



University of Maryland School of Music Presents

**UNIVERSITY BAND AND
MARYLAND COMMUNITY BAND APRIL CONCERT**

Wednesday, April 5, 2023 • 8PM
DEKELBOUM CONCERT HALL
AT THE CLARICE SMITH PERFORMING ARTS CENTER



**SCHOOL OF
MUSIC**

University of Maryland School of Music Presents

**UNIVERSITY BAND AND
MARYLAND COMMUNITY BAND APRIL CONCERT**

Maryland Community Band
Christine Higley and Brad Jopek
Interim Music Directors

Marche Brillante..... William P. Foster
(1919–2010)

“Blessed Are They”Johannes Brahms
from *A German Requiem* (1833–1897)
Trans. Barbara Buehlman

Simple Gifts: Four Shaker Songs Frank Ticheli
(b. 1958)

- I. In Yonder Valley
- II. Dance
- III. Here Take This Lovely Flower
- IV. Simple Gifts

Albanian DanceShelley Hanson
(b. 1951)

INTERMISSION

University Band**Craig G. Potter***Music Director*

My Neighbor Totoro - Selections for Concert Band Joe Hisaishi
(b. 1950)
Arr. Yo Goto

- I. Hey Let's Go
- II. The Village in May
- III. Dust Bunnies
- IV. The Path of the Wind
- V. Catbus
- VI. My Neighbor Totoro

Nothing Gold Can Stay Steven Bryant
(b. 1972)

Brad Jopek, *conductor*

Carmina Burana Carl Orff
(1895–1982)
Arr. John Krance

1. O Fortuna
2. Fortune plango vulnera
3. Ecce gratum
4. Tanz
5. Floret silva
6. Were diu werlt alle min
7. Ego sum abbas
8. In taberna quando sumus
9. Amor volat undique
10. In trutina
11. Dulcissime
12. Ave formosissima
13. O Fortuna



CRAIG G. POTTER serves as the assistant director of bands for the University of Maryland School of Music, where he conducts the University Band, the Maryland Pep Band and the Tuba-Euphonium Ensemble. He has also served as an assistant conductor for the University of Maryland Wind Ensemble as well as a guest conductor for the University of Maryland Wind Orchestra. In addition, Potter is the assistant director of the 250-member Mighty Sound of Maryland Marching Band. His marching band arrangements have been performed across the United States by bands of the Big Ten, ACC, SEC, Big 12, Big East, WAC, NCAC and Sun Conferences.

Prior to his appointment, 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 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 and has performed in music conventions and festivals around the world including the United States Army Tuba-Euphonium Workshop and the Jungfrau Music Festival.

Potter holds a doctor of musical arts degree in tuba performance from the University of Maryland, a master of music in wind conducting from the University of Louisville and a bachelor of music in music education from the University of Kentucky. He is 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. Originally from Raleigh, North Carolina, Craig lives in Annapolis with his wife, Mallory, and his children, Felicity and Hugh.



CHRISTINE HIGLEY is a second-year doctoral student in wind conducting at the University of Maryland, College Park, where she serves as a wind conducting graduate assistant and studies under Michael Votta.

Before coming to Maryland, Higley attended California State University, Los Angeles (CSULA), where she earned her master of music degree in instrumental conducting in Fall 2020, studying under Emily Moss and Christopher Gravis. In addition to her wind conducting responsibilities, Higley taught courses including "Intro to Music Education" and "Intro to Classical Music in Western Culture" at CSULA. She also served as the president of the CSULA chapter of the National Association for Music Education.

Before pursuing her graduate degrees, Higley was the band and orchestra director at Sunset Ridge Middle School in Salt Lake City, Utah from 2014 to 2018. She also taught elementary school beginning band and served on staff for the Copper Hills High School Marching Band.

In addition to teaching and conducting, Higley enjoys life as a horn player. She was the horn section leader for the CSULA Wind Ensemble and Symphonic Band, and has played with the Salt Lake Symphonic Winds, the Brigham Young University Idaho Symphony Orchestra and various chamber groups. She has studied with Nathan Campbell, Jon Klein and Bruce Woodward. Higley earned her bachelor of music in music education from BYU-Idaho.



BRAD JOPEK is currently a second-year doctor of musical arts in wind conducting student at the University of Maryland, College Park studying under Michael Votta, Jr. He is also co-interim director of the Maryland Community Band for the 2022–23 season. Jopek previously served as the music and artistic director of River Cities Concert Band in Louisville, KY, working to increase the band's outreach in the Kentuckiana area by collaborating with local community bands and establishing chamber ensembles.

