



Hugh Hodgson School of Music
UNIVERSITY OF GEORGIA

presents the

University of Georgia
Concert Band &
University Band

Friday, April 21, 2017
8:00 pm
Hodgson Concert Hall

Matthew Sadowski and Kyle Grabigel, *University Band Conductors*
Bradley Esau and Jonathan Poquette, *Concert Band Conductors*

Concert Band

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|-------------------------------------|---|
| Reverberations (2008) | Brian Balmages
(b. 1974) |
| Funeral March (1866) | Edvard Grieg
(1843-1907)
arr. Frederick Fennell |
| Prelude, Siciliano and Rondo (1963) | Malcolm Arnold
(1921-2006)
arr. John Paynter |
| Gallito Pasodoble (1905) | Santiago Lope
(1871-1906) |

University Band

- | | |
|--|--------------------------------|
| Overture for Winds (1959) | Charles Carter
(1921-1999) |
| The Cave You Fear (2014) | Michael Markowski
(b. 1986) |
| First Suite in E-flat for Military Band (1909) | Gustav Holst
(1874-1934) |

CONCERT BAND PROGRAM NOTES

Brian Balmages *Reverberations (2008)*

Brian Balmages is a prestigious American conductor and composer whose music has been performed worldwide. He completed his undergraduate degree in music at James Madison University in Virginia. He then completed his master's degree at the University of Miami in Florida. After finishing his education, Balmages went on to receive multiple prestigious awards. In 2012, he received the Austin Harding award which honors band directors who have fully dedicated their services to the school band movement. He was also featured in James Madison University's "Be the Change" campaign, an initiative to encourage more hands-on, engaging learning over textbooks and theories. As a conductor, Balmages has worked with countless bands, orchestras, universities, and professional groups. Some of these experiences include work with the American School Band Directors Association National Conference, Western International Band Clinic, etc. He has also gotten the chance to conduct in famous concert halls such as the Kennedy Center and the Meyerhoff Symphony Hall. As for his accomplishments in composing, Balmages' pieces have been played by the Miami Symphony Orchestra, Off Bass Brass, Dominion Brass Ensemble, University of Miami Wind Ensemble, and the Baltimore Symphony Orchestra. His music has been played nationally in cities such as New York, Detroit, Philadelphia, Chicago, San Francisco, St. Louis, and Los Angeles. His music was even played at Obama's inauguration in 2013!

Balmages spent a portion of his career as a professor of conducting at Towson University in Maryland. He now resides in Florida with his wife and two sons and is the Director of Instrumental Publications for the FJH Music Company, Inc.

In his time as a composer, Balmages composed around 91 pieces for band and orchestra, including one film score. *Reverberations* premiered in 2008 at the University of Georgia's Midfest right on this very stage! If you listen carefully, you will notice the song is built entirely on a two-note motif. Two eighth notes bounce from section to section as other instruments add pops of color and dynamics. The quick tempo add a sense of excitement and make for an entertaining piece that will have the audience captivated from the opening set of eighth notes. Now sit back and enjoy as the Concert Band brings *Reverberations* back to its roots at the UGA Performing Arts Center.

- Program note compiled by Giovanna Marin, Percussion

Edvard Grieg *Funeral March (1866)*

Edvard Grieg was born in Bergen, Norway, in June of 1843. Today he is still widely praised and celebrated in his hometown with memorials, concerts halls, and even a museum in his name. He was raised to be a musician; he learned to play the piano by the age of six and became proficient not long after. He debuted as a concert pianist when he was 18, travelling around Norway and Denmark to make a living. Yet despite all his success, Grieg was surrounded by unfortunate circumstances. By the age of 25, he had experienced the both the deaths of good friend Rikard Nordraak and his wife, Nina. He expressed his grief through music, and his works came to be praised by the likes of Franz Liszt, Pyotr Tchaikovsky, and Percy Grainger. Grieg died in 1907, parting with his last words: "Well, if it must be so." He has since received two honorary doctorates from the University of Cambridge and the University of Oxford.

