CLARICE SMITH PERFORMING ARTS CENTER

UMD Wind Ensemble
Dr. L. Richmond Sparks, conductor

In conjunction with
The United States Air Force Band
Colonel Larry H. Lang, Commander

Monday, March 4, 2013 . 8PM
Elsie & Marvin Dekelboum Concert Hall

UMD SCHOOL OF MUSIC
PRESENTS

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Major support for tonight’s concert was provided by The Andrew W. Mellon Foundation and the National Endowment for the Arts.

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CLARICE SMITH PERFORMING ARTS CENTER
UMD WIND ENSEMBLE
In conjunction with The United States Air Force Band

PERCY ALDRIDGE GRAINGER
“The Duke of Marlborough” Fanfare

PAUL CRESTON
Celebration Overture, op. 61

GUSTAV HOLST
“A Somerset Fantasy”
Transcribed by Clare Grundman

CHARLES IVES
“Country Band” March
Arr. by James B. Sinclair

SERGE PROKOFIEV
March, op. 99

INTERMISSION

The United States Air Force Band
Conducted by, Col Larry Lang

SMSgt Robert Thurston
Time Travels

Cécil Chaminade
Flute Concertino in D Major
Featuring Miss Leah Bandman, USAF Band Young Artist competition Winner

Joel Puckett
Asimov’s Aviary

Claudio Grafulla
Washington Grays

Gustav Holst
Hammersmith
Including the section leaders from the UMD Ensemble

Michael A. Mogensen
Aerial Fantasy
UMD Wind Ensemble will join the USAF Band

UMD Wind Ensemble program is approximately 40 minutes, followed by a 15-minute intermission. The United States Air Force Band program is approximately 48 minutes.
UMD WIND ENSEMBLE

Dr. L. Richmond Sparks, conductor

Piccolo
David Pratico

Flute
Annemarie Dickerson
Seo Jin Ho
David Pratico
Hannah Sung

Oboe
Lauren Arel
Elizabeth Eber
Kelly Klomparens

Clarinet
Austin Boroshok
Phylicia Cotton
Aaron Logan
Laura Guenzel
Angelisa Plane
Alaina Prizt
Jonathan Schneider

Bass Clarinet
Nicole Helie

Saxophone
Shannon Gravette
Andrew Shin
David Wannlund
Dan Yang

Bassoon
Yuchi Ma
Jacqueline Symon

Trumpet
Ilana Green
Louis Levine
Caroline McCue
Tim Moran
Andrew Shebest
Will Yeager

French Horn
David Pratico

Clarinet
Annemarie Dickerson
Seo Jin Ho
David Pratico
Hannah Sung

Trombone
David Foster
Susan Goodwin
Kimberly Harris
Nicholas Hogg
Matthew Larson
Jason Robinson

Euphonium
Jermaine Fryer
Ian Kahn

Tuba
Benjamin Ames
Nicholas Obrigewitch
Nik Sinha

String Bass
Jean Finstad III

Percussion
Davy Foote
Laurin Friedland
Josh Hickman
Paul Keesling
Zachary Konick
Maurice Watkins

The United States Air Force Band

Officer In Charge
2nd Lt Shanti Nolan - Vero Beach, FL

Chief
CMSgt William Mart - Alexandria, VA

Noncommissioned Officer In Charge
SMSgt Michael Piersol - Williamsburg, IA

Piccolo
TSgt Megan Neal - Pittsburgh, PA

Flute
SMSgt Stacy Newbrough Ancione* - Iowa City, IA
MSgt Jennifer Tersero - Oxford, MI

Oboe
MSgt Tracey MacDonald* - Duncanville, TX
TSgt Kevin Darrow - Arlington, TX

English Horn
TSgt Kevin Darrow - Arlington, TX

Trombone
SMSgt Michael Piersol* - Williamsburg, IA
TSgt Matthew Nudell - Hettinger, ND
TSgt David Rosengaft - Richmond, VA

