

*University of Maryland School of Music Presents*

# UNIVERSITY BAND AND MARYLAND COMMUNITY BAND CONCERT



Friday, October 28, 2022 • 8PM

DEKELBOUM CONCERT HALL

AT THE CLARICE SMITH PERFORMING ARTS CENTER



SCHOOL OF  
MUSIC

University of Maryland School of Music Presents

## UNIVERSITY BAND AND MARYLAND COMMUNITY BAND CONCERT

### University Band

Craig Potter, *Music Director*

### Maryland Community Band

Christine Higley and Brad Jopek  
*Interim Music Directors*

### University Band

*Spring Festival*..... Chen Yi  
(b. 1953)

Brad Jopek, *conductor*

*Down a Country Lane*..... Aaron Copland  
(1900–1990)  
Arr. Merlin Patterson

Joe Florance, *student conductor*

*The Nature of Trees* ..... Cait Nishimura  
(b. 1991)

Zachary Harwell, *conductor*

*Blue Shades*..... Frank Ticheli  
(b. 1958)

### INTERMISSION

### Maryland Community Band

*Short Suite for Concert Band*..... Ulysses S. Kay  
(1917–1995)

*Swing Low, Sweet Chariot* ..... Steve Rouse  
(b. 1953)

*Psalm for Band* ..... Vincent Persichetti  
(1915–1987)

*Molly on the Shore*..... Percy Grainger  
(1882–1961)



**CRAIG 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.

Craig remains an active performer on the tuba, with special attention to music with alternative accompaniments and electronics. He has soloed twice with the University of Maryland Wind Orchestra, most recently on David Lang's *Are You Experienced?* for solo electric tuba. Craig has appeared as a soloist and clinician across the United States and has performed in music conventions and festivals around the world including the United States Army Tuba-Euphonium Workshop and the Jungfrau Music Festival.

Potter holds a doctor of musical arts degree in tuba performance from the University of Maryland, a master of music in wind conducting from the University of Louisville and a bachelor of music in music education from the University of Kentucky. He is an alumnus of Phi Mu Alpha Sinfonia and Kappa Kappa Psi, an honorary member of Tau Beta Sigma and a Sigma Alpha Iota Friend of the Arts. Originally from Raleigh, North Carolina, Craig lives in Annapolis with his wife, Mallory, and his children, Felicity and Hugh.



**CHRISTINE HIGLEY** is a second-year doctoral student in wind conducting at the University of Maryland, College Park, where she serves as a wind conducting graduate assistant and studies under Michael Votta.

Before coming to Maryland, Higley attended California State University, Los Angeles (CSULA), where she earned her Master of Music degree in instrumental conducting in Fall 2020, studying under Emily Moss and Christopher Gravis. In addition to her wind conducting responsibilities, Higley taught courses including “Intro to Music Education” and “Intro to Classical Music in Western Culture” at CSULA. She also served as the president of the CSULA chapter of the National Association for Music Education.

Before pursuing her graduate degrees, Higley was the band and orchestra director at Sunset Ridge Middle School in Salt Lake City, Utah, from 2014–2018. She also taught elementary school beginning band and served on staff for the Copper Hills High School Marching Band.

In addition to teaching and conducting, Higley enjoys life as a horn player. She was the horn section leader for the CSULA Wind Ensemble and Symphonic Band, and has played with the Salt Lake Symphonic Winds, the Brigham Young University Idaho Symphony Orchestra and various chamber groups. She has studied with Nathan Campbell, Jon Klein and Bruce Woodward. Higley earned her bachelor of music in music education from BYU-Idaho.



**BRAD JOPEK** is currently a second-year doctor of musical arts in wind conducting student at the University of Maryland, College Park studying under Michael Votta, Jr. He is also co-interim director of the Maryland Community Band for the 2022–23 season. Jopek previously served as the music and artistic director of River Cities Concert Band in Louisville, KY, working to increase the band's outreach in the Kentuckiana area by collaborating with local community bands and establishing chamber ensembles.

