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The MARYLAND COMMUNITY BAND is in its 19th season of serving adult wind and percussion performers. The ensemble draws its membership from university alumni, campus faculty/staff, school music teachers and adults from the Greater Baltimore, MD/Washington DC area. The 85-member ensemble includes musicians whose ages range from early 20s to mid-80s. Rehearsals are held from September through June in the Clarice Smith Performing Arts Center on the University campus in College Park. The band has performed in many different venues throughout the region including the Baltimore Convention Center (concert for the Maryland Music Educators Association), the Washington National Zoo and a number of retirement communities, and for a wide variety of events on the UMD campus. The group performed as part of a special Pre-Olympics Festival in Beijing and Shanghai, China in 2008 and a wind ensemble from the band presented concerts in Croatia, Slovenia and Italy in June 2012.

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.

UMD UNIVERSITY BAND
MARYLAND COMMUNITY BAND

Eli R. Osterloh, conductor, UMD University Band
John E. Wakefield, conductor, Maryland Community Band

PROGRAM

UMD UNIVERSITY BAND
Eli R. Osterloh, conductor

ROLAND F. SEITZ (1867–1946)
March Grandioso
Arranged for symphonic band by Alfred Reed

MARK CAMPHOUSE (b. 1954)
A Movement for Rosa
Honoring Civil Rights Hero Rosa Parks

BILL WHELAN (b. 1950)
Riverdance

MARYLAND COMMUNITY BAND
John E. Wakefield, conductor

GIOACCHINO ROSSINI (1792–1868)
Overture to “Italian in Algiers”
Transcribed by Lucien Cailliet

PERCY GRAINGER (1882–1961)
Irish Tune and Shepherd’s Hey

ROBERT RUSSELL BENNETT (1894–1981)
Four Preludes
   I. George (Gershwin)
   II. Vincent (Youmans)
   III. Cole (Porter)
   IV. Jerome (Kern)

JOHN PHILIP SOUSA (1854–1932)
The Liberty Bell March
MARYLAND COMMUNITY BAND

John E. Wakefield, conductor

PICCOLO
Andrea Schewe

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

OBOE
Rebecca Fulcher
Julie Ponting

BASSOON
Kristi Engel
Charles Gallagher
Tim Lapanne
Debbie Whitfield

Bb CLARINET
Kristin Bramell
Kelly Brower
Helen Butt
Tom Cherrix
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
Evelyn Brown
David Wagner

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

TENOR SAXOPHONE
Timothy Brown

TRUMPET
Tom Gleason
Larry Kent
Rick Pasciuto

CORNET
McNeal Anderson
Edgar Butt
Craig Carignan
Joe Dvorsky
Linda Lee
Richard Liika
Doug McElrath
Pete Reiniger
William Sturgis

HORN
Charles Fulcher
Kelly Heagy
Lora Katz
Michael Kuhlman
Dan LaRusso
Ron Olesy
Rick Rosch
Adam Watson

UMD UNIVERSITY BAND

Eli R. Osterloh, conductor

PICCOLO
Nathan Fernando

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

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

OBOE
Griffin Moskowitz

CLARINET I
Kyle Carruthers
Sophie Levin
Andrea Riddick

CLARINET II
Bryan Doyle
Sean Farrell
Catina Llanes
Stephen Mince

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

BASS CLARINET
Matthew Baran
Brian Compere
Brooke Groll
Emily Ruppel

CONTRA CLARINET
Nathan Cloeter

BASSOON
Elizabeth Green

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

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

BARITONE SAXOPHONE
Zoe Humphreys
Sean Jones

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

TRUMPET II
Dane Cannon
Tim Holdberg
Jack Hutchison
Katherine Luce
Jess Ubiogiy

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

BARITONE TROMBONE
Imhotep Bradley
Dave Buckingham
Kevin Corbin
Darrell Greenlee
Charles Hightower
Marianne Kassabian
Bob Schmertz

TENOR TROMBONE
Tom Jackson
Lin Wallberg

TUBA
Patrick FitzGerald
Dorothy Lee

PERCUSSION
Lori Dominick
Howard Leathers
Alan Sactor
Dan Short
Matt Testa

EUPHONIUM
Tom Jackson
Lin Wallberg

ECTON
McNeal Anderson
Edgar Butt
Craig Carignan
Joe Dvorsky
Linda Lee
Richard Liika
Doug McElrath
Pete Reiniger
William Sturgis

