University of Maryland School of Music Presents
KALEIDOSCOPE OF BANDS
UMD UNIVERSITY BAND, MARYLAND COMMUNITY BAND,
UNIVERSITY OF MARYLAND WIND ENSEMBLE, AND
"THE MIGHTY SOUND OF MARYLAND" MARCHING BAND
DECEMBER 9, 2016 · 8PM
DEKELOUBUM CONCERT HALL
at The Clarice

KALEIDOSCOPE OF BANDS
University of Maryland School of Music Presents
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KALEIDOSCOPE OF BANDS
University of Maryland University Band
Maryland Community Band
University of Maryland Wind Ensemble
“The Mighty Sound of Maryland” Marching Band

University Band
Craig G. Potter, conductor

Commando March......................................................... Samuel Barber (1943)

First Suite in E-flat, Op. 28 No. 1................................. Gustav Holst (1909)

1. Chaconne
2. Intermezzo
3. March

Maryland Community Band
Bill Sturgis, conductor

Flashing Winds.............................................................. Jan Van der Roost (1989)

Symphonic Dance No. 3 “Fiesta”................................. Clifton Williams (1965)

King Cotton March....................................................... John Philip Sousa (1895)

University of Maryland Wind Ensemble
Bonnie Alger, Brian Coffill, Joseph Scott, David Wacyk, assistant conductors

Vanity Fair............................................................... Percy Fletcher (1924)

Brian Coffill, conductor

Colonial Song............................................................ Percy Grainger (1911/1913)

Bonnie Alger, conductor
Divertimento ....................................................................................Leonard Bernstein (1980)

1. Sennets and Tuckets
2. Waltz
3. Mazurka
4. Samba
5. Turkey Trot
6. Sphinxes
7. Blues
8. In Memoriam; March, “The BSO Forever”
   Joseph Scott, conductor

Congo del Fuego Nuevo..................................................................Arturo Marquez (2009)

   David Wacyk, conductor

INTERMISSION

“The Mighty Sound of Maryland” Marching Band
   Eli R. Osterloh, director
   Craig G. Potter, assistant director

Program to be selected from the following:

Maryland vs. Howard
   September 3, 2016
   **80’s Movie Music**
   *I Melt with You*
   *Twist & Shout*
   *Danger Zone*
   *Don’t You (Forget About Me)*

Maryland vs. Michigan State
   October 22, 2016
   **Boy Bands vs. Girl Groups**
   *Tearin’ Up My Heart*
   *Lady Marmalade*
   *Everybody (Backstreet’s Back)*
   *Survivor*

Maryland vs. Purdue
   October 1, 2016
   **Glenn Miller Tribute**
   *In the Mood*
   *Little Brown Jug*
   *String of Pearls*
   *American Patrol*

Maryland vs. Ohio State
   November 12, 2016
   **Space**
   *Also Sprach Zarathustra*
   *Mars*
   *Rocket Man*
   *Star Trek (2009)*

Maryland vs. Minnesota
   October 15, 2016
   **NYC Show**
   *Rhapsody in Blue*
   *Empire State of Mind*
   *Uptown Girl*
   *New York, New York*

Maryland vs. Rutgers
   November 26, 2016
   **Earth, Wind & Fire**
   *In the Stone*
   *Boogie Wonderland*
   *Shining Star*
   *September*
University of Maryland University Band

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

In 1943, Barber was inducted into the Army. Because his vision was defective he was assigned, after the usual basic training, to Special Services, doing clerical work in a New York office and frequently going along on a truck to help pick up pianos and other instruments donated to the armed forces. After some months of this he was transferred to the Air Forces, where an unusually enlightened command permitted and even encouraged him to compose: as a result, he wrote the Commando March, which was first performed by the Army Air Forces Band.

-Nathan Broder

First Suite in E-flat, Op. 28 No. 1
Gustav Holst
Born: September 21, 1874 in Cheltenham, United Kingdom
Died: May 25, 1934 in London
Composed: 1909
Duration: 10 minutes

From the first moment when he began teaching, Holst had to lead a double life as a composer, striving towards the expression of his own individual mind and, at the same time, writing simple music for his pupils to play and sing. This double life went on until the end. It had its occasional disadvantages, but in the early years it was the greatest blessing that could possibly have happened to him. Each new work he wrote for amateurs was a practical lesson in combining a wealth of imagination with the barest economy of notes.

