

ANNUAL KALEIDOSCOPE OF BANDS



UMD School of Music presents

ANNUAL KALEIDOSCOPE OF BANDS

Friday, December 11, 2015 . 8PM

Elsie & Marvin DeKelboun Concert Hall

University Band

Maryland Community Band

UMD Wind Ensemble

"The Mighty Sound of Maryland" Marching Band

PROGRAM

UNIVERSITY BAND

Craig G. Potter, conductor

JACQUES OFFENBACH

"Galop" from *Geneviève de Brabant* (1859)

ALFRED REED

Greensleeves (1961)

RICHARD WAGNER

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

MARYLAND COMMUNITY BAND

Michael Votta Jr., guest conductor

GUSTAV HOLST

"Moorside March" from *A Moorside Suite*

JOHN BARNES CHANCE:

Variations on a Korean Folk Song

SEAN O'LOUGHLIN

Joy to the Season

UMD WIND ENSEMBLE

Craig G. Potter, assistant conductor

Anthony Rivera, assistant conductor

Brian Coffill, assistant conductor

WILLIAM SCHUMAN

George Washington Bridge (1950)

Craig G. Potter, conductor

ARMAND RUSSELL

Theme and Fantasia (1965)

Anthony Rivera, conductor

Percy Grainger

Children's March: "Over the Hills and Far Away" (1916–1918)

Brian Coffill, conductor

KALEIDOSCOPE OF BANDS: PROGRAM (cont'd)

"THE MIGHTY SOUND OF MARYLAND" MARCHING BAND

Eli R. Osterloh, director

Craig G. Potter, assistant director

Program to be selected from the following:

Maryland vs. University of Richmond

September 5, 2015 – Magic

Black Magic Woman

Magic Man

Do You Believe in Magic

Magic

Maryland vs. Bowling Green State University

Maryland vs. University of South Florida

September 12 and 19, 2015 – Surf's Up

Fun, Fun, Fun

Margaritaville

Hawaii Five-O

Rock Lobster

Maryland vs. University of Michigan

October 3, 2015 – Star Wars

Star Wars Main Title

Imperial March

Leia's Theme

Maryland vs. Pennsylvania State University

October 24, 2015 – Rock of Ages

Rock Medley

Maryland vs. University of Wisconsin

November 7, 2015 – PBS

Where in the World is Carmen Sandiego?

Won't You Be My Neighbor

Can You Tell Me How to Get to Sesame Street?

Ride on the Magic School Bus

The Song that Doesn't End

Maryland vs. Indiana University

November 21, 2015 – Disney

Disney Medley

PROGRAM NOTES

UMD UNIVERSITY BAND

“Galop” from *Geneviève de Brabant*

JACQUES OFFENBACH

Born June 20, 1819 in Cologne, Germany

Died October 5, 1880 in Paris, France

Instrumentation: Opéra bouffe

Transcription: Band by John R. Bourgeois
in 2001

Duration: 3 minutes

Composed: 1859

In *Geneviève de Brabant*, a more substantial piece in two acts and seven tableaux, with the libretto by Adolphe Jaime and Étienne Tréfeu, Offenbach had hoped for a worthy successor to *Orphée aux Enfers*. Its comparative failure, a run of only 50 performances, was attributed to a rather weak libretto full of pointless music-hall jokes, although this was balanced by some sharpish satire on the goings-on at court. The music was enjoyed but the whole show lacked impact. For its 1867 revival for the “Menus Plaisirs” Offenbach had the whole book revised in three act form by Crémieux and Tréfeu and eventually *Geneviève* was to enjoy great success — particularly in England where the two gendarmes (originally “men-at-arms”) won tremendous popularity and proved a lasting source of inspiration to British operetta and music halls.

— Peter Gammond

Greensleeves

ALFRED REED

Born January 25, 1921 in New York, New York

Died September 17, 2005 in Miami, Florida

Instrumentation: Symphonic Band

Duration: 6 minutes

Composed: 1961

“Greensleeves” is an Old English tune twice mentioned by Shakespeare in *The Merry Wives of Windsor* and by other writers of this and later periods.

