



Hugh Hodgson School of Music

UNIVERSITY OF GEORGIA

presents the

University of Georgia Symphonic Band

Michael C. Robinson, *conductor*

Brett Bawcum, *conductor*

Matthew Sadowski, *graduate conductor*

and the

University of Georgia Wind Symphony

Jaclyn Hartenberger, *conductor*

Thursday, February 8, 2018

8:00 pm, Hodgson Concert Hall

Second Suite in F for Military Band (1911)

Gustav Holst

(1874-1934)

I. March

II. Song without Words

III. Song of the Blacksmith

IV. Fantasia on the "Dargason"

Michael C. Robinson, *conductor*

Three Vespers from the All-Night Vigil (1915)

Sergei Rachmaninoff

I. Blagoslovi, Dushe Moya

(1873-1943)

("Praise the Lord, O My Soul")

arr. Timothy Salzman

Matthew Sadowski, *graduate conductor*

Passacaglia (Homage on B-A-C-H) (1993)

Ron Nelson

(b. 1929)

-intermission-

Fanfare pour prédécer “La Péri” (1912)

Paul Dukas
(1865-1935)

The Girl with the Flaxen Hair (1910/2007)

Claude Debussy
(1862-1918)
arr. Philip Sparke

Symphonic Metamorphosis (1943/2018)
of Themes by Carl Maria von Weber

Paul Hindemith
(1895-1963)
trans. Jaclyn Hartenberger

- I. Allegro
- II. Turandot, Scherzo
- III. Andantino
- IV. March

Out of respect for the performers, please turn off all electronic devices for the duration of the performance. Thank you for your cooperation.

*For information on upcoming concerts, please see our website: www.music.uga.edu
Join our mailing list to receive information on all concerts and recitals,
<http://www.music.uga.edu/enewsletter>*

Program Notes

Symphonic Band Program Notes:

Gustav Holst (1874-1934)
Second Suite in F for Military Band (1911)

Gustav Holst was a British composer and educator. He learned piano at an early age, but was stricken with a nerve condition that affected the movement of his right hand, forcing him to give up the piano for the trombone. He received his degrees from the Royal College of Music in London, where he met fellow composer (and lifelong friend) Ralph Vaughan Williams and became interested in Hindu mysticism and spirituality, interests that would later shape the course of his compositional output. In 1901 Holst married Isobel Harrison, who would remain with him for the remainder of his life.

Before Holst became a well-known composer, he relied on income from playing the trombone in the Carl Rosa Opera Company and in the White Viennese Band, a popular orchestra specializing in “light music.” In 1905, Holst became Director of Music at the St Paul’s Girls’ School in Hammersmith, London, and in 1907, he also became director of music at Morley College, retaining both positions until his death in 1934. Holst’s compositions for wind band, although only a small portion of his total output, have made him a cornerstone of the genre.

The Second Suite in F for Military Band consists of four movements, all based on English folk songs.

Movement I: March. The movement begins with a simple five-note motif between the low and high instruments of the band. The first folk tune is heard in the style of a traditional British march using the morris-dance tune “Glorishears”. After a brief climax, the second strain begins with a solo euphonium playing the second folk tune, “Swansea Town.” The tune is repeated by the full band before the trio, in which Holst modulates to B-flat minor (the subdominant minor, rather than the traditional subdominant major). The first and second strain are repeated at the movement’s end.

Movement II: Song Without Words: “I’ll love my love.” Holst sets the folk song, “I’ll Love My Love” in stark contrast to the first movement. It begins with tonic chords in F Dorian of alternating instrumentation which accompany a solo clarinet. The melody is repeated, with the addition of flute, oboe, trumpet, and a more rhythmically active accompaniment which forms the basis of the movement’s codetta.

Movement III: Song of the Blacksmith. Again, Holst contrasts the prior movement with this rather upbeat setting of “A Blacksmith Courted Me.” The brass section plays in a percussive style, suggesting a blacksmith hard at work. The upper woodwinds and horns provide the melody, first with the staccato brass and later with an added anvil. The final D major chord, scored without a bass voice, is reminiscent of the final chord of the first movement of Holst’s First Suite in E-flat.

Movement IV: Fantasia on the ‘Dargason.’ The finale of the suite opens with an alto saxophone solo based on the folk tune “Dargason,” a 16th-century English dance tune. The fantasia continues through several variations encompassing the full capabilities of the band. The final folk tune, “Greensleeves,” is cleverly woven into the fantasia. At the climax, the two themes compete in contrasting meters over a rich harmonic accompaniment. During a closing decrescendo, a tuba and piccolo duet recalls the alternation of low and high registers from the work’s beginning.