The lessons he had learnt in writing for children and amateurs proved helpful in his works for military band. Here his players were highly skilled experts as far as their instruments were concerned, but the music they played had to be simple and economical. The First Suite in E-flat was an experiment in form, each movement being founded on a fragment of the opening Chaconne. He was in his second apprenticeship: having learned that symphonic development and leitmotif were equally hopeless for his sort of tune, he was trying to find a form that would satisfy his own needs, and the Chaconne proves how far he had travelled since the first years of the folk-song influence. The whole suite is superbly written for military band, especially the scherzando variation in the Intermezzo which exactly suits the brittle texture of the woodwind. It must have been a startling change from the usual operatic selections, and there are bandsmen who still remember the excitement of the first rehearsal in 1909. In spite of its original approach, the Suite never breaks away from the essential traditions of the band, and the March is the sort of music that is beloved of bombardons and euphoniums. It was not for nothing that Holst had played trombone on the pier in his student days: when he opens out into an inevitable meno mosso, it is with the assurance of an experienced bandsman who knows exactly what the other players are going to enjoy.

-Imogen Holst
Maryland Community Band

*Flashing Winds*

**Jan Van der Roost**
Born: 1956 in Duffel, Belgium
Composed: 1989
Duration: 4 minutes

*Flashing Winds* was written by Belgian composer Jan Van der Roost in 1989. He studied at the Lemmens Institute in Belgium, where he graduated with a triple laureate diploma for trombone performance, music history, and music education. He is currently the Wind Band conductor at this school. Van der Roost has written many works for a great variety of performing groups including brass quintet, choir, piano, symphony orchestra, and of course, the Wind Band.

*Symphonic Dance No. 3 “Fiesta”*

**Clifton Williams**
Born: March 26, 1923 in Traskwood, Arkansas
Died: February 12, 1976 in Miami, Florida
Composed: 1965
Duration: 7 minutes

Symphonic Dance No. 3 “Fiesta” is one of a group of 5 works written by Clifton Williams to commemorate the 25th Anniversary of the San Antonio Symphony Orchestra in 1965. Two years later these five works were premiered at the American Bandmasters Association convention in Miami as a refashioned work for symphonic band. We will perform the third work of the set of five entitled “Fiesta”. “Fiesta” depicts the pageantry of Latin-American celebrations – street bands, bullfights, and bright costumes.

*King Cotton March*

**John Philip Sousa**
Born: November 6, 1854 in Washington, D.C.
Died: March 6, 1932 in Reading, Pennsylvania
Composed: 1895
Duration: 3 minutes

King Cotton is a military march composed in 1895 by John Philip Sousa, for the Cotton States and International Exposition in Atlanta Georgia. This march was named the official march of the exposition, because the performance of this march as well as many others by the Sousa Band helped bring this organization out of grave financial difficulties. The expression “King Cotton” in general refers to the historically high importance of cotton as a cash crop in the southern United States.
University of Maryland Wind Ensemble

Vanity Fair (A Comedy Overture, In Which Several Characters From Thackeray’s Novel are Portrayed)

Percy Fletcher

Born: December 12, 1879, Derby, United Kingdom
Died: December 10, 1932, London, United Kingdom
Composed: 1924
Edited: 2006, Brant Karrick
Duration: 7 minutes

Percy Fletcher’s Vanity Fair is a light overture, first published in London in 1924, based upon William Makepeace Thackeray’s eponymous novel. Fletcher’s musical version, a fast-slow-fast, single-movement form with three main thematic ideas, bases each section on an individual character from the popular novel. Originally written for band, Fletcher’s Vanity Fair was eventually also scored for orchestra.

Thackeray’s novel, and Fletcher’s inspiration, was first published as a nineteen-volume monthly serial from 1847 to 1848. Describing the lives of two main characters, Becky Sharp and Emmy Sedley, their friends, and families during and after the Napoleonic Wars, Thackeray’s Vanity Fair is a biting satire of early-Victorian society, and considered the “principal founder” of the Victorian domestic novel. The title comes from an allegory in John Bunyan’s 1678 Pilgrim’s Progress, a stop along the pilgrim’s route in a town named “Vanity,” where a never-ending fair represents man’s sinful attachment to worldly possessions. This point is alluded to several times in the design of Thackeray’s Vanity Fair, setting much of the novel in the world of a puppet show at a fair.

