



The University of Georgia

Hugh Hodgson School of Music

presents

The University Philharmonia

Dr. Clint Taylor, *conductor*

Thomas Taylor Dickey, *assistant conductor*

The University of Georgia University Band

James Henderson, *conductor*

John Schnettler, *assistant conductor*

Hannah Rudy, *undergraduate conducting apprentice*

8:00 pm

Tuesday, April 27, 2010
Hugh Hodgson Concert Hall
Performing Arts Center
Athens, GA

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8:00 pm, Hodgson Concert Hall

University of Georgia Philharmonia Orchestra

Overture to “Rienzi” Richard Wagner
(1813-1883)

Piano Concerto in A Minor, op. 54 Robert Schumann
(1810-1856)
I. Allegro affettuoso

Peter Jutras, *pianist*
Skip Taylor, *conductor*

Intermission

Interactions for String Orchestra Adrian Foster
(b. 1988)
(Premiere)

“Hoedown” from *Rodeo* Aaron Copland
(1900-1990)

Thomas Taylor Dickey, *conductor*

Finlandia, op. 26, no. 7 Jean Sibelius
(1865-1957)

“Nimrod” from *Enigma Variations for Orchestra*, op. 36 Edward Elgar
(1857-1934)

L’Arlesienne Suite No. 2 George Bizet
(1838-1875)
Pastorale
Intermezzo
Meneutto
Farandole

The University of Georgia University Band

Kirkpatrick Fanfare (1991)

Andrew Boysen

James Henderson, *conductor*

Marche Des Parachutistes Belges

Pierre Leemans
(1897 -1980)

Hannah Rudy, *undergraduate conducting apprentice*

Selections from *The Danserye* (c. 1551)

Tielman Susato
(c. 1500 - c.1561)

I. La Morisque

III. Les Quatre Branles

VII. Ronde & Aluid

IX. Pavane: La Bataille

John Schnettler, *conductor*

The Fire of Eternal Glory (1960)

Dmitri Shostakovic
(1906 -1975)

Godzilla Eats Las Vegas! (1996)

Eric Whitacre
(b. 1970)

James Henderson, *conductor*
Kevin Johnson, *media specialist*

*Use of cameras or recording devices is prohibited.
Please turn off pagers, cellular telephones, and watch alarms.*

*Ushers for this performance are members of the
Sigma Alpha Iota Professional Music Fraternity for Women.*

Overture to Rienz – Richard Wagner

Scored for: two flutes and piccolo, two oboes, two clarinets, two bassoons, two horns, four trumpets, three trombones, tuba, timpani, percussion, and strings (12:00)

Wagner based his libretto for *Rienzi, the Last of the Tribunes* on a novel by Edward Bulwer-Lytton, published in 1835, which had already been adapted as a play by Mary Russell Mitford. Set in Rome in the mid-14th century, the story relates how the patriotic Cola Rienzi, a Roman Tribune, dreams of restoring the city to its former greatness by freeing it from the tyranny of corrupt nobles. He has a degree of success at first, but when the Roman people turn against him, the Pope excommunicates him. In the end, Rienzi and his devoted sister Irene face their enemies together. The mob stones them, chases them into the capitol, and sets fire to the building. Rienzi and Irene die as the capitol collapses in ruins.

The reasons for Rienzi's immediate success at its premiere are not hard to find. It is a truly grand opera and well calculated to appeal to the contemporary taste for the spectacular. The overture gives a good idea of the musical character of the whole. It opens atmospherically with a solo trumpet note, swelling from pianissimo to forte and then receding again, which in the opera represents the herald's summons to the people. Bursting forth after a *Molto sostenuto e maestoso* ("very sustained and majestic") introduction, the main *Allegro energico* is full-blooded and effectively scored. The profundities of *Tristan* and the *Ring* cycle are still far away in Wagner's future, but listeners may well enjoy *Rienzi* for its crisp, uncomplicated breeziness.

Piano Concerto in A Minor, I – Robert Schumann

Scored for: two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings (15:00)

Robert Schumann completed his Piano Concerto in A minor in 1845. The work premiered in Leipzig in January 1846 with Clara playing the solo part. Ferdinand Hiller, the work's dedicatee, conducted. The first movement begins with an energetic strike by strings and timpani, followed by a fierce, descending attack by the piano. The oboe, along with the other woodwind instruments, introduces the first theme. The theme is then given to the soloist. Schumann provides great variety with this theme. He first offers it in the A minor key of the piece. Then, we hear it again in major. We can also hear fragments of the melody in a very slow, A-flat section. The clarinet is often used against the piano in this movement. Toward the end of the movement, the piano launches into a long cadenza, before the orchestra joins in with one more melody and builds to an exciting finish.

