



*University of Maryland School of Music Presents*

**THANKS FOR EVERYTHING, DON**  
**University of Maryland Wind Orchestra**

**Friday, November 1, 2024 • 8PM**

DEKELBOUM CONCERT HALL

AT THE CLARICE SMITH PERFORMING ARTS CENTER



**SCHOOL OF  
MUSIC**

University of Maryland School of Music  
Presents

## THANKS FOR EVERYTHING, DON: A TRIBUTE TO DONALD HUNSBERGER

University of Maryland Wind Orchestra  
**Michael Votta, Jr.**  
*Music Director*

*Variations for Wind Band* ..... Ralph Vaughan-Williams  
(1872–1958)  
Trans. Donald Hunsberger

*Autumn Walk* ..... Julian Work  
(1910–1995)  
Arr. Donald Hunsberger  
*James Gates, graduate conductor*

Concerto for Trombone and Wind Ensemble, “Sonus” ..... Quinn Mason  
(b. 1996)  
Trans. Nicholas Enrico Williams

- I. Rhapsodic
- II. Mysterious
- III. Awaken

*Myles Blakemore, trombone*

### INTERMISSION

*Sinfonietta* for Winds and Percussion ..... John T. Williams  
(b.1932)

- I. Lento assai-animato
- II. Lento
- III. Molto Allegro

Vocalise, Op. 34 ..... Sergei Rachmaninov  
(1873-1943)  
Arr. Donald Hunsberger  
*Giovanni T. Clarke, graduate conductor*

*Star Wars Trilogy* ..... John Williams  
(b.1932)  
Arr. Donald Hunsberger

- I. Imperial March
- II. Princess Leia’s Theme
- III. Battle in the Forest
- IV. Yoda’s Theme
- V. Star Wars (Main Theme)



**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 interim director of the School of Music at the University of Maryland, where he holds the rank of Professor and also serves as Director of Bands. Under his leadership, the UMD Wind Orchestra (UMWO) has been invited to perform at multiple national and divisional conferences of the College Band Directors National Association as well as the 2015 international conference of the World Association of Symphonic Bands and Ensembles. UMWO has also performed with major artists such as the Baltimore Symphony Orchestra, the Orpheus Chamber Orchestra, Eighth Blackbird, the Imani Winds and Konshens the MC. UMWO has commissioned and premiered over 30 works by composers such as Clarice Assad, Stephen Jaffe, Alvin Singleton, Daniel Bernard Roumain, Andre Previn, Steven Mackey and numerous others.

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 President of the College Band Directors National Association and has served as President of the Big Ten Band Directors Association, Editor of the CBDNA Journal, and as a member of the boards of the International Society for the Investigation of Wind Music (IGEB) and 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.

A native of Michigan, Votta holds degrees in conducting, clarinet performance and microbiology from the Eastman School of Music and the University of Michigan. As a clarinetist, he has performed as a soloist throughout the US and Europe. His solo and chamber music recordings have been released on the Partridge and Albany labels.



**MYLES BLAKEMORE** is assistant professor of trombone at the University of Maryland School of Music. Prior to this position he served as trombonist in the U.S. Navy Band. He has held other notable positions such as trombonist in the U.S. Naval Academy Band, a fellowship with the New World Symphony under the direction of Michael Tilson Thomas, the Rosemary and David Good Fellowship with the Minnesota Orchestra and second trombone in Symphony in C in New Jersey. As an orchestral musician, he has performed with the Baltimore Symphony, Charleston Symphony, Dallas Symphony, Malaysian Philharmonic, National Symphony, Richmond Symphony, Virginia Symphony and Washington National Opera, among others. Blakemore has also attended premier music festivals including Aspen Music Festival, Brevard Music Center and National Repertory Orchestra.

As a soloist, Blakemore has been a featured artist at the American Trombone Workshop and the International Trombone Festival. He can be heard on his debut album “Bach-ish”, which features works inspired by Bach. Blakemore has served on the faculties of Howard University and Morgan State University. He currently spends his summers teaching at the DC Trombone Workshop and the Brass Institutes of America, as well as performing at the Wintergreen Music Festival. A Dallas native, Blakemore is a graduate of Southern Methodist University, where he studied with John Kitzman. He received his master’s degree at the Manhattan School of Music, where he studied with Per Brevig in the orchestral program.



A native of the Commonwealth of The Bahamas, **GIOVANNI T. CLARKE** currently serves as a graduate teaching assistant at the University of Maryland School of Music. In this role, he serves as a teaching assistant for undergraduate conducting and assists with the teaching and administration of all UMD concert and athletic bands. In addition, he is a first-year doctoral student studying wind band conducting under the tutelage of Michael Votta.