Colonial Song

Percy Grainger

Born: July 8, 1882, Melbourne, Australia
Original Instrumentation: Two Voices (Soprano and Tenor), Harp, and Full Orchestra
Composed: 1911
Arranged: 1918, Percy Grainger
Duration: 6 minutes

The first, and eventually only, composition in Grainger’s intended “Sentimentals” series, the band score is inscribed with the description, “This military band dish-up [arrangement] as Loving Yule-Gift to Mumsie, Yule, 1918.” As can be seen from the published program notes (below), Colonial Song was meant to evoke «feelings aroused by thoughts of the scenery and peoples of his native land, Australia.» Unlike the vast majority of the works in Grainger›s compositional catalog, Colonial Song features an entirely original melody by the composer, rather than a collection of extant folk melodies.

Like many of Grainger’s works, Colonial Song exists in a number of different orchestrations. His 1914 piano solo score lists the following:

- “Composed as a Yule gift for mother, 1911”
  [Two Voices (Soprano and Tenor), Harp, and Full Orchestra]
- “Scored as a Yule gift for mother, 1912”
  [“3-Some: Fiddle, ‘Cello, and Piano”]
“Rescored, early 1914” [Piano Solo]
“This military band dish-up as Loving Yule-Gift to Mumsie, Yule, 1918.” [Military Band]

While the sentiment was obviously there, evidently Grainger was not the most original gift-giver at the holidays.

An additional two arrangements were published in Grainger’s lifetime, scored for theatre orchestra and small orchestra. Correspondingly, the conductor Sir Thomas Beecham wrote to the composer, “My dear Grainger, you have achieved the almost impossible! You have written the worst piece of modern times.” Colonial Song’s reception in America was decidedly more positive.

Interestingly, the “dish-ups” (Grainger’s “Blue-Eyed English” term for “arrangements” or “transcriptions”) with singers feature neither lyrics nor distinct instructions for syllabic pronunciation. Similar to his instructions for the choir in his Children’s March: Over The Hills And Far Away, Grainger writes, “Breathe when you like, and sing on any combinations of any vowels and consonants (such as (Italian vowels) la, ra, ta, ta-da, pa-da-ba, ti-ri-bi-di, etc.) that you find comfortable and effective.

Grainger’s Short Published Program Note:

In this piece the composer has wished to express feelings aroused by thoughts of the scenery and peoples of his native land, Australia. It is dedicated to the composer’s mother.

Grainger’s Long Published Program Note:

No traditional tunes of any kind are made use of in this piece, in which I have wished to express feelings aroused by thoughts of the scenery and people of my native land, (Australia), and also to voice a certain kind of emotion that seems to me not untypical of native-born Colonials in general.

Perhaps it is not unnatural that people living more or less lonelily in vast virgin countries and struggling against natural and climatic hardships (rather than against the more actively and dramatically exciting counter wills of their fellow men, as in more thickly populated lands) should run largely to that patiently yearning, inactive sentimental wistfulness that we find so touchingly expressed in much American art; for instance in Mark Twain’s Huckleberry Finn, and in Stephen C. Foster’s adorable songs My Old Kentucky Home, Old Folks at Home, etc.

I have also noticed curious, almost Italian-like, musical tendencies in brass band performances and ways of singing in Australia (such as a preference for richness and intensity of tone and soulful breadth of phrasing over more subtly and sensitively varied delicacies of expression), which are also reflected here.

This final version of Colonial Song was no doubt inspired by Grainger’s enlistment as a bandsman (saxophone) in the United States Army 35th Coastal Artillery Corps Band in New York City, at the end of World War I. However, this was not the last time that Grainger revisited the Colonial Song material; he also used the melody from Colonial Song some years later to create the basis for his Gumsuckers March.
Leonard Bernstein’s Divertimento is an expression of his love affair with the city of his youth and its symphony orchestra, for whose centennial celebration in 1980 it was written. It is a nostalgic album filled with affectionate memories of growing up in Boston, as well as a recollection of hearing live symphonic music for the first time in Symphony Hall, under the direction of Arthur Fiedler (which may account for some of the lighthearted nature of this work).

It is a series of vignettes based on two notes: B, for “Boston,” and C, for “Centennial.” This tiniest of musical atoms is used as the germ of all thematic ideas. Most of these generate brief dances of varying character, from wistful to swaggering.

