University of Maryland School of Music presents

MARYLAND COMMUNITY BAND & UNIVERSITY BAND

In Concert

April 6, 2018 . 8PM
DEKELBOUM CONCERT HALL
at The Clarice
University of Maryland School of Music presents

UNIVERSITY BAND & COMMUNITY BAND
IN CONCERT

University Band
Craig G. Potter, conductor

Maryland Community Band
Bill Sturgis, conductor

This performance will last approximately 90 minutes, which includes a 10 minute intermission.

UNIVERSITY BAND

Procession of the Nobles..................................................Nikolai Rimsky-Korsakov
Allison Satterwhite, conductor

October........................................................................................................Eric Whitacre

Divertimento for Band, op. 42........................................Vincent Persichetti
  I.  Prologue
  II.  Song
  III.  Dance
  IV.  Burlesque
  V.   Soliloquy
  VI.  March

Elsa’s Procession to the Cathedral........................................Richard Wagner

MARYLAND COMMUNITY BAND

Summer Dance.................................................................Brian Balmages

Variations on a Shaker Melody...........................................Aaron Copland

Africa: Ceremony, Song, and Ritual................................Robert W. Smith

Xerxes..............................................................John Mackey
“Procession of the Nobles” from Mlada
NIKLAI RIMSKY-KORSAKOV
Born: March 18, 1844 in Tikhvin, Russia
Died: June 21, 1908 in Lubensk, Russia
Instrumentation: Opera
Transcribed: Concert band by Eric Leidzen
Duration: 5 minutes
Composed: 1890

During the season of 1868-1870, the director of the Imperial Theaters in St. Petersburg conceived the idea of staging an elaborate “Opera-Ballet” based on a subject taken from Slavonic mythology. For this work, which was to be known as Mlada, he commissioned music from Cui, Borodin, Moussorgsky, and Rimsky-Korsakov, the leading representatives of the new Russian School. The project never materialized and most of the music written for the occasion by these four masters found its way eventually into one or another of their own later productions. But, it was all of twenty years before Rimsky-Korsakov decided to take up the old myth again and make it the basis of an opera-ballet of his own. Mlada consists of four acts. The scene is set near the coast of the Baltic Sea and the time is the early ninth or tenth century. Several pagan customs prevalent at the time are introduced into the story. Sometime after the production of his opera-ballet, Rimsky-Korsakov arranged a suite of five numbers from its music. The last number from this suite is presented here under the title of Procession of the Nobles.

October
ERIC WHITACRE
Born: January 2, 1970 in Reno, Nevada
Instrumentation: Concert Band
Duration: 7 minutes
Composed: 2000

October began at a restaurant in Chicago, when I was first introduced to Brian Anderson. Brian, a high school band director from Fremont, Nebraska, knew my work and wanted to commission me, but couldn’t find the finances. If I remember correctly I didn’t immediately hear back from him, and I just assumed the gig would never materialize.

About a year later I get this phone call from him and he says that he has put together a commissioning consortium of 30 high school bands from Nebraska. 30 bands! I’ve dealt with institutional bureaucracy for a while now and I can’t possibly imagine how he brought all of those people together, let alone get them to agree on a commission.
Writing a ‘grade three’ work was an entirely different challenge. It’s easy to write your way out of a difficult corner with flashy, virtuosic material, but with ‘easier’ music your solutions must be simple, elegant, and functional. I worked hard to create a piece that could be successfully performed by all of the high schools in the consortium, yet never compromised its musical integrity. Frankly, writing ‘easy’ music is one of the hardest things I’ve ever done.

October is my favorite month. Something about the crisp autumn air and the subtle change in light always makes me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughn Williams, Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season.

I’m quite happy with the end result, especially because I feel there just isn’t enough lush, beautiful music written for winds. October was premiered on May 14th, 2000, and is dedicated to Brian Anderson, the man who brought it all together.