Interactions for String Orchestra – Adrian Foster

Scored for: string orchestra (9:00)

Interactions is a piece that I composed to depict the forces that govern the behavior of everything in our universe. The piece is divided into three sections, representing each of these fundamental interactions. The first, gravitation, starts out as a slow march, building into a rapid cloud of textures. Electromagnetism and the weak interaction (collectively known as the electroweak interaction) take the form of a fast extended pizzicato section. A brief recapitulation of the opening gravitation material follows, reminding us of the role that it plays in our birth and ultimate fate. This segues into the final section, a meditation depicting the strong interaction. The strong interaction is the most powerful of the four, yet its effect can only be seen on the most microscopic level. It is, in my mind, the universal principle which binds and unifies our interactions with ourselves and our surroundings. I cannot help but think of Carl Sagan's famous words: "We are made of star stuff." The universe is literally within us, just as we are within the universe!

-Adrian Foster

"Hoedown" from Rodeo – Aaron Copland

Scored for: two flutes and piccolo, oboe, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, piano, and strings (3:00)

"Hoedown" from *Rodeo* is a dance within a dance. Here, Copland quite literally quotes dance tunes from the nineteenth-century Anglo-American square dance tradition. After a rhythmic introduction that evokes the open-fifth tuning of fiddles, "Bonaparte's Retreat," "McLeod's Reel," and other tunes follow in close succession—always in a strict tempo and regular meter. The "Hoedown" exists in many versions, one made famous by a television commercial for beef.

Program Notes by Thomas Taylor Dickey

Kirkpatrick Fanfare – Andrew Boysen

Kirkpatrick Fanfare was commissioned by Central Missouri State University for the dedication of the James C. Kirkpatrick Library in March, 1999, this work has a definite Irish flavor, including a strain of Danny Boy. The "fanfare" features driving rhythms and exciting brass figures, making this dramatic work enjoyable for both performers and audiences alike.

Andrew Boysen, is presently an assistant professor in the music department at the University of New Hampshire where he conducts the wind symphony and teaches conducting. Previously, Boysen served as an assistant professor and Acting Associate Director of Bands at Indiana State University where he directed the Marching Sycamores, conducted the symphonic band and taught in the music education department. Prior to that appointment, he was the Director of Bands at Cary-Grove (IL) High School and was the music director and conductor of the Deerfield Community Concert Band. He remains active as a guest conductor and clinician, appearing with high school, university and festival ensembles across the United States and Great Britain.

Notes by composer

March of the Belgian Paratroopers – Pierre Leemans

March of the Belgian Paratroopers While he was serving his year of military duty at the end of World War I, Leemans' regimental commander asked him to compose a march; it was begun, but never finished. Near the end of World War II he was having dinner with a group of paratroopers and was again asked to compose a march. As the group commander drove him home that night, the march theme came back to his mind, and he wrote out all of the parts for the official "March of the Belgian Paratroopers" after reaching home. A quiet, unaggressive essay in the easy-paced European style, it is set in the form of a "patrol," in which the music marches on from the distance, plays, and passes. This arrangement was made by Charles Wiley at the request of his Lamar (Texas) University Band students for the first U.S. performance of the march.

Born in Schaarbeek, Belgium, in 1897, Pierre Leemans studied piano, harmony, orchestration, and composition and began his teaching career in 1917 at the Etterbeek Music Academy. At 22, he served his year of military duty and then returned to teach music until 1932, when he became the pianist-conductor-program director for the official broadcasting company, N.I.R. In 1934 he won the composition contest for the official march of the 1935 Brussels World Exposition. He founded the Schaarbeek High School Choir in 1940 and won a composition contest for school songs three years later. From entries by 109 anonymous composers, works by Leemans were selected for first and second prize for the 1958 Brussels World's Fair. After a lifetime of composing, teaching, performing, and conducting, he died in 1980 at the age of eighty-two.

Program Notes compiled by John Hope and Steve James; edited by Amy Lerner and Hank Lerner

Selections from 'The Danserye' – Tielman Susato

The Danserye is a set of instrumental dances based on popular tunes of the mid 16th century, arranged by Susato and published in 1551 as *Het derde musyck boecken*. Specific instrumentation is not indicated, thus suggesting that the tunes were performed by whatever combination of winds and strings were available. *Selections from the Danserye* is a new setting for wind band consisting of dances fashioned into an extended "symphonic suite." The arrangement utilizes the full resources of the modern wind band featuring various sections in alternation with powerful tutti passages. While the wind parts remain faithful to the original material, the dances are energized with a healthy dose of contemporary percussion effects and acoustic guitar. This blend of sound generates a "new, but familiar" element thus making something very modern out of music that is over 450 years old.