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Upon completion of *Funeral March*, Edvard Grieg was so pleased with his work that he brought it with him wherever he travelled, and even wished it to be played at his own funeral, "as best as possible." His own funeral drew nearly 40,000 people to the streets to honor his name. However, the piece was originally written in honor his friend Rikard Nordraak, hence the piece's original full name, *Funeral March for Rikard Nordraak*. Despite the untimely nature of his death, Nordraak's passing at 23 led to one of the world's most profound pieces of music to come of the Romantic era. *Funeral March* has an eerie nature that resolves to moments of bliss, and then back again to create a unique experience of love and loss to the listener's ears.

Funeral March was no small endeavor for Grieg. To create a piece worthy of honoring a friend is a daunting task, but to create such a masterpiece that it is still played over 100 years later is likely a better outcome than he would have ever hoped for. Antonio Porchia once said that "one lives in the hope of becoming a memory." And what a fond memory Grieg has created.

- Program note compiled by Micah Long, French Horn

Malcolm Arnold arr. John Paynter *Prelude, Siciliano, Rondo (1963)*

Born in October of 1921 in Northampton, England, **Malcolm Arnold** quickly developed a keen sense of music and a deep appreciation for the art of jazz. Accordingly, he hurriedly decided to pick up a trumpet and began making music. He went on to attend the Royal College of Music in London where he would later return as an instructor. Apart from teaching music, Arnold was the principal trumpet player in the London Philharmonic Orchestra. Throughout his illustrious career, Arnold composed nine symphonies, twenty concertos, much chamber music, five ballets, and music for several films, including music for the 1958 film, *Bridge on the River Kwai* which he later received an Oscar for the compositions. Arnold passed away in 2006.

Prelude, Siciliano, and Rondo was originally arranged for a typical English brass band and was entitled *Little Suite for Brass, Op. 80*. The late John Paynter later arranged the piece to include woodwinds and additional percussion. Each section has a unique, yet resoundingly folk-like sound that can be attributed to Arnold's younger life in Northampton, England.

The *Prelude* immediately attracts the listeners' attention with an eccentric fanfare style before reaching a middle climax and winding down to a quiet restatement of the first measures. The piece is then followed by the *Siciliano*, a slower, majestic composition based around the nature of a Sicilian dance. The piece is gentle yet swift as solo instruments carry the melody with brass and percussion providing contrasting textures. The piece concludes with the *Rondo* section, a selection based heavily on maintaining the ABACA theme. Here, the brass is set forth in boastful brilliance while giving solo instruments time in the B and C sections of the piece. Listen for the heavy returns of the central A theme throughout the piece and the contrasting B and C themes built around new key centers or melodic lines.

- Program note compiled by Trey Davis, Percussion

Santiago Lope *Gallito Pasodoble (1905)*

A pasodoble is a lively style of dance written in duple meter and played in march style. The style, although originating in southern France, is modeled after the drama, action, and tension of Spanish bullfights. In Spanish, paso doble means “double step.” The pasodoble is based on music played at bullfights during the bullfighters’ entrance (paseo) or during the passes just before the kill.

Santiago Lope studied piano and piccolo and became a member of the town band at the age of six. A visiting military band director noticed his great talent and suggested to his parents that they send him the Royal Conservatory in Madrid, Spain, where he studied piano and composition. At 15, he joined the Apolo Theatre Orchestra in Madrid; by 20 he was conducting the Romeo Theatre Orchestra; and by 31 he moved to Valencia to direct the orchestra at the Ruzafa Theatre. When the Municipal Band of Valencia, was organized, he was selected by a distinguished jury of composers and conductors as the new bandmaster. His band was received enthusiastically and won many prizes for performance.

Gallito, meaning little rooster, is dedicated to the memory of Joselito Gomez Ortega, a young and talented matador who died during a bullfight.

