UMD School of Music presents

UNIVERSITY BAND AND MARYLAND COMMUNITY BAND IN CONCERT

University Band, Craig G. Potter and Eli R. Osterloh, conductors
Maryland Community Band, Bill Sturgis, conductor

Wednesday, March 30, 2016 . 8PM
Elsie & Marvin Dekelboum Concert Hall
PROGRAM

UNIVERSITY BAND
Craig G. Potter, conductor
Eli R. Osterloh, conductor

DAVID HOLSINGER
Riding with the Frontier Battalion (2000)

ALFRED REED
A Symphonic Prelude based on “Black is the Color of My True Love’s Hair” (1963)

GUSTAV HOLST
Second Suite in F for Military Band, Op. 28, No. 2 (1911)
   I. March
   II. Song Without Words
   III. Song of the Blacksmith
   IV. Fantasia on the “Dargason”

SERGEI PROKOFIEV
Athletic Festival March (March for the Spartakiade, Op. 69, No. 1) (1937)

MARYLAND COMMUNITY BAND
Bill Sturgis, conductor

CHARLES CARTER
Symphonic Overture (1963)

FRANK TICHÉLI
Amazing Grace (1994)

VINCENT PERSICHETTI
Pageant, Op. 59 (1953)

NIKOLAI RIMSKY-KORSAKOV
Dance of the Tumblers (1880)

This performance will last approximately
1 hour and 15 minutes with one 15-minute intermission.

Video or audio recording of the production is strictly prohibited.
ABOUT THE PROGRAM

UNIVERSITY BAND

Riding with the Frontier Battalion
DAVID HOLSINGER
Born December 26, 1945 in Hardin, Missouri
Instrumentation: Concert Band
Duration: 4 minutes
Composed: 2000

In 1820, Stephen F. Austin, best known as the Father of Texas, requested and received permission from the Mexican government for 300 families to enter the territory of Texas. By 1823, the need became apparent to create a force in order to provide the pioneers with protection from the hostile elements.

On August 10, 1823, since Texas was then part of Mexico, Stephen F. Austin sought and obtained additional permission from the Mexican government to employ ten men, from a group of volunteers, to protect the new Texas frontier. Since their fundamental duty was to “range” over wide areas scouting the movements of renegade Indians, these men became known as “Rangers.” In 1835, the Texas Rangers were formally organized with 25 men to form one Ranger Company. At that time, the Rangers’ primary concern remained to protect against hostile Indians, outlaws and Mexican bandits.

Following the Civil War, in 1874, the Texas legislature passed a bill creating six Ranger companies to restore law and order in the state. The six Ranger companies, known as the Frontier Battalion, existed until 1901, when the Texas lawmakers reorganized the Frontier Battalion into the Texas Ranger Force, the immediate predecessor of the modern Texas Ranger, a law enforcement tradition synonymous with integrity, courage and honor.

Riding with the Frontier Battalion was commissioned by the Association of Texas Small School Bands, George Strickland, president. The premiere performance was given February 12, 2000, by the ATSSB All-State Symphonic Band with the composer conducting.

— David R. Holsinger

A Symphonic Prelude based on “Black is the Color of My True Love’s Hair”
ALFRED REED
Born January 25, 1921 in New York City
Died September 17, 2005 in Miami, Florida
Instrumentation: Symphonic Band
Duration: 6 minutes
Composed: 1963

Black is the color of my true love’s hair,
Her lips are something rosy fair.
The prettiest face and the daintiest hands,
I love the grass whereon she stands.

Although a great many of the early and traditional melodies of America are, not surprisingly, from British folk songs, it is interesting to note that the words and melody of “Black is the Color of My True Love’s Hair” are nowhere to be found in any of the folk song collections from the British Isles. It seems to be an authentic American product — one of the few from the period — and has been traced back to about 1740 in the Tennessee area of the Appalachian Mountains. In ten short bars of music and lyrics an unknown writer of the period captured an entire world of local color and feeling which has captivated listeners ever since.

A Symphonic Prelude takes the original melody as the basis for an elaborate chorale prelude, set for the concert winds as a work in its own right, not merely as an arrangement of the tune itself. The prelude was commissioned by the Hartford City High School Band and was premiered at the American School Band Directors Association convention in Elkhart, Indiana, in 1963 with the composer conducting.

— Alfred Reed
Like the *First Suite* of 1909, the *Second Suite* for military band had to wait more than ten years before it entered the repertoire. Composed in 1911, it did not receive a public performance until June 30, 1922, when the band of the Royal Military School of Music, Kneller Hall, played it at the Royal Albert Hall, London. The program note for that performance stated that the Suite had been “put aside and forgotten” after 1911. Yet the manuscript (now in the British Library, London) shows signs of considerable haste, and a great deal of revision, and Imogen Holst believed that the work was originally written for a specific occasion (possibly the 1911 “Festival of Empire” held at the Crystal Palace), even if it was not performed at that time.

Unlike its predecessor, the *Second Suite* is based entirely on material from folk songs and Morris dances. The scoring is more economical than in the *First Suite*, but in contrast to that work, Holst did not allow for any ad lib instruments. Consequently the smallest band that can play the work as originally written would have to consist of 23 players plus percussion (as opposed to 19 for the *First Suite*).