Sennets and Tuckets, (a Shakespearean stage direction for fanfares) was originally to have been the entire composition, but such an abundance of fun-filled transformations flowing from the B-C motive suggested themselves to the composer that he found himself with an embarrassment of riches. Nevertheless, the dimensions of the separate pieces are as modest as the motive itself, and while there are eight of them, each lasts only a minute or two.

The work is replete with allusions to the repertoire with which Mr. Bernstein grew up in Symphony Hall, some quite obvious, others rather more secret messages for the orchestra players themselves. (To reveal one of these secrets, the opening section of the final March is a quiet meditation for three flutes, marked in the score “In Memoriam,” recalling the beloved conductors and orchestra members of the BSO who are no longer with us.

Like the original orchestral version, Clare Grundman’s band transcription features various soloists and small groups within the band: a Waltz and Mazurka for woodwinds only, a Blues for brass and percussion.

Bernstein’s Divertimento was premiered by the Boston Symphony Orchestra on September 25, 1980, at Symphony Hall, Boston, Massachusetts, under the direction of Seiji Ozawa.

- Jack Gottlieb

The Conga del Fuego Nuevo (Conga of the New Fire) is inspired by the Afro-Cuban conga. Márquez’s take on the popular style is characterized by memorable tunes and exciting build-ups. His fascination with Caribbean music goes beyond the Conga and he has written over eight danzóns, the second of which is doubtlessly the most popular among them.
CRAIG G. POTTER, Interim Assistant Director of Bands, joined the University of Maryland faculty in the Fall of 2015. At the University of Maryland, Craig assists with the operations of the Mighty Sound of Maryland marching band and pep bands. He is also the music director for the University Band and has served as an assistant conductor for the University of Maryland Wind Ensemble. Prior to coming to the University of Maryland, Craig served as a Graduate Teaching Assistant at the University of Louisville. His primary duties included assisting with the Cardinal Marching Band and concert ensembles, as well as teaching conducting and marching band techniques courses. As an educator, he taught middle and high school band in the Catholic Diocese of Lexington (Kentucky). During his time at Lexington Catholic High School, the band earned distinguished ratings at the Kentucky Music Educators Association Concert Band Festival. Craig also taught general music at Mary Queen of the Holy Rosary School, also in Lexington.

Craig remains an active performer on the tuba, with special attention to music with alternative accompaniments and electronics. He has soloed twice with the University of Maryland Wind Orchestra, most recently on David Lang’s Are You Experienced? for solo electric tuba. Craig has appeared as a soloist and clinician across the United States. He has performed in music conventions and festivals around the world including the United States Army Tuba-Euphonium Workshop and the Jungfrau Music Festival.

He is a member of the College Band Directors National Association, the International Tuba-Euphonium Association, an alumnus of Phi Mu Alpha Sinfonia and Kappa Kappa Psi, as well as an honorary member of Tau Beta Sigma. Craig holds a Bachelor of Music in Music Education from the University of Kentucky, a Master of Music in Wind Conducting from the University of Louisville, and is currently a doctoral candidate for the Doctor of Musical Arts degree from the University of Maryland in Tuba Performance. Originally from Raleigh, North Carolina, Craig lives in Laurel with his wife Mallory.

BILL STURGIS is in his second year as conductor of the MD Community Band. A product of the Anne Arundel County Public School System, he is a graduate of Broadneck High School where he was inspired to be a music teacher by his Band Director, Fred Probeck. He attended the University of Maryland from 1984 – 1988 during which he earned his Bachelor of Science degree in Music Education. While at Maryland he studied trumpet with Dr. Emerson Head, and instrumental music and conducting with Charles Gallagher, John Wakefield, and Dr. L. Richmond Sparks. In 1987 he was a drum major for the Mighty Sound of Maryland. Mr. Sturgis earned his Master’s Equivalency in Music Education through the State of Maryland with most of his work being completed at the University of Maryland College Park while a graduate assistant with the Maryland Bands. Mr. Sturgis is alumnus of the Gamma Xi Chapter of Kappa Kappa Psi and an Honorary of the Beta Eta Chapter of Tau Beta Sigma.