Jopek was also an active assistant conductor for several ensembles at the University of Louisville. He led the University Symphony Orchestra in a performance of *Fanfare for Louisville* by Witold Lutosławski at the 62nd Annual College Music Society conference in Louisville, KY, and he worked as a rehearsal conductor for the University Sinfonietta's performance with the 2019 and 2020 Kentucky Music Educators Association (KMEA) Intercollegiate Choir and University of Louisville Concerto Competition. He also served as assistant conductor and operations manager for the 2019 University of Louisville Sinfonietta Costa Rica tour and collaboration with the *Instituto Costarricense Pro Música Coral* in celebration of their 25th anniversary. He served as assistant conductor of the University of Louisville Saxophone Ensemble, which was featured at the 2017 KMEA Conference presenting student arrangements of standard wind and orchestral repertoire. Jopek also served as an arranger, mentored undergraduate composers and graduate conductors, and conducted the world premiere performance of *When I Arrive* by Jeffrey Fox. In addition, he also volunteered with the University of Louisville Community Band as assistant conductor and percussionist.

Outside of conducting, Jopek served as an administrative assistant at the University of Louisville for numerous departments, including the Grawemeyer Award for Music Composition, the Committee on Academic Performance and NCAA Faculty Athletics Representative through the university president's office, Academic & Professional Studies, Performance Studies and the Dean's Office for the School of Music and University Libraries.

Jopek holds a bachelor of music education degree from Grove City College and two master of music degrees in wind and orchestral conducting from the University of Louisville. He has studied conducting with Edwin Arnold, Joseph Pisano, Jeffery Tedford, Frederick Speck, Kimcherie Lloyd and Amy Acklin.

Marche Brilliante

WILLIAM P. FOSTER

Born August 25, 1919, Kansas City, MO

Died August 28, 2010, Tallahassee, FL

William Patrick Foster was an American composer, educator and noted director of Florida A&M University Marching “100” from 1946 to his retirement in 1998. His innovations revolutionized college marching band technique and the perceptions of the collegiate band.

He received his bachelor of music education degree from the University of Kansas in 1941, a master of arts in music degree from Wayne State University in 1950, a doctor of education degree with a major in music from Teachers College, Columbia University in 1955 and an honorary doctor of humane letters degree in 1998 from Florida A&M University. Foster was a fellow of the Rosenwald General Education Board at Teachers College, Columbia University from 1953 to 1955 for doctorate studies. He became a member of Phi Mu Alpha Sinfonia in 1953 at Columbia University.

Foster was inducted into the Florida Artists Hall of Fame, the National Association for Distinguished Band Conductors Hall of Fame, the Florida Music Educators Association Hall of Fame and the Afro-American Hall of Fame, among others. He also served as the president of the American Bandmasters Association and was appointed to the National Council on the Arts by President Bill Clinton. Foster was the first recipient of the United States Achievement Academy Hall of Fame Award and the Outstanding Educator Award presented by the School of Education Society of the University of Kansas Alumni Association. In 1998, Foster was inducted as a Great Floridian by the Museum of Florida History. He was also a director of the prestigious McDonald's All-American High School Band from 1980 to 1992.

He was a board member with G. Leblanc Corporation, John Philip Sousa Foundation, International Music Festival, Inc. and the Marching Musician. On Dec. 17, 1998, the Board of Electors in Chicago, Illinois elected Foster to the National Band Association Hall of Fame of Distinguished Band Conductors, the most prestigious honor a bandmaster can receive.

Marche Brilliante received its premiere by the 1981 McDonald's All-American High School Band, led by Foster, in the 1981 Macy's Thanksgiving Day Parade.

– Program note courtesy of The Wind Repertory Project

“Blessed Are They” from *A German Requiem*

Johannes Brahms

Born May 7, 1833, Hamburg, Germany

Died April 3, 1897, Vienna, Austria

A German Requiem is considered Brahms’s greatest vocal work. It was premiered on Good Friday, April 10, 1868, at the Cathedral Church in Bremen, Germany. Brahms had to receive special permission to perform the piece because it “contained no explicit reference to Christ and scrupulously avoided an exposition of doctrinal theology.” Regardless, the public immediately accepted the piece and its performance became an annual event at the cathedral. Critics claimed it uplifted them “both spiritually and aesthetically.” Brahms’s *German Requiem* differs from the standard Roman Catholic requiem mass by offering a message of “assurance and hope to the living.”

