ANNUAL POPS CONCERT
“Tragedy and Comedy in Music”

Featuring
University Band, Elijah Osterloh, conductor
Maryland Community Band, John E. Wakefield, conductor
UMD Wind Ensemble, Dr. L. Richmond Sparks, conductor

Saturday, May 4, 2013 . 8PM
Elise & Marvin Dekelboum Concert Hall

UMD SYMPHONY ORCHESTRA

Flute
Angelina Ho
Grace Lee
Jenny Lehtonen
Kendall Rybolt
Meghan Shanley

Piccolo
Angelina Ho
Grace Lee

Oboe
Sarah Balzer
Emily Knaapen
Sarah Minneman

English Horn
David Dickey

Clarinet
Ellie Bond
Kristi Licare
Emily Robinson
Adam Trinkoff

Bass Clarinet
Emily Milanak
Evan Solomon

Bassoon
Clarise Benson
Ronn Hall
Yuchi Ma
Tilden Marbit
Jacquelyn Symon

Horn
Laura Bent
Isaac Julien
Gabrielle Lambiase
Chandler Nadig
Avery Pettigrew
Andrew Rudderow

Trumpet
Avery Boddie
Steven Cunningham
Patrick Durbin
Adam Janus

Trombone
Tyler Castrucci
Steven Omelsky
Corey Sansolo

Bass Trombone
Susan Goodwin

Tuba
Matthew Craig

Timpani
Paul Keesling
Daniel Vaughan

Percussion
Natalie Hogg
Arielle Miller
Daniel Vaughan

Harp
Karen Thomas

Piano
Christopher Koelzer
Luis Reyes

ORCHESTRA MANAGER
Mark Wakefield

OPERATIONS ASSISTANT
Justin Drew

OPERATIONS INTERN
Andrew Shebest
**ANNUAL POPS CONCERT**

“Tragedy and Comedy in Music”

**Featuring**
- University Band, Elijah Osterloh, conductor
- Maryland Community Band, John E. Wakefield, conductor
- UMD Wind Ensemble, Dr. L. Richmond Sparks, conductor

Aristotle describes the genre of comedy in *Poetics*, especially as to how it differs from tragedy. Among other distinctions, Aristotle says comedy represents men as worse than they are in real life, whereas tragedy shows them better. Tragedy uses real people, whereas comedy uses stereotypes.

**UMD UNIVERSITY BAND**
- Elijah Osterloh, conductor

The Star Spangled Banner
- Traditional

Mother Earth (A Fanfare)
- David Maslanka

Carmen Suite
- George Bizet
  arr. Jack Bullock

Fantasia for Band
- Vittorio Giannini

Comedians’ Gallop from *The Comedians*, op. 26
- Dimitri Kabalevsky
  arr. Erik Leidzen

**MARYLAND COMMUNITY BAND**
- John E. Wakefield, conductor

Procession of the Nobles (Cortege from *Mlada*)
- Nicholas Rimsky-Korsakov
  arr. Erik W.B. Leidzen

Selections from *Carousel*
- Richard Rodgers
  arr. Erik W.B. Leidzen

**UMD Wind Ensemble**
- Dr. L. Richmond Sparks, conductor

Perpetuum Mobile (A Musical Joke)
- Johann Strauss Jr.
  arr. Charles Gallagher

His Honor March
- Henry Fillmore
  Edited by Frederick Fennell

**INTERMISSION**

**UMD Wind Ensemble**
- Dr. L. Richmond Sparks, conductor

Pyramus and Thisbe — For Actor and Wind Ensemble
- Music by Daniel Kellogg; Libretto by Mark O’Donnell
  Special Guest Star, Kendal Richmond Sparks

Cartoon
- Paul Hart

In the Miller Mood
- Moonlight Serenade — I’ve Got a Gal in Kalamazoo
  arr. Warren Barker

Serenade in Blue — Little Brown Jug — At Last — Anvil Chorus

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Mother Earth
David Maslanka was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did graduate work in composition at Michigan State University with H. Owen Reed.