Before joining UMD, Clarke was the director of bands and subject coordinator at C.V. Bethel High School in The Bahamas. His leadership led to the concert band, chamber ensembles and soloists consistently receiving superior ratings in the E. Clement Bethel National Arts Festivals. Notably, he has a strong commitment to student affairs and academic success, having facilitated hundreds of students in accessing post-secondary education through academic, technical or vocational tracks. His efforts have secured more than five million dollars in scholarships.

An award-winning educator and conductor, Clarke has been honored for his musicianship and civic contributions. In 2023, he received the College Band Director National Association Mike Moss Conducting Fellowship Award. He also received the 2019-2022 Teacher of the Year award at C.V. Bethel High School and was first runner-up in the National Teacher of the Year competition. In 2019, he received the Lou Adams Award for instrumental conducting and the 2018 Meta Davis Cumberbach Award for most outstanding instrumental performance at the E. Clement Bethel National Arts Festival in The Bahamas. Moreover, he is the 2017 National Youth Award for Arts and Culture and the recipient of the Prestigious Prime Minters Cup Award.

Mr. Clarke’s educational background is a testament to his dedication and passion for music education. He holds a Master of Music in wind band conducting from Central Washington University, a Master of Music degree in music education from the Vandercook College of Music, and a Bachelor of Education degree from the University of the Bahamas. His conducting teachers include Christy Lee, Adrian Archer, Alex Kaminsky, T. André Feagin and Michael Votta.

Clarke is an active member of several professional organizations, including the National Band Association, Minority Band Directors National Association, Graduate Wind Conductors Association and the Bahamas Music Educators Association. His involvement in these associations reflects his commitment to continuous learning and professional development, assuring audiences of his expertise and dedication to the field.



**JAMES GATES** joins the University of Maryland Bands as a D.M.A. student, studying wind conducting with Michael Votta. Alongside his conducting studies, Gates serves as a graduate assistant with the Mighty Sound of Maryland and Maryland Pep Band.

Gates earned a Bachelor of Music in music education degree from the University of Akron and a Master of Music in conducting degree from Penn State University. While at Penn State, Gates studied wind conducting with Tonya Mitchell-Spradlin and served as a graduate assistant conductor with all university concert bands. He also held graduate appointments with the Penn State Marching Blue Band and Pride of the Lions Pep Band.

Outside of conducting, Gates studied trombone with Mark Lusk and served as assistant conductor of the Penn State Trombone Choir. With the choir, Gates conducted concertos with prominent trombone soloists including Peter Sullivan of the Pittsburgh Symphony Orchestra and Nitzan Haroz of the Philadelphia Orchestra.

Gates is an experienced grade 5-12 educator, spending his career teaching in the Massillon City Schools in Massillon, Ohio. Under his direction, the Massillon junior high bands consistently received superior ratings at the Ohio Music Education Association's large group adjudicated events. Gates was named the 2019 Massillon Junior High School Rookie Teacher of the Year and was a 2021 Canton Symphony Orchestra Music Educator of the Year finalist.

Gates holds professional memberships in the College Band Directors National Association and International Trombone Association. As a clinician, Gates has presented at the OMEA Professional Development Conference and Midwest Clinic. His sessions focus on helping young professionals meet career goals through success in audition and interview processes.

**UNIVERSITY OF MARYLAND WIND ORCHESTRA (UMWO)** was founded in 2008 to give advanced undergraduate, M.M. and D.M.A. performance students the opportunity to participate in a professional caliber ensemble with the intent of furthering their preparation as professional orchestra and chamber music performers. The Wind Orchestra rehearses on the same schedule as the UMD Symphony Orchestra, enabling the exchange of players between the two groups as dictated by repertoire demands. During its 16-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. UMWO actively expands repertoire possibilities by embracing the notion that the modern wind ensemble includes more than just wind players; string, keyboard and vocal performers are regularly incorporated into concerts. Concurrently, UMWO performs staples of the wind ensemble canon. With both contemporary and traditional repertoire in a single concert, UMWO forges connections between seemingly dissimilar works, giving both its musicians and audience a new perspective on what a wind ensemble can be.

**Variations for Wind Band**

RALPH VAUGHAN WILLIAMS

Born October 12, 1872, Down Ampney, England | Died August 26, 1958, London, England

Ralph Vaughan Williams was a prolific British composer of symphonies, chamber music and music for winds. He was also an avid collector of British folk music, the influence of which can be felt in his 1904 edition of the *English Hymnal* along with most of his non-liturgical output. His embrace of the military and brass band media led to several landmark original compositions and transcriptions of his non-band works for winds. *Variations for Wind Band* was originally written as a test piece for the 1957 National Brass Band Championship of Great Britain and directly quotes his Symphony No. 9 in E Minor in the opening four measures. He was writing his Symphony No. 9 concurrently during this commission, and this theme is heavily influenced by British folk music.