- Program note compiled by Ismar Miniell, Euphonium

UNIVERSITY BAND PROGRAM NOTES

Charles Carter *Overture for Winds (1955)*

Particularly familiar amongst young musicians and band performers, **Charles Carter** is the embodiment of a classic composer of modern concert band music. After earning his Bachelor’s Degree from Ohio State University and a Master’s Degree from the Eastman School of Music within the University of Rochester, Carter went on to arrange music for Ohio State’s Marching Band before arranging for the Florida State University Bands in 1953. Carter’s musical arrangements have since become predominantly recognized as vibrant and fresh for his ability to incorporate a mix of harmonic and melodic techniques in such a way that even the most youthful musicians can perform his art with ease. Despite his passing in 1999, Carter’s compositions continue to be played and have been seen as sort of a standard by many concert and high school bands alike.

Overture for Winds, written in 1959, is a model example of Carter’s inevitable expertise in marrying quick, intricate melodies with poetic, lyrical phrases spread throughout the piece. Originally split into three different parts, Carter opens the scene with an almost rhythmic atmosphere followed by a significantly slower second part, and concluding with a similar style to the first part. This classic arrangement makes it appealing to one’s ears as it explores the depth in which Carter truly demonstrates his musical ability and influence. *Overture for Winds* easily makes it Carter’s most renowned pieces for bands all over.

-Program note by Leslie Quintanar, Euphonium

Michael Markowski *The Cave You Fear (2014)*

Michael Markowski (b. 1986) never graduated with a degree in music composition – in fact, he graduated with a degree in Film Practices from Arizona State University. He gained his knowledge in music through private education from his mentors, national speaker Jon Gomez and composer Karl Schindler. His lack of a degree does not, by any means, discredit his skill as a composer. He has written concert and chamber pieces played by bands around the United States. Additionally, he has composed for various short films such as *Conan: The Musical*, *Heartwood*, and *Not Even Worth It*, TV shows such as *The Palace*, and web series such as *Voyage Trekkers* and *Our Studio*. Markowski was awarded first place in the Frank Ticheli Composition Contest in 2006 and has won two fanfare competitions, Arizona Musicfest with *Joyride for Orchestra* (2014) and Dallas Wind Symphony with *You Are Cordially Invited* (2016). He has also received high praise from the American Society of Composers, Authors and Publishers as he was awarded “Composer to Watch” at the NYU/ASCAP Foundation’s Film Scoring Workshop in 2014.

Markowski’s piece *The Cave You Fear* confronts our placidness. It is so easy to conform to a secure life. It is so easy to wake up every day and follow the same routine, the same class schedule, the same work and home life. Life, however, does not give up on us; there are opportunities to make that leap and try something new. This piece is as much a musical experience as it is an invitation. An invitation to let go of that routine that ties us down. An invitation to renounce being ordinary. An invitation to tear down the walls that separate being comfortable from being valiant. This structure of piece is riddled with terror, adventure, and promise. *The Cave You Fear* holds a beacon of hope amid the fear of failure. It reminds us that missions are never in vain because the glory of being alive, finding courage, and being thrilled is priceless. Join us as we embark on our musical journey.