Maslanka's works for winds and percussion have become especially well known. They include, among many others, Desert Roads: Four Songs for Clarinet and Wind Ensemble, Song Book for Flute and Wind Ensemble, A Child's Garden of Dreams for Symphonic Wind Ensemble, Two Concertos for Piano, Winds and Percussion, the 2nd, 3rd, 4th, 5th and 7th symphonies, Mass for soloists, chorus, boys chorus, wind orchestra and organ, and three wind quintets. In addition, he has written a wide variety of percussion, chamber, orchestral and choral pieces.

Mother Earth was commissioned by and is dedicated to Brian Silvey and the South Dearborn High School Band of Aurora, Indiana. David Maslanka's inspiration for this piece comes from a stanza of St. Francis of Assisi's “Canticle of the Sun”:

Praised be You, my Lord, for our sister, MOTHER EARTH,
Who nourishes us and teaches us,
Bringing forth all kinds of fruits and colored flowers and herbs — St. Francis of Assisi

Carmen Suite
The story of Carmen is set in Seville, Spain in 1820. It is the story of a passionate, fickle Gypsy girl, Carmen, who is one of six major roles in the opera. The story, in four acts, is full of action — animated, flowing and never dragging or uninteresting.

Bizet was well acquainted with Spanish folk life and folk music through his many visits to Spain. For Carmen, he composed a score that is rhythmical, tuneful and characteristic of the Gypsy lifestyle. This adaption for Concert Band, a suite in four movements, retains the spirit of the original production.

Fantasia for Band
Vittorio Gianinni’s Fantasia for Band is a truly stunning etude of Romanticism for the wind band medium. The dramatic Bb minor-major seventh fortissimo opening chord sets the color palate for the entire piece, as the trumpets establish the idée fixe, which returns 71 times throughout the work. Commissioned and written for the Northern Westchester and Putnam County Music Teachers Association in 1963, this work is rare in its level of harmonic and thematic development, considering its brevity of seven minutes.

Comedians’ Gallop
The Inventor and the Comedians is a mostly forgotten 1938 children’s play. The music however, specifically the Comedians’ Gallop, has become Kabalevsky’s most enduring and popular work. Extracted into a suite of ten movements, it tells a story depicting the life of a company of traveling buffoons.

Process of the Nobles
Nicolai Rimsky-Korsakov, 19th-century Russian composer of opera and ballet, completed his opera, Mlada, in 1892, in part using material from a commissioned project with fellow Russians — Borodin, Moussorgsky and Cui — that never materialized. The opera was not favorably received when it opened the famous Mariinsiy Theatre in 1893. It has never been performed in America. Sometime after the production of the opera-ballet, Rimsky-Korsakov arranged a suite of five numbers from its music. The last number from this suite is presented this evening.

Carousel – Selections
Carousel is the second musical by the team of Richard Rodgers (music) Oscar Hammerstein II (book and lyrics). The 1945 work was adapted from Ferenc Molnár’s 1909 play Liliom. The story revolves around carousel Barker Billy Bigelow, whose romance with millworker Julie Jordan comes at the price of both their jobs. He attempts a robbery to provide for Julie and their unborn child; after it goes wrong, he is given a chance to make things right. The show includes the well-known songs “If I Loved You,” “June Is Bustin’ Out All Over” and “You’ll Never Walk Alone.” Richard Rodgers later wrote that Carousel was his favorite of all his musicals. The musical required considerable modification during out-of-town tryouts, but once it opened on Broadway on April 19, 1945, it was an immediate hit with both critics and audiences. Carousel initially ran for 890 performances and duplicated its success in the West End in 1950.

In the Miller Mood
For nearly 75 years the unique Glenn Miller big band style has captivated audiences. This arrangement showcases some of Miller’s greatest hits, incorporating the style of his band with the wider spectrum of sounds offered by the Concert Band. In this sparkling selection, the wonderful arranger, Warren Barker, captures all the important components of the Miller Band style.

Perpetuum Mobile (Perpetual Motion)
A favorite selection every other year at Vienna’s Konzerthaus’s New Year’s Eve Concert, this humorous piece by the “Waltz King” Johann Strauss Jr. can be played infinitely and never ends. This arrangement was made especially for the Community Band by band member and Emeritus UMD faculty member, Charles Gallagher.

