

University of Maryland School of Music Presents

CONDUCTORS' CONCERT

UMD Symphony Orchestra & UMD Wind Orchestra



Saturday, April 19, 2025 • 8PM

DEKELBOUM CONCERT HALL

AT THE CLARICE SMITH PERFORMING ARTS CENTER



**SCHOOL OF
MUSIC**

University of Maryland School of Music
Presents

CONDUCTORS' CONCERT

UMD Symphony Orchestra & UMD Wind Orchestra

Al Fresco Karel Husa
(1921–2016)

Erick Von Sas, *conductor*

Fervent is my Longing/Fugue in G Minor Johann Sebastian Bach
(1685–1750)

1. Chorale Prelude – BWV 727 arr. Lucien Cailliet
2. The “Little” Fugue – BWV 578

Giovanni T. Clarke, *conductor*

“Profanation” Leonard Bernstein
from Symphony No. 1, “Jeremiah” (1918–1990)
arr. Frank Bencriscutto

James Gates, *conductor*

INTERMISSION

Prelude to the Afternoon of a Faun Claude Debussy
(1862–1918)

Darren Lin, *conductor*

Finlandia Jean Sibelius
(1865–1957)

Sasha Kandybin, *conductor*

Romanian Rhapsody No. 1 Georges Enesco
(1881–1955)

Andrew Samlal, *conductor*



ERICK VON SAS is pursuing a Doctor of Musical Arts degree in wind conducting at the University of Maryland, studying with Michael Votta Jr. He serves as one of the graduate assistants in the band area, in which he assists with concert ensemble logistics, continued development of social media for the concert bands, assisting Andrea Brown with her undergraduate conducting course as well as renewing the Prevailing Winds Podcast with Votta.

As a music educator, Von Sas most recently served as director of bands at Crofton High School (Crofton, MD) in Anne Arundel County. Ensembles under his direction have consistently received praise from adjudicators and clinicians for their musicality, creative direction and commitment to quality performance. Prior to Crofton High School, he held teaching positions at Old Mill (MD) High School, Annapolis (MD) Middle School, Greenville (OH) City Schools, and Sandusky (OH) Central Catholic School. He is a regularly sought-out clinician and guest conductor along the I-95 corridor.

Von Sas is a graduate of the University of Dayton, where he earned a Bachelor of Music degree, and of the American Band College of Central Washington University, where he earned a Master of Music degree. He holds professional memberships with the National Association for Music Education, the Maryland Music Educators Association, Phi Mu Alpha Sinfonia and the College Band Directors National Association. He currently lives in Linthicum Heights, MD with his wife Chelsea, their son Luca, their dogs Milo and Stella and cat Bruno.



A native of the Commonwealth of The Bahamas, **GIOVANNI T. CLARKE** currently serves as a graduate teaching assistant in the School of Music at the University of Maryland, College Park. He serves as a teaching assistant in undergraduate conducting, teaching and administration of all UMD concert bands and is a first-year doctoral student studying wind band conducting with Michael Votta.

Before joining UMD, Clarke was director of bands and subject coordinator at C.V. Bethel High School. 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 or technical and vocational tracks. His efforts have secured more than five million dollars in scholarships.

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 received the 2019–2022 Teacher of the Year award at C.V. Bethel High School and first Runner Up for National Teacher of the Year. 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. Moreover, he was the 2017 National Youth Award for Arts and Culture and the recipient of the Prestigious Prime Minister Cup Award.

Clarke 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.



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 from the University of Akron and a Master of Music in conducting from Penn State University. While at Penn State, Gates studied wind conducting with Tonya Mitchell-Spradlin and served as director of the Campus Band and graduate assistant conductor of the Symphonic Wind Ensemble and Symphonic Band. 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 (Pittsburgh Symphony Orchestra) and Nitzan Haroz (Philadelphia Orchestra).

Gates is an experienced 5–12 educator, spending his early career teaching in the Massillon City Schools (Massillon, OH). Under his direction, the Massillon junior high bands consistently received Superior ratings at OMEA 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.