-Program note by Aileen Nicolas, trombone

Gustav Holst *First Suite in E-flat for Military Band (1874-1934)*

Born in 1874, the English composer **Gustav Holst** is best known for his seven-movement composition *The Planets*. As the successor to three generations of musicians, Holst was introduced to music at an early age, learning piano and violin by age twelve. Though he loved the piano and desired to perform, Holst’s dreams were slighted by the neuritis in his right arm, which he once described as a “jelly overcharged with electricity,” as found in his daughter’s biography. As a result, he took up the trombone but also continued his passion for the keyboard by composing a multitude of piano and organ pieces. A successful yet shy student of music, Gustav Holst enrolled at the Royal College of Music and studied, most notably, under Charles Villiers Stanford. Other musical and professional influences on Holst include Richard Wagner, Chopin, and especially his lifelong friend Ralph Vaughan Williams. After studying music, Holst continued performing trombone, teaching, and composing. He finished the noncommissioned *(First) Suite in E Flat* in 1909, which was premiered 11 years later in a performance by the Royal Military School of Music. This piece was revolutionary insofar as it organized the entire ensemble of brass, woodwind, and percussion into a cohesive whole, which had scarcely been attempted, let alone accomplished prior. Tonight, please enjoy the first suite to unite a military band in resounding harmony.

I. Chaconne: The first movement begins quietly as the tuba and euphonium lyrically state the recurring melody. Next, the trombones join on the melody while the trumpets sing a sweet counter melody. Flutes, clarinets, saxophones, and horns enter slowly as the piece begins to swell to its first climax. As the low brass energetically play the melody, listen for the woodwinds to highlight the upbeat, in a back-and-forth that enlivens the stately theme. Holst then passes off the melody to the trumpets as the trombones step out a heavy soli. As the dynamics retreat into mezzo piano, the upper woodwinds open the sweetest section in the piece, which features first a duet between flute and oboe and then an alto saxophone solo. The trumpets, then lead us into a dark section, in which they invert the original melody to create a dirge-like effect. After the remainder of the ensemble joins, the piece again swells slowly, reaching a quieter peak than before. The brass lead this section, repeating the melody twice, and the trombones embark on a spectacular soli until the final sustained chord.

II. Intermezzo: The second movement opens with a light, rhythmic clarinet, trumpet, and oboe soli, which is accented by triangle and tambourine. As the piece continues, the melody stated in the first section moves between instruments but can almost always be heard. Tuba, baritone saxophone, and euphonium support the melody with firm, round quarter notes, and though the flutes are understated throughout the piece, their repetitive eighth notes provide an essential sense of movement. Notice the restraint of this movement in both dynamics and articulation; it is intended to contrast both the preceding chaconne and following march.

III. March: Opening with a powerful bass drum solo, the third movement begins much louder than its earlier counterparts and immediately features full instrumentation. Here, the upper brass and woodwinds play the melody in unison, and the lower voices ground the piece on the downbeats, as is typical of marches. The energetic opening then fades into a more lyrical second melody, which the middle and low woodwinds sing in a very legato manner. Next, the first melody resurfaces quieter than before, accompanied by restatements of the first four bars, as the sound begins to swell toward the climax. Shortly thereafter, the brass take up the initial melody with force and drive the movement toward its end. After a dramatic ritardando (slowing), the tension releases in a crash of cymbals, and the trombones lead the ensemble to the finale.

--Program note by Dawson Horah, trombone



**UNIVERSITY OF
GEORGIA**

Concert Band Personnel

Flute

Bethany Bell - Journalism
Andrew Bowman - Forestry
Jessica Durden - Civil Engineering
Annie Jiang - Management Information Systems
Sarah Joseph - Early Childhood Education
Jenica Moore - International Relations
Hannah Wilson - Spanish & Linguistics

Oboe

Brad Gwynn - Music Education

Clarinet

Ivette Barrera - Biology & Psychology
Sara Benist - Health Services
Michael Berejikian - Mechanical Engineering
Sydney Dorawa - International Affairs
AnsleyFolds - Accounting
Juan Luviano - Marketing
Kayla Magnus - Early Childhood Education
JamesRobles-Lemus - Neuroscience
Becky Shipman - Social Work
Michelle Whetsell - Media Studies
Emily Whittier - Social Studies Education

Bass Clarinet

Kate Phillips - Entomology

Bassoon

James Moreland - Philosophy & Linguistics
Jamie Radicioni - Early Childhood Education