*principal players

Clarinet
MSgt John Romano - Bluefield, WV

Bassoon
TSgt Eddie Sanders III* - Washington, DC
TSgt Sandy Sisk - Centerville, MN

 Alto Saxophone
CMSgt William Mart* - Alexandria, VA
MSgt Jeremy Koch - Chicago, IL

Tenor Saxophone
SMSgt David Stump - Colorado Springs, CO

Cornet/Trumpet
SMSgt Robert McConnell* - Wadsworth, OH
MSgt Christian Pagnard - Centerville, OH
TSgt Valentin Lukashuk - Brest, Belarus
TSgt Blakely Carroll - Vienna, VA
TSgt Kristopher Westrich - Scottville, NY

Tuba
Benjamin Ames
Nicholas Obrigewitch
Nik Sinha

Commander and Conductor
Col Larry H. Lang, El Paso, TX

Tenor Saxophone
CMSgt William Mart* - Alexandria, VA

French Horn
MSgt Kent Wyatt - Arlington, TX
SMSgt Philip Krzywicki - Philadelphia, PA
MSgt Kathleen Fitzpatrick* - Columbus, OH

TSgt Joel Wealer - Hannibal, MO
TSgt David Balandrin - Salt Lake City, UT

Bb Clarinet
MSgt Brian McCurdy - Virginia Beach, VA
MSgt Melinda Burts - Lima, OH
MSgt Juliana Evans Arnold - Vienna, VA
MSgt J. Blake Arrington - Little Rock, AR
TSgt Dwayne Hedge of Enfield, CT
TSgt Benjamin Bowser - Falls Church, VA
TSgt Kristin King* - Downers Grove, IL
TSgt Benjamin Bowser - Falls Church, VA
TSgt Laura Henry - Apple Valley, MN
TSgt Sara Wollmacher - Port Charlotte, FL

The United States Air Force Band

*principal players

UMD Wind Ensemble
PROGRAM NOTES

PERCY A. GRAINGER (1882-1961)

“The Duke of Marlborough” Fanfare

Grainer was an Australian-born composer who lived in London from 1904-1914 before moving to the United States. He served as a musician in the U.S. Army during World War I and began writing many works for wind band during this time. Grainger was known for going into the English countryside and recording folk singers using a wax cylinder recorder. These recordings would then be used as the basis for some of his compositions.

His most famous collection of these folksongs is Lincolnshire Posy (1937).

Grainer dedicated the manuscript to Lucy Broadwood, who collected this folksong from the singing of Mr. Henry Burstow of Horsham, Sussex, England. The piece is dedicated to Grainer’s friend Edvard Grieg.

“The Duke of Marlborough” Fanfare (subtitled “British War Mood Grows”) was written in March 1939. It begins with an offstage horn solo playing the melody, recollecting wars past. The second statement of the tune gradually recalls the horrors of war as the tune is warped and stated more and more dissonantly. Grainger also uses this folksong as a countermelody in the first movement of Lincolnshire Posy.

— Edited by Donald Hunsburger

PAUL CRESTON (1906-1985)

Celebration Overture, op. 61

Composed in 1954, Celebration Overture is a lively, exuberant work in a conventional three-part design: a rousing, energetic opening section, followed by a sweetly bucolic central portion, leading to a bracing, martial idea that builds to a triumphant conclusion. Creston devotes will detect that manic excitement — especially in the concluding section — that comprises one aspect of this composer’s unique and distinctive musical personality.

Celebration Overture program notes from The Goldman Band performance on the Mall in Central Park, July 1, 1955 said of the work, “Celebration Overture was commissioned by Edwin “Franko” Goldman for the American Bandmasters Association. It is the third original work for band by Paul Creston and is in three sections. The first section Con Spirito, is somewhat of a march in 2/4 or Polonaise; the second section Andante is quiet and pastoral in quality; while the third section Allegro guisto is rhythmically crisp and builds to a triumphant conclusion.”