DARREN LIN is a conductor, percussionist and educator based in Arlington, VA. He brings passionate and nuanced performances to the stage as well as a fierce commitment to diversifying the standard repertoire and making the arts more inclusive and accessible for all. He has been recognized for his inventive and adventurous programming, performing a wide range of works by composers from Steve Reich and Augusta Read Thomas to Joseph Bologne and John Philip Sousa.

As a percussionist, Lin has appeared onstage with the National Symphony Orchestra, Buffalo Philharmonic, New World Symphony and New Haven Symphony. He has performed under the batons of conductors like Valery Gergiev, Michael Tilson Thomas, Andris Nelsons, Thomas Wilkins, JoAnn Falletta and Jun Märkl. Equally dedicated to championing contemporary music, Lin has commissioned and premiered works by innovative composers like Molly Joyce, Randy Woolf, Chris Vu and Joseph Pereira. He has also worked closely with Pulitzer-Prize winning composers Steve Reich and John Luther Adams.

A passionate advocate for music education, Lin has taught at the undergraduate, high school, middle school and elementary levels. As a guest artist, he has given clinics at high schools and middle schools in over 30 different states and has led percussion masterclasses at Penn State, SUNY Buffalo State, Northern Arizona University and the University of Washington. He also is active as a guest conductor and clinician for bands and orchestras across the nation.

Lin is a proud alumnus of the University of Michigan (Go Blue!) and holds additional degrees and study from the Eastman School of Music and the New England Conservatory. He is currently a doctoral conducting student at the University of Maryland, College Park where he studies with David Neely. Additional conducting mentors include Christopher James Lees, Michael Haithcock and Rodney Dorsey.



Performing on stage in Cremona's international music academy at age 12, violinist/conductor **SASHA KANDYBIN** has been praised as a performer with, "soulful bliss and charisma," by Cremona Nazionale. An accomplished and aspiring conductor, Sasha started his master's degree in orchestral conducting at the University of Maryland, College Park this season with David Neely. He studied conducting and orchestration with Jonathan Strasser at the Manhattan School of Music Pre-college, and served as an assistant conductor to the Pre-college Symphony under Nell Flanders. He continued his experience with mentorship and tutelage from Larry Rachleff and Donald Schleicher at Rice University. As a violinist, Kandybin is a winner of numerous competitions including the Cremona International Violin Competition and the New Jersey Intergenerational Orchestra Competition, among others. He has always been passionately involved in chamber music having participated in festivals including the Manchester Music Festival as a fellowship performer, the NAC Young Artists Program working and performing intensely with Pinchas Zukerman, and the Music@Menlo chamber music festival where he performed with musicians of the Chamber Music Society of Lincoln Center. At the Cleveland Institute of Music, Kandybin was part of the Advanced String Quartet Seminar in the Elara Quartet, where they were invited to the McGill International String Quartet Academy as well as the Juilliard String Quartet seminar and performance series. Kandybin also received weekly tutelage and frequent collaboration with the Emerson and Escher String Quartets.

As an orchestral performer, Kandybin has been invited as a fellow to the Aspen Music Festival and the Music in the Mountains festival where he was concertmaster of the chamber orchestra. His role as a concertmaster also extends throughout his time at Rice University's Symphony Orchestra, where he received his masters in violin performance studying with Paul Kantor. At CIM, he studied with William Preucil, then concertmaster of The Cleveland Orchestra followed by Phil Setzer of the Emerson String Quartet and Jessica Lee of TCO as well.



