

*University of Maryland School of Music Presents*

# UNIVERSITY BAND AND MARYLAND COMMUNITY BAND MAY CONCERT



Sunday, May 7, 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  
MAY CONCERT**

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

*A Festival Prelude* ..... Alfred Reed  
(1921–2005)

Brad Jopek, *conductor*

*Valdres* ..... Johannes Hanssen  
(1874–1967)

*...my consciousness* ..... Daniel Montoya Jr.  
(b. 1978)

First Suite in E-flat for Military Band ..... Gustav Holst  
(1874–1934)

- I. Chaconne
- II. Intermezzo
- III. March

**INTERMISSION**

**Maryland Community Band**  
**Christine Higley & Brad Jopek**  
*Interim Music Directors*

*Marching Song* ..... Gustav Holst  
(1874–1934)  
Arr. Timothy Reynish

*Shenandoah* ..... Frank Ticheli  
(b. 1958)

*Immer Kleiner* (Always Smaller) ..... Adolf Schreiner  
(1841–1894)  
Arr. George S. Howard

Michael Votta Jr., *clarinet*

*Italian Rhapsody* ..... Julie Giroux  
(b. 1961)



**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.





**MICHAEL VOTTA, JR.**, has been hailed by critics as “a conductor with the drive and ability to fully relay artistic thoughts” and praised for his “interpretations of definition, precision and most importantly, unmitigated joy.” Ensembles under his direction have received critical acclaim in the United States, Europe and Asia for their “exceptional spirit, verve and precision,” their “sterling examples of innovative programming” and “the kind of artistry that is often thought to be the exclusive purview of top symphonic ensembles.”

He currently serves as director of bands at the University of Maryland where he holds the rank of professor. Under his leadership, the UMD Wind Orchestra (UMWO) has been invited to perform at the international conference of the World Association of Symphonic Bands and Ensembles as well as national and regional conferences of the College Band Directors National Association. UMWO has also performed with major artists such as the Baltimore Symphony Orchestra, the Orpheus Chamber Orchestra, Eighth Blackbird and the Imani Winds. UMWO has commissioned and premiered works by Andre Previn, Steven Mackey, Alvin Singleton, James Syler and numerous others.

Votta has taught conducting seminars in the U.S., Israel and Canada, and has guest conducted and lectured throughout the world with organizations including the Beijing Wind Orchestra, the Prague Conservatory, the Eastman School of Music, the Cincinnati College-Conservatory of Music, the National Arts Camp at Interlochen, the Midwest Clinic and the Conductors Guild.

His performances have been heard in broadcasts throughout the U.S., on Austrian National Radio (ÖRF) and Southwest German Television, and have been released internationally on the Primavera label. Numerous major composers, including George Crumb, Christopher Rouse, Louis Andriessen, Karel Husa, Olly Wilson, Barbara Kolb and Warren Benson, have praised his performances of their works. His arrangements and editions for winds have been performed and recorded by university and professional wind ensembles in the U.S., Europe and Japan. He is also the author and editor of books and articles on wind literature and conducting.

His arrangements and editions for winds have been performed and recorded by university and professional wind ensembles in the U.S., Europe and Japan. He is also the author and editor of books and articles on wind literature and conducting.

He is currently president-elect of the College Band Directors National Association and is a past president of the Big Ten Band Directors Association. He previously served as editor of the CBDNA Journal, as a member of the Executive Board of the International Society for the Investigation of Wind Music (IGEB) and on the board of the Conductors Guild.

Before his appointment at Maryland, Votta held conducting positions at the University of North Carolina at Chapel Hill, Duke University, Ithaca College, the University of South Florida, Miami University (Ohio) and Hope College.

Votta holds a doctor of musical arts degree in conducting from the Eastman School of Music, where he served as assistant conductor of the Eastman Wind Ensemble and studied with Donald Hunsberger. A native of Michigan, Votta received his undergraduate training and master of music degrees from the University of Michigan, where he studied with H. Robert Reynolds.

