

UNIVERSITY BAND & MARYLAND COMMUNITY BAND IN CONCERT



UMD School of Music presents

**UNIVERSITY BAND & MARYLAND
COMMUNITY BAND IN CONCERT**

Wednesday, November 4, 2015 . 8PM

Elsie & Marvin Dekelbourn Concert Hall

University Band, Craig G. Potter, conductor

Maryland Community Band, Bill Sturgis, conductor

UNIVERSITY BAND & MARYLAND COMMUNITY BAND IN CONCERT: PROGRAM

UNIVERSITY BAND

Craig G. Potter, conductor

CLIFTON WILLIAMS

The Ramparts (1965)

PETER WARLOCK

Capriol Suite (1926)

1. *Basse-Danse*
2. *Pavane*
3. *Tordion*
4. *Bransles*
5. *Pieds-en-l'air*
6. *Mattachins*

RICHARD WAGNER

Procession of the Knights of the Holy Grail from *Parsifal* (1882)

JULIUS FUČÍK

Florentiner March, Op. 214 (1907)

MARYLAND COMMUNITY BAND

Bill Sturgis, conductor

GUSTAV HOLST

Moorside March from *A Moorside Suite* (1928)

JOSEPH WILLCOX JENKINS

American Overture (1955)

ERIC WHITACRE

October (2000)

ALFRED REED

The Hounds of Spring (1980)

This performance will last approximately **1 hour and 20 minutes with one 10-minute intermission**.
Video or audio recording of the production is strictly prohibited.

PROGRAM NOTES

The Ramparts

CLIFTON WILLIAMS

Born March 26, 1923 in Traskwood, Arkansas

Died February 12, 1976 in Miami, Florida

Instrumentation: Concert Band

Duration: 7 minutes

Composed: 1965

The Ramparts, Concert Overture for Band, was commissioned by the United States Air Force Academy Cadet Welfare Fund, in commemoration of the Academy's tenth anniversary. Although an overture, it was suggested that a slow, hymn-like section be included to be sung by the Cadets. The result is the inclusion of "What Greater Thing," which appears for optional use with band.

The Ramparts, together with the Cadet Wing Hymn "What Greater Thing," was first performed at a special commemorative concert in Arnold Hall at the Air Force Academy, June 6, 1965, by the Air Force Academy Band and the Cadet Chorale, with the composer conducting.

— Clifton Williams

Capriol Suite

PETER WARLOCK

Born October 30, 1894 in London, England

Died December 17, 1930 in London, England

Instrumentation: String Orchestra

Transcription: Symphonic Band

by Walter Beeler, 1959

Duration: 10 minutes

Composed: 1926

In 1925, Peter Warlock was invited to write the preface for and assist with the musical examples of an English translation of Thoinot Arbeau's *Orchesography: A Treatise in the Form of a Dialogue*. Originally written in 1588, *Orchesography* is one of the foremost texts on French Renaissance dance. The book is written as a dialogue between Capriol, the student, and Arbeau, the dance teacher who

describes the history, steps and musical details of various dances of the time. For the 1925 translation, Warlock edited Arbeau's music examples to fit in a more modern notation. Warlock must have found the experience of editing the old book inspirational; the music examples in the book serve as the basis for the themes in his *Capriol Suite*.

The *Basse-Danse* is a dance in triple time that was most popular in the mid-16th century. Arbeau refers to the dance as being an out-of-fashion dance of his forefathers. The *Pavane* is a dance in duple time that was "used by kings, princes and great lords, to display themselves on some day of solemn festival with their fine mantles and robes of ceremony." The *Tordion* is a light and animated dance where the feet stay close to the ground and was more suited for younger dancers. The *Bransles*, or *Branles* as it is spelled in *Orchesography*, is a set of dances set to similar music, mostly in duple time. The *Branles* were popular because people of all ages had movements to the music. *Pieds-en-l'air*, which translates to "feet in the air," is a dance step where the foot is raised off the ground without moving forward or in reverse. For the *Pieds-en-l'air* movement, Warlock uses Arbeau's music for the *Branle de Poitou* — a dance in triple time where the dancers only turn to the left and is composed entirely of *pieds-en-l'air* steps. The *Mattachins* is a dance involving swordplay, which explains Warlock's onomatopoeic clashes in the finale of the movement.