HORN
Charles Fulcher
Kelly Heagy
Lora Katz
Michael Kuhlman
Dan LaRusso
Ron Olesy
Rick Rosch
Adam Watson
March Grandioso

Roland F. Seitz, a native of Pennsylvania and graduate of the Dana Musical Institute, in Warren, Ohio, opened his own publishing company including his own marches. *March Grandioso* incorporates a theme from Franz Liszt’s 14th Hungarian Rhapsody. Sousa, when conducting the University of Pennsylvania band in a march that Seitz wrote, called that march one of the best compositions he had ever conducted.

A Movement for Rosa

On December 1, 1955, Rosa Parks was arrested for refusing to give up her seat to a white man on a segregated city bus in Montgomery, Alabama. Mrs. Parks earned the title “Mother to a Movement” for her act of personal courage, sparking the Civil Rights movement of the 1950s. So significant and inspiring was her peaceful act of defiance that the Rev. Dr. Martin Luther King Jr. inscribed the following words on the frontispiece of his book, *Stride Toward Freedom*, a copy of which he gave to Mrs. Parks: “To Rosa Parks, whose creative witness was the great force that led to the modern stride toward freedom.”

Throughout the history of our great nation, we have glorified (and rightly so) various heroes; most frequently Presidents, military figures and athletes. But we must not forget heroes who are perhaps less conspicuous but every bit as significant. Rosa Parks, who worked as a tailor’s assistant in a men’s clothing store, became secretary of the Montgomery NAACP — and the impetus to a major social movement.

America’s proud heritage and the accomplishments of its people have been, and continue to be, darkened by racial discrimination. This blight on our country takes many forms, whether subtle or more overt, as with cowardly acts of intimidation and violence by various extremist hate groups. Mrs. Parks addresses this continuing problem in the final three paragraphs of her 1992 book entitled *Rosa Parks: My Story*:

“I look back now and realize that since that evening on the bus in Montgomery, Alabama, we have made a lot of progress in some ways.

“All those laws against segregation have been passed, and all that progress has been made. But a whole lot of white people’s hearts have not been changed. Dr. King used to talk about the fact that if a law was changed, it might not change hearts but it would offer some protection. He was right. We now have some protection, but there is still much racism and racial violence.

“In recent years there has been a resurgence of reactionary attitudes. I am troubled by the recent decisions of the Supreme Court that made it harder to prove a pattern of racial discrimination in employment and by the fact that the national government does not seem very interested in pursuing Violations of Civil rights. What troubles me is that so many young people, including college students, have come out for White supremacy and that there have been more and more incidents of racism and racial violence on college campuses. It has not been widespread, but still it is troublesome. It seems like we still have a long way to go.”

*A Movement for Rosa*, commissioned by the Florida Bandmasters Association, was composed and orchestrated over a three-month period: August-November 1992. With a duration of approximately 11-1/2 minutes, this ‘movement’ — a quasi-tone poem — contains three contrasting sections. Section I evokes Rosa’s early years, from her birth on February 4, 1913 in Tuskegee, Alabama, through her marriage in 1932 to Raymond Parks in Pine Level, Alabama. Section II portrays years of racial strife in Montgomery and the
quest for social equality. The third section is one of quiet strength and serenity. The hymn, \textit{We Shall Overcome} (foreshadowed in Sections I and II by motivic fragmentation), is heard in its entirety near the end. The work’s final measures serve as an ominous reminder of racism’s lingering presence in modern American society. In his book \textit{Stride Toward Freedom}, Dr. King states: “When the history books are written in future generations, the historians will have to pause and say, ‘There lived a great people — a black people — who injected new meaning and dignity into the veins of civilization.’ This is our challenge and responsibility.”

Clearly, Rosa Parks met and continues to meet those challenges and responsibilities with great dignity and courage. As Congressman John Conyers has aptly said: “Rosa Parks moved civil rights issues from the back of the bus to the front of America’s conscience.”

— Mark Camphouse, December 1, 1992

\textbf{Riverdance}

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

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

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

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

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