His Honor March
James Henry Fillmore Jr. was born in Cincinnati, Ohio as the eldest of five children. In his youth he mastered piano, guitar, violin, flute and slide trombone. He kept his trombone activities a secret at first, as his conservative religious father believed it an uncouth and sinful instrument. While best known for his marches, Fillmore wrote more than 250 pieces and arranged orchestrations for hundreds more.
**Pyramus and Thisbe**  
**Daniel Kellog, Muse; Mark O'Donnell, Libretto**

*For Actor and Wind Ensemble* is a theatrical spectacle with wild, overwrought death scenes, waves of shimmering moonlight, fierce lion roars from the brass section, riotous music from the winds, overjoyed fanfares, sappy romantic tunes, funeral music and a kazoo solo. It is a tragedy of the most fascicle sort that parallels the story of Romeo and Juliet. Taken from Act V of Shakespeare’s *A Midsummer Night’s Dream*, Tony Award-winning writer Mark O’Donnell has reworked this scene for one brilliant ham who will play the part of narrator, wall, lion, moon and our lovers, Pyramus and Thisbe.

*Pyramus and Thisbe* was commissioned by the National Symphony Orchestra and Maestro Leonard Slatkin. The premiere performances were offered on March 4, 2007 with actor John Lithgow.

— Program Notes by the composer

**Cartoon**  
**Paul Hart**

It’s all here! The big opening credits, the cat and mouse tease and chase, the strutting swagger and of course the BIG FINALE! Best of all, it can all happen in the imagination of the audience, not on the film screen.

Paul Hart has written and scored the work with brilliant assurance and this makes *Cartoon* an ideal addition to the *Royal Tournament Series* — entertaining, creative and playable.

Paul Hart has been acclaimed as one of Europe’s foremost contemporary musicians/composers/arrangers, probably best known as a regular featured musician with Cloe Laine and John Dankworth, John Williams and Sky.

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**ELI R. OSTERLOH**, Assistant Director of Athletic Bands at the University of Maryland, is a native of Ellicott City, Maryland. As Assistant Director of Athletic Bands, Osterloh aids in the direction of the Maryland Band Program, including “The Mighty Sound of Maryland” Marching Band, Basketball Pep Band and University Band. He received the Bachelor of Science Degree in Music Education from the University of Maryland in 1999 where he was a student of Dr. Susan Taylor. From 1999-2003, he was Director of Bands and Orchestras at Martin Luther King Jr. Middle School in Beltsville, Maryland. Under his direction, the MLK instrumental music program grew to include 250 students involved in three wind bands, an orchestra, a jazz ensemble and numerous chamber groups. These ensembles achieved superior ratings at both local and national music festivals, and received wide acclaim from the public. From 2003-2005, Osterloh was 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, 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 latest CD, *Trendsetters*. Osterloh continues to be an active adjudicator, clinician and conductor in the Baltimore-Washington area.
The **Maryland Community Band** was formed in 1995 as a special community outreach effort of the Band Program of the University of Maryland at College Park. The ensemble is open to all qualified adult wind and percussion players and draws its membership from university alumni, campus faculty/staff, school music teachers and adults from the Greater Baltimore, Maryland/Washington DC area. The 80-member ensemble includes musicians whose ages range from early 20s to early 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 a convention of the Maryland Music Educators Association, the Washington National Zoo, a number of retirement communities and for a wide variety of events on the UMD campus. Concerts this season included on-campus concerts in October and December; and programs to be presented in April, May and June, including a special “Pops” Concert at the Heritage Harbour Community in Annapolis, a concert as part of the Columbia (MD) Lakefront Festival and annual concerts at Bethany Beach and Rehoboth Beach, Delaware. 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 this past June in Croatia, Slovenia and Italy.

**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.

**Dr. L. Richmond Sparks**, Director for Bands, was born in Mattoon, Illinois, and completed his undergraduate studies at Illinois State University. He served as Director of Bands for Illinois Valley Central High School in Chillicothe, Illinois, from 1977-1981, where his bands received numerous awards in jazz, concert and marching settings. The Illinois High School Association and the Illinois Music Educators’ Association rated his music program in the top ten of the class ‘A’ Illinois high schools. While teaching in Illinois, Sparks served as adjunct Tuba Professor at Bradley University in Peoria, Illinois. At that time he performed with the Peoria Symphony and the Prairie Wind Ensemble, made up of professional musicians in the Peoria area. Later, Sparks became a charter member of the Side Street Strutters Dixieland Band. That band is still performing after two decades of employment at Disneyland in California. Sparks also performed as a tuba/electric bass player in Walt Disney World, Florida.