— Craig G. Potter

UNIVERSITY BAND: PROGRAM NOTES (cont'd)

Procession of the Knights of the Holy Grail
from *Parsifal*

RICHARD WAGNER

Born May 22, 1813 in Leipzig, Germany

Died February 13, 1883 in Venice, Italy

Instrumentation: Opera

Transcription: Symphonic Band by Bruce Houseknecht,
1964

Duration: 8 minutes

Composed: 1882

Now comes the wonderfully effective Transformation scene. This masterpiece of scenic art receives only step-motherly support. Until their arrival in the Temple of the Grail, Parsifal and Gurnemanz march to heavy, tiresomely monotonous chords. From here on, the composition gets under way and rises to significant realization, supported by the magnificent and original impressions of the setting. Admirable in their effect are the solemn unison song of the knights, the chorus of the young men, and finally, floating down from above, the promise, “*Durch Mitleid wissend – der reine Tor*” (Made wise through pity – the pure fool). In this surprising blend of pure high voices the promise motive makes exactly the desired impression; in itself the rather empty ascending theme in fifths would hardly appear original or interesting.

The Holy Communion of the Knights of the Grail in the vaulted hall, with the three singing groups of knights, youths and boys (above in the cupola), and the heavy ringing of the bells, the strange walls like paintings, the solemn unveiling of the Grail — all this combines to make a wonderful picture. The finale belongs unquestionably among those dazzling musicoscientific achievements in which Wagner has no rival.

— *Eduard Hanslick*
(from his review of the premiere of *Parsifal*)

Florentiner March, Op. 214

JULIUS FUČÍK

Born July 18, 1872 in Prague

Died September 25, 1916 in Berlin

Instrumentation: Military Band

Transcription: Concert Band by Mayhew Lake,
edited by Frederick Fennell, 1980

Duration: 6 minutes

Composed: 1907

Among the brightest jewels in the composer's crown must be the instant recognition of his music as *his* — that, in spite of similar pieces, there is none like *his* — that nobody will again assemble those particular notes and their spacings exactly as *he* has; his creation, especially if it is among the very best of its kind, remains unique and extraordinary. If, in addition to these, the music fulfills a timeless function and has a survival factor that is seemingly indestructible, the composer's music has entered a charmed and exclusive circle.

So it is for at least one of the 240 compositions by Julius Fučík (1872-1916) whose incomparable up-tempo march *Thunder & Blazes (Entry of the Gladiators)* has meant “instant circus” for the past 75 years. But Fučík had at least two other strong contenders for that inner circle: a march officially adopted by the German Army entitled *Children of the Regiment* and *Florentiner*, this *Grande Marcia Italiana*.

In a short, brilliant career during which he served as bandmaster to the 86th Hungarian Infantry Regiment at Budapest, he developed his own wide-ranging style of writing marches, a popular dual profession among bandmasters amidst the on-going nationalism then flourishing in Europe. Thus it is not surprising to find a Hungarian writing an Italian grand march and out-doing many Italians in the process! Marches of every dimension and purpose were *the* popular music of his day. And when it came to dimension, *Florentiner* reached for

the ultimate. In America we might call it a concert march, or a symphonic march — even an operatic march — and all of these might apply according to one’s taste.

— *Frederick Fennell*

MARYLAND COMMUNITY BAND: PROGRAM NOTES

Moorside March from *A Moorside Suite*

GUSTAV HOLST

Born September 21, 1874 in Cheltenham, England

Died May 25, 1934 in London

Instrumentation: Brass Band

Transcription: Military Band by Gordon Jacob, 1960

Duration: 5 minutes

Composed: 1928

A Moorside Suite, from which this march is taken, was commissioned as the test piece for the British National Brass Band Championship at the Crystal Palace, London, in 1928. Holst set the pattern for other composers of international repute who also wrote for the brass band in subsequent years. He left an incomplete version for military band, containing all of the first movement and 38 measures of the second, to be completed later. It is not known whether the brass or the military band score (now in the British Museum) was begun first. Gordon Jacob arranged the suite for orchestra in 1952 and for wind band in 1960. According to Imogen Holst, her father “liked writing for brass better than for military band: it was mellower and more flexible. His affection for the trombone was lasting, and he knew the texture of the band instinctively and could get the best out of every instrument.” At the Crystal Palace he listened to the piece 15 times and was deeply impressed by players who “combined the enthusiasm of amateurs with the skill of professionals. It was not only their technical proficiency that he admired so much: it was their sense of phrasing and their real musicianship.”

The march begins with a rising, four-note motif which leads into a vigorous theme, noteworthy

because of its six-bar phrases. A second theme, employing more normal eight-bar phrases, is introduced by the saxophone. The trio is reminiscent of the ceremonial marches of Elgar and Walton in its pomp and dignity. After a brief modulatory section based on the opening motif, the first two themes are restated, and the march concludes with a coda containing material from the trio.