He was a music teacher in the Anne Arundel County Public School system from 1989 to 2013. During that time, he taught band and strings at the elementary, middle, and high school level. Most recently, he spent 14 years as the band and orchestra director at Crofton Middle School where his bands and orchestras consistently earned superior ratings at the State Band and Orchestra Festivals. His Crofton Middle Chamber Orchestra performed at the 2009 Maryland Music Educators
Annual In-service in Baltimore. Currently, Mr. Sturgis is a band director at Archbishop Spalding High School where he directs the Symphonic Band, Wind Ensemble, Percussion Ensemble, pep band, pit orchestra, and two jazz ensembles.

Mr. Sturgis taught at the Arlington Echo Summer Music Camps in Anne Arundel County for more than 18 years, where he has been a guest conductor, assistant manager, and overnight counselor. He has also conducted the Calvert County, Charles County, and Tri-county Honors Middle School Orchestras and served as an adjudicator at a middle school band Festival in Howard County. Mr. Sturgis has been a member of Maryland Music Educators Association since 1989 and was recently appointed to the Board of Directors of MMEA as the Private School Representative. He was also named West Anne Arundel County Chamber of Commerce Teacher of the Year in 2006 and was a 2012 nominee for Teacher of the Year for Anne Arundel County Public Schools.

BRIAN COFFILL is currently completing coursework towards a Doctor of Musical Arts degree in Conducting at the University of Maryland, studying with Dr. Michael Votta and Professor James Ross. He serves as assistant conductor and graduate assistant for the University of Maryland Wind Ensemble and Wind Orchestra. Previously, he served as the Director of Instrumental Music at Century High School in Sykesville, Maryland, and the Director of Bands and Music Department Chair at Yorktown High School in Arlington, Virginia.

Coffill earned a Master of Music degree in Conducting from the University of Illinois at Urbana-Champaign, where he served as a graduate teaching assistant with the university’s concert and athletic bands, studying with Dr. Linda Moorhouse. His thesis, Bands and Baseball at the Turn of the Twentieth Century Through The Lens of “Cubs on Parade,” focused on the many connections between the American social institutions of baseball and the wind band; a major portion of the project consisted of resurrecting, transcribing, and re-scoring a long-forgotten march that celebrated the 1907 World-Champion Chicago Cubs.

Originally from Litchfield, Connecticut, Coffill received a Bachelor of Arts degree in Music and a Bachelor of Science degree in Education from the University of Connecticut, studying Horn under Robert Hoyle and conducting under Dr. Jeffrey Renshaw. He also served for two years as Head Drum Major of the University of Connecticut Marching Band; his work with the Pride of Connecticut earned him national recognition in the form of the 2008 Kappa Kappa Psi J. Lee Burke Award. Coffill is a member of various professional, honorary, and service organizations in music and music education including the National Association for Music Education, the College Band Directors National Association, the International Horn Society, the New England Horn Society, and Kappa Kappa Psi. He is also an active contributor to the Society for American Baseball Research. Coffill lives in Baltimore with his wife, Caroline, and their daughter, Jane.

Connecticut native BONNIE ALGER is in her final year of doctoral studies at the University of Maryland –School of Music, where she has conducted the University of Maryland Repertoire Orchestra, Symphony Orchestra, and Chamber Singers, as well as on the UMD Bach Cantata Series and various student recitals. Her dissertation focuses on the history and culture of women’s orchestras outside of the United States.
Prior to moving to Maryland, Ms. Alger spent two years as the Director of Choral Activities at GEMS American Academy (GAA) in Abu Dhabi. Under her direction, the choral program at GAA sent singers to an international honor choir festival in Stavanger, Norway. Her students have worked with members of the Philadelphia-based ensemble Orchestra 2001, and the legendary Quincy Jones. As a violinist, Ms. Alger played with the United Arab Emirates (UAE) National Symphony Orchestra at events such as the 42nd UAE National Day celebrations and the Dubai World Cup.

A graduate of the University of Southern California, Ms. Alger completed a master’s degree in music education and received scholarships from both the Thornton School of Music and Rossier School of Education. She holds a master’s degree in orchestral conducting from the University of Northern Iowa, and a bachelor’s degree from Lawrence University. She has participated in master-classes led by Alan Gilbert, Kenneth Kiesler, Gustav Meier, and her current teacher, James Ross.

