



*University of Maryland School of Music Presents*

**UNIVERSITY BAND AND MARYLAND COMMUNITY BAND  
Fall Concert**

**Friday, October 25, 2024 • 8PM**

DEKELBOUM CONCERT HALL

AT THE CLARICE SMITH PERFORMING ARTS CENTER



**SCHOOL OF  
MUSIC**

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University of Maryland School of Music  
Presents

## UNIVERSITY BAND AND MARYLAND COMMUNITY BAND FALL CONCERT

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

*Incantation and Dance* ..... John Barnes Chance  
(1932–1972)

*Aunna Marzen, conductor*

*Lichtweg/Lightway* ..... Jennifer Jolley  
(b. 1981)

*October* ..... Eric Whitacre  
(b. 1970)

*Chapultepec* ..... Carlos Chávez  
(1899–1978)

- I. Marcha Provinciana
- II. Vals Nostálgico
- III. Canción de Adelita

### INTERMISSION

**Maryland Community Band**  
**Doug Quinzi**  
*Music Director*

*Ellington (A Tribute to the Duke)* ..... arr. Larry Kerchner  
(living composer)

*Tuscan Serenade* ..... Gabriel Fauré  
(1845–1924)  
arr. Percy Grainger

*Beautiful Colorado* ..... Joseph De Luca  
(1890–1935)  
arr. Charles J. Roberts  
*Jermaine B. Fryer, euphonium*

*On a Hymnsong of Philip Bliss* ..... David R. Holsinger  
(b. 1945)

*American Salute* ..... Morton Gould  
(1913–1996)  
trans. Philip J. Lang



**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 Conference. 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.

Potter 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 album *Are You Experienced?* for solo electric tuba. Potter 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 in tuba performance from the University of Maryland, College Park, 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, Potter lives in Annapolis with his wife Mallory and his children, Felicity and Hugh.



**AUNNA MARZEN** is a Washington, D.C.-based trumpet player and conductor. Marzen is currently in her third year of studies toward a Doctor of Musical Arts in trumpet performance at the University of Maryland, College Park, where she serves as a graduate assistant with the UMD Bands. A well-rounded performer, Marzen has played with orchestras, bands and chamber ensembles across the country and internationally. She has performed as a member of a trumpet ensemble for both the National Trumpet Competition and the International Trumpet Guild. Marzen is also

involved in the marching arts, having performed with both the Santa Clara Vanguard and Colts Drum & Bugle Corps, as well as serving as an instructor for the Crossmen Drum & Bugle Corps. She is currently on staff with the Cavaliers Drum & Bugle Corp.

Marzen holds a Master of Music from Florida Atlantic University and a Bachelor of Music in trumpet performance from the University of Iowa. She is a member of Kappa Kappa Psi Honorary Band Fraternity and Sigma Alpha Iota International Music Fraternity. Her primary teachers include Chris Gekker, Michael Votta, Amy Schendel, Aren Van Houzen and Courtney Jones. Marzen is a native of the greatest corn-growing state in the country, Iowa.



**DOUG QUINZI** is in his second season as director of the Maryland Community Band. He holds a Bachelor of Music Education degree from New Mexico State University and a Master of Music degree in horn performance from the University of Maryland, College Park. He is active throughout the Washington, D.C. area as a freelance french horn player, teacher, clinician and conductor, appearing with groups such as the Boston Brass, Washington Symphonic Brass and the National Symphony Orchestra.

He has been a member of “The President’s Own” United States Marine Band since 2004, serving as Assistant Principal Horn since 2018. He lives in Crofton with his wife Dyana and their children, Corgan, Lincoln, Anthony, Asher, Ruby and Vera.



**JERMAINE B. FRYER** is a distinguished performer, conductor and educator in the Washington, D.C. metropolitan area. He specializes in low brass instruction and has extensive experience leading wind ensemble rehearsals. A highlight of his career was performing with Oxon Hill High School during its 2008 tour of China for the Beijing Olympics.

