

## Symphonic Band Personnel

### **PICCOLO**

Sarah Kljucaric

### **FLUTE**

Sarah Kljucaric  
Corrine Skinner  
Millie Kraft  
Danielle Moeller  
Lindsey Hamilton  
Jennifer Xonthe  
Isis Owusu  
Anamaria Lleras

### **OBOE**

Dan Geiseler  
Abby Callaway  
Joshua Thedford  
Carolyn Mundy  
Zoe Pattyn  
Alison Goddard

### **CLARINET**

Jessica Lipinski  
Britt Brock  
Miaka Kemp  
Rachel Nissen  
Katie Howard  
Meagan Morales  
Lauren Schermerhorn  
Anna Nguyen  
Kate Edwards  
Sarah Kate Brewer  
Alexis Cheffen

### **BASS CLARINET**

Aubrey Blakely

### **BASSOON**

Chloe Bragg  
Carlie Moore  
Clarence Hixon

### **SAXOPHONES**

Sarah Sewell  
Miguel Tuberquia  
Nick Beech  
John Mark Hatfield  
Mack Brown, Tenor  
Karen Washington, Baritone

### **FRENCH HORN**

Emma Dickenson  
Michaelyn Loper  
Alex Merritt  
Rylee Carfer  
Zarek Plante  
Anna Lambert  
Lauren Laney  
Kari Henke  
Luke Iddings  
Sarah Butler

### **TRUMPET**

Ethan Craft  
Maggie Hines  
Tyrone Griffin  
Andy Nguyen  
John Weidner  
Julia Jefferson  
Chris Steiner  
Nick Borkovich  
Emily Culpepper  
Rachel Anderson  
Markell Hardee

### **TROMBONE**

Matt Knox  
Grace Hohnadel  
Mackenzie Britt  
Brandon Shook  
Davis Clark  
Noah Schepps  
Will Panter  
Marley Gilbert  
Dustin Breikreuz  
Zak Kaminsky

### **EUPHONIUM**

Matt Brown  
Max Grand  
Cecilia DeFurianni  
Brandon Ramcharran

### **TUBA**

Derrick Wright  
Gavin Stuart  
Carrie Hazard  
Justin Smith  
Jonathan Fuller

### **PERCUSSION**

Lena Allen  
Joshua Bearden  
Chandler Mann  
Dylan Nixon  
Kunho Kim



# Hugh Hodgson School of Music UNIVERSITY OF GEORGIA

presents the

## University of Georgia Symphonic Band

**Michael C. Robinson, conductor**  
**Brett Bawcum, associate conductor**  
**Bradley J. Esau, graduate conductor**

Wednesday, November 15, 2017

8:00 pm, Hodgson Concert Hall

Fu-Mon (1999)

Hiroshi Hoshina  
(b. 1936)

Michael C. Robinson, *conductor*

Simple Gifts: Four Shaker Melodies (2002)

Frank Ticheli  
(b. 1958)

I. In Yonder Valley

II. Dance

III. Here, Take This Lovely Flower

IV. Simple Gifts

Brett Bawcum, *conductor*

American Hymnsong Suite (2006)

Dwayne S. Milburn  
(b. 1963)

I. Prelude on "Wonderous Love"

II. Ballad on "Balm in Gilead"

III. Scherzo on "Nettleton"

IV. March on "Wilson"

Bradley J. Esau, *conductor*

-intermission-

Melodious Thunk (2012)

David Biedenbender  
(b. 1984)

The Dream of Oenghis (1994)

Part 1

Part 2

Rolf Rudin  
(b. 1961)

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## 2PROGRAM NOTES

### Fu-Mon (5')

*Hiroshi Hoshina* (b. 1936, Tokyo, Japan) is a Japanese composer and educator. He graduated from the Tokyo National University of Fine Arts and Music in 1960 as a composition major. In that same year, he placed first in the orchestral music division of the Music Competition of Japan. He also won an Arts Festival award (1963) and the Sasagawa Prize (1975). He is active both as a composer and a conductor, and teaches at the Hyogo University of Teacher Education. Hoshina first taught at the Tokyo College of Music (now Tokyo College of Music), and in 1969 was named assistant professor of music at the Aichi Prefectural College of Arts. In 1982, Hoshina joined the music faculty at Hyogo College of Education.

As a composer, Hoshina was first interested in writing for orchestra. Bin Kaneda, who was a classmate of his in college, introduced Hoshina to band music. His first work for band was the concert march *Antarusu no Oji* (The Prince of Atarusu). Hoshina has written music for orchestra, operas, musicals, and pieces for band. He is regarded as being one of the most distinguished composers in the field of wind instruments music in Japan. He is similarly respected for his unique method of teaching principles of performance. He has also published books on performance theory and conducting and gives lectures.