As a clarinetist, Votta has performed as a soloist throughout the U.S. and Europe. His solo and chamber music recordings are available on the Partridge and Albany labels.

**A Festival Prelude**

ALFRED REED

Born January 25, 1921, New York, NY

Died September 17, 2005, Miami, FL

Written in 1956, this work was dedicated to and premiered by the Phillips University Band of Enid, Oklahoma, with the composer conducting, as part of the 25th anniversary of the Tri-State Music Festival. Alfred Reed said, "The work was conceived specifically in terms of its title as an opening kind of piece...the music was to establish a bright and brilliant mood throughout, with no other connotation in mind." Two fanfare-like motifs and a main theme occur throughout the composition using the brass and woodwinds separately and combined to impart tone color and majesty. In 1991, the composer commented: "*A Festival Prelude* was originally written for performance by a university group of players, and I do recall there having been some difficulties with some of the more demanding textures of the work at that time, 34 years ago. I also recall not offering the work for performance for nearly four years after its first performance, despite the willingness of the publisher I was then connected with to accept it, on the ground that I did not feel there were a sufficient number of high school bands in the country who could cope with it as a whole."

– Program Note from *Program Notes for Band*

**Valdres**

JOHANNES HANSSEN

Born December 2, 1874, Ullensaker, Norway

Died November 25, 1967, Oslo, Norway

Hanssen began writing this march in 1901; it was not completed until 1904. Following its premiere, during an open-air concert in Oslo, the composer (who was playing trumpet in the band) heard only two people applaud — his two best friends. He then arranged the work for the Orchestra of the National Theater, but Johan Halvorsen, the conductor (and also a composer), turned it down. Later he sold the march to a publisher for 25 kroner (about five dollars). From this inauspicious beginning, *Valdres March* has become known in almost every country where there are brass or wind bands. Although it was his first composition, Hanssen admitted near the end of his life that he had never written anything better.

The title has both geographic and musical connotations. Valdres is a beautiful region between Oslo and Bergen. The first three measures contain the old signature fanfare for the Valdres Battalion, an ancient melody formerly played on the lur (or lure) — in this instance a straight wooden "trumpet" which was long enough to play the same partials played on a modern bugle. Other melodies derive from a Haranger fiddle tune and a pentatonic folk tune, above a typical Norwegian drone bass.

– Program Notes from *Program Notes for Band*

**...my consciousness**

DANIEL MONTOYA JR.

Born October 14, 1978, Austin, TX

At its heart, Daniel Montoya, Jr.'s *...my consciousness* is a love song, albeit one that is unconventionally conceived and, like the composer, is not without its own quirkily humorous charm. It was written for and dedicated to his wife, who is known enigmatically in social media circles simply as "The Girl," who asked him early on in their relationship to write a piece of music that would encapsulate their story. The challenge was significant, and it took Montoya years to finally build up the courage to commit to the project, which he titled based on The Girl's acknowledgment that they were finally becoming a serious couple in saying, "You've entered my consciousness."

The work is partially anecdotal in nature, programmatically reflecting the tale of the first time the pair met. The composer says of that fateful meeting:

The first time The Girl and I ever met, I was wearing a black rocker t-shirt with silver writing. The shirt said AD/HD in the style of the AC/DC logo. At some point during the conversation, she asked if I liked AC/DC because of the shirt. I pointed out her error and her response was, "...that's marketing for you."

The opening gesture of the work, after an initial twinkling of mallet percussion, relates this exchange musically in an eight-note melody solo flute: A–C–D–C–A–D–H–D (B-flat is spelled as in the Germanic system as "H"). This sits atop extended diatonic harmonies that reflect the same pitches, listing by aimlessly in a naïve, floating passage of time. This is immediately answered by a gentle oboe solo mimicked by an expanding brass chorale, sighing dreamily downward toward a cadence in the home key of F major.

