



**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**

**Friday, April 13, 2018**

**8:00 pm, Hodgson Concert Hall**

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Culloden (2000) Julie Giroux  
(b. 1961)  
I. Heilan Lochs, Bairns & Heath  
II. I Hae Grat for Tho' I Kend ("I Have Wept for Those I Knew")  
III. We Toomed Our Stoops for the Gaudy Sodgers

English Folk Song Suite (1924) Ralph Vaughn Williams  
(1872-1958)  
I. March "Seventeen Come Sunday"  
Brett Bawcum, conductor

-intermission-

New York from a Distance (2017) Daniel Dade  
(b. 1998)  
I. Brooklyn  
II. Time Square  
III. Manhattan  
Matthew Sadowski, conductor

Here We Rest (2012) Anthony Barfield  
(b. 1983)  
Brett Bawcum, conductor

Council Oak (2002) David Gillingham  
(b. 1947)

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

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# Symphonic Band Personnel

## PROGRAM NOTES

### Culloden (2000)

**Julie Ann Giroux** (born in Fairhaven, Massachusetts) graduated from Louisiana State University in 1984. She started playing piano at age 3 and composing at age 8, and has been composing ever since. Her first published work for concert band was published by Southern Music Company at age of 13.

Julie began composing commercially in 1984. She was hired by Oscar-winning composer Bill Conti as an orchestrator for the mini-series “North & South.” With over 100 film, television and video game credits, Giroux has collaborated with dozens of composers, producers, and celebrities including Samuel Goldwyn, Martin Scorsese, Clint Eastwood, Madonna, Liza Minnelli, Celene Dion, Paula Abdul, Michael Jackson, Paul Newman, and Harry Connick Jr. Projects she has worked on have been nominated for Oscars, Emmys, Grammys, and Golden Globe awards. She has won individual Emmy Awards in the field of *Outstanding Individual Achievement in Music Direction*, and was the first woman and youngest person (at the time) to win an Emmy award in 1990.

Giroux has also published a large category of classical works with emphasis on original compositions for wind band. She is greatly sought after as a composer, and recently completed her fifth symphony, “Sun, Rain & Wind,” which will premier in June 2018 at Princeton University. Her music has been recorded and rave-reviewed internationally, and has been performed at major music festivals the world over.

Giroux has been a true force in a male-dominated field and has accrued many previously male-only awards. She is a member of ASCAP, The Film Musicians Fund, Kappa Kappa Psi, and Tau Beta Sigma. She is a recipient of the *Distinguished Service to Music Medal* (Kappa Kappa Psi), numerous Emmy awards, and was the first female composer inducted into the American Bandmasters Association in 2009.

About her piece, the composer writes:

*“Culloden (pronounced kuh-LAH-d’n) is an attempt to present Gaelic folk music from the 1745-46 period of Scotland in my own way, without losing its original charm and flavor. To be exact, the goal was to compose one large, flowing, multi-movement work, a symphony for band, using as many as I could of those 8 and 16 bar tunes and songs. The melodies were originally for bagpipe, fiddle, or voice, and had either no accompaniment or only a drone. The hundreds of hours of research alone would have prompted me to compile them into a work of some kind, but after immersing myself in the history, the music, and overall ‘flavor’ of the period, I became extremely fond of these tunes. My desire to see them breathe the air of the 21st century became overwhelming.*

*“I have set, in the past, a very strict rule for myself: I compose. I do not arrange or use anybody else’s music. Period. I have more than enough imagination than is good for me, so this has never presented a problem... until now. With the music of Culloden, I had to use the tunes. It would have been a million times easier to compose Culloden from scratch, which was my original intent. But thanks to a lengthy conversation with James Barnes, I came to see the historical and creative merit in doing variations or sets of ancient and folk music. None of the tunes I used could be traced to a composer; this is a sad fact. It will be a rare person indeed who, upon listening to Culloden, even recognizes more than a couple of the tunes I used. That is another sad fact – one that I hope will be altered by this work.*

### 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

Dan Geiseler  
Abby Callaway  
Carolyn Mundy  
Zoe Pattyn  
Alison Goddard

### CLARINET

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

### BASS CLARINET

Bradley Esau

### BASSOON

Chloe Bragg  
Clarence Hixon  
Branden Annakie

### SAXOPHONES

Sarah Sewell  
Miguel Tuberquia  
Nick Beech  
John Mark Hatfield  
Karena Washington

### HORN

Anna Lambert  
Rylee Carfer  
Luke Iddings  
Zarek Plante

### HORN

Ashton Boyd  
Carine Cerny  
Rebecca Brigdon

### TRUMPET

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

### 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

### EUPHONIUM

Max Grand  
Brandon Ramcharran  
Ismar Miniel  
Caroline Morris  
Matt Brown

### TUBA

Derrick Wright, II  
Gavin Stuart  
Carrie Hazard  
Justin Smith  
Jonathan Fuller  
Brent Keley  
Jessie Renkin  
Mark Wang

### PERCUSSION

Chandler Mann  
Kunho Kim  
Christian Cremo  
John Bordeaux

## Michael Robinson, conductor

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.