*Fu-Mon* was originally composed in 1986 as part of the 1987 All-Japan Band competition. Hoshina revised the work extensively for a 1999 recording with the Osaka Municipal Symphonic Band.

### Simple Gifts: Four Shaker Melodies (10')

*Frank Ticheli* (b. 1958) has become one of the most performed composers of wind band music of the past 20 years. His music has been described as being “optimistic and thoughtful” (Los Angeles Times), “lean and muscular” (*New York Times*), “brilliantly effective” (*Miami Herald*) and “powerful, deeply felt crafted with impressive flair and an ear for striking instrumental colors” (*South Florida Sun-Sentinel*).

Ticheli has served as Professor of Composition at the University of Southern California since 1991, and was the composer in residence of the Pacific Symphony from 1991-1998. His music has won several awards, including the 2006 National Band Association/William D. Revelli Memorial Band Composition Contest for his Symphony No. 2. Other awards for his music include the Charles Ives and the Goddard Lieberman Awards, both from the American Academy of Arts and Letters, the Walter Beeler Memorial Prize from Ithaca College, and First Prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest, and Virginia CBDNA Symposium for New Band Music.

*Simple Gifts: Four Shaker Melodies* was commissioned by the Tapp Middle School Band in Powder Springs, Georgia. In his description of the piece, Ticheli writes:

My work is built from four Shaker melodies – a sensuous nature song, a lively dance tune, a tender lullaby, and most famously, Simple Gifts, the hymn that celebrates the Shaker’s love of simplicity and humility. In setting these songs, I sought subtle ways to preserve their simple, straightforward beauty. Melodic freshness and interest were achieved primarily through variations of harmony, of texture, and especially, of orchestration.

The first movement is a setting of *In Yonder Valley*, generally regarded to be the oldest surviving Shaker song with text. This simple hymn in praise of nature is attributed to Father James Whittaker (1751-1787), a member of the small group of Shakers who emigrated to America in 1774. My setting enhances the image of spring by turning the first three notes of the tune into a birdcall motive.

The second movement, *Dance*, makes use of a tune from an 1830s Shaker manuscript. Dancing was an important part of Shaker worship, and tunes such as this were often sung by a small group of singers while the rest of the congregation danced. One interesting feature in my setting occurs near the end of the movement, when the brasses state the tune at one-quarter speed, in counterpoint against the woodwinds who state it at normal speed.

### 5The Dream of Oenghus (22')

*Rolf Rudin* (b. 1961, Frankfurt, Germany) studied music education, composition, conducting and theory of music in Frankfurt and in Würzburg. After graduating in composition (1991) and conducting (1992) he lectured music theory at the Frankfurter Musikhochschule from 1993 to 2001. Since then, he has been living as a freelance composer in Erlensee near Frankfurt.

In 2010, he received the Cultural Award of the Main-Kinzig-Region near Frankfurt for outstanding cultural and artistic performance. Many of his compositions for chamber music, choir and orchestra have won prizes at German and international competitions and are performed worldwide. From 1999 to 2005 Rudin was a member of the International WASBE-Board. Since 2003 he has served as vice president of the Hessian section of the German Composer’s Society.

Most of his compositions are commissioned works for institutes, orchestras, ensembles, choirs and musicians of Germany and other countries. His works are documented on more than 50 CDs, with productions and live recordings at many broadcasting companies in Germany, Austria, Switzerland, Netherlands, Italy, Australia, Ireland and the U.S.

In his description of *The Dream of Oenghus*, Rudin writes:

*“The musical poem The Dream of Oenghus refers to the Irish legend of the same name which was edited by Frederik Hetmann in his collection Irish Magic Garden – Fairy Tales, Legends and Stories from Ireland. The collection was published by the Eugen Diederichs Verlag. In this legend Prince Oenghus has a nightly vision when fast asleep: He sees a girl who plays a flute and falls in love with her. However, as she keeps disappearing she remains unattainable for him for the time being. He consequently sets out to search for her until he finally finds the girl. This piece is no musical retelling of this legend. In a way it rather invites reading the story, as there are only single phases and atmospheres of the legend serving as extra-musical sources of imagination.*

*The music of the first part largely converts the vision into sound patterns which is described at the beginning of the legend. It was the atmosphere of something dreamlike or also something unattainable that became the inspiration for writing the music of a tenderly somber world of dreams: Noise sounds of the beginning, bell-like motifs and a vacillating sound stratum hovering in itself bestow upon this composition its mysteriously nocturnal character. Following it – through several repetitions of a mysterious chant in continuously increasing instrumentation and dynamics – an arc which apparently does not end is created that is able to symbolize the quest for the girl in terms of length of space and time like in a dreamlike premonition.*

