Dance Place
Performance Calendar

Great dance at affordable prices!

Tickets for College Students are only $10!

MARCH:
22-23 Rennie Harris RHAW
(at The Edgewood Arts Center)

APRIL:
5 Companhia Urbana de Dança
(at The Edgewood Arts Center)

MAY:
9-10 Sean Dorsey Dance
(at Joe’s Movement Emporium)
17-18 Kyle Abraham/Abraham.In.Motion (location TBD)
29-1 Step Afrika!
(at CUA Hartke Theater)

JUNE:
7-8 DanceAfrica, DC 2014
(at Dance Place)
21-22 Sharon Mansur & Nick Bryson
(at Dance Place)
28-29 SpeakeasyDC’s Story Showdown
(at Dance Place)

And much more through August 2014! View the full performance schedule and purchase tickets at danceplace.org.

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ANNUAL POPS CONCERT

Featuring
UNIVERSITY BAND, Eli R. Osterloh, conductor
MARYLAND COMMUNITY BAND, John E. Wakefield, conductor
UMD WIND ENSEMBLE, Dr. L. Richmond Sparks, guest conductor

UNIVERSITY BAND
Eli R. Osterloh, conductor

TRADITIONAL
Star Spangled Banner

BILL WHELAN
Riverdance

RYAN MAIN
Clash

MARYLAND COMMUNITY BAND
John E. Wakefield, conductor

G. BONELLI
arr. Nicholas Falcone
Symphonic Concert March

ROBERT RUSSELL BENNETT
Four Preludes for Band
I. George (Gershwin)
II. Vincent (Younams)
III. Cole (Porter)
IV. Jerome (Kern)

GEORGE M. COHAN
arr. John Cacavas
A Star Spangled Spectacular
Mary’s a Grand Old Name
Give My Regards to Broadway
Forty-Five Minutes From Broadway
Yankee Doodle Dandy
You’re a Grand Old Flag

JOHN PHILIP SOUSA
The Liberty Bell March

UMD WIND ENSEMBLE
Dr. L. Richmond Sparks, guest conductor

JOHN WILLIAMS
Star Wars Trilogy (1977–1984)
arr. Donald Hunsberger
The Imperial March
Princess Leia’s Theme
The Battle in the Forest
Yoda’s Theme
Star Wars (Main Theme)

Program is approximately 90 minutes.
ABOUT THE PROGRAM

Riverdance
“The Wellspring Theme” — originally scored for low whistle and/or Uilean pipes. The Wellspring Theme is used as an introductory air to the dance melodies. In this arrangement, the soprano saxophone is given the solo and is cued for the flutes and oboes. The resulting sound should be haunting and played freely.

“Women of Ireland (The Countess Cathleen/Women of the Sidhe)” — Countess Cathleen or Cathleen Mavourneen was often used by W.B. Yeats as a feminine image for Ireland, and hence the title for the slip jig, the first tune in this set of two pieces. The second tune, Women of the Sidhe, is a lively jig and accompanies a dance in which the powerful fairy women overwhelm and subdue the male intruders who have tried to capture the queen.

“The Heart’s Cry” — “The Heart’s Cry” as well as the “Women of Ireland” were written in praise of feminine qualities. The lyrics of the original choral setting refers to the salmon and the eagle. The salmon was traditionally a symbol of wisdom in Irish folklore, and its daring journey back to its birthplace is a wonderful example of the powerful instinct to procreate in nature. The eagle’s fierce protection of its young make it a symbol of motherhood. Scored here for brass/ensemble, “The Heart’s Cry” should be played slowly and broadly with a full, rich sound. Use of Flugelhorns is suggested.

The choral can be incorporated into the performance. Since there is a slight difference between the instrumental and the choral at measures 22 and 23, it is suggested that the brass play as written followed by the choir a cappella or with cued piano accompaniment. This section leads immediately into “Thunder and Lightning.”

“Thunder and Lightning” — In the original Riverdance, a group of male dancers tap out unison rhythms. At measure 25, a solo dancer sets a rhythm to which the other members respond. The ongoing “call and response” is the basis for this section. In the recording we tried to duplicate the sound of the dancers on a wooden stage by having the percussionists play on a variety of wood surfaces. The result is quite close to the original. Directors can choose any combination of percussive surfaces (including “normal” drums) — and the more the merrier. Their shouted “Huh!” is right out of the show. A notation legend is included.

