1882)
[original version composed in 1866]

Kyrie

Gloria

Credo

Sanctus

Benedictus

Agnus Dei

ABOUT THE PROGRAM

"Birds are the opposite of time. They represent our desire for light, for the stars, for rainbows and jubilant vocalizes." —Olivier Messiaen

"To my dear God" —Anton Bruckner (dedication of the 9th Symphony)

Great music constantly asks questions of those who engage with it as listeners or performers. The works by Bruckner and Messiaen performed this afternoon have challenged the hearts and minds (not to mention the fingers and voices!) of performers and audiences for decades. They are unquestionably great works of art—and, fortunately for us, are for wind ensembles.

Both Bruckner and Messiaen were devout Catholics. For them, earth, heaven and hell were real places in which humans existed—and for both, music was a way of expressing their faith.

For Bruckner, the Austro-German, music was a spiritual, almost metaphysical way to approach eternity. Bruckner sought to capture moments of celestial transfiguration, earthy sensuality and demonic passion in his notes. In Germany and Austria, performances of his music have an almost reverential quality—as though the acts of

composition and performance are sacred rituals. Nothing can block the spiritual power behind his works: he is communing with God, seeking after God, expressing Him through his art.

As a 20th century Frenchman, Olivier Messiaen had many reasons to distance himself from German ideas and aesthetics. For him it was enough to engage with representations of heaven, earth and hell: birds soaring heavenward and gongs from Asian gamelan—music for the earthly court theater, for example. Although *Oiseaux exotiques* avoids the diabolical, Messiaen's greatest work for winds, *Et exspecto resurrectionem mortuorum*, begins in hell and ascends to heaven.

There are some coincidental similarities between today's pieces. Both were commissions: Bruckner's for the consecration of a chapel in Linz, Messiaen's at the request of Pierre Boulez, who sought a new work for the opening of the Domaine musicale concerts. And for different reasons, both composers chose to work for ensembles of wind and percussion and incorporated other musical elements—either piano solo or chorus.

The works that emerged, however, are unquestionably more different than similar.

Hearing them in succession may therefore invite the listener to contemplate the relationship of sound to the fundamental meaning of music, and how that relationship evolved in the 100-ish years between the mid-19th century Mass and mid-20th century work by Messiaen.

And further: How might the relationship of sound to meaning continue to evolve? How might the wind ensemble be part of that evolution? What kind of work might a future UMWO add to this concert in 2060? What can the past continue to ask of us? How can its genius be a continuing source of inspiration and growth?

At the culmination of a conference in which we have sought answers about the future of our medium, we offer our performance as an opportunity to embrace questions.

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

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

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.

RITA SLOAN is acknowledged internationally as a leading teacher of piano, collaborative piano and chamber music. In 1999, she was appointed a piano faculty member and director of the collaborative piano program at the University of Maryland. As an Artist Faculty Member at the Aspen Music Festival, Ms. Sloan founded their Collaborative Piano Program. She has performed as soloist with both the Aspen Festival Orchestra and Chamber Symphony as well as in chamber music with many of Aspen's distinguished guest artists including pianists Wu Han and Orli Shaham, violinists Sarah Chang and Nadia Salerno-Sonnenberg, cellist Gary Hoffman, bassist Edgar Meyer, and flutist Emmanuel Pahud.

Teaching residencies and master class presentations have included Tainan National University of the Arts and National Normal University in Taiwan, China Conservatory in Beijing, China, leading universities in Seoul, Korea, London's Royal College of Music, American universities and conservatories including numerous visits to the Juilliard School in New York. Ms. Sloan has performed with orchestra, in recital, and in chamber music throughout the U.S., Europe, South America and Asia. She has been a guest in many chamber music venues and has performed with members of the Emerson and Guarneri String Quartets.

Born in Russia to Polish parents, Ms. Sloan graduated from the Juilliard School, where she studied with Martin Canin and Rosina Lhévinne. Further studies were with Leon Fleisher, Aube Tzerko, Herbert Stessin, and Vladimir Ashkenazy.

Frank Ticheli: *Pacific Fanfare*

Pacific Fanfare, scored for woodwinds, brass and percussion, exploits several spatial characteristics of a large concert hall. Onstage, the brass and percussion sections are separated into two antiphonal choirs, with the woodwinds and timpani situated in the middle. Offstage, peripheral solo trumpet and horn project sounds from behind the audience.

The piece is a tribute to the great Venetian composer, Giovanni Gabrieli, who brilliantly utilized the space of St. Mark's Cathedral in his polychoral works and antiphonal fanfares.