In addition to her conducting duties at the University of Maryland, she maintains an active schedule as a freelance mezzo-soprano and violinist. She has performed at a wide variety of venues in the D.C./Baltimore region, including the Kennedy Center, The Music Center at Strathmore, and Meyerhoff Hall. She is also an avid cyclist, and can be found biking the trails in College Park and Washington, D.C., as well as assisting others with finding their perfect ride at Proteus Bicycles on Route 1.

JOSEPH P. SCOTT is in his first year of coursework for the Master of Music in Wind Conducting, studying under Dr. Michael Votta. Before coming to the University of Maryland, Joseph was the Director of Instrumental Music at Clayton Valley Charter High School in Concord, California, where he was responsible for conducting the Wind Ensemble, Symphonic Band, Orchestra, Jazz Band, and Marching Band, as well as instructing Advanced Placement Music Theory.

Joseph earned his B.M. in Music Education from the University of Oregon where he studied with Dr. Wayne Bennett and Robert Ponto. While at the University of Oregon, Joseph was a founding member of the university’s chapter of Kappa Kappa Psi. After graduating, he returned to San Francisco where he received his teaching credential from San Francisco State University. While at SFSU, Joseph was on staff at the Ruth Asawa School of the Arts where he conducted the Concert Band and taught Music Theory and Survey classes. Joseph is a member of the National Association for Music Education, and served for three years as a board member of the California Music Educators Association-Bay Section.

While in the Bay Area, Joseph kept an active schedule playing the clarinet, performing with the Contra Costa Chamber Orchestra, Chabot Wind Symphony, Golden Gate Park Band, and the San Francisco Wind Ensemble, which performed at the World Association of Symphonic Bands and Ensembles in 2015 and recorded its inaugural CD at Skywalker Ranch in 2014.

DAVID WACYK is currently completing coursework toward a Doctor of Musical Arts Degree in Conducting at the University of Maryland where he serves as Graduate Assistant Conductor with the UMD Wind Orchestra and UMD Wind Ensemble. Prior to this appointment, David
served as Director of Bands at North Harford High School.

Wacyk is the founder and conductor of the Upper Chesapeake Wind Ensemble, a community-based flexible instrumentation group comprised of professional and amateur musicians in northern Maryland. David holds a M.M. degree in Conducting from University of Maryland, College Park, and a B.M.ed from Western Michigan University. He has served as a clinician, judge, and guest conductor since his move to the region in 2007.

In 2012 Wacyk was awarded second place for the American Prize in conducting, and in 2014 he was invited by the MMEA (Maryland Music Educators Association) to present a performance plus session entitled “Chamber Ensembles: Creating Better Musicians for the Greater Good”. His primary conducting teachers are Michael Votta and Jim Ross, and he has additionally studied with Michael Haithcock, Tim Reynish, Charles Peltz, and Frank Battisti. David resides in Columbia, MD with his wife Laurel, and son Roger.

ELI R. OSTERLOH, Director of Athletic Bands at the University of Maryland, is a native of Ellicott City, Maryland. As 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 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.
UNIVERSITY OF MARYLAND UNIVERSITY BAND
Craig Potter, conductor

Flute
Kat Taylor
Joseph Maramba
Tiffany Yen
Sam Luitjens
Kat Taylor
Joseph Maramba
Tiffany Yen
Sam Luitjens
Caroline Swetonic
Allison Horner
Cassie Herman
Tatiana Bravo
Lisa Dahl
Lizzie Williams
Rachel Samelson
Eva Tsal
Taylor Hollady
Marissa Tonkay
Ahaana Sarup
Drew Walker

Oboe
Grant Lilly
Lawrence Guloy
Jess Huang

Bassoon
Ian Rolfe
Alexander Yu
Harrison Cohn

E-flat Clarinet
Tom Zong

Clarinet
Kyle Carruthers
Tom Zong
Shannon Flynn
Daniel Lay
Matthew Spooner
Maya Spaur
Travis Mudd
Kayla Reagan
Aidan Knab
Ashleigh Naude
Denise Alving
Soliver Fusi

Bass Clarinet
Leanne Cetorelli
Matthew Baran
Jenny Greenwell
Nick Gallo

Contra Alto Clarinet
Daniel Xing

Alto Saxophone
Orlando Romeo
Sarah Bank
Matthew Akras
Devin Brown
Drew Stasak
Andrew Goffin
Meg Wickless
Jacob Nudelman

