UMD School of Music Presents:

ANNUAL POPS CONCERT

UNIVERSITY BAND, Eli R. Osterloh, conductor
MARYLAND COMMUNITY BAND, John E. Wakefield, conductor
UMD WIND ENSEMBLE, Craig G. Potter, assistant conductor
   Anthony Rivera, assistant conductor

Saturday, May 9, 2015 . 8PM
Elsie & Marvin Dekelboum Concert Hall
UNIVERSITY BAND  Eli R. Osterloh, conductor

JOHN FANNIN
Seven Hills Overture

RANDALL D. STANDRIDGE
Pulse

ROBERT SHELDON
Triumph of the Argonauts

ROLAND BARRETT
Burn

MARYLAND COMMUNITY BAND  John E. Wakefield, conductor

KEVIN McKEE
Tribute

SAMUEL BARBER
Commando March

GEORGE GERSHWIN
Gershwin!
  Fascinating Rhythm
  Embraceable You
  Somebody Loves Me
  Someone to Watch Over Me
  I Got Rhythm

MEREDITH WILLSON
Seventy-Six Trombones

UMD WIND ENSEMBLE
Craig G. Potter, assistant conductor | Anthony Rivera, assistant conductor

AARON COPLAND
El Salón México (1937)
  Craig G. Potter, assistant conductor

LEONARD BERNSTEIN
Symphonic Dances from West Side Story (1957/1961)
  Prologue
  Somewhere
  Scherzo
  Mambo
  Cha-Cha
  Meeting Scene
  Cool, Fugue
  Rumble
  Finale
  Anthony Rivera, assistant conductor
Seven Hills Overture
John Fannin
Instrumentation: Concert Band
Duration: 5 minutes
Composed: 2014

Seven Hills Overture is an exciting fanfare that utilizes shifting meter to create a light, happy groove. A lyrical interlude provides an opportunity for ensembles to explore rubato playing. Commissioned by the Kentucky Music Educators Third District, the premiere performance in Bowling Green, Kentucky was conducted by the composer. The title is inspired by the seven hills that surround Bowling Green.

— John Fannin

Pulse
Randall D. Standridge
Born 1976 in Little Rock, Arkansas
Instrumentation: Concert Band
Duration: 3 minutes
Composed: 2010/2014

Pulse is a work for concert band that uses minimalist and pointillistic writing to create a tapestry of pulsing rhythms and colors that is sure to keep audiences riveted. The work was inspired by the painting techniques of the pointillism movement during the impressionistic art period and such artists as Georges Seurat, Charles Angrand, Henri Delavallée and others. The unrelenting rhythm depicts the constant, sharp motions of the painter’s brush, each note a point of color on the canvas.

Pulse (formerly titled Pointillism) was originally a part of a larger work entitled Art(isms), which was commissioned by Dr. Tim Oliver and is dedicated to him, his associate Dr. Kenneth Carroll and the Arkansas State University Wind Ensemble. In its original form, it was premiered at the 2010 CBD-NA conference in Las Cruces, New Mexico by that ensemble, Dr. Carroll conducting.

— Randall D. Standridge

Triumph of the Argonauts
Robert Sheldon
Born February 3, 1954
Instrumentation: Concert Band
Duration: 6 minutes
Composed: 2014

The Argonauts were a band of heroes in Greek mythology who accompanied Jason in his quest to find the Golden Fleece. According to legend, Pelias had overthrown his own brother to become king of Iolcus. His newborn nephew Jason was the legal heir to the throne, and was smuggled out of the kingdom for his own protection. When Jason was 20 years old, an oracle ordered him to return to his kingdom. Upon meeting his uncle and proclaiming his intent to reclaim the crown, he pronounced that he would fetch the Golden Fleece to prove his worthiness. The Argonauts included many heroes of ancient Greece, including Orpheus, Castor and Pollux, and Hercules. Their name comes from their ship, the Argo, which was named after its builder, Argus.