There are two main themes, one based on wide melodic leaps (successive ascending fifths), the other based on a rapid repeated-note figure. In the beginning they are nostalgic and elegiacal, but by the second half of the piece they take on more grand, fanfare-like personalities.

Pacific Fanfare was completed in June 1994 during a summer residency at Yaddo, an artist colony in Saratoga Springs, New York. It was composed as a gift to Carl St. Clair and the Pacific Symphony Orchestra.

-Frank Ticheli

Olivier Messiaen: *Oiseaux Exotiques*

Messiaen, a figure of enormous importance in the music of the 20th century, profoundly influential as composer, pedagogue and musical thinker, was open to a huge range of influences from various cultures; he found much of his inspiration in his religious faith and much of his actual musical material in the songs of birds. More than a few composers since music first began to be notated have modeled works in part or in whole after birdsong or alluded to that source in some way, but none has been as productively bird-conscious as Messiaen, nearly all of whose compositions over a period of some 50 years or more either cite bird calls outright or contain some form of avian symbolism. This element, in fact, only grew more emphatic as his creative life continued, until most of his works came to be constructed entirely of motifs derived from bird calls.

According to Messiaen, it was his teacher Paul Dukas who told him, "Listen to the birds; they are great masters." He did listen, so seriously and intently that his ornithological pursuits occasionally interrupted his other work. One of his most ambitious collections of piano pieces is a *Catologue d'oiseaux* (composed 1956-58), each of whose 13 fairly

elaborate numbers is based on the song of a different bird. His subsequent scores for *Chronochromie* (for large orchestra) and *Couleurs de la cité céleste* contain some exotic birdsongs from areas not represented in the *Catologue*.

Oiseaux exotiques (“Exotic Birds”), for piano and small orchestra, is one of the compositions in which the title itself as well as the content has an ornithological base. It was completed in 1956, the year the *Catologue* was begun, and it was preceded, in 1953, by a more extended work for piano and orchestra called *Reveil des oiseaux* (“Awakening of the Birds”). Both, and in fact most of Messiaen's compositions for piano from the middle of his century onward, were written for Yvonne Loriod, who was one of his pupils in the immediate postwar years and whom he married in 1961, a few years after the death of his first wife.

While *Oiseaux exotiques* is a most evocative title, and the score is said to contain citations of no fewer than 40 different birdsongs or calls, the listener would be misled in being advised to expect anything in the way of musical picture-painting or story-telling in the work. The work, in a single continuous movement, may be regarded as a sort of avian fantasy, but it is, more to the point, a *sound* fantasy—an exploration of timbres and rhythms which happened to be suggested to the composer by his fascination with ornithology but which is not a direct expression of that fascination. The earlier *Reveil des oiseaux* is somewhat more graphically descriptive in this sense, but *Oiseaux exotiques* would enchant the ear just as surely if it were titled simply Fantasy for Piano and Orchestra.

-Richard Freed

Anton Bruckner: *Mass in E Minor*, WAB 27 (second version 1882)

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 forty, an internationally renowned organ virtuoso with legendary 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 (1882).

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 countersubject 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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UMD Concert Choir _____

Edward Maclary, Conductor

Kieun Steve Kim, Ianthe Marini and Steven Seigart, Assistant Conductors

Zsolt Balogh and Jiwon Lim, Accompanists

Hayley Abramowitz

Bonnie Alger

Jenna Barbieri

Michael Biondi

Aryssa Burrs

Noah Calderon

Rachel Carlson

Brian Coffill

Michael Cohen

Missy Curl

Eric Ding

Jovon Eborn

Maggie Fernicola

Dusty Francis

Laura Goudreau

Christian Hoff

Dirk Holzman

Carlos M. Howard*

Lucy Hurlbut

Tatyana Kiryutina

Ashley Kitchelt

Ramya Kolagani

Allan Laino

Serena Lao

Caleb Lee*

Jeremiah Lee

Nicholas Levy

Jeff Magill

Tanya Malykh

Ianthe Marini+

Raha Mirzadegan

Johnathon O'Neal

Dan O'Neill

Nicole Peak

Deanna Pellerano*

Collin Power

Joseph Regan

Jourdan Richard

Maureen Roulit

Samantha Scheff

Steven Seigart+

Zachary Sener

Elena Staguhn

Amanda Staub

John-Paul Teti

Emily Weiser

Jonah Yeh

+graduate assistant

*student assistant

The **UNIVERSITY OF MARYLAND CONCERT CHOIR** is the School of Music's symphonic choir and comprises singers from a number of the choral program's ensembles. At the Clarice Smith Performing Arts Center on the University's College Park campus the UMD Concert choir has performed a wide array of major repertoire, including the Verdi *Requiem*, the Mahler *Symphony #2*, Stravinsky's *Symphony of Psalms*, and the Bruckner *Te Deum*. In 2010 the ensemble was featured in a performance of the rarely performed oratorio, *Das Paradies und die Peri*, for the School of Music's international Robert Schumann Festival in honor of the composer's 200th birthday.