— Colin Matthews

During one of Sergei Prokofiev’s visits to the United States (I cannot remember the exact year), my father and I had occasion to chat with him about band music and to inquire whether he himself had written anything for band. His reply was that he had not, but that he was very much interested in the idea. Neither my father nor myself heard further on the subject until one day, a year or so afterwards, my father received a small package from Russia containing an inscribed pocket score of this march, Prokofiev’s first work for band, dated 1937.

The title, *March for the Spartakiade*, meant very little to me until I was informed that the Spartakiade was (or is) a sort of inclusive athletic competition or festival. We therefore decided to program the piece as *Athletic Festival March*, feeling that this title would be more understandable and appropriate. The first performance in America took place at a Goldman Band concert during the summer season of 1938. It scored a great and immediate hit, and has remained in the Goldman Band repertory ever since.

Prokofiev’s original scoring was of course for the typical military band of Russia, using no saxophones, alto or bass clarinets, 3rd cornet, etc. Oboe, bassoon and 3rd and 4th horns were marked as optional; cues were liberally provided. It would indeed have been presumptuous on my part had I attempted to rescore this brilliant sounding little work; my editing therefore did not exceed the bounds of adding parts for those instruments which American bandmasters consider essential.
The *Athletic Festival March* differs in form and spirit from the military march or quickstep of American or European pattern. It is actually in an expanded A-B-A form, each section being in turn composed of a smaller a-b-a form. The original tempo indication is given as *skoro,* meaning fast. It is clear that the gaiety and humor of the march are best revealed when a briskly vivacious tempo is maintained throughout, and when the dynamic contrasts are sharply and carefully emphasized.

— Richard Franko Goldman

**MARYLAND COMMUNITY BAND**

**Symphonic Overture**

CHARLES CARTER

Born July 10, 1926 in Ponca, Oklahoma

Instrumentation: Symphonic Band

Duration: 5 minutes

Composed: 1963

*Symphonic Overture* is a contemporary-sounding overture of medium difficulty so scored that it can be performed with equal success by large and small groups alike. Employing the familiar three-part form (A-B-A), the opening section has a theme that is robust in character and with considerable rhythmic interest. The second theme, slow and expressive in character, is a free form based on an opening idea introduced by the first flute. At the return of the first section, the first theme is treated as a fugue subject building to great heights as all four entrances are achieved. As the exposition concludes, the contrapuntal texture gives way to a homophonic quality that closes the piece. The coda, as is characteristic, utilizes material from the first theme.

— Charles Carter

**Amazing Grace**

FRANK TICHELI

Born January 21, 1958 in Monroe, Louisiana

Instrumentation: Concert Band

Duration: 5 minutes

Composed: 1994

I wanted my setting of *Amazing Grace* to reflect the powerful simplicity of the words and melody — to be sincere, to be direct, to be honest — and not through the use of novel harmonies and clever tricks, but by traveling traditional paths in search of truth and authenticity.

I believe that music has the power to take us to a place that words alone cannot. And so my own feelings about “Amazing Grace” reside in this setting itself. The harmony texture, orchestration and forms are inseparable, intertwined so as to be perceived as a single expressive entity.

The spiritual, “Amazing Grace,” was written by John Newton (1725–1807), a slaveship captain who, after years of transporting slaves across the Atlantic Ocean to the New World, suddenly saw through divine grace the evilness of his acts. First published in 1835 by William Walker in *The Southern Harmony,* “Amazing Grace” has since grown to become one of the most beloved of all American spirituals.

*Amazing Grace* was commissioned by John Whitwell in loving memory of his father, John Harvey Whitwell. It was first performed on February 10, 1994 by the Michigan State University Wind Symphony, John Whitwell conductor.

— Frank Ticheli
**Pageant, Op. 59**  
*VINCENT PERSICHETTI*  
Born June 6, 1915 in Philadelphia, Pennsylvania  
Died August 14, 1987 in Philadelphia, Pennsylvania  
Instrumentation: Concert Band  
Duration: 8 minutes  
Composed: 1953

*Pageant* was commissioned by the American Bandmasters Association and was completed in January 1953. It is Persichetti’s third work for band. It opens in slow tempo with a motive in the horn that is used throughout both sections of the piece. The slow chordal section is succeeded by a lively “parade” section introduced by the snare drum. In the final portion of the work the two principal subjects are developed simultaneously to a lively climax.

The first performance of this work took place on March 7, 1953, at the ABA Convention in Miami, Florida. It was performed by the University of Miami Band, with the composer conducting.