— *Fred Heath, Imogen Holst and Jon C. Mitchell*

American Overture

JOSEPH WILLCOX JENKINS

Born February 15, 1928 in Philadelphia,

Pennsylvania

Died January 31, 2014 in Pittsburgh, Pennsylvania

Instrumentation: Concert Band

Duration: 5 minutes

Composed: 1955

This overture was written for the U.S. Army Field Band and dedicated to its conductor at the time, Chester E. Whiting. The piece is written in a neomodern style being flavored strongly with both Lydian and Mixolydian modes. Its musical architecture is a very free adaptation of sonata form. The musical material borders on the folk tune idiom although there are no direct quotes from any folk tunes. The work calls for near-virtuoso playing by several sections, especially the French horns. Although *American Overture* was Jenkins’ first band piece, it remains his most successful work, and in his words, he is “hard-pressed to duplicate its success.”

— *Norman Smith*

October

ERIC WHITACRE

Born January 2, 1970 in Reno, Nevada

Instrumentation: Concert Band

Duration: 8 minutes

Composed: 2000

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.

MARYLAND COMMUNITY BAND: PROGRAM NOTES (cont'd)

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 got 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.

— *Eric Whitacre*

The Hounds of Spring

ALFRED REED

Born January 25, 1921 in New York

Died September 17, 2005 in Coral Gables, Florida

Instrumentation: Concert Band

Duration: 10 minutes

Composed: 1980

When the hounds of spring are on winter's traces,

The mother of months in meadow or plain

Fills the shadows and windy places

With lip of leaves and ripple of rain

And soft as lips that laugh and hide

The laughing leaves of the trees divide,

And screen from seeing and leave in sight

The god pursuing, the maiden hid.

Algernon Charles Swinburne

Atlanta in Calydon

"*When the hounds of spring are on winter's traces*," a magical picture of young love in springtime, forms the basis for the present purely musical setting, in traditional three-part overture form, of this lovely paean . . . an attempt to capture the twin elements of the poem, exuberant youthful gaiety and the sweetness of tender love, in an appropriate musical texture.

The poem, a recreation in modern English verse of an ancient Greek tragedy, appeared in print in 1865, when the poet was 28 years old. It made Algernon Swinburne literally an overnight success.

The Hounds of Spring was commissioned by, and is dedicated to, the John L. Forster Secondary School Symphonic Band of Windsor, Ontario, and its director, Gerald A.N. Brown. The first performance took place in Windsor on May 8, 1980, by the aforementioned group, under the direction of the composer.

— *Alfred Reed*

ABOUT THE ARTISTS

Craig G. Potter, Interim Assistant Director of Bands, joined the University of Maryland faculty in the Fall of 2015. At the University of Maryland, Potter assists with the operations of the Mighty Sound of Maryland marching band and pep bands. He is also the music director for the University Band as well as an assistant conductor for the University of Maryland Wind Ensemble. Prior to coming to the University of Maryland, Potter served as a Graduate Teaching Assistant at the University of Louisville. His primary duties included assisting with the Cardinal Marching Band and concert ensembles, as well as teaching conducting and marching band techniques courses. As an educator, 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 also taught general music at Mary Queen of the Holy Rosary School, also in Lexington.

He is a member of CBDNA, an alumnus of Phi Mu Alpha Sinfonia and Kappa Kappa Psi, and is an honorary member of Tau Beta Sigma. Potter holds a Bachelor of Music in Music Education from the University of Kentucky, and Master of Music in Wind Conducting from the University of Louisville, and is currently pursuing a Doctor of Musical Arts degree from the University of Maryland in Tuba Performance. Originally from Raleigh, North Carolina, Potter lives in Laurel with his wife Mallory and three cats.

Bill Sturgis is a product of the Anne Arundel County Public School System. He is a graduate of Broadneck High School where he was inspired to be a music teacher by his band director, Fred Probeck. He attended the University of Maryland from 1984–1988 during which he earned his Bachelor of Science degree in Music Education. While at Maryland he studied trumpet with Dr. Emerson Head, and instrumental music and conducting with Charles Gallagher, John Wakefield and Dr. L. Richmond Sparks. In 1987 he was a drum major for the Mighty Sound of Maryland.

Sturgis earned his Master's Equivalency in Music Education through the state of Maryland with most of his work being completed at the University of Maryland College Park while a graduate assistant with the Maryland Bands. Sturgis is alumnus of the Gamma Xi Chapter of Kappa Kappa Psi and an Honorary of the Beta Eta Chapter of Tau Beta Sigma.

He was a music teacher in the Anne Arundel County Public School system from 1989 to 2013. During that time he taught band and strings at the elementary, middle and high school level. Most recently, he spent 14 years as the band and orchestra director at Crofton Middle School where his bands and orchestras consistently earned superior ratings at the state band and orchestra festivals. His Crofton Middle Chamber Orchestra performed at the 2009 Maryland Music Educators Annual Inservice in Baltimore. Currently, Sturgis is a band director at Archbishop Spalding High School where he directs the Symphonic Band, Wind Ensemble, Percussion Ensemble, pep band, pit orchestra and two jazz ensembles.