- Eric Whitacre

**Divertimento for Band, op. 42**

**VINCENT PERSICHETTI**

Born: June 6, 1915 in Philadelphia, Pennsylvania  
Died: August 14, 1987 in Philadelphia, Pennsylvania  
Instrumentation: Concert Band  
Duration: 11 minutes  
Composed: 1949

*Divertimento* is one of Persichetti’s lightest and most entertaining works. It was written in a log cabin schoolhouse in Kansas in 1949 and premiered by the Goldman Band in Central Park, New York City, the composer conducting on June 16, 1950. In a June 1980 letter to Frederick Fennell, Persichetti wrote, “*Divertimento* was completed in 1950 (but most of it was written in El Dorado, Kansas, in 1949). The work was not commissioned! I was writing a piece in which the brasses were tossing the woodwinds about while the timpani were commenting. I began to realize that the strings were not going to enter. I guess when strings do not enter into such a combination, one calls the medium ‘Band.’ The world ‘Band’ has always sounded good to me.” The six short movements (*Prologue, Song, Dance, Burlesque, Soliloquy, and March*) demonstrate rhythmic and contrapuntal savoir-faire blended neatly with tongue-in-cheek humor and lyrical nostalgia. The work was Persichetti’s first for band and is still one of his most popular compositions.
“Elsa’s Procession to the Cathedral” from *Lohengrin*

**RICHARD WAGNER**

Born: May 22, 1813 in Leipzig, Germany  
Died: February 13, 1883 in Venice, Italy  
Instrumentation: Opera  
Arrangement: Concert Band by Lucien Cailliet  
Duration: 7 minutes  
Composed: 1850

“Elsa’s Procession to the Cathedral,” with its medieval color and pageantry, prefaces her betrothal to Lohengrin, mystic Knight of the Holy Grail, who comes to deliver the people of Brabant (Antwerp) from the Hungarian invaders. In the operatic presentation, a large double chorus (representing the people of Antwerp) adds its song of solemn praise to that of the orchestra. It is in this music, mystic yet powerful, that we find Wagner striking out with those new and intense musical thoughts that were to culminate in *Tristan*, *The Ring*, and *Parsifal*. Not quite emancipated from the musical speech of his operatic contemporaries, one finds in the *Lohengrin* score those unmistakable flights into musico-dramatic magnificence transcending all that preceded it in idiom and musical adventure.

**MARYLAND COMMUNITY BAND**

**Summer Dance**

**BRIAN BALMAGES**

Born: January 24, 1975  
Instrumentation: Concert Band  
Duration: 6 minutes

Summer Dances was written for the Columbia Concert Band, Columbia, Maryland, for an outdoor summer concert. This piece was written to capture the beauty and spirit of the many festivals and events associated with the season. In writing the piece, elements were included to make it very appropriate to perform in or out of the concert hall. The composer, Brian Balmages, is the Assistant Director of Bands and Orchestras at Towson University. He is an award-winning composer, conductor, producer, and performer. His music for winds, brass, and orchestra has been performed throughout the world with commissions ranging from elementary schools to professional orchestras.
Variations on a Shaker Melody
AARON COPLAND
Born: November 14, 1900 in Brooklyn, New York
Died: December 2, 1990 in Sleepy Hollow, New York
Instrumentation: Concert Band
Duration: 4 minutes
Composed: 1944

Appalachian Spring is a composition by Aaron Copland that premiered in 1944 and has achieved widespread and enduring popularity as an orchestral suite. The ballet, scored for a thirteen-member chamber orchestra, was created upon commission of choreographer and dancer Martha Graham with funds from the Coolidge Foundation. It premiered on Monday, October 30, 1944 at the Library of Congress in Washington D.C., with Martha Graham dancing the lead role. The set was designed by the American sculptor Isamu Noguchi. Copland was awarded the 1945 Pulitzer Prize for Music for his achievement.