“Riverdance Finale” — The inspiration for Riverdance was the life of a river. In the show the slip jig is danced by the Riverwoman who then vanishes with the entrance of the male dancer, symbolizing the Earth. River and Earth are united in the ¾ - ½ section, the tension of which is finally released into a full-blown jig for the finale. This melody for the jig is substantially the same as in the previous section, but was changed slightly to fit the straight ½ mode.

Clash
The inspiration for Clash as well as the “Women of Ireland” and “The Heart’s Cry” was Bonelli. This arrangement is by Nicholas Falcone, an Italian immigrant who became director of the University of Michigan Band in 1927. Concerning the composer, Falcone wrote, “In Italy composers of marches and other small pieces were never given biographical information nor program notes concerning their music. My brother Nicholas and I played the Bonelli march with our hometown band in Italy [around 1915]. I remember seeing the front page of the conductor score (in manuscript) and the only thing written on it was Bonelli.”

(Symphonic Concert March)

The Maryland Community Band begins tonight with an operatic concert march written in Italian style. It features flowing melodies, contrapuntal technique and contrasting rhythms with vocally modeled soloistic melodies, and dynamic contrasts. The composer uses the technique of leitmotifs, phrases that reappear throughout the work. Listen for the dramatic return of the opening grandioso melody at the end. Unfortunately there is little concrete information about the person to whom this work is attributed, Italian composer G. Bonelli. This arrangement is by Nicholas Falcone, an Italian immigrant who became director of the University of Michigan Band in 1927. Concerning the composer, Falcone wrote, “In Italy composers of marches and other small pieces were never given biographical information nor program notes concerning their music. My brother Nicholas and I played the Bonelli march with our hometown band in Italy [around 1915]. I remember seeing the front page of the conductor score (in manuscript) and the only thing written on it was Bonelli.”

(Four Preludes for Band)

Robert Russell Bennett was born in 1894 to a very musical family in Kansas City, Missouri. His father, George Bennett, played violin in the Kansas City Symphony and trumpet at the Grand Opera House, while his mother, May, worked as a pianist and teacher. She taught Bennett piano, while his father taught him violin and trumpet. In his autobiography, Bennett recalled finding a ragtime tune on the piano at age ten and being informed by his mother that such music was trash — this lesson taught him to be, as he called it, a “life-long musical snob.” After completing his secondary education, Bennett moved to Kansas City to be a freelance musician, performing throughout the city as well as with the symphony. He also began his first musical training outside of a home environment with Danish composer-conductor Dr. Carl Busch. Busch taught him counterpoint and harmony until 1916, when Bennett took his savings and moved to New York City. He eventually found a job as a copyist with G. Schirmer while continuing to freelance and to build a network of contacts, particularly with the New York Flute Club.

In 1917 he volunteered for the Army. Although he yearned for an active role, his youthful health woes caused the draft board to mark him for limited service. However, he successfully appealed this classification and became the director of the 70th Infantry Band at Camp Funston, Kansas. Bennett valiantly attempted to improve the “disgraceful” musical standards of the unit, but found his efforts thwarted when the Spanish flu swept through the post in 1918. Upon his discharge several months later, he returned to New York. His relationship with Winifred Edgerton Merrill, a society matron who had been the first woman to receive a doctorate from Columbia University, led to rewards both financial and emotional — she had been one of his first employers in the city, and she introduced him to her daughter Louise, whom he married on December 26, 1919. Their daughter, Jean, was born a year later. Bennett later studied composition in Paris with Nadia Boulanger from 1926–1929.

His career as an arranger began to blossom in 1919 while he was employed by T.B. Harms, a prominent publishing firm for Broadway and Tin Pan Alley. Dependable yet creative within the confines of formulaic arranging, Bennett soon branched out as an influential arranger and composer, and his music continues to inspire and delight audiences around the world.

(ANNUAL POPS CONCERT | 60)
The Liberty Bell March
The “Liberty Bell” was first written for Sousa’s unfinished operetta, “The Devil’s Deputy,” but financing for the show fell through. Sousa’s band manager suggested the title “Liberty Bell” after he and Sousa saw a special show at the Columbian Exposition in Chicago in which a Liberty Bell was lowered as a backdrop and gave him the idea for the title. Coincidentally, Sousa’s son had just marched in a parade in Philadelphia in honor of the Liberty Bell, so he immediately agreed to the name.

Star Wars Trilogy
Star Wars brought John Williams to international prominence, one of the most gifted composers for film and television. Williams worked in a totally different compositional style for the late 1970s in that he did not write short “cue music” for individual scenes, but instead created large free-standing compositions that accompanied long sections of the film.