These are the primary materials of the work, and they metamorphose over the course of the rest of the work. The flute and oboe solos become thoroughly meshed into one entity, rather than the independent statements of the separate motives, almost as if the lovers have become, over time, more and more inseparable and indebted to each other. The melody sweeps forward, picking up speed and passionately intensifying in volume to what seems like a climax, but before it can fully resolve, a respite comes in the form of a sparser texture and a return of the earlier lovesick sighing, this time in alto saxophone, perhaps as a nostalgic remembrance of the beginning. This short section, questioning in its nature, contains unsure dissonances, but a lengthy euphonium solo sets the motion back on track to its assuredness, cresting to a grand apex before receding quietly back to the original fragmented motives, with one final "correcting" statement of A–D–H–D that is left incomplete, because — after all — the story isn't finished yet...

Montoya mentions that the piece relies on Elton John's "Your Song" as a fundamental inspiration, although it doesn't make any active quotation or contain any lyrics. Still, the lyrics, modified here, shape the spirit and genesis of the work:

If I was a sculptor, but then again, no  
Or a man who makes potions in a traveling show  
I know it's not much but it's the best I can do  
My gift is my song and this one's for you  
And you can tell everybody this is your song  
It may be quite simple but now that it's done  
I hope you don't mind, I hope you don't mind, that I put down in words  
How wonderful life is while you're in the world

*...my consciousness* is Montoya's eleventh work for symphonic winds and is dedicated to Jenn.

– Program note by Jake Wallace

**First Suite in E-flat**

GUSTAV HOLST

Born September 21, 1874, Cheltenham, England

Died May 25, 1934, London, England

British composers have produced several exceptionally fine works for the concert band. Of all these, the Suite in E-Flat is generally regarded as the cornerstone. Written in 1909, it is one of the few band originals that has been transcribed for symphony orchestra. It was given its first known public performance by the Royal Military School of Music Band, conducted by D.W. Jones, at Kneller Hall in 1920. The opening theme of the “Chaconne” is repeated incessantly by various instruments as others weave varied filigrees about the ground theme. In the middle of the first movement, the principal theme is inverted for several repetitions. The “Intermezzo” is based on a variation of the “Chaconne” theme, presented first in an agitated style, then in a cantabile mood, the two styles alternating throughout the movement. The two themes of the “March,” one dynamic and the other lyric, are also taken from the “Chaconne” theme. The first is something of an inversion and is played in a marcato style by the brasses; the second, a more flowing rendition of the theme, now “right-side-up,” is played by the woodwinds and lower brasses. Eventually the two are combined in a thrilling counterpoint leading to the coda. Although Holst’s daughter, Imogen (a gifted musician and author), was critical of some of his compositions, she writes that “the whole suite is superbly written for military band. It must have been a startling change from the usual operatic selections. In spite of its original approach, the Suite never breaks away from the essential traditions of the band, and the ‘March’ is the sort of music that is beloved of bombardons (basses) and euphoniums. The inevitable *meno mosso* was written with the assurance of an experienced bandsman who knows exactly what the other players are going to enjoy.”

– Program note from *Program Notes for Band*

**Marching Song**

GUSTAV HOLST

Gustav Holst’s *Two Songs Without Words* were composed for small orchestra in 1906 and received their first performance at the Royal College of Music, London, under the composer’s baton in the same year on July 19th. They were dedicated to Ralph Vaughan Williams, who wrote to Holst:

‘My dear V’ It was nice to open your parcel and find my initials over your pieces — I don’t know what you owe to me — but I know all I owe to you — if I ever do anything worth doing it will be greatly owing to having such a friend as you “at my command” as the folk-songs say, always ready to help and advise — and someone whose *yea* is always *yea* and *nay*, *nay* — which is a quality one really wants in a friend and so seldom gets.

In 1929 and 1930, the march was scored for small band by Holst and put on hire by Novello, since when it has been largely superseded by the arrangement for full symphonic band by Erik Leidzén, published in 1940.

*Marching Song* was scored, as most of his wind works, for a small military band. By omitting all of the optional extra parts, the work can be played by as few as 25 players.