Dr. Sparks continued his education through the University of Wisconsin and Illinois Central College while teaching in Illinois. He completed his Master of Music degree at Arizona State University after which he held a teaching assistantship with the bands and the music education program while working toward his Doctoral of Musical Arts degree. He has been a leader in the American marching band movement from the time he served as Associate Director of the 1984 XXIII Olympiad in Los Angeles. Dr. Sparks has helped organize subsequent all-American bands for national and international events, such as the 50th Presidential Inauguration; the unveiling of the renovated Statue of Liberty during Liberty Weekend; the Centennial Celebration of the United Way at the Rose Bowl and the Kennedy Center for the Performing Arts; the nationally televised Special Olympics at Notre Dame Stadium; numerous bowl games across America; and the NFL Europe Super Bowl Games in Scotland, Germany, France and Spain. Most recently Sparks led The Mighty Sound of Maryland through Downtown Washington DC for President Barack Obama’s second Presidential Inauguration Parade.

Dr. Sparks is the conductor of the University of Maryland Wind Ensemble and directs the UMD Marching Band and Pep Band programs. He has served on the board of the Council of Higher Education in Music for the state of Maryland, and also twice served as President of the Atlantic Coast Conference Band Directors Association. He continues to be active in CBDNA and MENC, and serves on the board for Sudler Foundation, which recognizes outstanding high school bands across America.

**Kendal Sparks** is delighted to join the University of Maryland Wind Ensemble for another performance, after collaborating with the University of Maryland Wind Orchestra last year under the direction of Dr. Votta. Sparks returns to College Park directly from The Old Globe in San Diego, where he appeared in the premiere of A Gentleman’s Guide to Love and Murder. His New York theatre credits include Where’s Charlie? (City Center Encore!), Charles Busch’s Judith of Bethulia and Bunnicula (TheatreworksUSA). He has been seen regionally in Disney’s Aladdin, The Producers, Les Miserables, Hello, Dolly!, The Pajama Game, The Wizard of Oz, Oliver!, Jesus Christ Superstar, and Mame.

Sparks received a BFA in Musical Theatre from University of Michigan. He is a teaching artist with Artists Striving to End Poverty and resident music director at Front & Center for Performing Arts in Springfield, New Jersey. He is a native of University Park, Maryland, and is thrilled to be home.
Piccolo
Nathan Fernando

Flute I
Nathan Fernando
Mary Beck
Alani Mason-Calloway
Alison Post
Theresa Hauge
Bria Cunningham
Sarah Helman
Melissa Hill
Shulamit Shroder
Laura Casey
Emilio Rivera
Peter Karp

Flute II
Yichen Dong
Jennifer Winkler
Katie Janota
Mary Kate Gentile
Nicole Ezeh
Nicole Martin
Regina Ham
Ann Michelle Bolabo
Kim Hodlin
Christina de Graft-Johnson
Cortez Fisher
Megan Boyd
Seungwon Lee

Oboe I
Allison Thompson
Maria Palij

Oboe II
Julianne Osborne
Kasey John

Bassoon
Kristi Engel

Clarinet I
Kyra Sciaudone
Aaron Logan
Stephen Mince

Clarinet II
Renee Caouette
Sophie Levin
Yasmine Hentati

Clarinet III
Michael Wellen
Chasity Chatmon
Bryan Doyle

Bass Clarinet
Brian Compere

Contra Clarinet
Nathan Cloeter

Alto Saxophone I
Cathy Rybak
Mitchell Bernstein
Julia Geschke
Gina Hoffman
Kellie Tappan
Claire Blume

Alto Saxophone II
Minilik Addis
Induja Maheswaran
Matt Thomas
Conor McCoy
Christopher Little
Nyambura Mbuguiro

Tenor Saxophone
Aaron Aber
Jeanine Asay

Baritone Saxophone
Sean Jones
Karl Zenowich

Trumpet I
Christine Schroeder
Kevin Levi-Goerlich
James Martinson
Cody Karcher
Christine Sauerbrunn