Trinidadian conductor, pianist and vocal coach **ANDREW SAMLAL** is currently the music director of the University of Maryland's University Orchestra as well as assistant conductor of the Maryland Opera Studio (MSOM). This summer, Samlal will be an associate conductor and coach at the Des Moines Metro Opera with their performance of Stravinsky's *The Rake's Progress*. Recent engagements include assistant conductor of MOS's production of Mozart's *Così fan tutte*, assistant conductor of the Prague Summer Night's production of Mozart's *Le nozze di Figaro* and conductor of Independent Sounds Music Festival's production of *Le nozze di Figaro* and Verdi's *La Traviata*. Samlal was also music director of Delaware Valley Opera Company's production of *Le nozze di Figaro*. Equally comfortable with symphonic repertoire, Samlal was privileged to be the 2024 inaugural guest conductor of the Canton Symphony's Kinder Concert series. In addition to his operatic and symphonic experience, Samlal was also an apprentice conductor and school pianist with the Philadelphia Ballet and served on faculty as a conductor and pianist at Temple University. Samlal has a master's degree in collaborative piano and opera coaching from Temple University and is currently pursuing a doctorate in orchestral studies at the University of Maryland, College Park where he is a student of David Neely.

Al Fresco

KAREL HUSA

Born August 7, 1921, Prague, Czech Republic | Died December 14, 2016, Apex, NC

With its genesis deriving from the composer's *Three Fresques* for Orchestra, Op. 7, *Al Fresco* is an evocative and athletic piece showcasing the more sinister timbral qualities of the wind band. The piece begins in a mysterious adagio that introduces the rhythmic, melodic and harmonic material presented in the faster section of the piece. The allegro risoluto begins with a unison exposition of the primary theme that is transformed in several episodic ways, driving towards a secondary theme. The composer then develops these ideas in more sardonic ways, employing several of his hallmarks; three and four note ostinati, chromatic gestures, muted brass and biting articulations. There are moments of sheer chaos that transport us to brutal, peasante clarity. Husa then allows the monster to shrink back into the depths from whence it came; a solitary C-sharp. This piece was commissioned by the Ithaca College Concert Band as part of the Walter Beeler Memorial Commissions, and its premiere was on April 19th, 1975 at the MENC Convention in Philadelphia, Pennsylvania.

– Program note by Erick Von Sas

Fervent is my Longing/Fugue in G Minor

JOHANN SEBASTIAN BACH

Born March 21, 1685, Eisenach, Germany | Died July 28, 1750, Leipzig, Germany

Fervent is My Longing: The melody used in this chorale prelude is of unknown ancient origin but is known to have been used as early as the sixteenth century by Hans Leo Hassler, who arranged it in choral settings. The best-known examples that survive today are found in the music of J. S. Bach, who included this melody in various chorales and in the St. Matthew Passion to the text, “O Haupt voll Blut und Wunden” (O Sacred Head Now Wounded). Bach’s organ chorale prelude *Herzlich tut mich verlangen* (loosely translated as *Fervent is My Longing*), composed around 1710, is the source for this sensitive setting for the band.

Fugue in G Minor, The “Little” : Bach’s two fugues in G Minor are usually referred to as the “Great Fugue” and the “Little Fugue,” the only distinction between the two being their length. Thought to have been composed around 1709, this four-voiced fugue is considered one of his greatest masterpieces, as is often studied in music schools for the clarity and perfection of its form and counterpoint. In this setting, the full tonal resources of the modern concert band are on display in a score of great power and beauty.

– Program note by Lucien Calliet

“Profanation” from Symphony No. 1, “Jeremiah”

LEONARD BERNSTEIN

Born August 25, 1918, Lawrence, MA | Died October 14, 1990, New York, NY

“Profanation” from Symphony No. 1, “Jeremiah” is the center movement of famed American conductor and composer Leonard Bernstein’s first symphony. Written at age 24 in 1942, the three-movement symphony follows the Old Testament story of Jeremiah and his despair surrounding the destruction of Jerusalem. Through its complex rhythms, wild energy, and masterful weaving of themes, “Profanation” depicts the sense of chaos and corruption which led to Jerusalem’s fall. While the piece does not make use of any specific Hebrew melodies, the thematic material used throughout holds similarities to Hebrew chant. Through Bernstein’s dramatic emotional shifts, one can hear Jeremiah’s pleadings, which are quickly drowned out by the people’s chaotic behavior.