The work opens with a presentation of the theme, based in C pentatonic. The composer then takes us through a series of eleven variations set in various tonalities that all relate to the five-pitch cell of the theme: C, D, E, G and A. In this setting by Don Husberger, the full orchestral arsenal of the wind ensemble is used, including piccolo, alto flute, English horn, contrabass clarinet, contrabassoon, piccolo trumpet and flugelhorn. This piece truly showcases the craft that Vaughan Williams brought as a symphonist to the potentially provincial nature of the British brass band, and Donald Husberger's setting for the wind ensemble preserves all of the work's original charm and sincerity.

**Autumn Walk**

JULIAN WORK

Born September 25, 1910, Nashville, TN | Died June 15, 1995, Tolland, MA

Julian Work was born into a musical family with deep roots in the African-American spiritual tradition. His grandfather John Wesley Work was an arranger and composer for the Fisk Jubilee Singers, his father was a choral director and one of the first African-American folk song and spiritual collectors and his mother was a singer who helped to coach the Fisk Jubilee singers. Work studied piano at Fisk University before moving to New York City, where he became the staff arranger for CBS Radio, making him one of the first Black composers to write for radio and television.

*Autumn Walk* is a short symphonic poem filled with impressionistic and jazz-inspired harmonies. It was such a unique and well-crafted offering that it was included in the Eastman Wind Ensemble's 1959 album *American Concert Band Masterpieces*, conducted by Fred Fennell. The original published score and the recording differ significantly, and it was later revealed that the edits to the published version were done by Donald Hunsberger. The edits reconcile some of the minor errors and orchestral problems presented in the original.

**Concerto for Trombone and Wind Ensemble, “Sonorous”**

QUINN MASON

Born 1996

Consistently praised as one of the nation’s outstanding young composers, Quinn Mason has vaulted onto the professional music scene with great success. His works have been performed by some of the most prominent professional and educational ensembles around the world and have won numerous awards. He has studied composition at Southern Methodist University, the University of Texas at Dallas with Dr. Winston Stone and has worked closely with composers David Maslanka, Jake Heggie, Libby Larsen, David Dzubay and Robert X. Rodriguez.

Mason’s concerto is set in three movements: I. Rhapsodic, II. Mysterious and III. Awaken. The first movement opens with gentle clouds of harmony as the trombone glides easily between, utilizing perfect intervals and pentatonic gestures. Eventually, the rhythm of the melodic material intensifies and the accompaniment either sets up the trombone line or imitates, as the soloist cascades over the various timbres and textures. Gentle octaves close the first movement as the sound evaporates in the accompanying winds and percussion. “Mysterious” takes us to more distant harmonic and coloristic areas, but is still very gentle in texture. The trombone has always been linked to the human voice, dating back to the Renaissance, and in the middle of the movement, the soloist joins the three additional trombones for an idiomatic chorale, albeit a little further removed from Gabrieli’s harmonic language. The movement ends as mysteriously as it began with the introduction of a cup mute by the soloist. “Awaken,” is aggressive but with no less warmth than the previous movements. The accompaniment is more driving, with plentiful power chords and a more modal sound than before. This movement truly shows the virtuosity of the soloist, arriving at the climax absolutely sure of itself. Professor Blakemore’s rich, velveteen tone is a perfect match for this charming new work for the trombone.

**Sinfonietta**

JOHN T. WILLIAMS

Born February 8 1932, Floral Park, NY

The name John Williams is synonymous with iconic melodies and evocative film scores. Many of us could immediately whistle one of the hundreds of melodies that Williams has composed without hesitation. His early career, however, was not so definite. Son of a jazz drummer, Williams graduated from high school in Hollywood, California in 1950 and promptly enrolled in the University of California, Los Angeles. This was interrupted, however, when he was drafted into the United States Air Force in 1951. After returning from service, he studied at The Juilliard School and the Eastman School of Music. He began a career in Hollywood as a session pianist and began scoring for films in the late 1950s. From there, his meteoric rise to fame has held consistent bandwidth in the international zeitgeist, partly due to his collaboration with Steven Spielberg and George Lucas.

His *Sinfonietta*, written in 1968, marks an interesting landmark in Williams' early career, offering glimpses of what would soon become the soundtracks to the American cultural canon. The first movement opens with a fierce and dissonant fanfare, reminiscent of the Baroque French overture. The double dotted rhythmic idea regularly returns throughout the movement after periods of development. The second movement opens with an extended oboe solo that eventually turns into an oboe trio that is fiercely dissonant. The rhythmic themes presented by the oboes make their way into tutti brass and woodwind moments. The final movement is fast and furious with a driving bass line, and aggressive melodic and harmonic gestures throughout. There are periods of serialism throughout the entire piece, and it's clear that Williams was exploring the harmonic language of the time. The only commercially available recording of this piece was produced by Deutsche Grammophon and recorded by the Eastman Wind Ensemble, with Donald Hunsberger conducting.

