



UNIVERSITY OF MARYLAND SCHOOL OF MUSIC PRESENTS
UNIVERSITY & COMMUNITY BAND CONCERT

November 2, 2016 . 8PM
DEKELBOUM CONCERT HALL
at The Clarice

UNIVERSITY of MARYLAND

SOM
SCHOOL of MUSIC

University of Maryland School of Music presents

**MARYLAND COMMUNITY BAND AND
UNIVERSITY BAND IN CONCERT**

MARYLAND COMMUNITY BAND

Bill Sturgis, conductor

Chorale and Shaker Dance (1971)

John Zdechlik

An American in Paris (1928)

George Gershwin

Symphonic Dances from "Fiddler on the Roof" (1964)

Jerry Bock

Summon The Heroes (1996)

John Williams

UNIVERSITY BAND

Craig G. Potter, conductor

Blue Shades (1997)

Frank Ticheli

O Magnum Mysterium (1994)

Morten Lauridsen

Two Distinct Dances

I. *Faeroe Island Dance* (1946) – Percy Grainger

II. "Danzon" from *Fancy Free* (1944) – Leonard Bernstein

Marche Slave, Op. 31 (1878)

Pyotr I. Tchaikovsky

*Chorale and Shaker Dance***John Zdechlik**

Born: May 2, 1937 in Minneapolis, Minnesota

Instrumentation: Concert Band

Duration: 10 minutes

Composed: 1971

This masterwork has become a standard in the band repertoire since its premiere at the 1972 National MENC Convention in Atlanta. The work contains two basic ideas; the Chorale, which is a simple, single phrased melody, and the familiar Shaker song *Simple Gifts*. John Zdechlik is a native of Minneapolis, Minnesota, where he is an active composer, performer, conductor, and clinician. He earned his Ph.D. in Theory and Composition from the University of Minnesota, where he studied with Paul Fetler and Frank Bencriscutto. Since 1970, Dr. Zdechlik has written numerous commissioned and published works for high school and college concert bands.

*An American in Paris***George Gershwin**

Born: September 26, 1898 in Brooklyn, New York

Died: July 11, 1937 in Los Angeles, California

Instrumentation: Orchestra

Transcription: Jerry Brubaker, 1994

Duration: 9 minutes

Composed: 1928

An American in Paris is a jazz-influenced symphonic poem written in 1928 by the American composer George Gershwin. Inspired by the time that Gershwin had spent in Paris, it evokes the sights and energy of the French capital in the 1920s and is one of his best known compositions. Gershwin says about his composition: "My purpose here is to portray the impression of an American visitor in Paris as he strolls about the city and listens to various street noises and absorbs the French atmosphere." When the tone poem moves into the blues, "our American friend ... has succumbed to a spasm of homesickness." However, "nostalgia is not a fatal disease." The American visitor "once again is an alert spectator of Parisian life" and "the street noises and French atmosphere are triumphant."

Symphonic Dances from "Fiddler on the Roof"

Jerry Bock

Born: November 23, 1928 in New Haven, Connecticut

Died: November 3, 2010, in Westchester, New York

Instrumentation: Musical Theatre

Transcription: Ira Hearshen

Duration: 8 minutes

Composed: 1964

"Fiddler on the Roof" is Broadway's 16th longest running show in history. It is the winner of nine Tony awards including Best Musical and Best Score. This musical tells the story of Tevye, the father of five daughters, who tries to maintain his Jewish religious and cultural traditions as the world around him begins to change. *Symphonic Dances from "Fiddler on the Roof"*, as arranged by Ira Hearshen, extracts 6 dances from the original score and presents them as a work unto its own.

Summon the Heroes

John Williams

Born: February 8, 1932 in New York City

Instrumentation: Orchestra

Transcription: John Higgins

Duration: 5 minutes

Composed: 1996

John Williams composed this one movement orchestral composition specifically for the 1996 Summer Olympics. It premiered July 19, 1996, at the opening ceremony of the Olympic Games in Atlanta, Georgia. This piece is the third of four compositions Williams has written for the Olympics, following 1984's *Olympic Fanfare and Theme* and 1988's *Olympic Spirit*, and preceding 2002's *Call of the Champions*.

*Blue Shades***Frank Ticheli**

Born: January 21, 1958 in Monroe, Louisiana

Instrumentation: Concert Band

Duration: 10 minutes

Composed: 1997

In 1992 I composed a concerto for traditional jazz band and orchestra, *Playing With Fire*, for the Jim Cullum Jazz Band and the San Antonio Symphony. That work was composed as a celebration of the traditional jazz music I heard so often while growing up near New Orleans.