-Program note adapted from Imogen Holst

Sergei Rachmaninoff (1873-1943)

Three Vespers from the All-Night Vigil, I. Blagoslovi, dushe moya (1915)

Sergei Vasilevich Rachmaninoff was a Russian composer, pianist, and conductor. He is widely considered one of the finest pianists of his day and, as a composer, one of the last great representatives of Romanticism in Russian classical music. Early influences of Tchaikovsky, Rimsky-Korsakov, and other Russian composers gave way to a thoroughly personal idiom that included a pronounced lyricism, expressive breadth, structural ingenuity, and a tonal palette of rich, distinctive colors. Following the Russian Revolution of 1917, Rachmaninoff emigrated first to Scandinavia, then to the United States where he settled in Beverly Hills, California. Most of the last 25 years of his life were dedicated to concertizing and recording, with the prominent support of pianist and composer Vladimir Horowitz.

The All-night vigil is a service of the Eastern Orthodox Church consisting of an aggregation of the three canonical hours of Vespers, Matins, and the First Hour. It emphasizes the ancient tradition of communal prayer. The vigil is celebrated on the eves of Sundays and major liturgical feast days. Rachmaninoff's setting – one of the most famous – consists of 15 works for a capella choir. The first performance was given in Moscow on March 10, 1915, and proved to be an immediate success. Despite his reputation as a pianist and instrumental music composer, *The All-Night Vigil* remains as one of Rachmaninoff's most cherished works.

Vespers is a sunset evening prayer service in the Roman Catholic, Eastern Orthodox, and other Christian liturgies of the canonical hours. The word comes from the Greek “hespera,” meaning “evening”. Pliny the Younger (c. 61–113 AD), who lost his father in the eruption of Mt. Vesuvius, speaks of liturgical reunions in the morning and evening in his famous letter at the beginning of the second century: “coetus antelucani et vespertini.” Vespers, therefore, together with Vigils, is the most ancient service known in the Church. Depending on the time of year, the solemn service typically took place between 4 and 8 o'clock PM and featured the lighting of candles, lanterns, torches, and lamps that represented “an infinite light.”

Blagoslovi, dushe moya consists of a truncated version of Psalms 103 and 104 and features a melody based on ancient Greek chant. During the reciting of this psalm, the entire church would be censured with burning incense or perfume. A translation of the Russian text is as follows:

*Blagoslovi, dushe moya, Gospoda, blagosloven esi, Gospodi.
Gospodi Bozhe moy, vozvelichilsya esi zelo. Blagosloven esi, Gospodi.
Vo ispovedaniye i v velelepotu obleklsya esi. Blagosloven esi, Gospodi.
Na gorakh stanut vody. Divna dela Tvoya, Gospodi.
Posrede gor proydut vody. Divna dela Tvoya, Gospodi
Vsya premudristiyu sotvoril esi.
Slava Ti, Gospodi, sotvorivshemu vsya.*

*Bless the Lord, O my soul, blessed art thou, O Lord.
O Lord my God, thou art very great.
Thou art clothed with honour and majesty. Blessed art thou, O Lord.
The waters stand upon the mountains. Marvellous are thy works, O Lord.
In wisdom hast thou made all things.
Glory to thee, O Lord, who hast created all.*

–Program note compiled and edited by Matthew Sadowski

Ron Nelson (b. 1929)
Passacaglia (Homage on B-A-C-H) (1993)

After earning all three music degrees from the University of Rochester Eastman School of Music by the age of 28, **Ron Nelson** joined the faculty of Brown University in 1956, served as Chairman of the Department of Music from 1963 to 1973, and was named professor emeritus in 1993. Throughout his compositional career, Nelson has contributed greatly to the wind band repertoire with works such as *Rocky Point Holiday* (1969), *Resonances I* (1990), and *Courtly Airs and Dances* (1995).

Dr. Nelson was commissioned to write **Passacaglia (Homage on B-A-C-H)** by the United States Air Force Band, Eta-Omicron Chapter of Phi Mu Alpha Sinfonia, and the University of Cincinnati College-Conservatory of Music Wind Studies Department to celebrate the 125th anniversary of The University of Cincinnati College-Conservatory of Music in 1993. The piece is a set of continuous variations in moderately slow triple meter built on an eight-measure melody (basso ostinato) that is repeated, in various registers, twenty-seven times. It is a seamless series of tableaux which move from darkness to light.