Aaron Copland (1900-1990) is one of the titans of American art music. A native New Yorker, he went to France at age 21 and became the first American to study with the legendary Nadia Boulanger. His Organ Symphony, written for Boulanger, provided his breakthrough into composition stardom. After experimenting with many different styles, he became best known for his idiomatic treatment of Americana, crafting such chestnuts as The Tender Land (1954), Billy The Kid (1938), Rodeo (1942), and Appalachian Spring (1944), from which Variations on a Shaker Melody is drawn. He was also an acclaimed conductor and writer.

Africa: Ceremony, Song, and Ritual
ROBERT W. SMITH
Born: October 24, 1958 in Daleville, Alabama
Instrumentation: Symphonic Band
Duration: 9 minutes

Africa: Ceremony, Song, and Ritual is symphonic work (for concert band) based on the primitive folk music of Western Africa. Inspired by the recording and research of Mr. Stephen Jay, the work features traditional ceremonial music for dance and entertainment as well as dynamic percussive invocations and historical songs.

African musicians feel that they bring life to their instruments just as God gives life to the musician. As a result, individual instruments are believed to possess consciousness and are treated with the same respect and reverence given to an honored living person. The drum, the featured section of this work, is considered a sacred object as well as a musical instrument. It is believed to be endowed with a mysterious power which has been incomprehensible to the many missionaries and early travelers on the African continent. As one listens, the mind experiences a wide range of emotions including joy, fear, hope, and grief.
**Oya “Primitive Fire”** recreates man’s conquest of fire. In the beginning of time, man discovered that he could create the illusive poser by striking two flints together. He gathered his sticks and dry leaves and kindled them. The flames begin to rise very slowly, yet steadily building higher and higher into a large writhing body of energy spreading across the horizon. Suddenly, it begins to fade.....slowly....losing life....then the last spark ascends to the heavens and leaves the earth in darkness.

The **“Ancient Folk Song”** originates from Ghana, situated in the tropical belt of West Africa. It is a land of lush tropical beaches and rocky lagoons. The peaceful tranquility of this beautiful country was first disturbed by European settlers in the 1500’s as Ghana became the center for exporting slaves and gold. As a result, the area became known as the Gold Coast. A secondary melody based on the folk song “Marilli” weaves throughout the final statement of the original theme.

With thunder and lightning as his weapon, **Shango**, the God of Thunder revisits the earth. To herald his return, his devotees chant praise. The big and small drums made of hollow trees and the skins of rams resound throughout the night as circles of worshipers dance to a frenzied state. The joyous opening statement returns amid the primal percussion drawing the work to an exhausting conclusion.

**Xerxes**

**JOHN MACKEY**

Born: October 1, 1973 in New Philadelphia, Ohio

Instrumentation: Concert Band

Duration: 5 minutes

*Xerxes* takes its name from Xerxes the Great, the King of Persia from 485 to 465 BC. The music, unexpectedly, is a concert march. Whereas most marches for concert band are cheerful and in many cases patriotic, the composer, John Mackey, wanted to write sort of an anti-march: an angry, nasty march, that still follows the traditional structure one would expect from a military march. Xerxes, as the music hopefully suggests, was one of the nastiest rulers, even by ancient standards. His claim to fame was having burnt Athens to the ground.

John Mackey holds degrees from the Juilliard School and the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. John has received commissions from many professional music organizations and associations, as well as many universities, high schools, middle schools, and military bands. John was inducted into the American Bandmasters Association in 2013. He currently lives in Cambridge, Massachusetts.
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, an honorary member of Tau Beta Sigma, and a Sigma Alpha Iota Friend of the Arts. 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 and daughter Felicity.

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.