Jopek was also an active assistant conductor for several ensembles at the University of Louisville. He led the University Symphony Orchestra in a performance of *Fanfare for Louisville* by Witold Lutosławski at the 62nd Annual College Music Society conference in Louisville, KY, and he worked as a rehearsal conductor for the University Sinfonietta's performance with the 2019 and 2020 Kentucky Music Educators Association (KMEA) Intercollegiate Choir and University of Louisville Concerto Competition. He also served as assistant conductor and operations manager for the 2019 University of Louisville Sinfonietta Costa Rica tour and collaboration with the Instituto Costarricense Pro Música Coral in celebration of their 25th anniversary. He served as assistant conductor of the University of Louisville Saxophone Ensemble, which was featured at the 2017 KMEA Conference presenting student arrangements of standard wind and orchestral repertoire. Jopek also served as an arranger, mentored undergraduate composers and graduate conductors, and conducted the world premiere performance of *When I Arrive* by Jeffrey Fox. In addition, he also volunteered with the University of Louisville Community Band as assistant conductor and percussionist.

Outside of conducting, Jopek served as an administrative assistant at the University of Louisville for numerous departments, including the Grawemeyer Award for Music Composition, the Committee on Academic Performance and NCAA Faculty Athletics Representative through the university president's office, Academic & Professional Studies, Performance Studies and the Dean's Office for the School of Music and University Libraries.

Jopek holds a bachelor of music education degree from Grove City College and two master of music degrees in wind and orchestral conducting from the University of Louisville. He has studied conducting with Edwin Arnold, Joseph Pisano, Jeffery Tedford, Frederick Speck, Kimcherie Lloyd and Amy Acklin.

**SPRING FESTIVAL (2001)****CHEN YI****Born 1953 in Guangzhou, China**

Chen Yi wrote *Spring Festival* for the most important Chinese celebration of the year: New Year or Yúan Tan, a 15-day event. Chinese New Year is also called Spring Festival because it marks the time when winter ends and spring is close at hand. This festival begins on the first day of the first month of the lunar calendar. On a western calendar, the date usually falls between the end of January and the beginning of February.

The composer drew her melodic ideas from a southern Chinese folk ensemble piece called “Lion Playing Ball.” The form of the music is constructed using a mathematical scheme called the Golden Section — a mathematical construct based on the ratio known as phi. The ratio is equal to 1.61803, and was thought by ancient civilizations to be a perfect proportion most pleasing to the eye. When the ratio of the line segments, geometric shapes, objects in nature or proportions in a building is equal to 1.6, it is called the “golden ratio.”

– Program note by the composer

**DOWN A COUNTRY LANE (1962)****AARON COPLAND****Born November 14, 1900, Brooklyn, NY****Died December 2, 1990, North Tarrytown, NY**

Copland enjoyed the challenge of composing for young performers. Life Magazine commissioned a piano piece and featured it in a 1962 issue of the magazine with photographs and a homespun article that explained, “Copland’s *Down a Country Lane* fills a musical gap: It is among the few modern pieces specially written for young piano students by a major composer.” Copland was quoted: “Even third-year students will have to practice before trying it in public.”

– Program note by Vivian Perlis

**THE NATURE OF TREES (2022)****CAIT NISHIMURA****Born 1991, Canada**

The *Nature of Trees* is dedicated to everyone in the music education community. To me, the nature of trees is love, resilience, patience, strength, adaptability, interconnectedness and so much more. The nature of trees is to co-create an environment in which everyone can thrive, and I think this is a perfect metaphor for what we do in music education.

This piece was commissioned by the National Band Association at Indiana University to be premiered by the IU Concert Band, conducted by Jason Nam. The students asked me to create a piece that would explore the emotional experience of returning to band after an extended hiatus due to the COVID-19 pandemic. I wanted to give them something hopeful, but I also wanted to be honest. This chapter of our lives has been tumultuous, heartbreaking and transformative; we are not returning to the world we knew before. Writing this piece meant facing these feelings and allowing them to exist alongside gratitude and optimism. And so, this piece includes a wide spectrum of emotions, including moments of joy, yearning, hesitation, nostalgia and, of course, hope.