Written in homage to Johann Sebastian Bach, it utilizes the melodic motive represented by his last name in German nomenclature, i.e. B-flat, A, C, and B-natural ('H' in German music). Bach introduced his motive in his unfinished *The Art of Fugue*, the textures of which are paraphrased (in an eight-tone scale) in the third, fourth, and fifth variations. The famous melody from Bach's *Passacaglia in C Minor* appears once (also altered) in variation twenty-two. In 1993, the piece made history by being the first work to win all three major wind band composition prizes - the National Band Association Prize, the American Bandmasters Association Ostwald Prize, and the Sudler International Prize.

-Program note compiled by Jonathan Poquette

Wind Symphony Program Notes:

Paul Dukas (1865-1935)
Fanfare pour précéder "La Péri" (1912)

Paul Dukas spent his entire life in Paris as a greatly respected teacher and composer. He showed early musical talent, when he began to teach himself the piano at a young age. By 1882, Dukas was a student at the Paris Conservatory, where he studied piano and composition. Unfortunately, he had to abandon his formal education for a time to serve in the army. However, during this period, he continued studying the works of many famous composers, which had a profound influence on his own compositions. Dukas is best known for his composition, *The Sorcerer's Apprentice*. This piece was popularized by Walt Disney, when he included a pictorial version of it in *Fantasia* with Mickey Mouse.

Fourteen years after *The Sorcerer's Apprentice*, Paul Dukas wrote the one-act ballet *La Péri* for dancer Natalia Trouhanova. She was to perform it with Serge Diaghilev's famed Ballets Russes (the same stage company that premiered Igor Stravinsky's *The Firebird*, *Petrushka*, and *The Rite of Spring*). The story of this ballet depicts a fairytale prince seeking a magical flower of immortality guarded by a Peri, a Persian supernatural being. However, when Diaghilev deemed Trouhanova inadequate for the role, she took herself and the score to the "Théâtre du Châtelet in Paris.

Fanfare pour précéder "La Péri" (continued)

The opening fanfare, dominated by the bright sound of trumpets but with powerful underpinning of the lower brass, is rich in exotic harmonies that evoke the legendary Persian world of the ballet to follow. The brass fanfare, which Dukas added to the ballet as an afterthought, imitates the fanfares Richard Wagner utilized to summon the audience after the intermission of his music drama performances at the Bayreuth Festival.

-Program note compiled by Jonathan Poquette

Claude Debussy (1862-1918)

arr. Philip Sparke

The Girl with the Flaxen Hair (1910/2007)

As the nineteenth century came to a close, composers experimented with many different styles from expressionism to exoticism. One of these turn-of-the-century styles, Impressionism, was particularly popular among French composers and artists. Characterized by avoiding clearly defined forms, using ambiguous tonalities, exploring extended harmonies and integrating non-traditional scales, impressionism focuses on developing the mood and atmosphere of a composition. **Claude Debussy** (born Achille-Claude Debussy) is considered the founder and leading exponent of musical impressionism (although he resisted the label). His mature compositions combined modernism and sensuality so successfully that their beauty often obscures their technical innovation. Debussy and his adoption of non-traditional scales and tonal structures was paradigmatic for many composers who followed, which made him one of the most influential composers of the late nineteenth and early twentieth centuries.

The Girl with the Flaxen Hair ("La Fille aux Cheveux de Lin"), was originally composed in Debussy's first book of piano preludes, in 1910. His inspiration came from the poem of the same name by Leconte de Lisle. Its wistful, sometimes playful, motifs create a mental image of a young girl daydreaming of what the future may bring.

"The Girl with the Flaxen Hair" by Leconte de Lisle

Who sits upon the blooming lucerne,
Singing from the earliest morn?
It is the girl with the flaxen hair,
The beauty with cherry-red lips.

Love, in the bright summer sun,
Sang with the lark.

Your mouth has divine colors,
My dear, and is tempting to kiss!
Do you wish to chat upon the blooming grasses,
Girl with long lashes and delicate curls?

Love, in the bright summer sun,
Sang with the lark.

Do not say no, cruel girl!
Do not say yes! I shall better understand
A long gaze from your large eyes
And your pink lips, o my beauty!

Love, in the bright summer sun,
Sang with the lark.

Farewell to the deer, farewell to the hares
And the red partridges! I wish
To kiss the flax of your hair,
To press upon the crimson of your lips!

Love, in the bright summer sun,
Sang with the lark.

-Program note compiled by Jonathan Poquette

Paul Hindemith (1895-1963)
trans. Jaclyn Hartenberger
Symphonic Metamorphosis of Themes by Carl Maria von Weber (1943/2018)

The year 1944 was both a turbulent time in America and a period of artistic and cultural growth. While World War II raged in Europe, Americans turned to music and art as a diversion from the omnipresent hardships of the war.