As a versatile musician, Fryer plays trombone, euphonium and tuba, with experience in both classical and jazz. He has performed with esteemed ensembles such as the Fort Washington Symphonic Winds, the University of Maryland Wind Orchestra, and the Rockville Brass Band, in venues including The Kennedy Center and throughout China.

Currently serving as the assistant conductor of the Rockville Brass Band, Fryer has also conducted the University of Maryland Brass Ensemble and the UMBC Wind Ensemble. He holds a Bachelor of Arts degree in euphonium performance from the University of Maryland, Baltimore County and a double Master of Music degree in performance and music education from the Peabody Conservatory of Johns Hopkins University. Fryer is dedicated to inspiring the next generation of musicians.



The **UNIVERSITY BAND** serves as a musical outlet primarily for non-music majors at the University of Maryland, College Park who are interested in performing in a wind band. Ranging in size from the mid-60s in the Fall semester to over 100 members in the Spring, students in the UBand rehearse once a week and receive academic credit for their participation in the band. The University Band performs traditional and contemporary works from the band repertoire, as well as transcriptions from other media.

**THE MARYLAND COMMUNITY BAND** was formed in 1995 as a special outreach project of the University of Maryland Band Program in the School of Music. Open to all qualified adult wind and percussion players, the band provides an opportunity for musicians from different musical backgrounds and various skill levels to further develop their individual technique by performing in an ensemble that is both enjoyable and challenging.

The group draws its membership from university alumni, school music teachers, campus faculty and staff, and adults from the greater Washington, D.C./Baltimore community. The 80-member ensemble includes musicians whose ages range from their early 20s to their early 80s.

The Maryland Community Band performs a variety of music, ranging from the classical symphonic repertory to military marches and Broadway and film scores.

For more information on Maryland Bands, contact:

#### **UMD Bands**

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***Incantation and Dance***

JOHN BARNES CHANCE

Born November 20, 1932, Beaumont, TX | Died August 16, 1972, Lexington, KY

The present title of this work suggests a religious orientation, but not towards any of the established religions of a Western or Eastern culture. To the standard deities one offers prayers—incantations are uttered in rituals of magic, demonic rites and the conjuring up of spirits, evil and benign. The opening Incantation is full of mystery and expectation, wandering, unstable and without tonality. The Dance also begins quietly, but percussion instruments quickly begin, one by one, to drive a rhythmic pattern of incredible complexity and drive. As other instruments are added, the dance grows wilder and more frenzied. The brasses hammer out ferocious snarls—the woodwinds fly in swirling scales. Here there is no pretty tune but a paroxysm of rhythm, a convulsion of syncopation that drives on and on, mounting in tension, to a shattering climax of exaltation.

*Incantation and Dance* was premiered as *Nocturne and Dance* by Herbert Hazelman and the Greensboro High School Band on Nov. 16, 1960. The original version (saved by Hazelman) has several interesting differences, including 31 additional measures. It was programmed at the NBA convention in New Orleans in June 1995 by Robert Pouliot and the City of Fairfax Band.

– Program Note from *Program Notes for Band*

***Lichtweg/Lightway***

JENNIFER JOLLEY

Born 1981, Bellflower, CA

*Lichtweg/Lightway* is a wind ensemble piece based on Keith Sonnier's light installation in Connecting Level 03 in Terminal 1 at the Munich Airport. Bright fluorescent neon lights line the walls of a typical airport walkway to guide travelers to where they are going and help them cope with the stress of being in transit. In this piece, I musically portray the rhythmic placement of red and blue light emanating from this neon installation by creating a constant eighth-note ostinato that is heard throughout the work. Just as the panes of glass, mirrors and aluminum sheets refract and scatter the colorful neon light, this ostinato is diffused amongst the different colors in the ensemble.

– Program Note by the Composer

**October**

ERIC WHITACRE

Born January 2, 1970, Reno, NV

*October* began at a restaurant in Chicago, when I was first introduced to Brian Anderson. Brian, a high school band director from Fremont, Nebraska, knew my work and wanted to commission me, but couldn't find the finances. If I remember correctly I didn't immediately hear back from him, and I just assumed the gig would never materialize.