It is first referred to in the Stationers’ Company Register in 1580, when it is called “a new Northern Ditty,” but there is evidence that it is of earlier date. There seem to be many ballads to the tune, also some examples of its conversion to sacred use, as, for instance (again in 1580), “Green Sleeves moralized to the Scripture.” During the English Civil War of the 17th century “Greensleeves” was a party tune, the Cavaliers setting many political ballads to it. From this period the tune is sometimes known as “The Blacksmith” under which name Samuel Pepys alludes to it (April 23, 1660). The tune is sung by Mistress Ford in Act 3 of Vaughan Williams’ opera *Sir John in Love* (based on *The Merry Wives*) to the words printed in *A Handefull of Pleasant Delites*, (1584). An orchestral fantasia from the opera is frequently played. The tune is also used by Holst in his *St. Paul’s Suite* for strings and in his *Suite No. 2* for military band, as well as Busoni in *Turandot*. The present version of this “classic” melody was scored in 1961 in response to a request for a concert band setting similar to Vaughan Williams’ version for strings, harp and flute. Following an urgent request, Reed transcribed the piece for orchestra in the summer of 1970.

“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

KALEIDOSCOPE OF BANDS: PROGRAM NOTES (cont'd)

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 musicoscenic achievements in which Wagner has no rival.

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

MARYLAND COMMUNITY BAND

“*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: 1927

Gustav Holst was a British composer and teacher. After studying composition at London’s Royal College of Music, he spent the early part of his career playing trombone in an opera orchestra. It was not until the early 1900s that his career as a composer began to take off. Around this same time he acquired positions at both St. Paul’s Girls’ School and Morley College that he would hold until retirement, despite his rising star as a composer. His music was influenced by his interest in English folk songs and Hindu mysticism, late-Romantic era composers like Strauss and Delius, and avant-garde composers of his time like Stravinsky and Schoenberg. He is perhaps best known for composing *The Planets*, a massive orchestral suite that depicts the astrological character of each known planet. His works for wind band (two suites and a tone poem, *Hammersmith*) are foundational to the modern wind literature.

Holst wrote *A Moorside Suite* for a brass band competition in 1927. Fellow British composer Gordon Jacob arranged the suite for orchestra in 1952 and wind band in 1960. Of the three original movements, the March continues to receive the most attention.

Variations on a Korean Folk Song

JOHN BARNES CHANCE

Born November 20, 1932 in Beaumont, Texas

Died August 16, 1972 in Lexington, Kentucky

Instrumentation: Concert Band

Duration: 7 minutes

Composed: 1965

John Barnes Chance was born in Texas, where he played percussion in high school. His early interest in music led him to the University of Texas at Austin, where he received his bachelor's and master's degrees, studying composition with Clifton Williams. The early part of his career saw him playing timpani with the Austin Symphony, and later playing percussion with the Fourth and Eighth U.S. Army Bands during the Korean War. Upon his discharge, he received a grant from the Ford Foundation's Young Composers Project, leading to his placement as resident composer in the Greensboro, North Carolina public schools. Here he produced seven works for school ensembles, including his classic *Incantation and Dance*. He went on to become a professor at the University of Kentucky after winning the American Bandmasters Association's Ostwald award for his *Variations on a Korean Folk Song*. Chance was accidentally electrocuted in his backyard in Lexington, Kentucky at age 39, bringing his promising career to an early, tragic end.

The OCU School of Music Band Program Note database offers this note on *Variations on a Korean Folk Song*:

While serving in Seoul, Korea as a member of the Eighth United States Army Band, Chance encountered "Arirang," a traditional folk song sung by native Koreans when experiencing circumstances of national crisis. The Korean word "arirang" means literally rolling hills, and the song relates the story of a man who is forced to leave his significant other, despite her persistent pleas to accompany him. Chance overheard "Arirang" while riding a public bus in Korea and later incorporated it into his work, *Variations on a Korean Folk Song*.