A characteristic of Brahms was his laboring over a score even after it has been finished. In fact, Part V of the *Requiem* was not even included in the original score but later added. The Requiem “evolved through nearly a decade of painstaking composition and revision.” The opening of the Requiem is an affirmation, as opposed to the typical requiem opening with a plea. The Roman Catholic requiem mass opened by bringing our attention in honoring the dead, but Brahms opens his work by seeking to comfort the living and to offer solace and hope to those who have lost loved ones. The text was selected from Luther’s translation of the Bible and Part I reads as follows:

Blessed are they that mourn, for they shall be comforted. – Matthew 5:4
They that sow in tears shall reap in joy. They who go forth and weep, and
bear precious seed, shall come again with rejoicing and bring their sheaves
with them. – Psalm 126:5-6

Part I, the prelude of Brahms’s *Requiem*, was used by Barbara Buehlman for “Blessed Are They.” This arrangement for band was published in 1970.

– Program Note by Anthony Johnny

Simple Gifts: Four Shaker Songs

FRANK TICHELI

Born January 21, 1958, Monroe, LA

The Shakers were a religious sect who splintered from a Quaker community in the mid-1700s in Manchester, England. Known then derisively as “Shaking Quakers” because of the passionate shaking that would occur during their religious services, they were viewed as radicals, and their members were sometimes harassed and even imprisoned by the English. One of those imprisoned, Ann Lee, was named official leader of the church upon her release in 1772. Two years later, driven by her vision of a holy sanctuary in the New World, she led a small group of followers to the shores of America where they founded a colony in rural New York.

The Shakers were pacifists who kept a very low profile, and their membership increased only modestly during the decades following their arrival. At their peak in the 1830s, there were some 6,000 members in 19 communities interspersed between Maine and Kentucky. Soon after the Civil War, their membership declined dramatically. Their practice of intense simplicity and celibacy accounts for much of their decline.

Today there is only one active Shaker community remaining, the Sabbathday Lake Shaker Village in New Gloucester, Maine. They maintain a Shaker library, a Shaker museum and a website.

The Shakers were known for their architecture, crafts, furniture and, perhaps most notably, their songs. Shaker songs were traditionally sung in unison without instrumental accompaniment. Singing and dancing were vital components of Shaker worship and everyday life. Over 8,000 songs in some 800 songbooks were created, most of them during the 1830s to 1860s in Shaker communities throughout New England.

My work is built from four Shaker melodies—a sensuous nature song, a lively dance tune, a tender lullaby and, most famously, *Simple Gifts*, the hymn that celebrates the Shaker's love of simplicity and humility. In setting these songs, I sought subtle ways to preserve their simple, straightforward beauty. Melodic freshness and interest were achieved primarily through variations of harmony, of texture and especially of orchestration.

– Program note by the composer

Albanian Dance

SHELLEY HANSON

Born 1951, Washington, D.C.

Eastern Europe has had a long tradition of brass bands, some of which include clarinets and, since the twentieth century, saxophones. Although the instruments now commonly used by concert bands look and sound somewhat different than some of the instruments used by Eastern European bands, this setting of the popular Albanian tune “Shota” seeks to re-create the festive mood of a raucous village dance, where just such a folk band would have provided the music. Present throughout the piece is the rhythmic pattern of long-long-short, which is a very common folk dance rhythm in many cultures.

This piece is based on part of the finale of the accordion concerto *AccorDances*, which was written for accordion virtuoso Mark Stillman. The present version was commissioned by Jane Church and the East Lansing High School Concert Band, and was premiered in November 2003 with the composer conducting.

– Program note adapted from the score

My Neighbor Totoro – Selections for Concert Band

JOE HISAISHI

Born December 6, 1950, Nakano, Japan

There have been countless interpretations, both positive and negative, of *My Neighbor Totoro*; however, I was simply moved by this film's portrait of family love, respect for the environment, exciting adventure of childhood, and people's loving kindness. It touched my heart with its abundant colorful images.