Paul Creston was born in New York City to Sicilian immigrants. He was self-taught as a composer, but his works became some of the most performed American compositions of the 1940s and ’50s. Fiercely independent by nature, the composer developed his style free of any particular school of thought or teacher’s influence. He made rhythm a cornerstone of his work, often emphasizing shifting subdivisions of regular meters. Although he wrote fewer than a dozen works for band, he was considered a pioneer in providing “serious” wind band repertoire. He saw several of his works become staples of the wind band repertoire. The Zanoni, Prelude and Dance and Celebration Overture have been and still are on several state lists for contests across the U.S. His work tends to be fairly conservative in style, with a strong rhythmic element. Several of his compositions were inspired by the poetry of Walt Whitman. Creston was also a notable teacher and author of theoretical books, Principles of Rhythm (1964) and Rational Metric Notation (1979).

— Taken from the University of Austin Wind Symphony

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THE UNITED STATES AIR FORCE BAND

Bass Trombone
MSgt Jay Heltzer - Sherman Oaks, CA

Euphonium
MSgt Jennifer Dayton Cox - Phelps, NY
TSgt Joe Bello - Naperville, IL

Tuba
MSgt Brian Sands* - Goshen, IN
TSgt Daniel Walley - Niceville, FL

Cello
TSgt Joshua Kowalsky - Interlochen, MI
TSgt Edward Prevost - Manasas, VA

String Bass
SMSgt Chris Kosky - South Haven, IN

Timpani
SMSgt Erica Montgomery - Louisville, KY

Percussion
SMSgt Dennis Hoffmann - Pittsburgh, PA
MSgt Marc Dinitz* - Rockville, MD
MSgt Joe Reynolds - Houston, TX
TSgt Adam Green - Cincinnati, OH
TSgt Randy Gorman - Linden, VA

Harp
SMSgt Eric Sabatino - Long Island City, NY

Piano/Keyboard
TSgt Taylor Armstrong - Bethlehem, PA

*principal players
GUSTAV HOLST
“A Somerset Rhapsody, op. 21”

This Rhapsody was written in 1906 at the request of Cecil Sharp, to whom it is dedicated, and was rewritten in the following year and produced at Queens Hall, London, by Edward Mason on April 6, 1910.

The work is founded on folksongs collected by Cecil Sharp in Somerset. The first is “The Sheep Shearing Song,” a long pastoral melody. This is followed by a marching song, “High Germany” (“O Polly, love, O Polly, the rout has now begun And we must march away at the beating of the drum”). The third melody is “The Lovers Farewell.”

The climax of the piece is reached with a reprise of “High Germany” followed by another tune to the same words. The “Farewell” is repeated, and as the music becomes quieter the opening “Sheep Shearing Song” reappears. At one point this is combined with the second “High Germany” tune. As the latter dies away, the piece ends softly as it began.

CHARLES IVES
“Country Band” March

“Country Band” March was composed around 1903, four years after Ives’s graduation from Yale and five years prior to his lucrative insurance partnership with Julian Myrick. Ives had just resigned as organist at Central Presbyterian Church, New York, thus ending thirteen and one-half years as organist of various churches. He was, according to Henry Cowell, “exasperated...by the routine harmony for hymns.” During this period Ives finished his Second Symphony (1902), composed three organ pieces that were later incorporated into his Third Symphony (1904), composed the Overture and March: “1776” and various songs and chamber pieces. Apparently, the “Country Band” March received no performances and only a pencil score-sketch is in evidence today. Later, Ives seemed very interested in this music, since he incorporated nearly all of it, in one form or another, into the “Hawthorne” movement of Sonata No. 2 (Concord), “The Celestial Railroad,” the Fourth Symphony (second movement) and especially “Putnam’s Camp” from Three Places in New England.