About a year later I get this phone call from him and he says that he has put together a commissioning consortium of 30 high school bands from Nebraska. 30 bands! I've dealt with institutional bureaucracy for a while now and I can't possibly imagine how he brought all of those people together, let alone get them to agree on a commission.

Writing a 'grade three' work was an entirely different challenge. It's easy to write your way out of a difficult corner with flashy, virtuosic material, but with 'easier' music your solutions must be simple, elegant and functional. I worked hard to create a piece that could be successfully performed by all of the high schools in the consortium, yet never compromised its musical integrity. Frankly, writing 'easy' music is one of the hardest things I've ever done.

October is my favorite month. Something about the crisp autumn air and the subtle change in light always makes me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughan Williams, Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season.

I'm quite happy with the end result, especially because I feel there just isn't enough lush, beautiful music written for winds. *October* was premiered on May 14, 2000, and is dedicated to Brian Anderson, the man who brought it all together.

– Program Note by the Composer

**Chapultepec**

CARLOS CHÁVEZ

Born June 13, 1899, Mexico City, Mexico | Died August 2, 1978, Mexico City, Mexico

The title refers to a historic section of Mexico City, Mexico, which has been occupied successively by Aztec emperors, Spanish viceroys and later rulers of Mexico. The area now includes a 1,000-acre park which contains important museums, a zoo, the national auditorium and the Chapultepec Castle. The work itself is a complete revision of an earlier composition for the symphony orchestra, *Obertura Republicana* (1935), which represented a period of social consciousness in the composer's style and was based on three Mexican tunes popular in the 19th century. Chávez considered *Chapultepec* a cancellation of his earlier work and it is interesting to note that the new version of the suite was tested by a large Mexican band conducted by the composer, and then revised before final production in 1963. The first movement, *Marcha Provinciana*, is based on *Marcha Zacatecas* by Genaro Codina (1851-1901), Zacatecas being a province and city of Mexico. The second movement, *Vals Nostálgico*, is based on *Vals Club Verde* by Rudolfo Campodónico (1866-1926) and the final movement, *Cancion de Adelita*, comes from the Mexican folk song, *La Adelita*.

– Program note by Norman Smith

**Ellington (A Tribute to the Duke)**

DUKE ELLINGTON

Born April 29, 1899, Washington, D.C. | Died May 24, 1974, New York, NY

Arr. Larry Kerchner

Duke Ellington was one of the most important creative forces in the music of the twentieth century. His influence on classical music, popular music and, of course, jazz, simply cannot be overstated. Born Edward Kennedy Ellington, he originally had ambitions of becoming a painter, but he became interested in music in his early teens. In 1923, he moved to New York, where he became the leader of his band and began recording. By 1930, his band was touring throughout Europe, and he was beginning to be recognized as an important modern composer. Curiously, most of his songs were originally written as instrumental pieces, with lyrics added at a later date. This arrangement features the tunes *Solitude*, *Love You Madly*, *In a Sentimental Mood* and *Don't Get Around Much Anymore*.

– Program notes from *The Great American Songbook Foundation*

**Tuscan Serenade**

GABRIEL FAURÉ

Born May 12, 1845, Pamiers, France | Died November 4, 1924, Paris, France

Arr. Percy Grainger

Gabriel Fauré reveals himself most fully in his songs, which number nearly 100. *Tuscan Serenade* is a setting of an Italian poem, translated into French by Romain Bussine, a singer. The poem is in three sections, but Fauré sets the first two parts in strophic form, echoing the melody in the piano accompaniment. The last four lines, however, contain new material: something of a departure from a structural point of view.

Grainger heightens the contrast between the verses: he scores the first for euphonium, but scores the second for the full band; the euphonium takes the accompaniment, returning to the fore for the last, crucial, four lines. His instrumental colour concept is as strong as ever in this score, with the accompanimental piano and marimbas capturing the mood of Tuscany.