Variations on a Korean Folk Song is comprised of a theme and five distinct variations. Though the theme is of Eastern origin, Chance maintains a traditional Western tonal function based on triadic harmony and a pentatonic melody. Formal techniques used in the piece are canon, inversion, imitation, augmentation, ostinato, and polymeter. Chance maintains the theme's Eastern influence by featuring distinct percussive instruments like gong, temple blocks, cymbals, timpani, vibraphone and triangle. In 1966, *Variations on a Korean Folk Song* was awarded the American Bandmaster's Association's Ostwald Composition Award and the piece remains a standard of band repertoire today.

Joy to the Season

SEAN O'LOUGHLIN

Born 1972, in Syracuse, New York

Instrumentation: Concert Band

Duration: 7 minutes

Composed: 2013

Joy to the Season is an exciting holiday overture for concert band. It is the perfect opener or closer to the annual holiday concert. Incorporating fresh and exciting rhythms into favorite holiday carols, this overture includes "Hark! The Herald Angels Sing!," "Patapan," "It Came Upon the Midnight Clear" and "Joy to the World."

The music begins with a joyous tapestry of sounds reminiscent of Respighi's *Pines of Rome* with accented notes in the woodwinds and broad sustained notes in the low voices. The alto saxophones and horns drive the melody of "Hark! The Herald Angels Sing!" throughout this opening. "Patapan" begins with a syncopated exchange between the low woodwinds and clarinets performed in the style of pizzicato strings. There's a touch of Harry Potter in the build to the climax of the song. Here, we enjoy a setting in the style of noted French composer Camille Saint-Saëns. Dynamic swells set up an oboe performance of "It Came Upon the Midnight Clear." Fragments of "Joy to the World" provide splashes of color and energy to the finale of the overture.

KALEIDOSCOPE OF BANDS: PROGRAM NOTES (cont'd)

UMD WIND ENSEMBLE

George Washington Bridge

WILLIAM SCHUMAN

Born August 4, 1910, in New York, New York

Died February 15, 1992, in New York,
New York

Instrumentation: Symphonic Band

Duration: 8 minutes

Composed: 1950

The composer writes, “There are a few days in the year when I do not see George Washington Bridge. I pass it on my way to work as I drive along the Henry Hudson Parkway on the New York shore. Ever since my student days when I watched the progress of its construction, this bridge has had for me an almost human personality, and this personality is astonishingly varied, assuming different moods depending on the time of day or night, the weather, the traffic and, of course, my own mood as I pass by.

‘I have walked across it late at night when it was shrouded in fog, and during the brilliant sunshine hours of midday. I have driven over it countless times and passed under it on boats. Coming to New York City by air, sometimes I have been lucky enough to fly right over it. It is difficult to imagine a more gracious welcome or dramatic entry to the great metropolis.’

Theme and Fantasia

ARMAND RUSSELL

Born June 23, 1932, in Seattle, Washington

Instrumentation: Symphonic Band

Duration: 8 minutes

Composed: 1965

The composer writes, “*Theme and Fantasia* is based on a simple and tranquil theme. The fantasia consists of a series of variant sections evolving from this main theme. In the first section, the variation is given to the high solo brass. In the sections following, the music becomes successively aggressive, vigorous, and expressive until the broad climactic ending is reached.”

Children’s March:

“Over the Hills and Far Away”

PERCY ALDRIDGE GRAINGER

Born July 8, 1882, in Melbourne, Australia

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

Instrumentation: Piano and Military Band

Duration: 8 minutes

Composed: 1916–1918

Among the works begun or completed during Percy Grainger’s time as an enlisted United States Army Bandsman, the *Children’s March: “Over the Hills and Far Away,”* scored for winds, percussion and piano, is one of his happiest inspirations, encapsulating both a newly found fondness for wind sonorities and his essentially childlike nature. The piece bears no relation to the like-named, richly evocative variations of his friend Delius, composed in 1897, though both explore realms of archetypal innocence.