## 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, conductor

Matthew Sadowski is a doctoral conducting candidate 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. At UGA, Matt is a member of the Kappa Kappa Psi Music Service Fraternity (honorary) and the Blue Key Honor Society.

*Congratulations to the following Symphonic Band members who are graduating soon  
Good luck in your future endeavors!*

*Ashton Boyd, horn – Graduate School  
Christian Cremo, percussion*

*Katie Howard, clarinet – Medical School  
Anamaria Lleras, flute – Corporate Finance workforce  
Rachel Nissen, clarinet – Medical School*

*“I came across so much American heritage in these little tunes, that I became even more enthralled with the whole project. I got to see ‘London Bridge,’ ‘Yankee Doodle,’ ‘The Arkansas Traveler’ (who HAD to have been Scottish or Irish), ‘Oh Susannah,’ and at least 60 other standard ‘American’ folk tunes in their earlier forms (some were almost exactly the same, not to mention a few of Stephen Foster’s tunes which popped up! Whoops!). Needless to say, after all has been said and done, I have found that folk music belongs to no one, and at the same time, to us all. I just tried to shake a few cobwebs off of some folk tunes that never should have been forgotten in the first place.”*

## English Folk Song Suite (1924)

**Ralph Vaughan Williams**, OM (Order of Merit) was an English composer of symphonies, chamber music, opera, choral music, and film scores. He was also a collector of English folk music and songs, an activity that influenced his editorial approach to the English Hymnal in which he included many folk song arrangements set as hymn tunes. His collections also influenced several of his own original compositions.

Vaughan Williams spent most of his life in London. He studied the viola, piano, and organ, and although he wanted to compose, his family discouraged him from an orchestral career. He graduated from Trinity College, Cambridge, and studied composition at the Royal College of Music. Although he also studied abroad with Max Bruch and Maurice Ravel, his style remained individual and characteristically English. He was appointed organist at Lambeth (a borough of London), and his interest in English folk music dates from his days there. He became good friends with another famous English composer, Gustav Holst, and the two of them often shared their works in progress with one another.

During World War I, Vaughan Williams joined the Royal Army Medical Corps in France. From the 1920s onward, he grew in demand as a composer and conductor. He wrote simple pieces and grand orchestral works, and is considered to be the outstanding composer of his generation

in England. According to Hubert J. Foss in *The Heritage of Music*, “In Vaughan Williams we hear the historic speech of the English people. What he gives us in music is the language of the breakfast table. It is also the language that Shakespeare wrote.”

**English Folk Song Suite** was commissioned by the band of the Royal Military School of Music and premiered on July 4, 1923. Historically, the suite is considered (along with Gustav Holst’s two suites for military band) to be a cornerstone work in the wind band repertoire, and one of the earliest “serious” works for wind band.

The first movement is set as an English march, and is made up of three folk songs: *I’m Seventeen Come Sunday*, *Pretty Caroline*, and *Dives and Lazarus*. The first two songs deal with similar subject matter of military men falling in love with beautiful women and marrying them. Their styles offset each other; the first is bouncy and jovial, and the second is legato and cantabile. The third song is based on the parable of *The Rich Man and Lazarus*, found in the Bible in Luke 16:19–31. Poor and diseased Lazarus repeatedly begs the wealthy Dives for food, but is denied, and eventually succumbs to starvation. When Dives dies years later, he cries out from hell for God’s mercy, but is denied on the basis that he heard the prophets’ words as a mortal but ignored them. To portray the antagonism of the event, Vaughan Williams sets the firm, duple meter melody in the low brass against a fiery tirade of triple meter accompaniment in the upper woodwinds.

## New York from a Distance (2017)

**Daniel Dade** was born in Missouri in 1998 and by the time he was seventeen had scored his first symphony in two movements. Daniel grew up in southeast Michigan, and currently studies Music Education at Michigan State University. He has written original compositions and arrangements for multiple large ensembles and chamber groups including string quartets, marching bands, wind ensembles, orchestras, and mixed choirs. Daniel's main instrument is his voice, but he also plays a variety of instruments including violin, viola, and percussion. As a musician and a composer, Daniel hopes to inspire people to discover their own passion and find success.