I experienced tremendous joy during the creation of *Playing With Fire*, and my love for early jazz is expressed in every bar of the concerto. However, after completing it I knew that the traditional jazz influences dominated the work, leaving little room for my own musical voice to come through. I felt a strong need to compose another work, one that would combine my love of early jazz with my own musical style.

Four years, and several compositions later, I finally took the opportunity to realize that need by composing *Blue Shades*. As its title suggests, the work alludes to the Blues, and a jazz feeling is prevalent -- however, it is in not literally a Blues piece. There is not a single 12-bar blues progression to be found, and except for a few isolated sections, the eighth-note is not swung.

The work, however, is heavily *influenced* by the Blues: "Blue notes" (flatted 3rds, 5ths, and 7ths) are used constantly; Blues harmonies, rhythms, and melodic idioms pervade the work; and many "shades of blue" are depicted, from bright blue, to dark, to dirty, to hot blue.

At times, *Blue Shades* burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman's hot playing style, and ushers in a series of "wailing" brass chords recalling the train whistle effects commonly used during that era.

Blue Shades was commissioned by a consortium of thirty university, community, and high school concert bands under the auspices of the Worldwide Concurrent Premieres and Commissioning Fund.

-Frank Ticheli

O Magnum Mysterium

Morten Lauridsen

Born: February 27, 1943 in Colfax, Washington

Instrumentation: Choir

Transcription: H. Robert Reynolds, 2003

Duration: 6 minutes

Composed: 1994

*O magnum mysterium,
et admirabile sacramentum,
ut animalia viderent Dominum
natum, jacentum in praesepio!
Beata Virgo, cujus viscera
meruerunt portare
Dominum Christum. Alleluia!*

For centuries, composers have been inspired by the beautiful *O magnum mysterium* text with its juxtaposition of the birth of the new-born King amongst the lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy.

-Morten Lauridsen

Faeroe Island Dance (Let's Dance Gay in Green Meadow)

Percy Aldridge Grainger

Born: July 8, 1882 in Melbourne, Australia

Died: February 20, 1961 in White Plains, New York

Instrumentation: Concert Band

Duration: 3 minutes

Composed: 1946

The Faeroe Islands lie between the Shetland Islands and Iceland. The Faeroe Islanders are the descendants of those West-Norwegian sea-rovers who, in the 9th century, settled the lands 'west over sea': Iceland, the Faeroes, the Shetlands, the Orkneys, the Hebrides and the coasts and islands around Scotland and Ireland. The Faeroe Islanders are famous for their good looks, their highly becoming national costumes, their daring as cliff-scaling egg-gatherers and their passion for dancing. The language is closely akin to Icelandic (Old Norse) and folk songs of many periods abound in the islands. Until quite recently no musical instruments (not even organs and harmoniums in churches) were known on the Faeroes. So the music accompanying the dance was narrative dance-folksong--dance-tunes sung by voices instead of played on instruments. Long rimed stories about legendary and historical figures and groups--the Völsungs, the Nibelungs, Siegfried, Charlemagne, Roland, Attila, Tristram, Norna-Gest, etc.--as well as versified

excerpts from the Icelandic sagas were chanted by a single voice (foresinger) answered by symbolically significant refrains (such as the title of this number) sung by a chorus--in unison, without harmonies of any kind.

That the Faeroe Island narrative songs often run into two hundred or more verses is another factor making for tireless keeping-on-ness. It seems to me that this mesmeric frenzy should be captured in any harmonized versions of such dance-folksongs, and this is what I strive to do in my settings of them. Those who describe my dance-folksong settings as examples of 'variation-form' overlook the fact that the variation-form is rooted in type-contrasts between one variation and another and in the clearly-defined beginnings and endings of sectional forms; whereas my dance-folksong settings aim at giving an impression of large-size continuity and unbroken form-flow--with readiness on my part to welcome whatever monotony may result from this my method.

The Faeroe Island dance songs show the original way of dealing, musically, with 7-foot verse--turning it quite straightforwardly into 7-beat music. This differs from the habits of recent centuries, in which 7-foot-verse is transformed into 8-beat music by dwelling for 2 beats on each 7th foot of the verse. By this procedure both 7-foot and 8-foot verse are levelled into one great uniformity of 8-beat rhythm. Thus, in comparing the song types of the middle ages with those of more recent periods we are apt to be confronted with the following tendencies: In the middle ages, irregularity paired with continuity. In recent centuries, uniformity coupled with the intermittency of sectional forms. The medieval dance-folksongs may be likened to those unbroken strings of all-alike workmen's dwellings that adorn the climbing streets of many a factory town in England, while modern sectional song (whether folksong or art-song) may be compared to the semi-detachment of suburban villas.