Begun in 1916 and completed in 1918, Grainger’s work is dedicated — tantalizingly and for posterity, mysteriously — to “my playmate beyond the hills.” Theories regarding the identity of this “playmate” have included Karen Holton, a Scandinavian beauty

with whom the composer corresponded for eight years but could not marry because of his possessive mother's jealousy, and the composer's own imaginary friend from childhood named "Shot-a-tee," invented to cope with his mother's refusal to allow him playful contact with other children.

First composed in 1916 as a work for piano, and expanded for military band to capitalize on his new familiarity with the ensemble's capabilities, the piece echoes the carefree sentiment of the folk songs Grainger collected in the British Isles, but is made up entirely of his own original material. A brief excerpt "dished up for piano" (as Grainger described his arrangements) was also made in 1918 and the transcription for piano, four hands, of the entire piece followed in 1920. This is, perhaps, one

of the earliest band scores to call for the piano, not in the role of the featured soloist, but rather as an ordinary member of the accompanying forces. It also features prominent scoring for the low woodwinds, especially the "snarling" double-reeds, and multiple passages of singing band members.

A few prelude bars bring an infectiously skipping melody quietly in to be richly varied in alternations from entrancingly confiding to riotously jolly as the music modulates downward through a cycle of fifths — F, B flat, E flat, A flat and back, though halting at the return to B flat as the music dies away, suggesting some merrily unfinished business just out of earshot.

KALEIDOSCOPE OF BANDS: ABOUT THE ARTISTS

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 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 numerous works by composers such as Daniel Bernard Roumain, André Previn, Baljinder Sekhon, Robert Gibson, Alvin Singleton and James Syler.

Votta has taught conducting seminars in the U.S. and Israel, 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.

He is the author of numerous 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 currently the President-Elect of the Eastern Division of the College Band Directors National Association, and has 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-Chapel Hill, Duke University, Ithaca College, the University of South Florida, Miami University (Ohio) and Hope College.

Votta holds a Doctor of Musical Arts in Conducting degree 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.

Eli R. Osterloh, Director of Athletic Bands at the University of Maryland, is a native of Ellicott City, Maryland. As Director of Athletic Bands, Osterloh aids in the direction of the Maryland Band Program, including “The Mighty Sound of Maryland” Marching Band, Basketball Pep Band and University Band. He received the Bachelor

of Science Degree in Music Education from the University of Maryland in 1999 where he was a student of Dr. Susan Taylor. From 1999–2003, he was Director of Bands and Orchestras at Martin Luther King, Jr. Middle School in Beltsville, Maryland. Under his direction, the MLK instrumental music program grew to include 250 students involved in three wind bands, an orchestra, a jazz ensemble and numerous chamber groups. These ensembles achieved superior ratings at both local and national music festivals, and received wide acclaim from the public. From 2003–2005, Osterloh was Graduate Assistant with the University of Maryland Bands where he composed all drill for the marching band. Additionally, he served as the Interim Associate Director of Bands in the spring of 2004, where he directed the Concert Band, and oversaw all aspects of the athletic band program. To add, he has received the Donald Binder award and Otto Sebeneichen award for outstanding service to the University of Maryland Bands. In the spring of 2005, Osterloh completed the Master of Music Degree in clarinet performance, and has studied clarinet with Michael Rusinek and Loren Kitt, principal clarinetists with the Pittsburgh and National Symphony Orchestras. Additionally, Osterloh is a member of Kappa Kappa Psi, the Music Educators National Conference, the Maryland Music Educators Association, the College Band Directors National Association, the Conductors Guild and the Golden Key National Honor Society, and is an honorary member of Tau Beta Sigma. He has been the principal clarinetist with the University of Maryland Symphonic Wind Ensemble, the Prince George's Philharmonic Orchestra and the Capital Wind Symphony. Osterloh is currently pursuing the Doctor of Musical Arts degree in wind instrument conducting at the Peabody Conservatory in Baltimore, Maryland. While at Peabody, he has served as the Assistant Conductor of the Peabody Wind Ensemble and Assistant Producer of their CD, *Trendsetters*. Osterloh continues to be an active adjudicator, clinician and conductor in the Baltimore-Washington area.

