

UMD Wind Orchestra _____

Michael Votta Jr.,
music director
Mark Wakefield,
ensemble manager
Anthony Rivera,
graduate Assistant
Craig Potter,
graduate assistant

Flute

Jenny Lehtonen
Caroline Rohm

Oboe

Lauren Arel
Elizabeth Eber

Clarinet

Matthew Dykeman
Nathan Raderman
Emily Robinson

Bassoon

Ronn Hall
Nick Ober
Caitlin Wieners

Horn

JP Bailey
Erika Binsley
Avery Pettigrew

Tuba

Craig Potter

Percussion

Laurin Friedland
Maurice Watkins

Piano

Alex Chen

Violin

Jamie Chimchirian
Gray Dickerson

Viola

Emily Kurlinski

Cello

Erin Snedecor

Bass

Adam Celli



UNIVERSITY OF
MARYLAND
wind orchestra

MICHAEL VOTTA, JR., CONDUCTOR

WORLD ASSOCIATION FOR
SYMPHONIC BANDS AND ENSEMBLES
CONFERENCE

CALIFORNIA THEATRE, SAN JOSE, CA

JULY 12, 2015

8:00 PM



University of Maryland School of Music
2110 Clarice Smith Performing Arts Center
College Park, MD 20742-1620

PROGRAM _____

“Collage”

col·lage (kə'läZH)

1. a work of art made by juxtaposing diverse materials
2. a combination or collection of various things

WA Mozart (1756-1791): Overture to "The Magic Flute"
(1791, arr. Mathias Blomhert)

Michael Forbes: Grumpy Troll
Craig Potter, Tuba

Arvo Pärt (b. 1935): Fratres (1977, arr. Beat Briner, 1990)

Edgard Varese: Density 21.5
Caroline Rohm, Flute

Arnold Schoenberg (1874-1951): Chamber Symphony, Op. 9 (1906)

– intermission –

Paul Lansky (b.1944): Comix Trips (2008)

Leaping Lizards
Holy Moly
Good Grief
What, Me Worry?

Gaspar Cassadó: Preludio-Fantasia
from Suite for Solo Cello
Erin Snedecor, Cello

Astor Piazzolla (1921-1992): Libertango (1974, arr. Jeff Scott, 2009)

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 Wind Activities

Arvo Pärt: *Fratres*

For thirty-five years the Estonian-born composer Arvo Pärt has occupied a prominent place among composers of what has been termed “holy minimalist” music. After early flirtations with serialism (which were criticized by the Soviet authorities), Pärt began to study Bach and to incorporate some neo-Baroque elements into his works. This in turn led to his exploration of music made from materials of the greatest simplicity.

Pärt began to immerse himself in medieval and Renaissance chant and polyphonic music—the title of this evening’s work, *Fratres* (“brothers”), suggests monastic meditations—and he started to focus on the mystical energy born of the simultaneous sounding of notes. By 1976 he had found the essence of the style that has been his hallmark ever since: a technique he calls “tintinnabuli,” referring to bell-like resonances.

Pärt said: “Tintinnabulation is an area I sometimes wander into when I am searching for answers—in my life, my music, my work... The complex and many-faceted only confuses me, and I must search for unity. What is it, this one thing, and how do I find my way to it?”

“I am alone with silence. I have discovered that it is enough when a single note is beautifully played. This one note, or a silent beat, or a moment of silence, comforts me. I work with very few elements—with one voice, with two voices. I build with the most primitive materials—with the triad, with one specific tonality. The three notes of a triad are like bells. And that is why I call it tintinnabulation.”

The tintinnabuli principle is central to *Fratres*. The three-part theme is repeated at successively lower pitch levels and in alternation with its inversion, as the work slowly and meditatively proceeds to its inevitable conclusion.

A drone on A and E is sustained through the entire ten-minute piece as an unwavering foundation. Everything progresses slowly, and the volume swells halfway through and then sinks back to near-silence.

After *Fratres* was premiered in 1977, Pärt created or authorized new arrangements or elaborations over the course of many years. At last count, his publisher listed sixteen different versions for a wide variety of forces, including of course the version we’re playing this evening.

Edgard Varese: *Density 21.5*

“Contrary to general belief, an artist is never ahead of his time but most people are far behind theirs. I do not write experimental music. It is the listener who must experiment.”

Edgard Varèse

The density of platinum is 21.5 grams per cubic centimeter, and *Density 21.5* was written in 1936 for the debut of George Barrere’s platinum flute. Besides being principal flute in the New York Philharmonic, Barrere is a notable figure in the history of wind music: it was his wind ensemble (the *Société moderne des instruments à vent*) that commissioned Reynaldo Hahn’s *Le Bal de Beatrice d’Este* and other staples of “the wind ensemble repertoire.”

Like *Fratres*, *Density 21.5* is based on simple ideas and begins meditatively. Unlike Pärt’s work, however, the flute gradually unfolds its two main ideas into ever-higher registers, becoming increasingly agitated as we leave the serene calm of the monastery for the drama of the modern concert hall.

Density 21.5 is a seminal work for flute. In the decades following its premiere, composers began to explore a much larger range of timbres and techniques for the instrument, ultimately leading to an explosion of virtuosic and colorful modern works for solo flute.

Arnold Schoenberg: *Chamber Symphony, Op. 9*

Like Varese, Arnold Schoenberg was a composer in search of listeners willing to experiment. In 1915, when his music regularly provoked one scandal after another, Schoenberg wrote to his brother-in-law, Alexander von Zemlinsky:

“You know that I have scarcely ever taken any account of whether my works were liked or not. I have become indifferent to public abuse and I have never had any inclination to do anything that wasn’t dictated by the purely musical demands of my works.” In that same letter, however, he asked that Zemlinsky not to program his *Chamber Symphony* on an upcoming concert, but to substitute an earlier piece, “something that [we] can count on being fairly well received by the public.”

Although the *Chamber Symphony* can sound romantic in its gestures and harmonic language today, it was difficult for audiences to follow when it was first played. Midway through the premiere, given in Vienna’s elegant *Musikverein* in February 1907, people began to scrape their chairs loudly in protest and to walk out.

Gustav Mahler, who was in the audience, rose from his seat in anger and demanded silence. At the end of the performance, he stood at the front of his box, applauding, until everyone had left the hall. Although he recognized the importance of Schoenberg’s latest work, on the way home he confessed, “I do not understand his music, but he is young; perhaps he is right.”

When the chamber symphony was played again in Vienna in March 1913, it was again met with obvious displeasure—although that night it was the music of Schoenberg’s pupil, Alban Berg, that touched off a riot. The riot—and the concert—were stopped by the arrival of the police.