– Program note from *Program Notes for Band*



***Shenandoah***

FRANK TICHEL

Born January 21, 1958, Monroe, Louisiana

In my setting of *Shenandoah* I was inspired by the freedom and beauty of the folk melody and by the natural images evoked by the words, especially the image of a river. I was less concerned with the sound of a rolling river than with its life-affirming energy — its timelessness. Sometimes the accompaniment flows quietly under the melody; other times it breathes alongside it. The work's mood ranges from quiet reflection, through growing optimism, to profound exaltation.

– Program note by the composer

***Immer Kleiner (Always Smaller)***

Adolf Schreiner

Born May 10, 1841, Plaun, Germany

Died February 19, 1894, Neustrelitz, Germany

*Immer Kleiner* is a humorous fantasy featuring the clarinet with band. The soloist plays the clarinet first in its entire construction and gradually disassembles the various parts as he or she performs. The soloist finally performs the last measures with only the mouthpiece.

– Program note from the publisher

During the years when I was a clarinetist with the famous Conway Band, I had the opportunity to study and associate with many of the world's greatest wind instrumentalists. Knowing my interest in solos for the clarinet, Edmund Roelfsmann, E-flat clarinetist with the Conway Band and bass clarinetist with the New York Philharmonic, introduced me to a clarinet solo, which as an encore was a "sure-fire" show stopper. I performed the solo hundreds of times.

*Immer Kleiner* was only published in Germany and all the directions were in German, thus it never became popular in America with any other soloists. Thusly, I have transcribed the directions into English and the music for clarinet soloist with band and hope that when you perform *Immer Kleiner*, you will derive as much enjoyment from it as I have had.

– Program note by George S. Howard

***Italian Rhapsody***

Julie Giroux

Born December 12, 1961, Fairhaven, Massachusetts

*Italian Rhapsody* is a collection of Italian folk songs and a few operatic excerpts scored with Italian gusto! Solo clarinet opens this work with a certain Mafioso flair developing into a devious rendition of *The Italian Wedding Song #2* (The Wedding Tarantella). *Caderna*, composed by A.D. Arcangelo, is presented in both an Italian street band and contemporary march style. Giacomo Puccini's *La bohème* "Quando m'en vo" ("Musetta's Waltz") makes an appearance as an accordion player serenading young lovers in the moonlight. The finale features Luigi Denza's "Funiculi! Funicula!", Giuseppe Verdi's *Il Trovatore* (Act II, "Anvil Chorus") and Gioachino Rossini's *Barber of Seville*. Italian operatic and folk song musical quotes are interlaced throughout the work. See if you can find them all! Scored with an Italian passion for family and feasting, *Italian Rhapsody* is definitely one very spicy meatball!

Commissioned by Colonel Arnald D. Gabriel (né Arnaldo Domenico Antonio Gabriele). Dedicated to Ferdinando and Filomena Gabriele, my loving parents.

– Program note by the composer

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

**FLUTE / PICCOLO\***

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

**OBOE**

Amanda Sames  
 Mack Adrian Dela Cruz

**BASSOON**

Josephine Jones  
 Benjamin Smith-Hicks

**CLARINET**

Aliki Dimitoglou  
 Henry Clay  
 Hannah Holloway  
 Erin Lea  
 Henry Renze  
 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

**HORN**

Kristin Dan  
 Robert Morris  
 Chow-Fong Kust  
 Ariadne Dimitoglou  
 Sarah Jacob  
 Hannah Marszalek  
 Jonathan Dinh  
 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

**STRING BASS**

Andrew Doerrier

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  
Stu Klamm

**TENOR SAXOPHONE**

Erik Cooper  
Keith Hill

**BARITONE SAXOPHONE**

Richard Schiller

**CORNET**

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

**TRUMPET**

Tom Gleason  
Larry Kent  
Boris Loyd  
Rick Paciuto

**FRENCH HORN**

Katie 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 Dominic  
George Huttlin  
Alan Sactor