Craig G. Potter, Interim Assistant Director of Athletic Bands, joined the University of Maryland faculty in Fall 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 UMD 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.

Anthony Rivera taught instrumental music for the Baltimore County Public Schools from 2006–2013. Under his leadership, the Eastern Technical High School bands and orchestras performed for the Maryland Music Educators Conference in 2011 and 2012 and commissioned two new works for band. In 2012, Rivera received the Essex Chamber of Commerce Teacher of the Year award and received citations for teaching excellence from the Maryland Senate and House of Representatives. Prior to enrolling at the University of Maryland, Rivera served on the Artistic Committee and

KALEIDOSCOPE OF BANDS: ABOUT THE ARTISTS (cont'd)

as Conducting Fellow for the Handel Choir of Baltimore.

Rivera received a Bachelor of Music Education from the University of Central Florida and Master of Music in wind conducting from the Peabody Institute of the Johns Hopkins University, where he studied with Harlan Parker. Currently, he is enrolled in the DMA Wind Conducting program, studying with Dr. Michael Votta, and serves as assistant conductor and graduate assistant for the UMD Wind Ensemble.

Brian Coffill is currently completing coursework toward a Doctor of Musical Arts degree in wind conducting at the University of Maryland, studying with Dr. Michael Votta. He serves as assistant conductor and graduate assistant for the UMD Wind Ensemble. Previously, he served as the Director of Instrumental Music at Century High School in Sykesville, Maryland, and the Director of Bands and Music Department Chair at Yorktown High School in Arlington, Virginia.

Coffill earned a Master of Music degree in wind band conducting from the University of Illinois at Urbana-Champaign, where he served as a graduate teaching assistant with the concert and athletic bands. His thesis, *Bands and Baseball at the Turn of the Twentieth Century Through The Lens of "Cubs on Parade,"* focused on the many connections between

the important American social institutions of baseball and the wind band, resurrecting, transcribing and re-scoring a forgotten 1907 composition entitled *Cubs on Parade*.

Originally from Litchfield, Connecticut, Coffill received a Bachelor of Arts degree in music and a Bachelor of Science degree in education from the University of Connecticut, studying horn under Robert Hoyle and conducting under Dr. Jeffrey Renshaw. He also served for two years as Head Drum Major of the University of Connecticut Marching Band, for which he earned national recognition in the form of the 2008 Kappa Kappa Psi J. Lee Burke Award. Coffill is a member of various professional, honorary and service organizations in music and music education including the National Association for Music Education, the College Band Directors National Association, the International Horn Society, the New England Horn Society and Kappa Kappa Psi. He lives in Baltimore with his wife, Caroline.

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
David London
Lorraine Montana

BASS TROMBONE

Perry Ganz

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

Michael Votta Jr., guest conductor

FLUTE

Virginia Forstall

Kelly Pasciuto

Andrea Schewe

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

Christopher Carlsen

Craig Carignan

Joe Dvorsky

Mark Elliott

Larry Kent

Richard Liska

Boris Lloyd

Emily Marsala

Matt Marsala

Doug McElrath

Rick Pasciuto

Pete Reiniger

HORN

Kelly Heagy

Lora Katz

Dan LaRusso

Ron Olexy

Pedro Paz

Sandra Roberts

Adam Watson

TROMBONE

Dave Buckingham

Kevin Corbin

Darrell Greenlee

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

Bud Ronsaville

Alan Sactor

Daniel Short

UMD WIND ENSEMBLE

Michael Votta Jr., conductor
Craig G. Potter, assistant conductor
Anthony Rivera, assistant conductor
Brian Coffill, assistant conductor