Over the past decade the UMD Concert Choir has become the ensemble of choice for the major professional orchestras in the region. Since 2003 they have collaborated regularly with the National Symphony Orchestra in performances of masterworks such as the Bach St. Matthew Passion and Mass in B minor, the Haydn Creation, Mendelssohn's Elijah, and the Mozart Requiem. The ensemble has served as the chorus for Handel's Messiah on six separate occasions as well. During the span of their NSO collaboration they have appeared with many world renowned conductors – Christoph Eschenbach, Ivan Fischer, Helmuth Rilling, Natalie Stutzmann, to name but a few.

In 2013 the UMD Concert Choir made its debut with the Baltimore Symphony Orchestra under the baton of Music Director Marin Alsop in acclaimed performances of the Britten War Requiem to mark the composer's centenary. They returned in 2015 for a series of concerts of the Mozart *Mass in C minor* with Masaaki Suzuki. Most recently, the ensemble returned to Baltimore for performances of the Brahms' *Ein deutsches Requiem* with BSO resident conductor Markus Stenz.

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

UMWO is committed to the idea that chamber music is central to all ensemble performance, and it embraces the ethos of chamber music even in large ensemble contexts.

UMWO regularly incorporates string, keyboard and vocal performers. In addition to expanding repertoire possibilities, UMWO seeks to create a “next-generation” of string, keyboard and vocal performers who embrace the wind ensemble as a vital and integral part of their musical world.

During its eight-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.

UMWO and UMSO are led with a shared vision and with close collaboration in programming, personnel assignment and concert-giving:

1. We believe there is no difference between playing chamber music, playing in orchestra, and playing in an ensemble of winds except the number of people around you.
2. We believe every concert must be a simultaneous celebration of the past and of the future.

These core beliefs have influenced every aspect of our large ensemble program including what we play, why we rehearse, how we define the symbiotic roles of conductor and player, and how we give concerts:

1. We believe that music-making in all ensemble settings requires the same essential skills of active listening and co-shaping that characterizes great chamber music-making. We believe in leading while following and following while leading—not just for our players but also for ourselves as leaders of players.

2. We believe in the conductor-less large ensemble experience.
3. We believe in encouraging active verbal input from players throughout the rehearsal process and in soliciting their ideas for programming future seasons.
4. We believe in mixing the skill levels of our players for maximum educational benefits, and in the primacy of process—i.e. that good rehearsals are their own reward.
5. We believe in our New Lights initiative, which asks questions like: What exists in a concert that people should want to come to it? What is it about the ritual of concerts that may keep people from wanting to come? How can we enhance the impact of the music we play? What forms might concerts take 50 years from now? What is good music of any genre—and why does music of different genres so rarely appear together on concerts? Beyond playing the notes well, what might be asked of young musicians to help build the kind of musical life they would want to inhabit?

Our concerts are our attempts at responses to these questions.

James Ross
Director of Orchestral Activities

Michael Votta, Jr.
Director of Bands

UMD Wind Orchestra

Michael Votta, Jr.,
Music Director
Mark Wakefield,
Ensemble Manager
Anthony Rivera,
Graduate Assistant
Brian Coffill,
Graduate Assistant

Flute

Emily Murdock
Ceylon Mitchell
Alisa Oh

Oboe

Michael Homme
Angela Kazmierczak

Clarinet

Phylicia Cotton
Robert Durie
Michele Von Haugg
Josh Waldman

Bassoon

Lauren Kantelis
Eddie Rumzis
Katelyn Turner

Horn

Joshua Blumenthal
David Flyr
Amanda Fry
Brian Kavolius
Sam Weich

Trumpet

Craig Basarich
Bonni Beebe
Hart Guonjian-Petit
Benjamin Lostocco
Chris Royal

Trombone

Josh Gehres
Josh Wolfe

Bass Trombone

Bryan Woodward

Tuba

Nick Obrigewitch

Percussion

Jonathan Clancy
Brad Davis
Christopher Herman
Anthony Konstant
Mario Perez
Robert Schroyer



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