Tielman Susato (c1500-c1561) began his career as a practicing trumpeter in Antwerp, but he is best remembered today as a music publisher and entrepreneur. He had a longtime interest in calligraphy and typesetting, and is credited with raising the standards of published music during his life. His numerous publications consisted mainly of anthologies of various vocal works, although some editions were devoted to single composers. Susato was also widely known as a composer having published, among others, his own collection of chansons.

Patrick Dunnigan is Professor of Music and Director of Bands at Florida State University. He is the Music Director and Conductor of the University Symphonic and Concert Bands, and Director of the Marching Chiefs.

Notes by Arranger

The Fire of Eternal Glory was written in 1960 by Dmitri Shostakovich. Representatives of the city of Novorossiisk applied to the RSFSR Union of Composers to commission a piece of music for the

city's war memorial. Shostakovich stated: "The defenders of Novorossiisk covered themselves with glory during the Great Patriotic War and I was honored to compose music for the Fire of Eternal Glory burning at the memorial in Heroes Square. The Music is at first heroic, with a tinge of sorrow, but gradually becomes elated and loses its dark coloring." A recording of this work is played every hour by the clock over the Fire of Eternal Glory in Novorossiisk Heroes Square. The composer visited the city in March 1961. "I was deeply moved by what I witnessed in Heroes Square. I came here to listen to the chimes many times and each time experienced an inner thrill at seeing people pass by, stop at the moment the clock played the chimes, and gaze in silence at the Fire of Eternal Glory, the memorial to the city's defenders. I was overjoyed to see the impression my music exerted."

Dmitri Shostakovich (Born 1906; died 1975) was a Russian composer whose symphonies and quartets, numbering 15 each, are among the greatest examples of these classic forms from the twentieth century. His style evolved from the brash humor and experimental character of his first period, into both the more introverted melancholy and nationalistic fervor of his second phase, and finally into the defiant and bleak mood of his last period.

Notes by arranger, Timothy Rhea

***Godzilla Eats Las Vegas!* – Eric Whitacre**

Godzilla Eats Las Vegas! It took me seven years to get my bachelor's degree from UNLV, and by the time I graduated I was ready to eat Las Vegas. Tom Leslie asked me to write another piece for the group as I was leaving, and I thought it would be a blast to do something completely ridiculous. The players are called upon to scream in terror, dress like Elvises (Elvi), and play in about thirty different styles from mambo to cheesy lounge music. The audience follows a 'script' that I wrote simulating a campy, over the top *Godzilla* movie (is there any other kind?). I wrote the bulk of the piece while in my first year at Juilliard, and no kidding, I used to act out the script every morning devouring animal crackers, wreaking havoc all over the breakfast table. The 'script' was originally twice as long, and had an entire subplot devoted to a young scientist and his love interest. As I started to finish the piece, however, it didn't seem that funny and that story (along with an extended Elvis tribute) ended up on the cutting room floor. The idea that this piece is being played all over the world in such serious concert venues is the single funniest thing I have ever heard. It has been played on the steps of the Capitol by the United States Marine Band, by the Scottish National Wind Symphony (they play in kilts, so help me God), and I have a video of a Japanese audience visibly confused and shaken by the whole experience. Can you imagine? I'm laughing my head off even as I write this! *Godzilla Eats Las Vegas!* was commissioned by the University of Nevada Las Vegas, Thomas G. Leslie, conductor, and received its premiere November 28th, 1996.

Program Note by Eric

Eric Whitacre Born in 1970, Eric Whitacre is quickly becoming one of the bright stars of the American music scene. He is a regularly commissioned and published composer, and has received performances of his works throughout the world. Eric has received awards from ASCAP, the American Choral Directors Association, the Barlow International Foundation and the Dale Warland Singers commissioning program. As conductor, Mr. Whitacre has served as principal conductor at the College Light Opera Company, chorus master for the Nevada Symphony Orchestra, and has appeared as guest conductor with the Gregg Smith Singers and the San Francisco Symphony Chorus. Eric has studied composition with John Corigliano and David Diamond and holds the Master of Music degree from the Juilliard School of Music.