Triumph of the Argonauts was commissioned by the Argo High School Band, Summit, Illinois, Bob Good and Megan Corkins, Directors, and was inspired by the heroic journey of Jason and his crew as they overcame the numerous challenges presented by the Gods to capture the Golden Fleece and return home where Jason would assume his rightful role as king.

— Robert Sheldon

Burn
Roland Barrett
Born 1955
Instrumentation: Concert Band
Duration: 2 minutes
Composed: 2014

Originally written as a brass and percussion fanfare for the prestigious Dallas Wind Symphony, Burn features relentlessly driving rhythms, bold contemporary harmonies and powerful moments of elevated dynamic impact.

— Roland Barrett
**Tribute**

**Kevin McKee**  
Born 1980 in Yreka, California  
Instrumentation: Brass and Percussion Ensemble  
Duration: 4 minutes  
Composed: 2014

Kevin McKee wrote *Tribute*, a piece for brass and percussion, on a commission from the Wakefield Family to honor Prof. Wakefield on the occasion of his 75th birthday last fall. McKee is a UMD School of Music graduate and a composer who is finding increasing success in composing for various solo instruments and ensembles. The piece was premiered last month in a concert here in the Dekelboum Concert Hall. McKee cleverly inserted references to Mr. Wakefield’s career with snippets of tunes representing his training and his 50 years on the UMD campus. As you listen, see if you can recognize the fight song of his Alma Mater — *The Victors*; a solo on his instrument — the euphonium; and a short reference to the Maryland Alma Mater at the very end.

**Commando March**

**Samuel Barber**  
Born March 9, 1910 in West Chester, Pennsylvania  
Died January 23, 1981 in New York City  
Instrumentation: Band  
Duration: 3 minutes  
Composed: 1943

Samuel Barber was an American composer of orchestral, opera, choral and piano music. He is one of the most celebrated composers of the 20th century, and music critics have recognized him as an American composer who enjoyed early, and long-lasting, acclaim. His *Adagio for Strings* (1936) has earned a permanent place in the concert repertory of orchestras. He was awarded the Pulitzer Prize for Music twice: for his opera *Vanessa* (1956–57) and for the *Concerto for Piano and Orchestra* (1962). Also widely performed is his *Knoxville: Summer of 1915* (1947), a setting for soprano and orchestra of a prose text by James Agee. At the time of his death in 1981, nearly all of his compositions had been recorded. He composed *Commando March* in 1943, when he was attached to an Army Air Corps Band unit. Dedicated to the new soldier, the march was first performed by the Army Air Corps Band.

**Gershwin!**

**George Gershwin**  
Born September 26, 1898 in Brooklyn, New York  
Died July 11, 1937 in Los Angeles, California  
Arrangement: Warren Barker  
Duration: 6 minutes

American composer and pianist, George Gershwin was born September 26, 1898 and died at an early age from a brain tumor on July 11, 1937. His compositions spanned both popular and classical genres, and his most popular melodies are widely known. Among his best-known works are the orchestral compositions *Rhapsody in Blue* (1924) and *An American in Paris* (1928) as well as the opera *Porgy and Bess* (1935). Gershwin’s compositions have been adapted for use in many films and for television, and several became jazz standards recorded in many variations. Many celebrated singers and musicians have covered his songs. The setting of several of these popular tunes for concert band is by celebrated Hollywood arranger, Warren Barker.

**Meredith Willson**

**Seventy-Six Trombones**  
Born May 18, 1902 in Mason City, Iowa  
Died June 15, 1984 in Santa Monica, California  
Arrangement: Leroy Anderson  
Duration: 4 minutes  
Composed: 1957
El Salón México

Aaron Copland

Born November 14, 1900 in Brooklyn, New York
Died December 2, 1990 in North Tarrytown, New York
Instrumentation: Orchestra
Transcription: Concert Band
by Mark H. Hindsley, 1966
Duration: 10 minutes
Composed: 1936