FLUTE

Alexandra Gilbert
Sarah Greaney
Maya Keys
Megan Stoltzfus
Cathy Wang

OBOE

Michael Helgerman
Angela Kazmierszak
Griffin Moskowitz

CLARINET

Nathan Dorsey
Gabe Ferreira
Alex Gehring
Jonathan Gligorovic
Laura Guenzel
Yoonshik Hong
Matthew Joy
Yu Wang

BASS CLARINET

AJ Layton

BASSOON

Lucas Cheng
Garrett Kelly

SAXOPHONE

Brian Berdan
Drew Pascoe
Brian Starace
Drew Walker

HORN

Daniel Eppler
Lea Humphreys
Matthew Kamens
Eric Kuhn
Kaitlyn Schmitt
Phillip Shulman
Elliot Tapscott

TRUMPET

Craig Basarich
Justin Drisdelle
Ryan Elder
Alexis Kalivretenos
Everest Liu
Thomas Urrutia
John Walden

TROMBONE

Josh Gehres
Richard Matties
Josh Wolfe

EUPHONIUM

Ryan Keift
Theodore McAllister

TUBA

Andrew Jones
David Rea

STRING BASS

Ian Saunders

PERCUSSION

Jessica Kincaid
Adit Sabnis

"THE MIGHTY SOUND OF MARYLAND" MARCHING BAND

Eli R. Osterloh, director

Craig G. Potter, assistant director

DRUM MAJOR

Elizabeth Green
Edward Kirk
Jacob Knippel

FLUTE/PICCOLO

Section Leader - Alicia Loh
Squad Leader -
Mary Kate Gentile*
Squad Leader - Shivani Raina
Elizabeth Dahl
Alexandra Gilbert
Brooke Groff*
Hayley Groff**
Zoe Humphreys*
Maya Keys**
Alicia Loh
Angela Maio
Jessica Mitchem*
Rachel Samelson
Ahaana Sarup
Shulamit Shroder
Kortney Wright

CLARINET

Section Leader: Austin Boroshok
Squad Leader: Kevin Halliday
Squad Leader: Kyra Sciaudone
Morgan Adair*
Anna Bieganowska
Victoria Bryant
Kyle Carruthers
Leanne Cetorelli*
Maria Chesnos
Erin Engelbrecht
Renita Fajardo
Marcus Fedarko
Joseph Fong
Nicholas Gallo
Molly Grabill
Yasmine Hentati
Michelle Janota
Lauren Kinzie
Emma Leibman
Grant Lilly
Kylie Mauricci

Kaitlin McDermott
Connor Meyers
Katherine Mosley
Shivani Pandey
Julia Peigh
Cassidy Petrigac
Anna-Bella Sicilia
Donald Smith
Timothy Spillman
Thomas Szeliga
Annika Vaerst

SAXOPHONE

Alto Section Leader: Troy Anlage
Tenor Section Leader:
Jessica McWilliams
Squad Leader: Ryan Greene
Squad Leader:
Jonathan Offenberg
Alex Acuna
Giovanny Arjona
Jeanine Asay*
Samantha Bittle
Devin Brown
Andrew Brown
Patrick Cable
Joshua Cerna
Tyler Dolchan
Rebecca Freerksen
Julia Geschke*
Michael Helgerman
Mitchell Kennedy
Alexi Mauricci
Brandon Miele
Logan Neufeld
Jacob Nudelman
Parth Patel
Nicole Peak
Kirk Pierce
Matthew Ponsini
Carson Riggins
Wendy Shu
Dean Sproul
Brian Starace
Hannah Stauffer
Robin Sultan

Brianna Wheatley
Derek Whittle

TRUMPET

Section Leader: Shannon Morken
Squad Leader: Beth Rosen*
Squad Leader: Chris Rother
Jessica Brewer
Michael Bryant
Steve Cable
Alexander Callan
Emily Dahl
Matthew Demers
Shayne Dennis
Savannah Gaines
Natalie Gilbert
Aaron Gladstone
Jeremy Gross
Tyler Hicks
Brianna Higgins
Jason Hinkle
John Hoffman
Nicholas Holthaus
Mark Hubbert
Barnabas Lee
Louis Levine
Everest Liu
James Natoli
Rebecca Newkirk
Zachary Prybylski
Anthony Richardson
Adam Rubinstein
Patrick Schooley
Chase Shilling
Bryan Smith
Eric Stigliano
Kayla Wheeler
Andrew Williams
Evan Winter
David Wolf
Jennifer Zaucha