— *Vincent Persichetti*

**Dance of the Tumblers**  
*NIKOLAI RIMSKY-KORSAKOV*  
Born March 18, 1844 in Tikhvin, Russia  
Died June 21, 1908 in Lyubensk, Russia  
Instrumentation: Opera  
Transcription: Wind Ensemble by Terry Vosbein, 1991  
Duration: 4 minutes  
Composed: 1880

Russian composer Nikolai Rimsky-Korsakov (1844–1908) was a strong nationalist and held a lifelong interest in the folk music of his native country. His opera *The Snow Maiden* was inspired by Alexander Ostovisky’s fairy tale, rooted in folk poetry and ideal for setting to music. Completed in the summer of 1880, the composer often said that no composition came so easily or so quickly as this one. The *Dance of the Tumblers* takes place during an episode in Act Three in which acrobats dance for the Tsar. Today, *Dance of the Tumblers* is more popular than the opera from which it came, and is most often performed as a concert piece that stands admirably on its own.

— *Terry Vosbein*
ABOUT THE ARTISTS

Craig G. Potter, Interim Assistant Director of Bands, joined the University of Maryland faculty in the fall of 2015. At the University of Maryland, Potter 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 as well as an assistant conductor for the University of Maryland Wind Ensemble. Prior to coming to the University of Maryland, Potter 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. Potter also taught general music at Mary Queen of the Holy Rosary School, also in Lexington.

He is a member of CBDNA, an alumnus of 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 Master of Music in wind conducting from the University of Louisville, and is currently pursuing a Doctor of Musical Arts degree from the University of Maryland in tuba performance. Originally from Raleigh, North Carolina, he lives in Laurel with his wife Mallory and three cats.

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.
Bill Sturgis is 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. 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. 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 1989–2013. 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 Inservice in Baltimore. Currently, 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.

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. Sturgis has been a member of Maryland Music Educators Association since 1989 and was recently appointed to the Board of Directors of the 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.
UNIVERSITY BAND

Craig Potter, conductor
Eli R. Osterloh, conductor

FLUTE
Melody Tsao
Tiffany Yen
Emily Yung
Brooke Groff
Elizabeth Williams
Jocelyn Baer
Liz Dahl
Tatiana Bravo
Shulamit Shroder
Mary Kate Gentile
Jessica Mitchem

BASS CLARINET
Daniel Xing
Matthew Baran
Nicholas Gallo
Jenny Greenwell

ALTO SAXOPHONE
Sarah Bank
Govardhen Arunagiri
Lloyd Hill
Drew Stasak
Rebecca Freeksen
Devin Brown
Meg Wickless
Andrew Goffin
Kellie Tappan
Induja Maheswaran

TENOR SAXOPHONE
Katherine Chase
Mitchell Kennedy
Jeanine Asay
Jay Kinnaman
Elyse Blume

BARITONE SAXOPHONE
Zoe Humphreys
Brittany Packard

HORN
Xaria Crawford
Evan Zhang
Lea Humphreys
Ivan Reimers
Daunece Cox

TRUMPET
Andrew Liu
Grace Capacio
Kenneth Daniel
Barnabas Lee
Natalie Gilbert
Andrew Cohen

BASS CLARINET
Daniel Xing
Matthew Baran
Nicholas Gallo
Jenny Greenwell

TROMBONE
Lorraine Montana
Anthony Cuonzo
Junellie Gonzalez Quiles
Matthew Brundin

BASS TROMBONE
David London
Ella Colton

EUPHONIUM
Sara Tatum
Ted McAllister
Christopher Hsiung
Tia Vafeas
Mitchell Skopic
Nicholas Gunnison

TUBA
John Wambach
Ethan Berg
Sean Jones
Perry Ganz
Wil Combs

PERCUSSION
Lindsey Anaya
Anjik Ghosh
Ilana Herold
Nicole Honeyger
Sophia Hull
Ariya Mobarak
MARYLAND COMMUNITY BAND

Bill Sturgis, conductor

FLUTE
Mary Beck
Kim Compton Cant
Virginia Forstall
Elvira Freeman
Kelly Pasciuto
Jillian Plane
Sara Short
Jennifer Somerwitz
Linda Wagner
Kathleen Wilson

CLARINET
Susan Ahmad
Melissa Beck
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

OBOE
Kristi Engel

BASSOON
Tom Cherrix

BASS CLARINET
Phaedra McNair
David Wagner

ALTO SAXOPHONE
Cynthia Alston
Caroline Cherrix
Eirik Cooper
Dan Epps
Jack Frankel
Jillian Schreffler
Stu Sklamm
Deborah Weiner

TENOR SAXOPHONE
Tim Brown
Keith Hill

BARITONE Saxophone
Dan Purnell

TRUMPET
McNeal Anderson
Ernest Bennett
Edgar Butt
LeAnn Cabe
Craig Carignan
Christopher Carlsen
Joe Dvorsky
Larry Kent
Richard Liska
Boris Lloyd
Matt Marsala
Doug McElrath
Rick Pasciuto
Pete Reiniger

FRENCH HORN
Dave Buckingham
Kevin Corbin
Amy Gabel
Darrell Greenlee
Lisa Hines
Marianne Kassabian
Bob Schmertz

EUPHONIUM
Michael Farynierz
Tom Jackson
Lin Wallberg

TUBA
Michael Drerup
Patrick Fitzgerald
Tom Holtz
Dorothy Lee
Billy Snow

PERCUSSION
Lori Dominick
Howard Leathers
Alan Sactor
Daniel Short