Like many North American composers, Copland was frequently stimulated by the Spanish-derived culture of Central and South America. But it is his first attempt at the “Spanish style,” *El Salón México* (1936), which has especially endured as one of the century’s most popular and immediately appealing musical evocations of Latin America. The title is the name of a lively and colorful dance hall in Mexico City, which Copland visited with the Mexican composer Carlos Chávez on his first trip to Mexico in 1932. The atmosphere of the place stayed with him, and *El Salón México*, is an attempt to recapture the overwhelming impact of the music and dancing there. Formally it is a kind of rhapsodic rondo, in which various authentic Mexican tunes, by turns sentimental, languorous and lively, are strung together by a leaping, fanfare-like ritornello. Copland wrote afterwards: “I was attracted by the spirit of the place and by the Mexican people. Using Mexican melodies seemed appropriate. My purpose was not merely to quote literally, but to heighten without in any way falsifying the natural simplicity of the Mexican tunes.” Apart from the strength of the melodies themselves, the reason for its appeal surely lies in the virtuosity of the orchestra, which allows the various instruments to appear, dance-band like, in quasi-soloistic roles (note the prominence of the E-flat clarinet), while the percussion includes various Latin-American instruments that add local color.

— Malcolm MacDonald

Symphonic Dances from West Side Story

Leonard Bernstein

Instrumentation: Orchestra
Transcription: Band by Paul Lavender, 2007
Duration: 22 minutes
Composed: 1956

In 1957 *West Side Story* opened on Broadway. It was an orchestrator’s dream to work with Leonard Bernstein. Lenny, Irwin Kostal and I discussed every note in every bar of the score at great length, fully aware of the limitations that the theater orchestra would impose upon us.

With the standard five reeds (woodwinds, including a bassoon chair who played only bassoon!) having to negotiate 14 instruments among them, it’s no wonder that we hoped someday to be able to re-orchestrate this very inventive and difficult music. We got our chance when Lenny asked Irv and me to do a suite based on the ballet music from the show.

We were in ecstasy! Every orchestral colour was ours for the asking; strings could be subdivided ad infinitum, percussion could be spread out among many players, winds and brass were expanded; and our only concern was whether the classically oriented symphonic player could handle the “jazzier” elements of the score. *Cool*, for example: Lenny assured us that symphonic orchestras could play the *Cool Fugue* stylistically, and indeed they have! In retrospect, I now realize that Lenny himself, because he had a foot in both camps, was a classically trained musician who knew just how far we could go with popular styles.

As for the form of the suite, Lenny knew it should certainly begin with the famous signature tritone on which so much of the show’s music is based, and go directly into the *Prologue* (including finger snaps in the orchestra). The order of the rest of the material in the suite is based on “feel” rather than on the plot of the show. Ergo, *Somewhere* finds itself in between the *Prologue* and the *Mambo*. The *Meeting Scene* gets compressed into an atmospheric lead-in to the *Cool Fugue* — that tritone ties everything together! Finally, after the
Rumble, Lenny inserted a flute solo unique to these Symphonic Dances, which makes a dramatic and beautiful change to I Have a Love, which was Jack Gottlieb’s suggestion to end the suite (and which is the only music in the suite that is not a dance in the show). The suite ends with subdivided strings, which I’m sure was the orchestration in everyone’s mind when the show was originally scored.

Somehow, the Symphonic Dances manage to be both “serious” and “popular.” This suite brings music of Broadway into the concert hall, orchestrating with symphonic character the music every theatergoer loves. Miraculously, Lenny could do it all. I’ll always consider myself extraordinarily lucky to have been one of his devoted helpers.

— Sid Ramin, 1992
University Band

PICCOLO
Brooke Groff

FLUTE
Christina Paras
Saniris Siurano
Melinda Fu
Emily Yung
Melody Tsao
Maya Keys
Laura Casey
Joseph Maramba
Shreya Anand
Calli Fodor
Brandon Weber
Ann Michelle Bolabo
Katie Janota
Amanda Lee
Mary Kate Gentile
Nicole McDermott
Andrew Simon
Katie Lindsey
Jessica Mitchem