Sturgis taught at the Arlington Echo Summer Music Camps in Anne Arundel County for more than 18 years, where he has been a guest conductor, assistant manager and overnight counselor. He has also conducted the Calvert County, Charles County and Tri-county Honors Middle School Orchestras. Sturgis has been a member of Maryland Music Educators Association since 1989 and was recently appointed to the Board of Directors of the MMEA as the Private School Representative. He was also named West Anne Arundel County Chamber of Commerce Teacher of the Year in 2006 and was a 2012 nominee for Teacher of the Year for Anne Arundel County Public Schools.

UNIVERSITY BAND

Craig Potter, conductor

FLUTE

Ann Michelle Bolabo
Cortez Fisher
Mary Kate Gentile
Sarah Leinbach
Madeleine Mallin
Joseph Maramba
Melody Tsao
Tiffany Yen
Emily Yung

OBOE

Griffin Moskowitz

BASSOON

Elizabeth Green

E-FLAT CLARINET

Kyle Carruthers

CLARINET

Morgan Adair
Denise Alving
Austin Boroshok
Marcus Fedarko
Nicholas Gallo
Alexandra Houser
Allison Kang
Simon Lahn
Daniel Lay
Melissa Lodge
Emily Moy
Travis Mudd
Grace Okpali
David Samson
Matthew Spooner

BASS CLARINET

Matthew Baran
Jenny Greenwell
Michael Mitchell
Daniel Xing

CONTRA ALTO CLARINET

Alexandria Miller

ALTO SAXOPHONE

Sarah Bank
Brian Berdan
Devin Brown
Gina Hoffman
Conor McCoy
Karan Mohan
Meg Wickless

TENOR SAXOPHONE

Jeanine Asay
Elyse Blume
Mitchell Kennedy
Jay Kinnaman

BARITONE SAXOPHONE

Justin Loos

HORN

Xaria Crawford
Sam Johnson
Ivan Reimers
Dakota Sparks
Evan Zhang

TRUMPET

Adam Basner
James Brady
Grace Capacio
Andrew Cohen
Michael Garrett
Natalie Gilbert
Miles Harriston
Timothy Holzberg
Jonathan Kalman
Arjun Kaushik
Faith Lenz
Andrew Liu
Jacob Miller
Roman Musilli
Ankur Patel
Christine Schroeder
Jessica Ubogiy
Andrew Williams

TROMBONE

Anthony Cuonzo
Lorraine Montana

BASS TROMBONE

Perry Ganz
David London

EUPHONIUM

Nicholas Gunnison
Christopher Hsiung
Nitchell Skopic
Sara Tatum

TUBA

Ethan Berg
Wil Combs
Sean Jones
Evan Ogata

PERCUSSION

Jordan Dutterer
Anjik Ghosh
KC Halter
Ariya Mobaraki
William Norris

MARYLAND COMMUNITY BAND

Bill Sturgis, conductor

FLUTE

Virginia Forstall
Kelly Pasciuto
Sara Short
Jennifer Somerwitz
Linda Wagner

OBOE

Alexandra Hood
Julie Ponting

BASSOON

Tom Cherrix
Kristi Engel
Debbie Whitfield

CLARINET

Susan Ahmad
Melissa Beck
Helen Butt
Jim Coppes
Lisa Fetsko
Jan Goldberg
Jeri Holloway
Alice LaRusso
Chad McCall
Phaedra McNair
Stanley Potter
Dana Robinson
Leslie Roper
Ken Rubin
Amy Schneider
Karen Trebilcock
Glenn Webb

BASS CLARINET

David Wagner

ALTO SAXOPHONE

Cynthia Alston
Caroline Cherrix
Eirik Cooper
Dan Epps
Stuart Sklamm
Deborah Weiner

TENOR SAXOPHONE

Timothy Brown

BARITONE SAXOPHONE

Dan Purnell

TRUMPET

McNeal Anderson
Ernest Bennett
Edgar Butt
LeAnn Cabe
Craig Carignan
Joe Dvorsky
Mark Elliott
Larry Kent
Richard Liska
Boris Lloyd
Matt Marsala
Doug McElrath
Rick Pasciuto
Pete Reiniger

HORN

Kelly Heagy
Lora Katz
Dan LaRusso
Ron Olexy
Pedro Paz
Adam Watson

TROMBONE

Dave Buckingham
Stephen Cherry
Kevin Corbin
Darrell Greenlee
Lionel Harrell
Lisa Hines
Marianne Kassabian
Bob Schmertz

EUPHONIUM

Michael Faryniarz
Tom Jackson
Lin Wallberg

TUBA

Michael Drerup
Patrick FitzGerald
Tom Holtz
Dorothy Lee
Billy Snow

PERCUSSION

Korey Cunningham
Lori Dominick
Howard Leathers
William Ronsaville
Alan Sactor
Daniel Short