Tenor Saxophone
Mitchell Kennedy
Jay Kinnaman
Elyse Blume

Baritone Saxophone
Zoe Humphreys

Horn
Lea Humphreys
Caleb Lee
Cole Molloy
Ivan Reimers
Michael Shultz
Alex Walts

Trumpet
Isabella Lennon
Ethan Farkas
Andrew Liu
Chase Shilling
Grace Capacio
Daniel Smolyak
Kenneth Daniel
Nathan Hoffman
Caleb Harada
Miles Harristan
Jacob Golomb
Bruce Nairn

Trombone
Lorraine Montana
Maddie Beaudry
Gilad Pinko
Austin Starnes
Matthew Brundin
Erik Melone

Bass Trombone
David London
Ella Colton

Euphonium
Branden Woodard
Sara Tatum
Brian Starace
Christopher Hsiung
Tia Vafeas
Mitchell Skopics
Nicholas Gunnison
Rob Bringardner

Tuba
Ethan Berg
Perry Ganz
Sean Jones
Evan Otaga
Olivia Oliver
AJ Stair

Percussion
Kevin Carruthers
Anjik Ghosh
Rachel Higbee
Ariya Mobaraki
James Newport
Samantha Scheff
Katherine Schutes
MARYLAND COMMUNITY BAND
Bill Sturgis, conductor

Flute
Amanda Allen
Kim Compton Cant
Virginia Forstall
Elvira Freeman
Katie Janota
Kelly Pasciuto
Sara Short
Jennifer Somerwitz
Heidi Sweely
Linda Wagner
Kathleen Wilson

Bass Clarinet
Phaedra McNair
David Wagner
Emily Wise

Alto Sax
Cynthia Alston
Caroline Cherrix
Eirik Cooper
Dan Epps
Jack Frankel
Stu Sklamm
Deborah Weiner

Tenor Sax
Tim Brown
Keith Hill

Oboe
Julie Ponting
Andrea Schewe

Bassoon
Tom Cherrix
Kristi Engel

Clarinet
Susan Ahmad
Austin Boroshok
Helen Butt
Jim Coppes
Lisa Fetsko
Tyler Frankel
Jan Goldberg
Jeri Holloway
Alice LaRusso
Chad McCall
Stanley Potter
Dana Robinson
Leslie Roper
Ken Rubin
Amy Schneider
Karen Trebilcock
Glen Webb
Rob Wynne

French Horn
Christopher Aston
Joe Cross
Dan LaRusso
Ron Olexy
Sandra Roberts
Rick Rosch
Katie Sclafani
Adam Watson

Trombone
Dave Buckingham
Kevin Corbin
Darrell Greenlee
Lisa Hines
Karyn Jourdeuil
Marianne Kassabian
Bob Schmetz

Euphonium
Tom Jackson
Lin Wallberg

Tuba
Michael Drerup
Patrick Fitzgerald
Billy Snow

Percussion
Beth Bienvenu
Lori Dominick
Howard Leathers
Alan Sactor
Daniel Short
Matt Testa

MARYLAND COMMUNITY BAND & UMD WIND ENSEMBLE

UNIVERSITY OF MARYLAND WIND ENSEMBLE
Michael Votta, Jr., artistic director
Bonnie Alger, Brian Coffill, Joseph Scott, David Wacyk, assistant conductors

Flute
Chris Eyo
Alexandra Gilbert
Maya Keys
Cathelyn Wang
Maggie Yuan

Oboe
Sara Glasser
TJ Wagman

Clarinet
Nathan Dorsey
Alex Gehring
Cliff Hangarter
Lara LePore
Patrick Lill
Ella Misangyi

Bassoon
Brian Kennedy
Monica Panepento

Saxophone
Govardhan Arunagiri
Brittany Packard
W. Wesley
Weidenhammer II

Horn
Matt Baugher
Ben Busch
Cosette Ralowicz
Niklas Schnake
Lea Humphreys
Phillip Shulman