OBOE
Griffin Moskowitz
Allison Thompson

CLARINET
Austin Boroshok
Kyle Carruthers
Leanne Cetorelli
Rae Herman
Marcus Fedarko
Kendra Pryor
Matthew Spooner
Christopher Chornay
Sophie Levin
Morgan Adair
Aaron Kramer
David Samson
Bryan Doyle
Timothy Spillman
Travis Mudd
Melissa Lodge
Grace Okpali
Camille Merai
Adrienne Edwards

BASS CLARINET
Michael Mitchell
Matt Baran
Emily Ruppel
Alexandria Miller
Jenny Greenwell

ALTO SAXOPHONE
Andrew Webster
Julia Eng
Gina Hoffman
Lloyd Hill
Drew Stasak
Conor McCoy
Julia Geschke
Matthew Schmitt
Margaret Wickless
Christopher Little
Karan Mohan
Kellie Tapan
Induja Maheswaran
Devin Brown

TENOR SAXOPHONE
Jessica McWilliams
Chris Strem
Jeanine Asay
Mitchell Kennedy
Jay Kinnaman
Elyse Blaman

BARITONE SAXOPHONE
Zoe Humphreys
Sean Jones

TRUMPET
Christine Schroeder
Adam Basner
Tim Holzberg
Beth Rosen
Natalie Gilbert
Emily Dahl
Miles Harriston
John Hoffman
Ethan Berg
Alexander Measday
Dante Cannon
Jessica Ubogiy
Ankur Patel
Anthony Richardson
Ernest Claggett
Ethan Burnbridge

HORN
Karen Dolle
Ivan Reimers
Gabriel Macedo
Sean Konig
Chase Shilling
Evan Zhang

TROMBONE
Erin Keegeer
Katie Kelly
Colton Seigel
Junellie Gonzalez Quiles
Christian Santana
Luke Renegar
Ella Colton

BASS TROMBONE
Perry Ganz

EUPHONIUM
Eddie Kirk
Sara Tatum
Tia Vafeas
Dan Hauser
Mitchell Skopic

TUBA
Evan Ogata
William Combs
Ben Ames

PERCUSSION
Briana Aracena-Delaney
Amal Figueroa
Davy Foote
Anjik Ghosh
Kenneth Halter
Nicole Honegger
Trey Mason
Ariya Mobaraki
William Norris
Jesse Patterson
Gideon Potok
Alex Torok
Becky Vickers
Joan Zhang
Maryland Community Band

PICCOLO
Andrea Schewe

FLUTE
Kimberly Cant
Virginia Forstall
Elvira Freeman
Kerry Leonard
Kelly Pasciuto
Alison Post
Sara Rothenberg Short
Jennifer Somerwitz
Linda Wagner
Kathleen Wilson

OBOE
Elizabeth Eber
Julie Ponting

BASSOON
Kristi Engel
Debbie Whitfield

CLARINET
Susan Ahmad
Helen Butt
Tom Cherrix
Jim Coppess
Lisa Fetsko
Jan Goldberg
Jeri Holloway
Alice LaRusso
Chad McCall
Phaedra McNair
Stanley Potter
Dana Robinson
Leslie Roper
Ken Rubin
Amy Schneider
Karen Trebilcock
Glenn Webb

BASS CLARINET
David Wagner

ALTO SAXOPHONE
Cynthia Alston
Caroline Cherrix
Eirik Cooper
Dan Epps
Stuart Sklamm

TENOR SAXOPHONE
Timothy Brown

BARITONE SAXOPHONE
Dan Purnell

TRUMPET
Mark Elliott
Tom Gleason
Larry Kent
Rick Pasciuto

CORNET
McNeal Anderson
Edgar Butt
LeAnn Cabe
Craig Carignan
Joe Dvorsky
Charles Gallagher
Boris Lloyd
Richard Liska
Doug McElrath
Pete Reiniger
William Sturgis

HORN
Christopher Aston
Kelly Heagy
Michael Kuhlman
Dan LaRusso
Ron Olexy
Rick Rosch
Adam Watson

TROMBONE
Dave Buckingham
Kevin Corbin
Darrell Greenlee
Lionel Harrell
Marianne Kassabian
Bob Schmertz