German composer **Paul Hindemith** immigrated to the United States in 1940 and became a citizen in 1946. He taught at Yale University in New Haven, Connecticut and was a major influence on many important composers of the latter half of the twentieth century. In early 1940, Hindemith began discussing the possibility of producing a ballet based on the music of composer Carl Maria von Weber (1786-1826) with the Russian ballet producer Leonide Massine. The idea intrigued Hindemith, but he and Massine clearly had different concepts of the project. Massine had envisioned simple arrangements of Weber's melodies rather than Hindemith's sharper and more colorful interpretations of the music. The ballet was dropped, but Hindemith did not let the music go to waste. He reworked his ideas into what became the **Symphonic Metamorphosis**. The first, third, and fourth movements are based on melodies from relatively obscure piano duets of Weber that Hindemith and his wife would often play together. The second movement is derived from Weber's overture to his opera *Turandot*.

Symphonic Metamorphosis received its world premiere by the New York Philharmonic on January 20, 1944, with Artur Rodzinski conducting. Although it was written for orchestra, Hindemith immediately felt that it should also be available for band but did not want to write the piece "again." There is one living transcription of this work by Keith Wilson (Yale colleague to Hindemith) that is commonly performed, but it does not stay true to what Hindemith originally wrote. Hartenberger's transcription was done as her doctoral dissertation project in 2013 and has since been worked on with hopes of staying true to Hindemith's voice.

-Program note compiled by Jonathan Poquette

Biographies

Michael Robinson, conductor, UGA Symphonic Band

Dr. Michael C. Robinson serves as Professor of Music and Director of The Sudler Trophy Award-winning Redcoat Marching Band at the University of Georgia. His duties include teaching courses in music education and conducting as well as conducting the Symphonic Band and directing the 440-member Redcoat Marching Band. A native of Florida, Robinson received the B.M. and M.M. degrees in Music Education and the D.M.A. degree in Instrumental Conducting from the University of Miami. Prior to this appointment, he served as Associate Director of Bands at the University of South Florida in Tampa and Director of Bands at Fort Hays State University in Kansas. Robinson also taught eleven years in the public schools of Florida, most notably as Director of Bands at Seminole High School in Pinellas County Florida. During his teaching career, Robinson has received numerous honors and awards including; Pinellas County Teacher of the Year, City of Seminole Educator of the Year, USF College of Visual and Performing Arts Outstanding Service Award, The Orpheus Award from Phi Mu Alpha, and The Friend of the Arts award from Sigma Alpha Iota, among others. Robinson is active as a guest conductor, clinician and adjudicator throughout the United States. He also has extensive experience in the marching arts having served in a variety of capacities with top DCI Drum and Bugle corps such as the Boston Crusaders, The Cadets, Carolina Crown, Iowa Colts, Madison Scouts, and Suncoast Sound.

Jaclyn Hartenberger, conductor

Jaclyn Hartenberger's reputation bespeaks a rising regional, national, and international presence. She is a highly sought performer, with artistry that has attracted significant invitations throughout the world. Under her leadership, ensembles consistently perform at a high level, and her programs are enthusiastically received. Their performances have been described as "superb," "praiseworthy," "terrific," "impressive," and displaying "artistry."

An advocate for new music, Jaclyn spearheaded and recently completed a commissioning of a major symphony by composer Dan Welcher. The Symphony, Symphony No. 6 – Three Places in the East, captures the essence of the Everglades, Smoky Mountains, and Acadia. She led the UGA Wind Symphony in an acclaimed premiere of the work this past September. In addition to her appearances with the UGA Wind Symphony, she has collaborated with UGA's faculty for performances of Milhaud's *La Creation du Monde*, Stravinsky's *Concerto for Piano and Winds*, and a variety of new pieces by UGA composers. Jaclyn has appeared with other professional ensembles including the West Point Band in New York, the Concordia Santa Fe Wind Ensemble in New Mexico, the Festival International de Inverno da USFM in Brazil, the Bohuslav Martinu Philharmonic in the Czech Republic, and the Salta Symphony Orchestra in Argentina.

Jaclyn Hartenberger serves as the Associate Director of Bands and Assistant Professor of Music at the University of Georgia. In addition to serving as the conductor for the Wind Symphony, she teaches undergraduate and graduate conducting. She received a Master of Music and Doctor of Musical Arts in Conducting from The University of Texas at Austin. Her Bachelor of Music Education degree is from the University of North Texas, where she performed and recorded with the prestigious UNT Wind Symphony.