Alto Saxophone

Ryan Cameron - Mechanical Engineering
Coleman Grindle - Genetics
Parker Jamieson - Applied Biotechnology
Stephanie Lopez - Special Education
Ross Oliver - Mechanical Engineering
Ryan Oxyer - Mechanical Engineering
SashaSwenson - Chemistry
Warren Walker - Mathematics
Alexander Weisel - Mechanical Engineering

Tenor Saxophone

Daniel Belcher - Computer Science
Kerry Bethea - Computer Systems Engineering
John Brocksmith - Marketing & Sport Management
Scotty Hall - Biology
Lizeth Montoya - History & Social Studies Education
Brandon Reavis - Turfgrass Management
Anna Slivka - Comm. Science & Disorders

Percussion

Trey Davis - Business Management
Alex Hinton - International Affairs
Paul Kim - Mathematics
Giovanna Marin - Psychology & Criminal Justice
Victor Mata - Electrical and Electronics Engr.
Anna Kate Pulliam - Math and Math Ed

Special thanks to instrument mentors:

Lindy Thompson, M.M. Flute
Cassidy Brown, B.M.E. Oboe
Nib McKinney, M.M. Bassoon
Gregory Hamilton, B.M. Clarinet
Allison Chenard, B.M.E. Saxophone
Michael Jarrell, B.M.E. Saxophone
Chandler Dickerson, B.M.E. Trumpet
Michael Meo, B.M. Trumpet
Chris Miertschin, M.M. Horn
Duncan Lord, B.M.E. Trombone
Timothy Morris, M.M. Euphonium
Patrick Young, M.M. Tuba
Nathan Tingler, D.M.A. Percussion

Trumpet

Olivia Adams - Undecided
Kamil Bagain - Mechanical Engineering
Garrison Baker - Computer Science & Accounting
Melissa Callander - Chemistry
Scott Cameron - Marketing
RobertCohen - Finance
Zachary Flynn - Computer Systems Engineering
Tyler Hanson - Mech. Engr
Marjorie Hernandez - Undecided
Kenneth Hubbard - Economics
Nathan Kelley - Undecided
Kevin Langton - Math & Risk Management
Emily Lanoue - Journalism
Jack Layman - Genetics
BonnieMcLean - Classics & Romance Languages
Steven Patterson - Psychology
Zachary Picard - Civil Engineering
Benjamin Protzman - Forestry
Michael Reynolds - Mechanical Engineering
Isaiah Ross - Biology
Samantha Sanders - Accounting
Keith Schroeder - Biochemistry
Andrew Seeley - Finance
Eric Tootle - Business
TrevorUsher - Biology
Mandy Wachtel - Chemistry
Zach Wender - Economics
Justin Williams - Management Information Sciences
Andrew Zimdars - Communication

French Horn

ChaseBaran - Public Relations
Ellen Hardin - Avian Biology & Biological Sciences
Micah Long - Intl Affairs & Arabic
Maria Mendoza - Public Relations
Kayla Miller - Animal Science
Karyna Pillay - Business
Victoria Swyers - Ecology
Gemma DiCarlo - Journalism
Morgan Gibbs - Chemistry
Zachary Kaminsky - Biomedical Engineering
Victoria Kesler - Accounting & International Business
Drew Lance - Political Science
Cody Nolen - Economics & Finance

Trombone

Gemma DiCarlo - Journalism
Morgan Gibbs - Chemistry
Zachary Kaminsky - Biomedical Engineering
Victoria Kesler - Accounting
Drew Lance - Political Science
Cody Nolen - Economics & Finance

Euphonium

Tyler Cundiff - Geography
Shelby Edmonds - Statistics
Ismar Miniel - Cellular Biology
Caroline Morris - Biological Engineering
Gray Widstrom - Biochemical Engineering

Tuba

James Barefield - Biochemistry
Cambam Conner - Health Promotion
Mallory Lawrence - International Affairs
Arjun Muralidhar - Economics & MIS
Josh O'Shields - Computer Science
Cameron Pittman - Biochemistry
Samuel Rentz - Chemistry (Pre-Pharmacy)
Jacob Swanson - Computer Science