EUPHONIUM
Michael Farynjarz
Tom Jackson
Lin Wallberg

TUBA
Patrick FitzGerald
Tom Holtz
Dorothy Lee
Billy Snow

PERCUSSION
Lori Dominick
Howard Leathers
William Ronzaville
Alan Sactor
Dan Short
Matt Testa
FLUTE
Sarah Greaney
Lilian Honeczy
Emily Murdock
Alisa Oh
Hannah Sung

OBOE
Stacia Cutler
Michael Helgerman
Angela Kazmierczak

CLARINET
Kyle Carruthers
Leanne Cetorelli
Phylicia Cotton
Gabe Ferreira
Jonathan Gligorovic
Laura Guenzel
Yoonsik Hong
Bethany Lueers
Andrea Riddick
Caitlin Rowden
Jonathan Schneider
Joshua Waldman

BASS CLARINET
AJ Layton
Daniel Page

BASSOON
Lucas Cheng

CONTRABASSOON
Nick Ober

SAXOPHONE
Grant Orndorff
Drew Pascoe
Hansu Sung
Andrew Walker

HORN
Daniel Eppler
David Flyr
Eric Kuhn
Kaitlyn Schmitt

TRUMPET
Ryan Elder
Alexis Kalivretenos
Everest Liu
Benjamin Lostocco
Chris Rother
Isaac Segal
John Walden

BASS TROMBONE
Bryan Woodward

EUPHONIUM
Ryan Kieft

TUBA
Nick Obrigewitch
Andrew Jones

STRING BASS
Ian Saunders

PERCUSSION
Anthony Konstant
Jessica Kincaid
Matt Miller
Robert Schroyer

DRUM SET
Logan Seith
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 Orchestras. 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, Trendsetters. 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.
Craig G. Potter is a Maryland/District of Columbia area conductor, tuba player and music educator. He is currently working on a Doctorate of Musical Arts from the University of Maryland in tuba performance. At the University of Maryland, Potter serves as a graduate assistant with the University Wind Ensemble, as well as the Mighty Sound of Maryland marching band and pep band.

Prior to coming to the University of Maryland, Potter served as a Teaching Assistant at the University of Louisville. His primary duties included teaching conducting and marching band technique courses, as well as working with the Cardinal Marching Band and concert ensembles. While at UofL, Potter participated in conducting masterclasses with Esa-Pekka Salonen as well as the West Point Band Chamber Players.

As an educator, Potter taught band and percussion ensembles at Lexington Catholic High School in Lexington, Kentucky. During his time at Lexington Catholic, the ensembles earned Distinguished ratings at the Kentucky Music Educators Association District Concert Band Festival. Potter also taught middle school band at Christ the King School and general music at Mary Queen of the Holy Rosary School, both in Lexington.

He is a member of CBDNA, Phi Mu Alpha Sinfonia and Kappa Kappa Psi, and is an honorary member of Tau Beta Sigma. Potter holds a Bachelor of Music in Music Education from the University of Kentucky and a Master of Music in wind conducting from the University of Louisville. His primary teachers include Dr. Michael Votta Jr., Dr. Frederick Speck, David Fedderly, Dr. Skip Gray, Stephen Dumaine, Clinton McCanless and Tony Granados.

Anthony Rivera taught instrumental music for the Baltimore County Public Schools from 2006–2013. Under his leadership, the Eastern Technical High School bands and orchestras performed for the Maryland Music Educators Conference in 2011 and 2012 and commissioned two new works for band. In 2012, Rivera received the Essex Chamber of Commerce Teacher of the Year award and received citations for teaching excellence from the Maryland Senate and House of Representatives. Prior to enrolling at the University of Maryland, Rivera served on the Artistic Committee and as Conducting Fellow for the Handel Choir of Baltimore.

Rivera received a Bachelor of Music Education from the University of Central Florida and a Master of Music in wind conducting from the Peabody Institute of the Johns Hopkins University, where he studied with Harlan Parker. Currently, he is enrolled in the DMA Wind Conducting program, studying with Dr. Michael Votta, and serves as assistant conductor and graduate assistant for the UMD Wind Ensemble.