Trumpet
Michael Baniak
Carley Barrett
Ryan Elder
Joseph Fluehr
Luke Powers

Trombone
Jack Burke
Daniel Degenford
Jim Jhun
Lorraine Montana
Jerry Yang

Tuba
Joshua Lewis
David Rea

Percussion
Jessica Kincaid
Jada Twitty
Adit Sabnis

Josiiah Stocker
THE MIGHTY SOUND OF MARYLAND MARCHING BAND

Eli R. Osterloh, director  Craig G. Potter, assistant director

Drum Majors
John Cardea
Elizabeth Green
Colton Seigel

Alto Saxophone
Brian Starace
Section Leader
Troy Anlage
Squad Leader
Jonathan Offenberg
Squad Leader
Alexander Acuna
Mason Boeren
Devon Brown
Patrick Cable
Jackson Fife
Rebecca Freerksen
Jasmin Gashti
Hunter Geisel
Sara Glasser
Evelyn Hiew
David Massey
Brandon Miele
Robert Moran
Alex Murphy
Jacob Nudelman
Kirk Pierce
Carson Riggins
Ian Rolfe
Wendy Shu
Carmen Shumard
Dean Sproul
Peter Stirpe
Derek Whittle

Clarinet
Kyle Carruthers
Section Leader
Leanne Cetorelli
Squad Leader
Kevin Halliday
Squad Leader
Caralyn Anderson
Jason Berger
Anna Bieganska
Victoria Bryant
Maria Chesnos
Eleanor Cromwell
Erin Engelbrecht
Marcus Fedarko
Renita Fejardo
Shannon Flynn
Joseph Fong
Renée Froehlich
Nicholas Gallo
Alex Gehring
Irene Gomez
Molly Grabill
Grace Jiau
Michelle Janota
Travis Johnson
Lauren Kinzie
Grant Lilly
Valeria Medina
Connor Meyers
Katherine Mosely
Julia Peigh
Cassidy Petrigac
Anna-Bella Sicilia
Donald Smith
Abigail Snellman
Thomas Szeliga
Meinhart Vallar
Tianhong Zong

Tenor Saxophone
Mitchell Kennedy
Section Leader
Tyler Andrews
David Brewer
Grant Felch
Alexi Mauricci
Michael Makogon
Nicole Peak
Hannah Stauffer
Brianna Wheatley

Baritone
Ryan Kieft
Section Leader
Sara Tatum
Squad Leader
Nicholas Gunnison
Squad Leader
Robert Bringardner
Addison Gasper
Matthew Heide
Gabrielle Holloway
Christopher Hsuing
Orion Jenkins-Houk
Hunter Johnson
Matthew Kiely
Alexandra Ostrander
Emily Rex
Brian Seton
Emily Thomas
Brandon Woodard

Trumpet
Mark Hubbert
Section Leader
Beth Rosen
Squad Leader
Chase Shilling
Squad Leader
Michael Baniak
Jessica Brewer
Allegra Brown
Harrison Cook
Emily Dahl
Shayne Dennis
Zachary Ellsworth
Eli Elstein
Joey Fluehr
Savannah Gaines
Natalie Gilbert
Aaron Gladstone
Jeremy Gross
Jason Hinkle
Robbie Hitt
Katie Kincaid
Marcus Koene
Mason Kreps
Peter Lay
Barnabas Lee
Justin Lehr
Sam Luitjens
James Natoli
Matthew Norfolk
Benjamin Parish
Anthony Richardson
Nicholas Russo
Patrick Schooley
Charlotte Spy
Eric Stigliano
Garrett Tatano
Drew Williams
Evan Winter
David Wolf
Jennifer Zaucha

Flute
Alix Gilbert
Section Leader
Liz Dahl
Squad Leader
Shivani Raina
Squad Leader
Vanessa Ballesteros
Sungyeon Cho
Maria Cortes
Allison Hornder
Sara Lodder
Jessica Mitchem
Rachel Samelson
Ihua Tsai
Rebecca Weinberg
Kortney Wright

Mellophone
Elexa Bocchino
Section Leader
Karen Dolle
Squad Leader
Sam Johnson
Squad Leader
Xaria Crawford
Breana Distin
Ridgely Franklin
Matthew Kamens
Zora-Maya Keith
Jordan Kim
Jimmy Knell
Justin Loos
Ivan Reimers
Christopher Satterfield
Ryan Shriver
Dominic Smith-DiLeo

Baritone
Ryan Kieft
Section Leader
Sara Tatum
Squad Leader
Nicholas Gunnison
Squad Leader
Robert Bringardner
Addison Gasper
Matthew Heide
Gabrielle Holloway
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