University Band Personnel

Piccolo

Megan Dozier - Sports Science
Kathleen Lewis - Psychology

Flute

Erin Behrhorst - Statistics
Macy Brown - English & English Education
Megan Dozier - Sports Science
Victoria Ebbets - Linguistics
Megan Feight - Management Information Systems
Ashley Gable - Psychology
Mandy Gillis - Biochemistry & Molecular Biology
Hannah Hohnadel - Environmental Engineering
Kathleen Jones - Management Information Systems
Kathleen Lewis - Psychology
Anna Parker - Biology
Margaret Petree - Avian Biology
Jessica Wenclawiak - Marine Biology
Elizabeth West - Criminal Justice & Sociology

Oboe

Abbey Quigley - Accounting

Bassoon

Miranda Moore - Engineering

Clarinet

Marie Benoit - Public Health
Claire Brunner - Economics & English
Miruna Cristian - Computer Science
Natasha Dhannani - Biology
Caroline Gijon - Computer Science
Christina Hollander - Cognitive Science & Psychology
Kaitlin Houston - Psychology
Adam King - Computer Science
Angel Li - Biochemistry
Sean Loubser - Computer Science
Sarah Mitravich - Biology
Miranda Moore - Engineering
Anna Nguyen - Pharmaceutical Sciences
Hee Jeong Park - Psychology
Taha Rahmatullah - Biochemistry
Lauren Schermerhorn - Sports Science
Amanda Wolfe - Pharmaceutical Sciences

Bass Clarinet

Josh Clifford - Geography

Alto Saxophone

Mark Burkett - Political Science
Oscar Campos - Biochemistry
Berek Ha - Music Education
David Marino - Finance
Nicole Poncela - English
Bailey Reed - Political Science & Philosophy
Jack Samuels - History
Gabe Wilner - Computer Science

Tenor Saxophone

Daniel Merrill - Biology
Kate Tabeling - Marketing

Baritone Saxophone

Garrett Johnson - International Affairs

Trumpet

Quadry Brown - Undecided
Zack Dorsey - Physics & Astronomy
Clay Evans - Finance
Kathryn Kelly - Biology
Morgan Land - Early Childhood Education
Samuel May - Accounting
Allison McCabe - Biology
Tate Paul - Physics & Astronomy
Colin Thomas - Biology
Robert Thomas - Forestry
Nicholas Turner - Finance
Andrew Zimdars - Communication Studies

Horn

Jessalyn Allen - Romance Languages
Michael Josey - Computer Science
Zoë Smith - Journalism
Timothy Villamater - Sports Science
William Walker - History & Education

Trombone

Christopher Friend - Marketing
Nick Harbin - Business
Dawson Horah - Math & Chemistry
Christopher Humes - Mechanical Engineering
Matthew McLendon - Criminal Justice
Aileen Nicolas - Geography
Cancellor Owens - Computer Science

Euphonium

Watson Martin - Computer Science
Leslie Quintanar - International Affairs

Tuba

Jonathan Ashley - Finance
Greer Blackmon - Music Education
Jamaree Flonnory - Math & Computer Science

Percussion

Harry Andrews - Computer Science
Gabby Farr - Computer Science
Ben Phillips - Computer Science
Sarah Pierce - Pharmaceutical Sciences

Special thanks to instrument mentors:

Lindy Thompson, M.M. Flute
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Pedro Alliprandini, D.M.A. Clarinet
Shawna Pennock, D.M.A. Saxophone
Deborah Caldwell, D.M.A. Trumpet
Chris Miertschin, M.M. Horn
Duncan Lord, B.M. Music Education
Timothy Morris, M.M. Euphonium
Nick Beltchev, M.M. Tuba
Emily Johnson, B.M. Percussion