*Without having read the legend again for some two years, the second larger part of the musical poem was written in 1996 for the State Wind Orchestra of Baden-Württemberg. It examines the more “real” aspects of the legend. At its beginning already the second part of this composition makes associations – expressed by its ferocity – to the prince’s “aberrations” in his quest for the girl. This also applies to the importance of the flute which was alluded to only towards the end of the first part, whereas here it is given ample room for development: A large cantilena full of enigmatic expression floats above an harmonic carpet which links the visions of nightly tranquility of the first part. A constantly repeated rhythmical increase of march-like character climaxes in picking up the “mysterious chant” of the first part. In that way it leads to formal unity of the complete work in an evident way. The atmosphere of apotheosis of the final coda makes the relieving B-flat major disappear in the visionary noise sounds of the beginning and dismisses the audience in a peaceful “legendary atmosphere.”*

– Program notes compiled by Bradley J. Esau

3The third movement is based on a Shaker lullaby Here Take This Lovely Flower, found in Dorothy Berliner Commin’s extraordinary collection, Lullabies of the World and in Daniel W. Patterson’s monumental collection The Shaker Spiritual. This song is an example of the phenomenon of the gift song, music received from spirits by Shaker mediums while in trance. Although the Shakers practiced celibacy, there were many children in their communities, including the children of recent converts as well as orphans whom they took in. Like many Shaker songs, this lullaby embodies the Shakers’ ideal of childlike simplicity.

The finale is a setting of the Shakers’ most famous song, Simple Gifts, sometimes attributed to Elder Joseph Bracket (1797–1882) of the Alfred, Maine, community, and also said (in Lebanon, New York, manuscript) as having been received from a Negro spirit at Canterbury, New Hampshire, making Simple Gifts possibly a visionary gift song. It has been used in hundreds of settings, most notably by Aaron Copland in the brilliant set of variations which conclude his Appalachian Spring. Without ever quoting him, my setting begins at Copland’s doorstep, and quickly departs. Throughout its little journey, the tune is never abandoned, rarely altered, always exalted.

## American Hymnsong Suite (10’)

*Major Dwayne S. Milburn* (b. 1963, Baltimore, Maryland) is an American composer, conductor and military officer. In 1986, Maj. Milburn graduated from UCLA with a BEA in music and received a Master’s of Music in orchestral conducting from the Cleveland Institute of Music in 1992. He received his Ph.D. in music from UCLA in 2009. During his undergraduate career, Maj. Milburn was an arranger for the UCLA band and choral programs, as well as the Special Projects Division of ABC-TV. Upon graduation, he became the director of cadet music for the United States Military Academy, West Point, New York, serving as the conductor for the internationally renowned West Point Glee Club. During graduate studies in Cleveland, he contributed several arrangements to the Cleveland Orchestra.

Prior to his Ph.D. studies, Maj. Milburn served as one of 24 commissioned officer conductors in the United States Army Band Program. His assignments included duties as the associate bandmaster for the U.S. Continental Army Band, Fort Monroe, Virginia; The U.S. Army Band “Pershing’s Own,” Washington, DC; and the U.S. Army Europe Band and Chorus, Heidelberg, Germany. He also commanded the Army Ground Forces Band in Atlanta, Georgia. Since he completed his Ph.D. studies, he resumed his military service and currently serves as the commander and conductor of the U.S. Army Europe Band and Chorus in Heidelberg. Among his military honors are the President Benjamin Harrison Award, the Meritorious Service Medal, Army Commendation Medal, and the NATO Medal

Major Milburn continues to serve as an instrumental adjudicator for the Heritage Music Festival series, and is currently completing commissioned works for Pacific Serenades Chamber Ensemble (Los Angeles, California) and Vocal Arts Ensemble (Ann Arbor, Michigan).

Milburn writes: “*American Hymnsong Suite* is firmly rooted in my family history as church musicians. I grew up singing and playing many different hymns, including the four tunes featured in this work. The final impetus to compose this particular treatment came during the course of an organ concert in Atlanta, Georgia. One section of the program featured innovative settings of three hymns. With the gracious consent of composers Joe Utterback and Brooks Kukendall, I adapted their settings to act as the inner movements of the suite, bracketed with my own original treatments of favorite hymns.