The members of the NBA-IU collaborated with the IU Center for Rural Engagement and invited four local high school bands and their directors to participate in this project: Paoli High School, directed by Bill Laughlin and Christian Karkosky; Salem High School, directed by Bonnie Harmon; Brown County High School, directed by Matt Finley; and Southridge High School, directed by Lannie Butler.

I am grateful to these communities for their support of this project and thrilled to have been able to contribute to a meaningful musical experience for their students.

As a small gesture of appreciation to the trees that sustain all life and provide inspiration for music such as this, one dollar from every sale of this piece is donated to Tree Canada. To learn about this organization and their meaningful work, visit their website at <https://treecanada.ca>.

– Program note by the composer

### **BLUE SHADES (1997)**

**FRANK TICHELI**

**Born January 21, 1958, Monroe, Louisiana**

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. 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 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 30 university, community and high school concert bands under the auspices of the Worldwide Concurrent Premieres and Commissioning Fund.

– Program note by the composer

**SHORT SUITE FOR CONCERT BAND (1950)****ULYSSES S. KAY****Born January 7, 1917, Tucson, Arizona****Died May 20, 1995, Englewood, New Jersey**

Shortly after the 1950 premiere of *Solemn Prelude*, Donald I. Moore and the Baylor University Golden Wave Band commissioned Ulysses Kay to write Short Suite for Concert Band. The work was written during the summer of 1950 while Kay was in Rome, Italy, and premiered in 1951 at Baylor University. The work is divided into five movements: "Fanfare," "March," "Interlude," "Lyric" and "Finale."

– Program note by Tremon Kizer

**SWING LOW, SWEET CHARIOT (2001)****STEVE ROUSE****Born 1953, Moss Point, Mississippi**

In my arrangement of *Swing Low, Sweet Chariot*, I have tried to capture the fervent, devotional character of the spiritual while coloring this more religious expression with an earthiness. In my version, this earthiness is represented by harmonies that some might consider jazz-like. I wanted to create a rich harmonic web that mingled the simple and the sophisticated, without straying too far from the basic impulse of the original song. At times the piece is very simple and pure in heart, and at other times, the harmonies become luxurious, with expression that cannot be contained or held back.

In May 2000, Eric Becher, former director of the University of Louisville Concert Band, asked me to write a slow, beautiful work. When my publisher suggested that I make an arrangement of "Swing Low, Sweet Chariot," I realized that this spiritual might be a perfect fit for Becher's request.

– Program note by the composer

**PSALM FOR BAND (1952)****VINCENT PERSICHETTI****Born June 6, 1915, Philadelphia, Pennsylvania****Died August 14, 1987, Philadelphia**

Psalm for Band is a piece constructed from a single germinating harmonic idea. There are three distinct sections — a sustained chordal mood, a forward moving chorale, followed by a paean culmination of the materials. Extensive use is made of separate choirs of instruments supported by thematic rhythms in the tenor and bass drums.

Psalm was selected for performance at the CBDNA Convention in December 1952 as one of the eight most outstanding compositions for band written in the previous several years.

– Program note by the composer

**MOLLY ON THE SHORE (1920)****PERCY GRAINGER****Born July 8, 1882, Melbourne, Australia****Died February 20, 1961, White Plains, New York**

In setting *Molly on the Shore* I strove to imbue the accompanying parts that made up the harmonic texture with a melodic character not too unlike that of the underlying reel tune. Melody seems to me to provide music with initiative, whereas rhythm appears to me to exert an enslaving influence. For that reason I have tried to avoid regular rhythmic domination in my music — always excepting irregular rhythms, such as those of Gregorian chant, which seem to me to make for freedom. Equally with melody, I prize discordant harmony, because of the emotional and compassionate sway it exerts.

– Program note by the composer

The **UNIVERSITY BAND** serves as a musical outlet primarily for non-music majors at the University of Maryland 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/Baltimore community. The 80-member ensemble includes musicians whose ages range from the early 20s to the early 80s.