-Percy Grainger

"Danzon" (Third Sailor's Dance from *Fancy Free*)

Leonard Bernstein

Born: August 25, 1918 in Lawrence, Massachusetts

Died: October 14, 1990 in New York City

Instrumentation: Ballet

Transcription: John Krance, 1963

Duration: 3 minutes

Composed: 1944

Leonard Bernstein emerged as a great American composer in 1944. The year saw the premiere for his Symphony No. 1, *Jeremiah*, as well as the ballet *Fancy Free* and the musical derived from it, *On the Town*. *Fancy Free* was conceived by

choreographer and dancer Jerome Robbins in 1943. Unhappy with his original choice of composer, he approached Leonard Bernstein, who at the time was gaining notoriety as the assistant conductor of the New York Philharmonic. The Danzon is a traditional Cuban dance performed in the ballet by the Third Sailor during the competition scene. Each sailor dances a solo dance, the other two being a gallop and a waltz, in order to win the hearts of the girls they have met.

On *Fancy Free*, Bernstein writes: The curtain rises on a street corner with a lamp post, a side street bar and New York skyscrapers pricked out with a crazy pattern of lights, making a dizzying back drop. Three sailors explode on the stage. They are on a 24-hour shore leave in the city and on the prowl for girls. The tale of how they first meet one, then a second girl, and how they fight over them, lose them, and in the end take off after still a third, is the story of the ballet.

-Craig Potter

Marche Slave, Op. 31

Pyotr Ilyich Tchaikovsky

Born: May 7, 1840 in Vyatka, Russia

Died: November 6, 1893 in St. Petersburg, Russia

Instrumentation: Orchestra

Transcription: Louis-Philippe Laurendeau, 1906

Duration: 11 minutes

Composed: 1878

Marche Slave dates from 1876, a time when large numbers of Slavonic troops were fighting on the side of Serbia against Turkey, and Russia was making plans to officially enter the war the following year. During this time of great Pan-Slavonic enthusiasm, Nicolai Rubinstein, the director of the Moscow Conservatory (where Tchaikovsky taught harmony), organized a concert for the benefit of the wounded soldiers. He asked Tchaikovsky, who was in full sympathy with the feeling of the hour, to write this march for that occasion. Tchaikovsky features Serbian and Russian folk songs, including the Russian national anthem, "God Save the Czar." The Slavonic March is a musical expression of the emotions then dominant in Russia, it was immediately successful.

-Anthony Rivera

MARYLAND COMMUNITY BAND

Bill Sturgis, conductor

Flute

Amanda Allen
Kim Compton Cant
Virginia Forstall
Elvira Freeman
Katie Janota
Kelly Pasciuto
Sara Short
Jennifer
Somewitz
Heidi Sweely
Linda Wagner
Kathleen Wilson

Oboe

Julie Ponting
Andrea Schewe

Bassoon

Tom Cherrix
Kristi Engel

Clarinet

Susan Ahmad
Austin Boroshok
Helen Butt
Jim Coppes
Lisa Fetsko
Tyler Frankel
Jan Goldberg
Jeri Holloway
Alice LaRusso
Chad McCall
Stanley Potter
Dana Robinson
Leslie Roper
Ken Rubin
Amy Schneider
Karen Trebilcock
Glen Webb
Rob Wynne

Bass Clarinet

Phaedra McNair
David Wagner
Emily Wise

Alto Sax

Cynthia Alston
Caroline Cherrix
Eirik Cooper
Dan Epps
Jack Frankel
Stu Sklamm
Deborah Weiner

Tenor Sax

Tim Brown
Keith Hill

Bari Sax

Dan Purnell

Trumpet

McNeal Anderson
Ernest Bennett
Edgar Butt
LeAnn Cabe
Craig Carignan
Christopher Carlsen
Joe Dvorsky
Tom Gleason
Larry Kent
Richard Liska
Boris Lloyd
Doug McElrath
Rick Pasciuto
Pete Reiniger

French Horn

Christopher Aston
Joe Cross
Dan LaRusso
Ron Olexy
Sandra Roberts
Rick Rosch
Katie Sclafani
Adam Watson