– Program notes from the score

**Beautiful Colorado**

JOSEPH DE LUCA

Born March 26, 1890, Rome, Italy | Died October 22, 1935, Tuscon, AZ

Arr. Charles J. Roberts

Joseph De Luca was an Italian-American composer, euphoniumist, and conductor. After graduating from the Conservatory of Music in Perugia where he studied composing and conducting, he served as the conductor of the municipal band in Ripateatina as well as principal trombonist in the orchestras of two grand opera companies. His fame as a soloist brought him to the United States; he appeared as a euphonium soloist with the Victor Herbert Orchestra and the Sousa Band, and he even served as principal trombone of the Philadelphia Orchestra for a short time. He directed the Lancaster (Pennsylvania) Military Band and was appointed conductor of bands at the University of Arizona, a position he held until his death. He wrote more than 250 works for band, orchestra, chamber ensembles and solo instruments, including *Beautiful Colorado*, his most famous work.

– Program notes from *The Heritage Encyclopedia of Band Music*



**On a Hymnsong of Philip Bliss**

DAVID R. HOLSINGER

Born December 26, 1945, Hardin, MO

Philip Bliss was a prolific writer of gospel songs throughout his brief lifetime, in most cases writing both the words and music. However, this hymn was written with text by Presbyterian layman Horatio G. Spafford. On Nov. 22, 1873, The S.S. Ville du Havre was struck by an English vessel in the Atlantic Ocean, sinking in twelve minutes. Among the passengers were Spafford's wife and four daughters; Mrs. Spafford survived but the four children were lost. While sailing to meet his bereaved wife, Spafford penned what would become the lyrics to *When Peace like a River*, commonly known as *It is Well With My Soul*. This setting is a radical departure of style for Holsinger. His customary frantic tempos and ebullient rhythms are replaced with a restful, gentle and reflective composition.

– Program notes from David Holsinger

**American Salute**

MORTON GOULD

Born December 10, 1913, Richmond Hill, NY | Died February 21, 1996, Orlando, FL

Arr. Philip J. Lang

Morton Gould began his musical career as a pianist in movie theaters during the Great Depression, and he would spend the next six decades performing and writing his uniquely American music for symphony orchestras, television, movies and the Broadway stage. Originally written for orchestra, *American Salute* has become a favorite of the concert band repertoire. Using the familiar tune from *When Johnny Comes Marching Home* as the sole melodic resource, Gould demonstrates his skill in thematic development, creating a brilliant fantasy on a single tune. Written in 1942, it was composed at the request of a government radio program producer who wanted a “salute to America.” The composer insisted he had no idea the work would become a classic: “Critics say it is a minor masterpiece, a gem. To me, it was just a setting. I was doing a million of those things.” By his own account, he composed and scored the entire piece in less than 8 hours, beginning at 6 p.m. the evening before it was due and finishing at 2 a.m.

– Program notes from the United States Marine Band

## UNIVERSITY BAND

Craig G. Potter, *Music Director*  
Aunna Marzen, *Assistant Conductor*

### Flute & Piccolo

Kaitlin Dan  
Adib Khan  
Sandra Radakovic  
Mai Zarrinkar  
Olivia Emge  
Maggie Crooks  
Kira Noyes  
Erika Mosley  
Senanga Perera  
Felice Mojica  
Sofia Ferrucci  
Peter Kozlov  
Wayne Belser  
Ariel Bazan

### Oboe

Amalie Ludwig  
Michael Sinai  
Beatrice Polk  
Mack Adrian Dela Cruz

### Bassoon

Deborah Mensah

### Clarinet

Divya Kumar  
Aliko Dimitoglou  
Jacqueline Geary  
Reena Alattar  
Emily Huang  
Hugh Ma  
Henry Renze  
Dasi Fienkeng  
Kristin Dan  
Nathan Chesla  
Alphonse Alamo  
Mazellie Passmore  
Matthew Scher  
Marsh Hessler  
Julia Creighton

### Bass Clarinet

Sarayu Jilludumudi  
Maya St. Hillaire  
Grant Heinicke

### Alto Saxophone

Aarav Desai  
Preston Perzan  
Andrew Long  
Hailee Martino  
Ethan Stein  
Ryan Goldsmith  
Kristian Dell'Erba  
Noah Hornstein  
Blaise Ryan  
Srujan Chaganti