From the “out of tune” introduction to the pandemonium, which reigns at the close, the “Country Band” March is a marvelous parody of the realities of performance by a country band. While the main march theme is probably Ives’s own, the march features an impressive list of quotations that includes “Arkansas Traveler,” “Battle Cry of Freedom,” “British Grenadiers,” “The Girl I Left Behind Me,” “London Bridge,” “Marching Through Georgia,” “Massa’s in de Cold, Cold Ground,” “My Old Kentucky Home,” “Violets,” “Yankee Doodle,” “May Day Waltz” and “Semper Fidelis.” There is rarely anything straightforward about the use of this material; the tunes are subjected to Ives’s famous techniques of “poly-everything.” Of particular interest is Ives’s use of “ragtime” elements to enliven this already spirited march.

— Program Note from Printed Score

SERGE PROKOFIEV
March, op. 99
Edited for the American Band by Paul Yoder

Apart from transcriptions of the march from the Love for Three Oranges (1919), this op. 99 effort is the most popular among the half-dozen or so marches for military band that Prokofiev wrote. It is festive and short, lasting two to three minutes, and its merriment never becomes bombastic, its prismatic colors never blindingly brilliant.

The main theme here is utterly memorable in its bouncing vigor and celebratory cheer. Prokofiev obviously felt it a worthwhile creation since he reused it in his opera The Story of a Real Man, op. 117 (1947-1948). If the outer sections of this B-flat march are fleet and festive, the middle section can be characterized as relatively subdued in contrast, but without breaking the joyous mood. Prokofiev’s robust scoring and deft instrumental balancing throughout enhance the march’s effectiveness: this is not band music of blaring brass and pounding drums, but a composition both unashamedly merry and masterfully subtle. One of a group of patriotic compositions Prokofiev wrote in support of the Russian war effort, the work was premiered via a Moscow radio broadcast on April 30, 1944.

— Program Note from Allmusic.com

Originally composed for band by Prokofiev, this is the well-known version adapted and arranged by Paul Yoder. Although not written in the traditional march style, this impressive work is solidly scored and is a solid programming choice.
Dr. L. Richmond Sparks, Director of Bands, was born in Mattoon, Illinois, and completed his undergraduate studies at Illinois State University. He served as Director of Bands for Illinois Valley Central High School in Chillicothe, Illinois, from 1977-1981, where his bands received numerous awards in jazz, concert and marching settings. The Illinois High School Association and the Illinois Music Educators’ Association rated his music program in the top ten of the class ‘A’ Illinois high schools. While teaching in Illinois, Sparks served as adjunct Tuba Professor at Bradley University in Peoria, Illinois. At that time he performed with the Peoria Symphony and the Prairie Wind Ensemble, made up of professional musicians in the Peoria area. Later, Sparks became a charter member of the Side Street Strutters Dixieland Band. That band is still performing after two decades of employment at Disneyland in California. Sparks also performed as a tuba/electric bass player in Walt Disney World, Florida.

Sparks continued his education through the University of Wisconsin and Illinois Central College while teaching in Illinois. He completed his master’s of music degree at Arizona State University after which he held a teaching assistantship with the bands and the music education program while working toward his Doctoral of Musical Arts degree. He has been a leader in the American marching band movement from the time he served as Associate Director of the 1984 XXIII Olympiad in Los Angeles. Sparks has helped organize subsequent all-American bands for national and international events, such as the 50th Presidential Inauguration; the unveiling of the renovated Statue of Liberty during Liberty Weekend; the Centennial Celebration of the United Way at the Rose Bowl and the Kennedy Center for the Performing Arts; the nationally televised Special Olympics at Notre Dame Stadium; numerous bowl games across America; and the NFL Europe Super Bowl Games in Scotland, Germany, France and Spain. Most recently Sparks led The Mighty Sound of Maryland through downtown Washington DC for President Barack Obama’s second Presidential Inauguration Parade.

Sparks is the conductor of the University of Maryland Wind Ensemble and directs the UMD Marching Band and Pep Band programs. He has served on the board of the Council of Higher Education in Music for the state of Maryland and also twice served as President of the Atlantic Coast Conference Band Directors Association. He continues to be active in CBDNA and MENC and serves on the board for Sudler Foundation, which recognizes outstanding high school bands across America.