Brett Bawcum, conductor

Brett Bawcum is Assistant Director of Bands and Associate Director of Athletic Bands at the Hugh Hodgson School of Music. He shares responsibility for design, instruction, and administration of the Redcoat Marching Band, directs other athletic bands, and teaches courses in a variety of areas including Instrumentation & Arranging, Marching Band Techniques, and Songwriting. Dr. Bawcum is an active arranger for marching bands throughout the U.S. He has also served as producer, associate producer, or editor for wind band recordings on the Mark, Summitt, and Naxos labels.

Matthew Sadowski, graduate conductor

Matthew Sadowski is a doctoral conducting student at the Hugh Hodgson School of Music. As a teaching assistant in the band department, Sadowski works closely with faculty and students in concert ensembles, athletic bands, and instrumental conducting courses. He holds a Master of Music degree in Wind Conducting from Ithaca College (2015) and a Bachelor of Music degree in Music Education from Michigan State University (2007). He directed high school band programs for five years in Oregon and Washington State, and performed on euphonium for three seasons with the Southwest Washington Wind Symphony. He is the Wind Division Program Coordinator for the Ithaca College Summer Music Academy, and a member of the Kappa Kappa Psi Music Service Fraternity (honorary) and the Blue Key Honor Society at UGA.

Symphonic Band Personnel

PICCOLO

Sarah Kljucaric

FLUTE

Sarah Deal
Abigail Wagner
Sarah Kljucaric
Corrine Skinner
Jenna Embrey
Millie Kraft
Danielle Moeller
Anamaria Lleras
Cailee Anderson
Abigail Wolfe

OBOE

Daniel Geisler
Abby Callaway
Carolyn Mundy
Zoe Pattyn
Alison Goddard

CLARINET

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

BASSOON

Chloe Bragg
Clarence Hixon
Branden Annakie

ALTO SAXOPHONES

Sarah Sewell
John Mark Hatfield
Nick Beech

TENOR SAXOPHONE

Miguel Tuberquia

BARITONE SAXOPHONE

Karena Washington

FRENCH HORN

Anna Lambert
Rylee Carfer
Luke Iddings
Zarek Plante
Ashton Boyd
Carine Cerny
Rebecca Brigdon

TRUMPET

Markell Hardee
Tyrone Griffin
Andy Nguyen
John Weidner
Chris Steiner
Nick Borkovich
Emily Culpepper
Rachel Anderson
Henry Browne
Hannah Shaffer
Stephania Luna-Jimanez

TROMBONE

Callan Russell
Brandon Shook
Daniel Agramonte
Davis Clark
Grace Hohnadel
Matt Knox
Grace Pullium
Marley Gilbert
Mackenzie Britt
Noah Schepps
Matt McLendon

BASS TROMBONE

Greer Blackmon

TUBA

Derrick Wright
Gavin Stuart
Carrie Hazard
Justin Smith
Jonathan Fuller
Brent Kelley
Jessie Rankin
Mark Wang

PERCUSSION

Chandler Mann
Kunho Kim
Christian Cremo
John Bordeaux
Grant Tucker
Randy Priest

PIANO

Chandler Mann

Wind Symphony Personnel

FLUTE

Vicki Lu
Shannon O'Donnell
Isabel Nojosa
Lauren Robinson
Shana Stone
Taffy Su

OBOE

Garrett McCluskey
Joshua Thedford
Maggie Williams

CLARINET

Yujin Chang
Ferrel-Jon Davids
Katherine Dukes
Hannah Hankins
Elissa Harris
Jessica Lipinski
Hannah Shuman
Laura Smith
James Watkins

BASS CLARINET

Berek Ha

BASSOON

Campbell Cona
Carlie Moore
Catherine Willingham

ALTO SAXOPHONES

Scott Brown
Alex Smith

TENOR SAXOPHONE

Nick Winkles

BARITONE SAXOPHONE

Emily Franklin

FRENCH HORN

Jennifer Aplin
Rachel Gadra
Jaron Lehman
Sarah Mendes
Alex Merritt
Aakash Patel

TRUMPET

Ethan Craft
Zach Griffin
Cameron Gwynn
Maggi Reese Hines
Lino-Ray Saenz
Brandon Waugh

TROMBONE

Assata Bellegarde
Noah Jackson
Will Panter
Erik Prince
Luke Riddle

EUPHONIUM

Matt Gordon
Blake Hyman
Michael van Wagenen

TUBA

Ryan Bratton
Trevor Kiefer
Kolyo Vanchev

STRING BASS

Kevin Shelton

PERCUSSION

Scott Davis
Brad Hagin
Emily Johnson
Nick Martinez
Guilherme Misina
Brendan Williams