– Program note by James Gates

Prelude to the Afternoon of a Faun

CLAUDE DEBUSSY

Born August 22, 1862, St Germain-en-Laye, France | Died March 25, 1918, Paris, France

Debussy’s *Prélude à l’après-midi d’un faune* draws its inspiration from the poem *L’après-midi d’un faune* (or *The Afternoon of a Faun*), written by influential French poet Stéphane Mallarmé. The text of the famous poem concerns a mythological faun (half man, half goat) who wakes from a drowsy mid-afternoon nap and reflects on his morning encounters with nymphs. Debussy employed many of his trademark compositional techniques in the work, to include the use of chromaticism, tritones in both the melody and accompaniment, and harmonic fluidity, to name a few. While revolutionary at the time, these techniques are now commonplace in modern music, revealing the impact this work had on art music.

At the premiere, the audience reacted to the work with so much enthusiasm that the conductor was forced to perform an encore. The critics were much more reserved, claiming that the piece “had a pretty sound, but lacked any truly musical ideas in it.” 130 years later, the work is considered an Impressionist masterpiece as well as a turning point in the history of Western art music.

Mallarmé, the author of *L’après-midi d’un faune*, also approved of the work and wrote to Debussy: “I have just come out of the concert, deeply moved. The marvel! Your illustration of the *Afternoon of a Faun*, which presents no dissonance with my text, but goes much further, really, into nostalgia and into light, with finesse, with sensuality, with richness. I shake your hand admiringly, Debussy. Yours, Mallarmé.”

– Program note by Darren Lin

Finlandia

JEAN SIBELIUS

Born December 8 1865, Hämeenlinna, Finland | Died September 20, 1957, Järvenpää, Finland

Jean Sibelius' *Finlandia*, composed in 1899, stands as one of the most iconic and powerful nationalistic works in classical music. Commissioned by the Finnish press to serve as a musical protest against censorship from occupation of the Russian Empire, *Finlandia* was first performed at a concert for press freedom in Helsinki on July 2, 1900. As tensions between the Finnish people and the Russian Empire were escalating, Sibelius, whose music was already gaining international attention, responded to this climate of intensity with a work that expressed both defiance and the peace found in hope.

The piece opens with a majestic yet menacing introduction, marked by a powerful brass fanfare that quickly establishes the impact Sibelius' composition is going for. This opening is often interpreted as representing the pride and resilience of the Finnish people in the face of adversity. As the music unfolds, the stark and bold chords of the brass fanfare are passed along to the woodwinds, and then the string sections where he repeats them relentlessly, marking his point of Finnish pride clear as day. Suddenly, the work is interrupted by stormy and brooding phrases filled with uncertainty of what's to come next, only to be met with exuberance and celebration.

Perhaps the most central and iconic moment of this piece is the *Finlandia* 'hymn' — one of the most recognizable and beloved melodies in Finnish music. This hymn-like theme awakens a sense of yearning for freedom, peace and national identity. It has since become the unofficial anthem for Finland, embodying the spirit of the Finnish nation during a time of struggle. Then, in seemingly one sweeping gesture, Sibelius leads us to a climactic and heroic ending, where the brass restate the hymn's melody with overwhelming power and grandeur. The overall form of *Finlandia* is not based on traditional symphonic structures but rather serves as a tone poem, blending symphonic elements with programmatic intent.

What sets *Finlandia* apart from many other works of its time is its obvious ability to evoke national sentiment without resorting to folk music or direct references to Finnish folk traditions. The highly recognizable hymn melody of this work is indeed Sibelius' own. The work's power lies not only in its narrative structure but in the visceral connection it makes with listeners, making the themes feel known even if never heard. Sibelius, infusing the piece with his own sense of patriotism and vision of an independent Finland makes every audience member feel as though they too can take a stand.