Notes by Eric Whitacre

The University of Georgia University Band

Josh Byrd, *conductor*

Chester B. Phillips, *conductor*

Flute

Haley Diget
Katie Green
Angela Holder
Bonnie Krider
Marina Pena
Kimberly Steele
Whitney Voyles
Rotana Williams
Victoria Yates

Oboe

Aubrey Mowery
Katie Rogers
Hannah Stuart

Bassoon

Caitlin Jones
Jack Walker

Clarinet

Becky Atkinson
Laura Behm
Jamie Fenton
Katlin Frey
Zackary Harlan
Ashley Hoeger
Megan Partington
Christopher Pelosi
John Robling
Tina Segó
Christina Swoope
Audrey Veal
Joe Wytanis

Bass Clarinet

Nikki Hobus
Katy Wilson

Alto Saxophone

Eddie Boos
Sam Boyd
Emily Davis
Matt Gravett
Julie Kessler
Daniel Peach
Mallory Sosebee
Greg Woodward

Tenor Saxophone

Greg Boike
Garrett Dye
Matthew Goings
Chris McConnell

Baritone Saxophone

Alex Sanchez
Andrew Varela

Trumpet

Taylor Adkins
Justin Anthony
Casey Brown
Jacki Brown
Tyler Browning
Larry Cardinal
William Collins
Michelle Hamilton
Elizabeth Harris
Kevin Kraus
Timothy Langston
Hutch McCollum
Rob Parker
Drew Rassler
Liz Rice
Morgan Robinson
Brandon Shaw
Steven Smith
Charles Stevens
Bridget Szuminsky
Christin Taylor
Andrew Zimdars

Horn

Jennifer Brown
Daniel Cook
David DuBose
Elizabeth Gantt
Emily Jarrett
Ethan Leslie
Keri Lyons
Katrina Rigden
Amelia Tacy
Amy Weimar

Trombone

Mark Caldwell
Ashley Cummings
Donnell Francis
Jonathan Harrison
David Janeira
Brad Mathis
Jason Moody
Jonathan Morgan
Phillip Nowicki
Samuel Perren
Emma Ragauskas
Thomas Roa
Jay Still

Euphonium

Sean Bailey
Brittany Boudens
Trenton Clendennin
Michael Patterson
Katherine Tison

Tuba

Daniel Dean
Nathan Lawrence
Randell Segó
Ashley Stephens

Percussion

Ryker Dillard
Patrick Farace
Stephanie Foster
Kathryn Hendrix
Allen Kronenberger
Steve Nelson
Emily Rendini
Clayton Rowland
Kyle Sharry
Taylor-Rebecca Smith

The University Philharmonia

Dr. Clint Taylor, *conductor*

Thomas Taylor Dickey, *assistant conductor*

First Violin

Andrew Dekle, concertmaster

Joyce Huang

Brian Vaccaro

Grace Park

Lacey Wen

Matt McCarty

L. Katherine Walters

Mary Westney Allen

Emily N. Brock

Randy Li

Stephanie Ross

Adrianna Gregory

Kevin Kim

Savannah Schnall

Allyson Huff

Sonia Liaw

Second Violin

Yeu-Ann Huang, principal

Stephen Rindone

Shannon Jablonski

Jacobi Hollingshed

Jake Hester

Carrie Boyce

Keri Seamon

Abigail Maxwell

Nicollette Higgs

Nikita Richardson

Brian Norman

Ronald Fallen

Kanan Talati

Ricardo Vazquez

Allison Napier

Rafael Vazquez

Shea Cotton

Farzin Avari

Molly Altman

V. Prosper McGill Hedges

Viola

William Yang, *principal*

Kally Woo, principal

Zak Dostmohamed

Lindsay Michaelis

Renu Gulve

David Stuart Estes

Christ Santiago

Kathleen Campbell

Keith Tuggle

Anna Shoji

Jennifer Bell

Josh Kinn

Hannah Kozsuch

Lizzy Wingate

Soleil Robichaud

Alicia Harrell

Cello

Jim Kao, principal

Joshua Ninke

Anna Hall

Rachel Rogers

Stephanie Hsu

Rachel Creagan

William Willoughby

Laura Silverman

Alexander Sileo

Eulen Jang

Katie Brewer

Samantha Frigerio

Jamie Hudson

Ellen Jacobson

Bass

Evlín Samuel, principal

Flute

Danny Walden, *principal*

Audrey Glasgow

Lily Deltcheva

Jamie Leigh O'Neil

Oboe

Sarah Dutcher, *principal*

Chris Coleman

Christine Sallas

Clarinet

Alex Snyder, *principal*

Brooke Rutledge

Cody Corbett

Alto Saxophone

Bart Walters, *principal*

Bassoon

Mary House, *principal*

Chris Soyars

Horn

Audrey Jordan, *principal*

Charly Bryam

Geoff Randolph

Chelsea Hoover

Matt Brown

Trumpet

Josh Bloodworth, *principal*

Chris Probst

Jessie Mathews

Trombone

Kt Brotman, *principal*

Alex McDonald

Jamie Pannell

Tommy Cox

Thomas Minor

Tuba

Farres Obeidin, *principal*