Trumpet II
Emory McMinn
Lyndon Baltazar
Ethan Rossberg
Dante Cannon
Ankur Patel

Trumpet III
Jessica Ubogiy
Jack Hutchison
Patrick Benton
Karen Mawdley
Russell Regulinski

Horn
Justin Kruskal
Stephanie Malac
Zack Henderson
Alice Goldberg
William Miller
Derek Jackson
Turna Mukherjee
Jessica Kearns

Tuba
Jermaine Fryer
Patricia DaSilva
Ivania Morales

Percussion
Rhiannon Aguilar
Briana Aracena Delaney
Amal Figueroa
Todd Gilzer
Jessica Post
Michael Rosendorf
Zara Simpson
Jarrell Slade
Alex Torok
Connor Trexler
Julius Verzosa
Becky Vickers
Joan Zhang

Trombone I
Steven Davies
Erin Kreeger
Sara Johnson

Trombone II
Derek May-West
Edward Kirk

Trombone III
Joel Gutman
Eric Fagan
Kevin Buskovsky

Euphonium
James Fonda
Margaret Maguay
Chaewon Moon
Dan Hauser
Ryan Largent
MARYLAND COMMUNITY BAND
John E. Wakefield, conductor

Piccolo
Andrea Schewe

Flute
Kimberly Cant
Elvira Freeman
Linda Wagner
Jennifer Sommerwitz
Sara Rothenberg
Virginia Forstall
Kathleen Wilson
Calli Fodor
Bari Shragar
Kelly Pasciuto
Amanda Allen

Bassoon
Debbie Whitfield
Charles Gallagher

Bb Clarinet
Kristin Bramell
Stanley Potter
Jeri Holloway
Mike Vonta
Lisa Petscok
Phaedra McNair
Amber Simmerer
Helen Butt
Leslie Roper
Tom Cherrix
Ken Rubin
Glenn Webb
Kate Campbell
Alice LaRusso
Amy Schneider
Jan Goldberg

Alto Clarinet
Rubie Coles

Bass Clarinet
David Wagner

Alto Saxophone
Caroline Cherrix
Dan Epps
Eirik Cooper
Cynthia Alston
Stuart Sklamm

Tenor Saxophone
Timothy Brown
Lauren Marques

Baritone Saxophone
Dan Purnell

Trumpet
Tom Gleason
Rick Pasciuto
Larry Kent

Cornet
McNeal Anderson
Matt Marsala
Pete Reiniger
Doug McElrath
Timmy Johnson
Edgar Butt
LeAnn Cabe
Craig Carignan
Alicia Daubert
Joe Dvorsky

Tuba
Patrick FitzGerald

Percussion
Howard Leathers
Joe Espiniera
Dan Short
Lori Dominick
Alan Sactor

Euphonium
Tom Jackson
Lin Wallberg

UMD WIND ENSEMBLE
Dr. L. Richmond Sparks, conductor

Piccolo
David Pratico

Flute
Annemarie Dickerson
David Pratico
Hannah Sung
Seo Jin Ho

Oboe
Lauren Arell
Elizabeth Eber
Kelly Klomporens

Clarinet
Alaina Pritz
Aaron Logan
Austin Boroshok
Laura Guenzel
Phylicia Cotton
Angelisa Plane
Jonathan Schneider
Andrea Riddick

Bass Clarinet
Nicole Helie

Cornet
Debbie Whitfield

Saxophone
Dan Yang
Shannon Gravette
Andrew Shin
David Wannlund

Bassoon
Jacqueline Symon
Yuchi Ma

Trumpet
Will Yeager
Andrew Shebest
Tim Moran
Louis Levine
Caroline McCue
Ilana Green

French Horn
Michelle Reed
Samuel Weich
Alex Rogers
Phillip Doult

Trombone
Matthew Larson
David Foster
Nicholas Hogg
Kimberly Harris
Jason Robinson
Susan Goodwin

Euphonium
Jermaine Fryer
Ian Kan

Tuba
Nicholas Obrigewitch
Nik Sinha
Benjamin Ames

Harp
April Stace

Percussion
Paul Keesling
Laurin Friedland
Maurice Watkins
Davy Foot
Zachary Konick