The hidden gem in this set is the “Battle in the Forest” music from Return of the Jedi, a humorous Prokofiev-esque scherzo that depicts the little Ewoks in their battle against the massive metal monsters of the Empire.

May the Force be with you!
ELI R. OSTERLOH, assistant director of athletic bands at the University of Maryland, is a native of Ellicott City, Maryland. As assistant director of athletic bands, Osterloh aids in the direction of the Maryland Band Program, including “The Mighty Sound of Maryland” Marching Band, Basketball Pep Band and University Band. He received the Bachelor of Science degree in music education from the University of Maryland in 1999 where he was a student of Dr. Susan Taylor. From 1999–2003, he was director of bands and orchestras at Martin Luther King, Jr. Middle School in Beltsville, Maryland. Under his direction, the MLK instrumental music program grew to include 250 students involved in three wind bands, an orchestra, a jazz ensemble and numerous chamber groups. These ensembles achieved superior ratings at both local and national music festivals, and received wide acclaim from the public. From 2003–2005, Osterloh was a graduate assistant with the University of Maryland bands where he composed all drill for the marching band. Additionally, he served as the interim associate director of bands in the spring of 2004, where he directed the Concert Band, and oversaw all aspects of the athletic band program. To add, he has received the Donald Binder award and Otto Sebeneichen award for outstanding service to the University of Maryland bands. In the spring of 2005, Osterloh completed the Master of Music degree in clarinet performance, and has studied clarinet with Michael Rusinek and Loren Kitt, principal clarinetists with the Pittsburgh and National Symphony Orchestra. Additionally, Osterloh is a member of Kappa Kappa Psi, the Music Educators National Conference, the Maryland Music Educators Association, the College Band Directors National Association, the Conductors Guild and the Golden Key National Honor Society, and is an honorary member of Tau Beta Sigma. He has been the principal clarinetist with the University of Maryland Symphonic Wind Ensemble, the Prince George’s Philharmonic Orchestra and the Capital Wind Symphony. Osterloh is currently pursuing the Doctor of Musical Arts degree in wind instrument conducting at the Peabody Conservatory in Baltimore, Maryland. While at Peabody, he has served as the assistant conductor of the Peabody Wind Ensemble and assistant producer of their CD, Trebletters. Osterloh continues to be an active adjudicator, clinician and conductor in the Baltimore–Washington area.

JOHN E. WAKEFIELD is Director of Bands Emeritus at the University of Maryland. He retired in July 2005 after 40 years as a member of the School of Music Faculty on the College Park campus where he served as Director of Bands and Chairman of the Wind and Percussion Division. Wakefield is past-president of the Maryland Music Educators Association and was honored by induction into its Hall of Fame in 2006. He was twice president of the Maryland Band Directors Association and served as president of the Eastern Division of the College Band Directors National Association. Professor Wakefield was elected to membership in the prestigious American Bandmasters Association in 1986 and hosted the ABA National Convention in 2003. In 2008, he led a Pre-Olympics Massed Band Festival with concerts in Beijing and Shanghai, China. In retirement, in addition to leading the Maryland Community Band, he is director of music at University United Methodist Church in College Park, Maryland.

DR. L. RICHMOND SPARKS, born in Mattoon, Illinois, 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.

Dr. Sparks continued his education through the University of Wisconsin and Illinois Central College while teaching in Illinois. He completed his Masters 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. Dr. 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.

Dr. Sparks is the director of 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 serves 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.
UNIVERSITY BAND
Eli R. Osterloh, conductor

PICCOLO
Nathan Fernando

FLUTE I
Laura Casey
Nathan Fernando
Sarah Greaney
Sarah Helman
Melissa Hill
Alicia Loh
Alani Mason-Callaway
Alison Post
Emily Yung

FLUTE II
Megan Boyd
Marina Broome
Bria Cunningham
Amy Dugger
Calli Fedor
Mary Kate Gentile
Sophia Hull
Katie Janota
Peter Karp
Erin Kemp
Nicole Martin
Elena Perry
Jennifer Winkler

OBOE
Griffin Moskowitz

CLARINET I
Kyle Carruthers
Sophie Levin
Andrea Riddick

CLARINET II
Bryan Doyle
Sean Farrell
Cattina Ilanes
Stephen Minec

CLARINET III
Kim Carrette
Charles Garnette
Laura Kuttler
Travis Mudd
Timothy Spillman

BASS CLARINET
Matthew Baran
Brian Compere
Brooke Groff
Emily Ruppel

CONTRA CLARINET
Nathan Cloeter

BASSOON
Elizabeth Green

ALTO SAXOPHONE I
Mitchell Bernstein
Julia Eng
Lloyd Hill
Gina Hoffman
Sungwook Hwang
Aaron Kramer
Catherine Rybak