To reflect its simplicity and unsophisticated character, this version is by no means an "elaborate" arrangement. With the tune from "The Path of Wind" as the introduction, this work is a medley of familiar tunes of the following scenes:

1. Hey Let's Go
2. The Village in May
3. Traveling Soot
4. The Path of Wind
5. Catbus
6. My Neighbor Totoro

– Program note by the arranger

Nothing Gold Can Stay

STEVEN BRYANT

Born 1972, Little Rock, Arkansas

*Nature's first green is gold,
Her hardest hue to hold.
Her early leaf's a flower;
But only so an hour.
Then leaf subsides to leaf.
So Eden sank to grief,
So dawn goes down to day.
Nothing gold can stay.
– Robert Frost*

Nothing Gold Can Stay was commissioned as a surprise gift for Kevin Sedatole in honor of his first 10 years at Michigan State University. His conducting students spanning that decade, led by Jamal Duncan and Armand Hall, banded together and approached me at the 2015 College Band Directors National Convention in Nashville about writing the work, and I knew immediately that I couldn't refuse this special project, made all the more appropriate because my wife, Verena, was one of Kevin's very first students at MSU.

The music is my deliberate attempt to write a chorale—something simple, beautiful and familiar. The deceptive surface simplicity of Robert Frost's poem seems to coincide with this music, particularly the paradoxical descending of dawn to day, all embodying the concept of *felix culpa*, or "lucky fall"—the idea that loss can bring greater good, and is in fact necessary.

– Program note by Steven Bryant

Carmina Burana

CARL ORFF

Born July 10, 1895, Munich, Germany

Died March 29, 1982, Munich, Germany

*Fortune roto volvitur:
 Descendo minoratus;
 alter in altum tollitur;
 nimis exaltatus*

*(At the turn of Fortune's wheel
 One is deposed,
 another is lifted on high
 To enjoy a brief felicity.)*

The Wheel of Fortune, inscribed with this legend on a thirteenth-century manuscript collection, acts as a motto for one of the monumental music works of our time: Carl Orff's *Carmina Burana*, subtitled "Profane songs for singers and vocal chorus with instruments and magical pictures."

Orff derived the inspiration and texts for his score from this anthology of songs and poems written in medieval Latin, German and French by the "goliards"—the vagrant scholars, vagabond poets and wandering monks of seven hundred years ago. The original manuscript collection was rediscovered in the old monastery, Benediktbeuern, in the Bavarian Alps by Johann Andreas Schmeller, who published it in 1847 under the name *Carmina Burana* (Songs of Beuren). Containing approximately two hundred songs and poems—both sacred and secular—the manuscript ranged in style and content from earthly simplicity to sophisticated symbolism and mysticism, from devotional religious contemplation to unabashed, almost cynical, worldliness.

The origin of the poems—some of which were definitely intended for singing—is obscure; however, since the goliards tempered their Christianity with secular beliefs, the subjects with which the poems deal are as evident today as they were when the poems were written. They are frank avowals of the early pleasures: eating, drinking, gambling, love-making; the beauty of life and springtime; the irony and cruelty of fortune (then referred to as "Empress of the World," the ancestor of our own "Lady Luck!").

It has been suggested that the goliards often inflated their feelings past credibility, like boastful storytellers. But when they touched on tenderness, they judged their means of expression with the most sophisticated subtlety.

The whole range that reflects the goliards' way of life—its immense gusto and color, its unaffectedness—has likewise been depicted in musical terms by Carl Orff. He exhilarates us with throbbing rhythms and battering-ram tunes, and moves us with chaste tenderness and heartfelt simplicity. This is music which mirrors the timeless qualities of human aspiration and foible; music unique in substance and impact, resplendent with the color and imagination of a truly creative mind.

In arranging *Carmina Burana* for concert band, I have attempted to retain the spirit, feeling and overall character of the original score, at the same time modifying its length to a duration suitable for programming purposes. The work begins and ends depicting the crushing anguish of the victims of Fortune's ruthless wheel (*O Fortuna; Fortuna Imperatrix Mundi*); the remaining sections are devoted to the joys of spring and nature, the pleasures of the tavern and the gaming table, the delights of love, the irony of Fate.

– Program note by the arranger

Christine Higley, *Interim Music Director*

Brad Jopek, *Interim Music Director*

FLUTE/PICCOLO*

Shohini Banerjee
Samantha Cinnick
Elvira Freeman
Cyleigh Gaynor
Mary Kate Gentile
Kaity Mumma
Kelly Pasciuto
Dan Potrepka
Sara Short
Kathleen Wilson*

OBOE

Gillian Engelbrecht

BASSOON

Tom Cherrix
Kathy Emery
Kristi Engel

CLARINET

Helen Butt
Jim Coppess
Derek Corbin
Erin Engelbrecht
Lisa Fetsko
Neil Gladstein
Jeri Holloway
Chad McCall
Stan Potter
Amanda Rogers
Kristina Seabolt
Mark Shayman
Karlo Silbiger
Karen Trebilcock
Megan White
Tom Zong