Trombone

Dave Buckingham
Kevin Corbin
Darrell Greenlee
Lisa Hines
Karyn Jourdeuil
Marianne Kassabian
Bob Schmertz

Euphonium

Tom Jackson
Lin Wallberg

Tuba

Michael Drerup
Patrick Fitzgerald
Billy Snow

Percussion

Beth Bienvenu
Lori Dominick
Howard Leathers
Alan Sactor
Daniel Short
Matt Testa

UNIVERSITY BAND

Craig G. Potter, conductor

Flute

Kat Taylor
Joseph Maramba
Tiffany Yen
Sam Luitjens
Caroline Swetonik
Allison Horner
Cassie Herman
Tatiana Bravo
Liz Dahl
Lizzie Williams
Rachel Samelson
Eva Tsai
Taylor Hollady
Marissa Tonkay
Ahaana Sarup
Drew Walker

Oboe

Grant Lilly
Lawrence Guloy
Jess Huang

Bassoon

Ian Rolfes
Alexander Yu
Harrison Cohn

E-flat Clarinet

Tom Zong

Clarinet

Kyle Carruthers
Tom Zong
Shannon Flynn
Daniel Lay
Harvey Kaplan
Matthew Spooner
Maya Spaur
Travis Mudd
Kayla Reagan
Aidan Knab
Ashleigh Naude
Denise Alving
Soliver Fusi

Bass Clarinet

Leanne Cetorelli
Matthew Baran
Jenny Greenwell
Nick Gallo

Contra Alto Clarinet

Daniel Xing

Alto Saxophone

Orlando Romeo
Sarah Bank
Matthew Akras
Devin Brown
Drew Stasak
Andrew Goffin
Meg Wickless
Jacob Nudelman

Tenor Saxophone

Mitchell Kennedy
Jay Kinnaman
Elyse Blume

Baritone Saxophone

Zoe Humphreys

Horn

Lea Humphreys
Caleb Lee
Cole Molloy
Ivan Reimers
Michael Shultz
Alex Walts

Trumpet

Isabella Lennon
Ethan Farkas
Andrew Liu
Chase Shilling
Grace Capacio
Daniel Smolyak
Kenneth Daniel
Nathan Hoffman

Caleb Harada
Miles Harriston
Jacob Golomb
Bruce Nairn

Trombone

Lorraine Montana
Maddie Beaudry
Gilad Pinko
Austin Starnes
Matthew Brundin
Erik Melone

Bass Trombone

David London
Ella Colton

Euphonium

Branden Woodard
Sara Tatum
Brian Starace
Christopher
Hsiung
Tia Vafeas
Mitchell Skopic
Nicholas Gunnison
Rob Bringardner

Tuba

Ethan Berg
Perry Ganz
Sean Jones
Evan Ogata
Olivia Oliver
AJ Stair

Percussion

Kevin Carruthers
Anjik Ghosh
Rachel Higbee
Ariya Mobaraki
James Newport
Samantha Scheff
Katherine Schutes

BILL STURGIS is in his second year as conductor of the MD Community Band. 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. Mr. 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. Mr. 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 In-service in Baltimore. Currently, Mr. 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.

Mr. 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 and served as an adjudicator at a middle school band Festival in Howard County. Mr. Sturgis has been a member of Maryland Music Educators Association since 1989 and was recently appointed to the Board of Directors of 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.

ABOUT THE CONDUCTOR

CRAIG G. POTTER, Interim Assistant Director of Bands, joined the University of Maryland faculty in the Fall of 2015. At the University of Maryland, Craig 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 and has served as an assistant conductor for the University of Maryland Wind Ensemble. Prior to coming to the University of Maryland, Craig 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. Craig also taught general music at Mary Queen of the Holy Rosary School, also in Lexington.

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. He has performed in music conventions and festivals around the world including the United States Army Tuba-Euphonium Workshop and the Jungfrau Music Festival.

He is a member of the College Band Directors National Association, the International Tuba-Euphonium Association, an alumnus of Phi Mu Alpha Sinfonia and Kappa Kappa Psi, as well as an honorary member of Tau Beta Sigma. Craig holds a Bachelor of Music in Music Education from the University of Kentucky, a Master of Music in Wind Conducting from the University of Louisville, and is currently a doctoral candidate for the Doctor of Musical Arts degree from the University of Maryland in Tuba Performance. Originally from Raleigh, North Carolina, Craig lives in Laurel with his wife Mallory.



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