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

Craig G. Potter, *Music Director*

Brad Jopek, *Assistant Conductor*

Zachary Harwell, *Assistant Conductor*

Joe Florance, *Student Conductor*

#### **FLUTE/PICCOLO**

Namiko Randall  
Eliza White  
Sandra Radakovic  
Taylor Richardson  
Cassandra Meyer  
Senanga Perera

#### **OBOE**

Amanda Sames

#### **BASSOON**

Benjamin Smith-Hicks

#### **CLARINET**

Bryan Gao  
Aliko Dimitoglou  
Katherine Hagan  
Hannah Holloway  
Meilin Yuan  
Henry Renze  
Henry Clay  
Samantha Taskale  
Mazellie Passmore  
Erin Lea  
Calvin Davis  
Precious Conteh

#### **BASS CLARINET**

Brock Ryan

#### **ALTO SAXOPHONE**

Jay Smith  
Noah Hornstein  
Nick Vuyovich  
Hailee Martino  
Rebecca Williams  
Claire Bos  
Peter Kozlov  
Daniela Anconeira

#### **TENOR SAXOPHONE**

Jwoyal Ranjit

#### **BARITONE SAXOPHONE**

Zach Miller

#### **TRUMPET**

Brian Glover  
Nikko Fukui  
Robert Schaller  
Joey Edwards  
Grace Rodeffer  
Joshua Shen

#### **HORN**

Kristin Dan  
Robert Morris  
Sarah Jacob  
Ariadne Dimitoglou  
Sara Riso  
Mia Zwally

#### **TROMBONE**

Ze'ev Vladimir  
Isabelle Bryden  
Brandon Soobitsky  
Logan Glauser  
Kelsey Taylor  
Zane Curtis

#### **EUPHONIUM**

Cassandra Rochmis  
Sarah Rodeffer

#### **TUBA**

Matthew Killian  
Joshua DeBell  
Derek Konsen  
Tenley Fahey

#### **STRING BASS**

Joe Florance

#### **PERCUSSION**

Rachel Boschen  
Maia Foley  
Samreet Juneja  
Bruce Perry

Christine Higley, *Interim Music Director*

Brad Jopek, *Interim Music Director*

**FLUTE/PICCOLO**

Samantha Cinnick  
Elvira Freeman  
Cyleigh Gaynor  
Mary Kate Gentile  
Kaity Mumma  
Kelly Pasciuto  
Dan Potrepka  
Sara Short  
Jennifer Somerwitz  
Linda Wagner  
Kathleen Wilson

**OBOE**

Gillian Engelbrecht

**BASSOON**

Tom Cherrix  
Kathy Emery  
Kristi Engel

**CLARINET**

Helen Butt  
Jim Coppess  
Derek Corbin  
Erin Engelbrecht  
Lisa Fetsko  
Neil Gladstein  
Jeri Holloway  
Chad McCall  
Stan Potter  
Amanda Rogers  
Kristina Seabolt  
Mark Shayman  
Karlo Silbiger  
Karen Trebilcock  
Megan White  
Tom Zong

**BASS CLARINET**

Edgar Butt  
Phaedra McNair  
Lisa Shiota  
David Wagner

**ALTO SAXOPHONE**

Aaron Beczkiewicz  
Caroline Cherrix  
Kayla Edwards  
Sarah Flinspach  
Stu Klamm  
Richard Schiller

**TENOR SAXOPHONE**

Erik Cooper  
Keith Hill

**CORNET**

Dale Allen  
Ernie Bennett  
LeAnn Cabe  
Craig Carignan  
John Carr  
Tim Girdler  
Richard Liska  
Doug McElrat

**TRUMPET**

Larry Kent  
Boris Loyd  
Rick Pascuito

**HORN**

Jessica Jopek

**TROMBONE**

Dave Buckingham  
Kevin Corbin  
Darrell Greenlee  
Lisa Hines  
Marianne Kassabian  
John O'Neill  
Aaron Ruben  
Bob Schmertz  
Jim Templin

**EUPHONIUM**

Jermaine Fryer  
Edward Kirk  
Lin Wallberg

**TUBA**

Mike Drerup  
Patrick FitzGerald  
Dorothy Lee  
Billy Snow

**TIMPANI**

Doug Igelsrud

**PERCUSSION**

Dave Galpin  
Rachel Hickson  
Alan Sactor