– Program note by Sasha Kandybin

Romanian Rhapsody No. 1

GEORGES ENESCO

Born August 19, 1881, near Dorohoi, Romania | Died May 3/4, 1955, Paris, France

Enesco's Romanian Rhapsodies for orchestra owe much of their existence to Liszt's Hungarian Rhapsodies, which predate Enesco's by about 50 years. The term "rhapsody" in the context of a musical composition likely originates with Liszt and promises music that sounds wild and improvisatory. Enesco's Rhapsody No. 1 surely makes good on this promise, providing electrifying tune after tune all with an air of spontaneity and a frenzied finale. A celebrated composer, virtuoso violinist and conductor, Enesco was the foremost Romanian musical figure of his generation. Naturally, many Romanian folk elements contributed to his musical language and development as a composer. Enesco's busy performing career and extreme perfectionism led to a very small musical output of only 33 published works, but of those many stand out for their musical freshness and technical skill.

– Program note by John Glover

MEMBERS OF THE UMD SYMPHONY ORCHESTRA AND UMD WIND ORCHESTRA

David Neely, *Music Director — UMSO*

Michael Votta Jr., *Music Director — UMW*

Mark Wakefield, *Manager of Instrumental Ensembles*

Violin

Zoe Kushubar,
Concertmaster *
Kiran Kaur,
Concertmaster †
Anna Kelleher,
Principal Second *†
Navin Davoodi
Anton Doan
Evan Ducreay
Alexandra Fitzgerald
Riley Hart
Anthony Holc
Ellie Kim
Miriam Koby
Rachel Lee
Yiyang Li
Mykenna Magnusen
Hoclin Molina
Manuel Ordoñez
Jeffrey Tan
Anna Weiksner
Alan Whitman
Jessica Zhu

Viola

Fabio Dantas,
Principal *
Nicholas Wilbur,
Principal †
Emily Blake
Kimi Harris
Anna Lee
John Ross
Carolyn Wong
Kara Woolcock

Cello

Leigha Daniels,
Principal *†
David Agia
Jenna Bachmann
Hannah Choi
Ethan Gullo
Eva Houlton
John Keane
Katherine Ruiz
Quinn Taylor

Bass

Benjamin Knight,
Principal *†
Mark Devale
Teddy Hersey

Flute

Lisa Choi
Larissa Hsu
Andrew Hui
Daniel Lopez
Ksenia Mezheny
Kennedy Wallace

Piccolo

Larissa Hsu
Andrew Hui
Ksenia Mezheny

Oboe

Jonathan Alonzo
Zander Barrow
Lauren Nelson

English Horn

Jonathan Alonzo
Zander Barrow

Clarinet

Alex Dudkin
Annie Gruman
Jackson Lasher
Gracie Morgan
Lilli Smith

E-Flat Clarinet

Emma Selmon

Bass Clarinet

Alex Dudkin
Lilli Smith

Contrabass Clarinet

Jackson Lasher
Gracie Morgan
Lilli Smith

Bassoon

Aidan Binford
Temon Birch
Meghan Freer
Alden Lin
Dylan Tharp

Contrabassoon

Meghan Freer
Alden Lin

Saxophone

Colin Eng
Joshua Mlodzianowski (tenor)
Neelim Mollick (baritone)
Rebecca Williams

Horn

Gavin Gibson
Will Hernandez
Elijah Kee
Owen Miller

* *Debussy and Enesco*

† *Sibelius*

Trumpet

Theresa Bickler
 Amber Bowen-Longino
 Allison Braatz
 Tatiana Giesler
 Isai Hernandez
 Joseph Reid

Cornet

Theresa Bickler
 Amber Bowen-Longino
 Allison Braatz
 Isai Hernandez
 Joseph Reid

Flugelhorn

Allison Braatz
 Tatiana Giesler

Trombone

Connor Fallon (bass)
 Colton Wilson
 David Wilson

Euphonium

Jermaine Fryer

Tuba

Justin Mitch
 Trey Pope
 Grace Tifford

Timpani

Trent Bowman
 Noah Dengler
 Trey Perry
 Zach Wilson

Percussion

Patrick Bain
 Trent Bowman
 Sam Goecke
 Trey Perry
 Zach Wilson

Operations Assistant

Thomas Glowacki

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