The Prelude on Wondrous Love (“What Wondrous Love is This”) opens with a chant-like statement of this Southern tune before proceeding to a more kinetic retelling. Ballad on “Balm in Gilead” features a rich jazz harmonization of this familiar spiritual. The Scherzo on “Nettleton” (“Come Thou Fount of Every Blessing”) contains all the rhythmic playfulness inherent in the best orchestral third movements and the March on “Wilson” (“When We All Get to Heaven”) calls to mind the wildest marching band ever heard. While audience members will certainly make various connections to this piece, the ongoing goal is to introduce all listeners to the richness of our American musical heritage.”

## 4Melodious Thunk (5’)

*David Biedenbender* (b. 1984, Waukesha, Wisconsin) is a composer, conductor, performer, educator, and interdisciplinary collaborator. He has written music for the concert stage as well as for dance and multimedia collaborations, and his work is often influenced by his diverse musical experiences in rock and jazz bands as an electric bassist, in wind, jazz, and New Orleans-style brass bands as a euphonium, bass trombone, and tuba player, and by his study of Indian Carnatic music. His present creative interests include working with everyone from classically trained musicians to improvisers, acoustic chamber music to large ensembles, and interactive electronic interfaces to live brain data.

David has had the privilege of collaborating with many renowned performers and ensembles, including Alarm Will Sound, the PRISM Saxophone Quartet, the Stenhammar String Quartet (Sweden), the New Jersey Symphony Orchestra, the Aspen Contemporary Ensemble, the United States Navy Band, the Philharmonie Baden-Baden (Germany), VocalEssence, the Eastman Wind Ensemble, the Music from Copland House Ensemble, Detroit Symphony Orchestra bass trombonist Randall Hawes and pianist Kathryn Goodson. David’s music can also be heard on many commercially available recordings, including recent albums by the U.S. Navy Band, and the North Texas Wind Symphony. Recent and upcoming commissions and projects include works for San Francisco Symphony principal trombonist Tim Higgins, the Albany (NY) Symphony Orchestra, the Edge Ensemble, the Donald Sinta Saxophone Quartet, the Akropolis Reed Quintet, Kevin Sedatole and the Michigan State University Wind Symphony, and pianist Jeannette Fang.

In addition to composing, David is an Assistant Professor of Composition in the College of Music at Michigan State University, and he previously taught composition and theory at Boise State University, Eastern Michigan University, Oakland University, Madonna University, the Music in the Mountains Conservatory, and the Interlochen Arts Camp. He has also taught an interdisciplinary course in creativity and collaboration in the Living Arts program at the University of Michigan. He received the Doctor of Musical Arts and Master of Music degrees in composition and theory from Central Michigan University. He has also studied at the Swedish Collegium for Advanced Study in Uppsala, Sweden with Anders Hillborg and Steven Stucky, the Aspen Music Festival and School with Syd Hodkinson, and in Mysore, India where he studied South Indian Carnatic music. His primary musical mentors include Stephen Rush, Evan Chambers, Kristin Kuster, Michael Daugherty, Bright Sheng, Erik Santos, Christopher Lees, David R. Gillingham, José Luis-Maurtua, John Williamson, and Mark Cox.

Melodious Thunk was commissioned by a number of high school bands in the Michigan area in 2012. Biedenbender writes of the piece:

*“I don’t normally like to begin program notes with dictionary definitions, but it seemed appropriate for this piece.*

*think* [tuhngk] noun & verb

1. [n.] an abrupt, flat, hollow sound (example: The book landed on the floor with a thunk.); synonym: thud
2. [v.] to produce an abrupt, flat, hollow sound
3. [v.] colloquial past tense and past participle of think.

*Melodious Thunk was inspired by the famous jazz pianist Thelonious Monk. Monk’s wife, Nellie Smith, nicknamed him “Melodious Thunk” because of his clunky, awkward, and brilliant(!) piano playing, and his, somewhat scatterbrained and disoriented nature. I really liked the idea of playing around with Monk’s name—first, because I personally really enjoy goofing around with “spoonerisms” (silly, ridiculous, mix-and-match letter games, which often happen by accident: for example, slip of the tongue becomes tip of the slung), and, second, because this nickname actually provided great musical inspiration. Melodious—well, that’s fairly obvious—and thunk (which is a great onomatopoeia!) became the starting points for the piece. Big, fat thunks are interspersed with pointy, clunky, bluesy blips, which are then transformed into a long, smooth, laid-back melody accompanied by a funky bass line. I haven’t consciously borrowed any specific tunes or licks from Monk, although I do use a small fragment of Dizzy Gillespie’s tune Salt Peanuts, but I hope you’ll hear some similarities between this piece and Monk’s iconic musical style and quirky attitude.”*