### Tenor Saxophone

Isaac Plowman

### Baritone Saxophone

Zachary Miller  
Paige Ruschke

### Horn

Robert Morris  
Chow-Fong Kust  
Matt Chabot  
Ariadne Dimitoglou  
Arthur You  
Suerken Matsuyama

### Trumpet

Ryan Saitta  
Austin Turner  
Jesse Ehrenreich  
Ryan Wang  
Samantha Linares  
Grace Rodeffer  
Rayn Carrillo  
Elizabeth Luoma

### Trombone

Amari Bastien  
Rahat Sharif  
Ziyi Li  
Joe Nebbia  
Scott Corbett

### Euphonium

Donovan Fry  
Ben Osuala  
Adin Kersh

### Tuba

Ben Smith-Hicks  
Shivank Bhimavarapu  
Evan R. Ash  
Jace Tu

### Percussion

Xavier Bornhorst  
Nabilah Chowdhury  
Caden Crook  
Khushi Desai  
Dustin Flaker  
Nicholas Kelly  
Hayden Lazorchak  
Brayden Walters

### String Bass

Jonathan Alonzo

## MARYLAND COMMUNITY BAND

Doug Quinzi, *Music Director*

### Flute & Piccolo

Elvira Freeman  
Mary Kate Gentile  
Katie Janota  
Kaity Mumma  
Kelly Pasciuto  
Sara Short  
Kevin Styles  
Caitlin Ting  
Linda Wagner  
Kathleen Wilson

### Oboe

Gillian Engelbrecht

### English Horn

Kristi Engel

### Bassoon

Tom Cherrix  
Douglas Eber  
Kristi Engel

### Clarinet

Austin Boroshok  
Helen Butt  
Jim Coppess  
Derek Corbin  
Megan White Corbin  
Kelsey Edwards  
Lisa Fetsko  
Emily Gottry  
Jeri Holloway  
Jordyn Lueker  
Chad McCall  
Stanley Potter  
Amanda Rogers  
Ken Rubin  
Amy Schneider  
Kristina Seabolt  
Karlo Silbiger

### Bass Clarinet

Dylan Blodgett  
Phaedra McNair  
Lisa Shiota  
David Wagner

### Alto Saxophone

Caroline Cherrix  
Kayla Edwards  
Sarah Flinspach  
Stu Sklamm

### Tenor Saxophone

Eirik Cooper  
Neil Gladstein  
Keith Hill

### Baritone Saxophone

Richard Schiller

### French Horn

Bekah Girdler  
Katie Girdler  
Miranda Magdangal

### Trumpet

Dale Allen  
McNeal Anderson Jr.  
Carley Barrett  
Ernest Bennett  
B. LeAnn Cabe  
Craig Carignan  
Tim Girdler  
Richard Liska  
Boris Lloyd  
Doug McElrath  
Richard Pasciuto  
Demetrius Zaliwciw

### Euphonium

Jake Bowen  
Jermaine Fryer  
Becky Jesurum  
Edward Kirk  
Emily Thomas  
Lin Wallberg  
Weeun Wang

### Trombone

Madeline Beaudry  
Steven Bronocco  
David Buckingham  
Jack Burke  
Kelly Deschaine  
Brendan Gillespy  
Darrell Greenlee  
Marianne Kassabian  
Brian Macarell  
Ellie Meeks  
Jason Robinson  
Bob Schmertz

### Tuba

Joshua DeBell  
Mike Drerup  
Patrick FitzGerald  
Dorothy Lee  
Anthony Pinder  
Billy Snow

### Percussion

Beth Bienvenu  
Lori Dominick  
Stewart Hickman  
George Huttlin  
Douglas Igelsrud  
Elyce Milligan  
Alan Sactor

### Piano

Chad McCall

UNIVERSITY OF  
MARYLAND



24  
25  
SEASON

*at The Clarice Smith  
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