**New York From a Distance** was written for Robert Green at Lakeland High School in White Lake, Michigan. The piece was inspired by different areas of New York City. The first movement, *Brooklyn*, is a calm chamber work featuring two solo flutes, solo trumpet, and solo clarinet. A calm, serene night on Brooklyn Bridge is portrayed. The second movement, *Times Square*, is very busy. The staggered entrances of the melody illustrate the different crowds of people walking around in different directions. The third and final movement, *Manhattan*, features soloists on soprano saxophone and Harmon-muted trumpet. This movement lightly incorporates seventh and ninth chords, and embodies New York's jazz heritage.

## Here We Rest (2012)

**Anthony Barfield** is a composer and educator based in New York City. He made his Carnegie Hall debut at the 2012 New York Wind Band Festival where his wind ensemble work *Here We Rest* was performed. As a former trombonist, he has performed at Carnegie Hall, Avery Fisher Hall, Dizzy's Coca Cola Club, Alice Tully Hall, and the Kennedy Center. He has served as a Teaching Artist for Grammy-award-winning producer Phil Ramone's Children's Orchestra and with a member of the Black Pearl Chamber Orchestra in Philadelphia. His primary trombone instructors were Joseph Alessi, Per Brevig, Jay Evans, and Dan Drill. He holds degrees in trombone performance from the Juilliard School and Manhattan School of Music. Mr. Barfield currently resides in New York City with his fiancé and works for Juilliard Global Ventures.

Adapted by the composer from his work for trombone choir, ***Here We Rest*** was dedicated to the State of Alabama in tribute to the victims of its April 2011 tornado outbreak. The title was the Alabama state motto during the Reconstruction Era. The opening of the piece presents a series of three modally mixed chords in F that form the basis of the accompaniment of the primary theme, which is introduced by horn, bassoon, and tenor saxophone. A related melody, reminiscent of Copland, appears later in the woodwinds and trumpets. A second theme is presented by solos from horn and flute, accompanied by woodwinds on otherwise static A-flat major harmony and a descending chromatic line – a gesture that's suggests a "lament" or, in popular music, a "line cliché" (similar to the opening of "Stairway to Heaven").

A tutti restatement of the second theme ends without resolution in a developmental area. Here, earlier ideas are presented in unfamiliar harmonic settings; previous themes appear in unexpected keys and modes, and the opening chord series passes through ascending keys, skipping only the original F. The development concludes with a series of descending suspensions and resolutions before the opening themes return, first in the dorian mode a tritone away from the original (low brass), then elevated to A major (tutti). Clarinets and vibraphone mark the return of the opening chord series, now centered a half-step higher in F-sharp, and the piece ends without resolution, symbolizing the loss of the tornados' 238 victims and the anguish of many more survivors.

## Council Oak (2002)

**David Gillingham** has an international reputation for the works he has written for band and percussion, many of which are now considered standards in the repertoire. His numerous awards include the 1981 DeMoulin Award for *Concerto for Bass Trombone and Wind Ensemble* and the 1990 International Barlow Competition (Brigham Young University) for *Heroes, Lost and Fallen*. Dr. Gillingham is a Professor of Music at Central Michigan University and the recipient of the Excellence in Teaching Award (1990), a Summer Fellowship (1991), and a Research Professorship (1995). He earned Bachelor and Master Degrees in Instrumental Music Education from the University of Wisconsin-Oshkosh, and the PhD in Music Theory & Composition from Michigan State University.

About his piece, the composer writes:

*"On the Seminole Hollywood Reservation in Florida, on the corner of U.S. 441 and Stirling Road, stands the 'Council Oak' tree. During the long history of the struggle of the Seminole tribe in Florida, this oak tree was of special significance. When the Seminole tribe was faced with termination by the United States government, leaders of the tribe began meeting regularly underneath this great oak tree, which helped to breathe new life back into the Seminole tribe. In 1957, the U.S. Congress officially recognized the Seminole Tribe of Florida.*

*"Council Oak, commissioned by the Florida Bandmasters Association, was inspired by the significance of this tree and by the poetry of Moses Jumper Jr., who wrote a poem by the same name which chronicles the history of the Seminoles as told by the oak tree. The thematic material is taken from four songs of the Seminoles as officially recorded by Frances Dunsmore in his book Seminole Music and archived in the Bureau of American Ethnology of the Smithsonian Institution. Additionally, I have composed a new theme, which I call the Song of the Council Oak which is indicative of Seminole and Native American melodic and rhythmic style."*

- Program notes compiled by Bradley J. Esau