**Vocalise, Op. 34, No. 14**

SERGEI RACHMANINOV

Born April 1 1873, Semyonovo, Russia | Died March 28, 1943, Beverly Hills, CA

Arr. by Donald Hunsberger

"This scoring of Vocalise is dedicated to Frederick Fennell [FF] in celebration of his 90th birthday July 2, 2004. First of all, reaching this milestone (and still being active in the music world) is an outstanding accomplishment unequaled by most musicians."  
 –Donald Hunsberger

Sergei Rachmaninov was one of the last late-romantic representatives in Imperial Russia. As a composer and symphonist, his contributions to the repertoire have had incredible staying power, particularly his works for piano. No. 14 from his collection of vocalise has been adapted for almost every instrument as a solo piece, and could be considered one of the most recognizable melodies from the late romantic era. The purpose of the vocalise is to work the singer through the full range of their voice musically and expressively. Rachmaninov's piece is a hauntingly somber and gorgeous melody which, regardless of voice, showcases the expressive qualities that lie within.

Donald Hunsberger's setting of this for Frederick Fennell showcases his craft as an arranger, and, much like his transcription of the Vaughn Williams, his love for the color palette of the wind ensemble. Though originally scored for piano and vocal soloist, Hunsberger's setting is just as intimate and introspective as the original.

***Star Wars Trilogy***

JOHN T. WILLIAMS

Born 8 February 1932, Floral Park, NY

Arr. by Donald Hunsberger

Arguably John Williams' most well-known music (although I think the "Jaws" motif may give it a run for its money), the first B-flat chord of the "Main Title" from *Star Wars* may be one of the most immediately recognizable moments in the history of cinema. Children and adults alike love the *Star Wars* franchise, and we all have encountered it in some way throughout our lives. Arranged two years before the premiere of the prequel trilogy, Donald Hunsberger's setting of five iconic moments from the original trilogy maintains the same iconic sounds that the original soundtracks hold. Williams' use of leitmotifs to signify character arcs throughout the films play a pivotal role in the symphonic soundtracks of each film. The suite opens with Darth Vader's "Imperial March" from Episode V. Hope returns in the second movement with the presentation of "Princess Leia's Theme," initially stated by solo horn. The "Battle in the Forest" takes us to the forest moon of Endor, but far away on Dagobah we learn the ways of the force with "Yoda's Theme." Finally, the flagship of the soundtrack the "Main Theme" blasts its way in with some trademark Harrison Ford swagger.

–Program Notes by Erick Von Sas

## UNIVERSITY OF MARYLAND WIND ORCHESTRA

Michael Votta Jr., *Music Director***Flute**

Courtney Adams  
 Julion Beckham  
 Andrew Hui  
 Daniel Lopez  
 Ksenia Mezhanny

**Oboe/English Horn**

Zander Barrow  
 Aaron Emerson  
 Lauren Riley  
 Nathaniel Wolff

**Bassoon /Contrabassoon**

Will Duis  
 Meghan Freer  
 Alden Lin  
 Dylan Tharp

**Clarinet /Bass Clarinet**

Nick Gonzales  
 Ashley Hsu  
 Gracie Morgan  
 Emma Selmon  
 Lilli Smith  
 Steven Toth

**Saxophone**

Colin Eng  
 Josh Mlodzianowski  
 Neelim Mollick  
 Rebecca Williams

**Horn**

Kyle Bickel  
 Andrew Bures  
 Nick González  
 Will Hernandez  
 Elijah Kee  
 Josh Sharp

**Trumpet**

Allison Braatz  
 Nick Franck  
 Chris Gekker  
 Tatiana Giesler  
 Joseph Reid  
 Landon Stone  
 Alexander Wu

**Trombone**

Nick Bulgarino  
 Connor McCracken  
 Anthony Roldan, bass  
 David Wilson

**Euphonium**

Andrew Ribo

**Tuba**

Trey Pope  
 Grace Tifford

**Percussion**

Pat Bain  
 Trent Bowman  
 Noah Dengler  
 Danny Melendez  
 Jonathan Monk

**Piano/Celesta**

Teddi Yoo  
 Yimeng Xu

**Harp**

Lauren Twombly

**Bass**

Jason Gekker  
 Paul Hunt  
 Michael Rittling

**Graduate Assistants**

Giovanni T. Clarke  
 James Gates  
 Erick Von Sas



UNIVERSITY OF  
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24  
25  
SEASON

*at The Clarice Smith  
Performing Arts Center*