ALLISON SATTERWHITE is a clarinetist and educator from Central Virginia. She holds a Bachelor’s degree in Music Education from James Madison University in Harrisonburg, Virginia. Throughout her undergraduate career, she traveled across the United States and Europe, performing most notably at the Collegiate Band Directors National Association (CBDNA) Conference, the Virginia Music Educators Association (VMEA) Conference, and the Interharmony International Music Festival in Arcidosso, Italy. While at JMU, Allison also performed for four years with the Marching Royal Dukes, where she served as a baritone section leader and a featured baritone soloist with the ensemble. Currently, Allison is a member of the band staff at Middlesex High School in Saluda, Virginia where she works as their primary visual instructor and as a woodwind specialist. Allison is pursuing her Master’s degree in Clarinet Performance at UMD, studying under Robert DiLutis.
Craig Potter, conductor
Allison Satterwhite, assistant conductor

Flute
Kat Taylor
Tiffany Yen
Cassie Herman
Becca Weinberg
Allison Horner
Lizzie Williams
Kari Gillman

Bass Clarinet
Lauren Kinzie
Daniel Xing
Nick Gallo
Tommy Szeliga

Alto Saxophone
Tommy Walters
Lauren McNerney
Rebecca Freerksen
Abby White
Meg Wickless

Tenor Saxophone
David Brewer
Mitchell Kennedy
Jay Kinnaman
Devin Brown

E-Flat Clarinet
Kyle Carruthers

Clarinet
Tom Zong
Kyle Carruthers
Matthew Spooner
Erin Engelbrecht
Miles Mochizuki
Derek Whittle
Sammi Falco
Morgan Adair
Meredith Riley
Grace Chris
Melissa Lodge
Denise Alving
Caralyn Anderson
Raymond Koehler
Irene Gomez
Natalie Memarsadeghi
Amanda Hobgood
Julia Peigh
Jenny Greenwell
Scott Newman

Baritone Saxophone
Alex Newgent
Matthew Rosenfeld

Horn
Lea Humphreys
Ivan Reimers
Cole Molloy
Sara Riso
Michael Shultz
Ridgely Franklin
Tytrice Faison

Trumpet
Jacob Miller
Justin Lehr
Bella Lennon
Barnabas Lee
Chase Shilling
Jason Hinkle
Nathan Hoffman
Miles Harriston
James Bates
Charlotte Spry
James Natoli
Peter Lay

Trombone
Gilad Pinko
Hannah Warren
Kofi Annor
Colton Seigel
CJ Snow
Tomer Krayzman
Lorraine Montana
David London
Natalie Gilbert

Euphonium
Emily Thomas
Matt McGhee
Sara Tatum
Orion Jenkins-Houk
Branden Woodard
Jason Campanella
Jakob Bowen
Alex Ostrander
Micah Calderwood

Tuba
AJ Stair
Jamal Richmond
John Heide
Thomas Belunis
Zach Clark
Perry Ganz
Bailin Zhu