ALTO SAXOPHONE II
Minilik Addis
Stephen Bushi
Courtney Davis
Julia Geshke
Christopher Little
Connor McCoy
Grant Omdorff
Drew Stasak

TENOR SAXOPHONE
Jeanine Asay
Kellie Tappan

BARITONE SAXOPHONE
Zoe Humphreys
Sean Jones

TRUMPET I
Ilana Green
Maggie Hines
Cody Karcher
Louis Levine
Caroline McCue

TRUMPET II
Dante Cannon
Tim Holzberg
Jack Hutchison
Katherine Luce
Jess Ubioiy

TRUMPET III
Ernest Claggett
Andrew Cohen
Chastity Hayes
Natalie Hogg
Ankur Patel
Beth Rosen
Max Tatitefa

HORN I-V
Malik Johnson-Williams
Jesse Lynch
Dakota Sparks
Anahita Verahrami
Paul Watson

TROMBONE I
Erin Keeger
Derek May-West
Jason Robinson

TROMBONE II
Steven Bronocco
Katie Kelly
Eddie Kirk
Casey Mihaloew

TROMBONE III
Leonard Campanello
Joel Gutman
Christian Santana

BASS TROMBONE
Gavriella Colton

EUPHONIUM
Ben Ames
Jermaine Fryer
Dan Hauser
Tia Vafeas

TUBA
Patricia Da Silva
Ivania Morales
Daniel Mourad
Evon Ogata
Daphne Pellegrino

PERCUSSION
Briana Aracena Delaney
Amal Figueiroa
Davy Foote
Kenneth Halter
Kasey John
Jeffrey Mullen
Michael Rosendorff
Jarrell Slade
Alexander Torok
Connor Trexler
Julius Verzosa
Becky Vickers
Joan Zhang
## MARILAND COMMUNITY BAND

John E. Wakefield, conductor

<table>
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<tr>
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<tbody>
<tr>
<td>PICCOLO</td>
<td>Andrea Schewe</td>
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<tr>
<td>FLUTE</td>
<td>Kimberly Cant, Virginia Forstall, Elvira Freeman, Kelly Pasciuto, Sara Rothenberg Short, Jennifer Sommerwitz, Linda Wagner, Kathleen Wilson</td>
</tr>
</tbody>
</table>
| OBOE              | Rebecca Fulcher, Julie Ponting
| BASSOON           | Kristi Engel, Charles Gallagher, Tim Lapanne, Debbie Whittingfield |
| BB CLARINET       | Kristin Bramell, Helen Butt, Tom Cherrix, Lisa Fetsko, Jan Goldberg, Jeri Holloway, Alice LaRusso, Chad McColl, Phaedra McNair, Stanley Potter, Dana Robinson, Leslie Roper, Ken Rubin, Amy Schneider, Karen Trebilcock, Glenn Webb |
| BASS CLARINET     | Evelyn Brown, David Wagner |
| ALTO SAXOPHONE    | Cynthia Alston, Caroline Cherrix, Eirik Cooper, Stuart Sklamm |
| TENOR SAXOPHONE   | Timothy Brown |
| BARITONE SAXOPHONE| Dan Purnell |
| TRUMPET           | Tom Gleason, Larry Kent, Rick Pasciuto |
| CORNET            | McNeal Anderson, Edgar Butt, LeAnn Cabe, Craig Carignan, Joe Dvorsky, Richard Liska, Doug McElrath, Pete Reiniger, William Sturgis |
| HORN              | Charles Fulcher, Kelly Heagy, Michael Kuhlman, Dan LaRusso, Ron Olexy, Rick Rosch, Adam Watson |
| TROMBONE          | Imhotep Bradley, Dave Buckingham, Kevin Corbin, Darrell Greenlee, Lionel Harrell, Charles Hightower, Marianne Kassabian, Bob Schmertz |
| EUPHONIUM         | Michael Farhney, Tom Jackson, Lin Wallberg |
| PERCUSSION        | Lori Dominick, Howard Leathers, Alan Sactor, Dan Short, Matt Testa |

## UMD WIND ENSEMBLE

Dr. L. Richmond Sparks, guest conductor

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<td>Kyle Caruthers, Phylicia Cotton, Gabe Ferreira, Jonathan Gligorovic, Laura Guenzel, Austin Hogan, Aaron Logan, Jonathan Schneider, Kate Sylvester</td>
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