BASS CLARINET

Edgar Butt
Phaedra McNair
David Wagner

ALTO SAXOPHONE

Aaron Beczkiewicz
Caroline Cherrix
Kayla Edwards
Sarah Flinspach
Stuart Sklamm

TENOR SAXOPHONE

Eirik Cooper
Keith Hill

BARITONE SAXOPHONE

Richard Schiller

CORNET

Dale Allen
McNeal Anderson
Carley Barrett
Ernie Bennett
LeAnn Cabe
Craig Carignan
Tim Girdler
Doug McElrath
Demetrius Zaliwciw

TRUMPET

Tom Gleason
Larry Kent
Boris Loyd
Rick Paciuto

FRENCH HORN

Katelyn Girdler
Jessica Jopek
Miranda Magdangal
Aviel Tomar

TROMBONE

Dave Buckingham
Steven Bronocco
Darrell Greenlee
Lisa Hines
Marianne Kassabian
John O'Neill
Aaron Ruben
Bob Schmertz
Jim Templin

EUPHONIUM

Jake Bowen
Jermaine Fryer
Edward Kirk
Lin Wallberg

TUBA

Mike Drerup
Ian Edge
Patrick FitzGerald
Dorothy Lee
Billy Snow

TIMPANI

Doug Igelsrud

PERCUSSION

Beth Bienvenu
Lori Dominick
George Huttlin
Alan Sactor

Craig G. Potter, *Music Director*
 Brad Jopek, *Assistant Conductor*

PICCOLO

Kaitlin Dan
 Namiko Randall

FLUTE

Kaitlin Dan
 Namiko Randall
 Aliza Jacobs
 Serena Lee
 Rebecca Pomerat
 Charlotte Norris
 Sandra Radakovic
 Cassandra Meyer
 Saffron Nizza
 Katherine Cox
 Sid Su
 Madelyn Fields
 Senanga Perera
 Judy Song

OBOE

Amanda Sames
 Mack Adrian Dela Cruz

BASSOON

Josephine Jones
 Benjamin Smith-Hicks

CLARINET

Aliki Dimitoglou
 Henry Clay
 Hannah Holloway
 Erin Lea
 Henry Renze
 Morgan Brown
 Dasi Fienkeng
 Mazelie Passmore
 Matthew Tremba
 Jordan Harris
 Evan Thomas
 Marsh Hessler

BASS CLARINET

Brock Ryan

ALTO SAXOPHONE

Matthew Liu
 Emma Behrens
 Aidan Novak
 Hailee Martino
 Jay Smith
 Drew Pleat
 Claire Bos
 Nick Vuyovich
 Kristian Dell'Erba
 Mary Kay
 Stephen Snyder

TENOR SAXOPHONE

Jwoyal Ranjit
 Tyler Goins
 Jayson Davis

BARITONE SAXOPHONE

Zachary Miller

FRENCH HORN

Kristin Dan
 Robert Morris
 Chow-Fong Kust
 Ariadne Dimitoglou
 Sarah Jacob
 Hannah Marszalek
 Jonathan Dinh
 Andrew Doerrler
 Sara Riso
 Liam Moran
 Suerken Matsuyama
 Sofia Tasikas
 Tabitha Tamulevich
 Emely Peña

TRUMPET

Brian Glover
 Logan Beebe
 Dawson Reed
 Connor Keech
 Benjamin Westgard
 Mia Zwally
 Christopher Varga
 Joshua Shen
 Grace Rodeffer
 Bobby Schaller
 Fae Degen
 Clara Tuske
 Naaman Trumbull
 Amy Hein
 Jackson Martin
 Lauren Hamilton

TROMBONE

Connor Dunlop
 Ellie Meeks
 Dan Jamison
 Isabelle Bryden
 Kelsey Taylor
 Heather McLeod
 Zane Curtis-Thomas
 Manny Fitsum

EUPHONIUM

Carlos Chen
 Cassandra Rochmis
 Liza Raney
 Benjamin Samans
 Scott Dansie
 Rebecca Grant
 Sarah Rodeffer
 Jeremy Prem
 Daphne Fish

TUBA

Matthew Killian
 Tenley Fahey
 Joshua DeBell

PERCUSSION

Christopher Anderson
 Dylan Chang
 Patrick Heinicke
 Samuel McCusker

PIANO

Cassandra Meyer