MELLOPHONE

Section Leader: Elexa Bocchino
Squad Leader: Matthew Cooley

Squad Leader:
Samantha Johnson
Xaria Crawford
Karen Dolle
Samantha Johnson
Matthew Kamens
Jordan Kim
Jimmy Knell
Justin Loos
Ivan Reimers
Christopher Satterfield
Evan Zhang

TROMBONE

Section Leader: Colton Seigel
Harrison Bartlett
Steven Bronocco
Nathaniel Foote
Thomas Fowler
Junellie Gonzalez Quiles*
Katie Kelly*
David London
Lorraine Montana
Nathan Radko
Luke Renegar
Christian Santana
Andrew Simon

BARITONE

Section Leader: Ryan Kieft
Squad Leader: Daniel Hauser
Squad Leader: Sara Tatum
Robert Bringardner
Bria Cunningham*
Nicholas Gunnison
Matthew Heide
Gabrielle Holloway
Christopher Hsiung
Hunter Johnson
Everett Richmond
Brian Seton
Tia Vafeas*
Branden Woodard

SOUSAPHONE

Section Leader: Brian Cleary
Squad Leader: Sean Jones
Squad Leader: Bryan Pussler
Ethan Berg
Aaron Bloom

Ella Colton
William Combs
Annemarie Dickerson
Zachariah Khalil
Alex Measday
Dakota Sparks

DRUM LINE

Section Leader: Trey Mason
Squad Leader: Max Coleman
Squad Leader: Isabel Emanuel
Squad Leader: Kenneth Halter
Squad Leader: Jason Weinberg
Lindsey Anaya
Benjamin Bellis
John Cardea
Matthew Chin
Jacob Chung
Sam Derry
Patrick Dougherty
Jack Fangmeyer
Peter Franklin
Joshua Green
Stephanie Hutchinson
Kara Isakson
Kevin Lehr
Dylan O'Regan
Jesse Patterson
Emily Perison**
Morgan Post
Jennifer Reukauf
Anna Riley
Joseph Rogers
Aaron Valenti
Shawn Verma
Jeffrey Wan
Humza Yahya
Kirk Ziska

COLOR GUARD

Section Leader: Sophia Hull*
Section Leader: Madison Sines*
Squad Leader: Amber Chabus
Squad Leader:
Nicole Honegger*
April Currey
Suzanne DeMeritte
Kathryn Filipov
Evangelina Hakes
Sydney Hancock

Katherine Hedges
Garrett Kelly
Myleah Lofland
Natalie Nicholas
Sarah Stuchlik
Kellie Tappan

DANCE TEAM

Captain: Lauren Jokl
Captain: Sara Smith
Jillian Abulencia
Terra Bergamy
Candess Correll
Christina Corson
Stacia Der
Danielle Draper
Isabella Heyes
Ariel Hill
Samantha Huntress-Reeve
Madison Krigsman
Morgan Krigsman
Sidney Leno
Brittany Nau
Paige Padmore
Sydney Parker
Angelita Pollard
Avery Potts
Paige Rodrigues
Amber Ross
Leah Ross
Alexandra Russell
Ariana Saunders
Jenna Wood

INSTRUCTIONAL STAFF

Craig Basarich,
graduate assistant
Nathan Reynolds,
graduate assistant
Terrell Smith, percussion instructor
Annie Kennedy,
dance team instructor
Suzanne Sturgis,
color guard instructor

* Denotes Sister of Tau Beta
Sigma, National Honorary
Band Sorority, Inc.

** Denotes Sister of Sigma
Alpha Iota