Percussion
Lindsey Anaya
Kat Filipov
Sara Glasser
Ilana Herold
Shawn Verma
<table>
<thead>
<tr>
<th>Instrument</th>
<th>Members</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piccolo</td>
<td>Heidi Sweely</td>
</tr>
<tr>
<td>Flute</td>
<td>Kim Compton Cant, Virginia Forstall, Elvira Freeman, Mary Kate Gentile, Katie Janota, Missy McTamney, Kelly Pasciuto, Sara Short, Jennifer Somerwitz, Heidi Sweely, Linda Wagner, Kathleen Wilson</td>
</tr>
<tr>
<td>Bass Clarinet</td>
<td>Phaedra McNair, David Wagner</td>
</tr>
<tr>
<td>Soprano Saxophone</td>
<td>Keith Hill</td>
</tr>
<tr>
<td>Alto Saxophone</td>
<td>Cynthia Alston, Caroline Cherrix, Eirik Cooper, Dan Epps, Sarah Flinspach, Jack Frankel, Michael Romano, Stu Sklamm, Deborah Weiner</td>
</tr>
<tr>
<td>Tenor Saxophone</td>
<td>Tim Brown, Keith Hill</td>
</tr>
<tr>
<td>Baritone Saxophone</td>
<td>Dan Purnell</td>
</tr>
<tr>
<td>French Horn</td>
<td>Joe Cross, Dan LaRusso, Ron Olexy, Sandra Roberts, Adam Watson</td>
</tr>
<tr>
<td>Trombone</td>
<td>Heather Buchanan, Dave Buckingham, Kevin Corbin, Darrell Greenlee, Lisa Hines, Karyn Jourdeuil, Marianne Kassabian, Bob Schmertz</td>
</tr>
<tr>
<td>Euphonium</td>
<td>Tom Jackson, Edward Kirk, Lin Wallberg</td>
</tr>
<tr>
<td>Tuba</td>
<td>Michael Drerup, Patrick FitzGerald, Dorothy Lee, Billy Snow</td>
</tr>
<tr>
<td>Percussion</td>
<td>Beth Bienvenu, Korey Cunningham, Lori Dominick, Rachel Hickson, Howard Leathers, Alan Sactor, Matt Testa, Stephanie Tolbert</td>
</tr>
<tr>
<td>Oboe</td>
<td>Julie Ponting, Andrea Schewe</td>
</tr>
<tr>
<td>English Horn</td>
<td>Andrea Schewe</td>
</tr>
<tr>
<td>Bassoon</td>
<td>Tom Cherrix, Kristi Engel</td>
</tr>
<tr>
<td>Bass Clarinet</td>
<td>Phaedra McNair, David Wagner</td>
</tr>
<tr>
<td>Soprano Saxophone</td>
<td>Keith Hill</td>
</tr>
<tr>
<td>Alto Saxophone</td>
<td>Cynthia Alston, Caroline Cherrix, Eirik Cooper, Dan Epps, Sarah Flinspach, Jack Frankel, Michael Romano, Stu Sklamm, Deborah Weiner</td>
</tr>
<tr>
<td>Tenor Saxophone</td>
<td>Tim Brown, Keith Hill</td>
</tr>
<tr>
<td>Baritone Saxophone</td>
<td>Dan Purnell</td>
</tr>
<tr>
<td>French Horn</td>
<td>Joe Cross, Dan LaRusso, Ron Olexy, Sandra Roberts, Adam Watson</td>
</tr>
<tr>
<td>Trombone</td>
<td>Heather Buchanan, Dave Buckingham, Kevin Corbin, Darrell Greenlee, Lisa Hines, Karyn Jourdeuil, Marianne Kassabian, Bob Schmertz</td>
</tr>
<tr>
<td>Euphonium</td>
<td>Tom Jackson, Edward Kirk, Lin Wallberg</td>
</tr>
<tr>
<td>Tuba</td>
<td>Michael Drerup, Patrick FitzGerald, Dorothy Lee, Billy Snow</td>
</tr>
<tr>
<td>Percussion</td>
<td>Beth Bienvenu, Korey Cunningham, Lori Dominick, Rachel Hickson, Howard Leathers, Alan Sactor, Matt Testa, Stephanie Tolbert</td>
</tr>
<tr>
<td>Oboe</td>
<td>Julie Ponting, Andrea Schewe</td>
</tr>
<tr>
<td>English Horn</td>
<td>Andrea Schewe</td>
</tr>
<tr>
<td>Bassoon</td>
<td>Tom Cherrix, Kristi Engel</td>
</tr>
</tbody>
</table>
UPCOMING BAND CONCERTS & PERFORMANCES

UMD WIND ENSEMBLE:
STAR WARS TRILOGY
Friday, April 27, 2018 . 8PM
The UMD Wind Ensemble introduces audiences to new works for wind band, and continues its tradition of performing some of the most respected works in the repertoire. In UMWE’s final concert of the season, John Williams’ Star Wars Trilogy is featured.

UMD PERCUSSION ENSEMBLE
SPRING CONCERT
Monday, April 30, 2018 . 8PM
Usually positioned at the back of the orchestra, the percussion section moves center stage to reveal the colorful, melodic potential of their instruments in this striking concert of contemporary music.

BIG BAND FINALE
Wednesday, May 2, 2018 . 5:30PM
Bring a picnic to The Clarice and celebrate Spring with the UMD jazz ensembles in their outdoor Big Band Finale. As one of UMD jazz’s most popular concerts, the Big Band Finale drives you along with infectious energy and flair.