Colonel Larry H. Lang is commander and conductor of The United States Air Force Band. This premier musical unit inspires patriotism and military service in fellow citizens, honors those who serve and represents the U.S. Air Force and United States of America to millions worldwide. Colonel Lang is responsible for all activities of this 184-member squadron including equipping, training and deploying Airmen musicians to perform nearly 1,600 missions each year.

Born inEl Paso, Texas, Colonel Lang began his musical career as a trombonist. He attended New Mexico State University in Las Cruces where he earned bachelor’s degrees in music education and music performance in 1980. He went on to complete a master’s degree in music education at the University of New Hampshire in Durham and was appointed to the faculty there in 1982. He also served for seven years as assistant director of bands at McNeese State University in Lake Charles, Louisiana.

Colonel Lang received his commission through Officer Training School in San Antonio, Texas in April 1990. His previous commands include the Air Force Band of the Pacific in Alabama and the Air Force Heritage of America Band in Virginia. Under his leadership, the Heritage of America Band received four Air Force Organizational Excellence awards. After attending Air Command and Staff College in Alabama, Colonel Lang also served as the commander of the Air Force Band of Liberty in Massachusetts and the Air Force Academy Band in Colorado. He was selected to command the U.S. Air Force Band in March 2012.

In 2005, Colonel Lang was inducted into the prestigious American Bandmasters Association. He is also a member of numerous musical associations and is active as a guest conductor and clinician throughout the United States and abroad.
The United States Air Force Band is proud to present Leah Bandman of Burke, Virginia, as the winner of the 2013 Colonel George S. Howard Young Artist Competition in this joint concert with the University of Maryland Symphonic Wind Ensemble.

Leah Bandman is a senior at Lake Braddock High School in Burke, Virginia. She sits first chair flute in the highly acclaimed symphonic band, while having played under the direction of Roy Holder and Michael Luley. Bandman has participated in All-District Band throughout high school. She is also a part of a newly formed group, Northern Virginia Youth Winds, under the direction of Denny Stokes, and sits as the principal flute player. In addition, she plays in the school’s symphony orchestra. Bandman has also served as piccolo section leader, and this past year was drum major for the Lake Braddock Marching Bruins. No stranger to The U.S. Air Force Band, she is the private flute student of former Concert Band member Air Force retired Master Sgt. Ardyth Scott, and the daughter of former Ceremonial Brass member Air Force retired Master Sgt. Dave Bandman.

The Colonel George S. Howard Young Artist Competition is an annual competition that began in 1994. It is named for the second commander and conductor of The U.S. Air Force Band, honoring his many contributions to young musicians. The competition is open to all high school band instrumentalists in grades 9 through 12 who are United States citizens or legal permanent residents. Originally a competition for winds and percussion, it now alternates yearly between brass/percussion and woodwinds.

The United States Air Force Band is comprised of 184 of the finest Airmen musicians in the world. This premier musical organization honors those who served, inspires American citizens to heightened patriotism and service, and positively impacts the global community on behalf of the U.S. Air Force and the United States of America. The excellence demonstrated by these Airmen musicians is a reflection of the excellence carried out by Air Force members around the globe, whose selfless service and sacrifices ensure the freedoms we enjoy as Americans.

The United States Air Force Band began in 1941 when the newly formed U.S. Army Air Corps activated 59 bands into operation. It was initially called The Bolling Field “Band” and consisted of five men — a saxophone quartet and a bandleader. Over the next 71 years, the Band has expanded its size and mission to include six primary performing ensembles and a global mission.

The Concert Band is an internationally recognized symphonic wind ensemble, and the largest of the six groups within The United States Air Force Band. This ensemble performs a wide variety of music ranging from classical transcriptions and original works to solo features, light classics, popular favorites and patriotic selections. Through its performances, the Concert Band demonstrates excellence and delivers powerful Air Force messages, inspiring its audience members. For more than 70 years, they have traveled throughout our nation and around the globe. The Concert Band is proud to represent the U.S. Air Force and our country as part of The United States Air Force Band.

About the Artists

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