Wednesday, March 2, 2022
Hodgson Hall | 7:30 p.m.

Dennis Glocke
Visiting Conductor, UGA Wind Ensemble

Shiree X. Williams
Conductor, UGA Wind Symphony

Michael C. Robinson
Conductor, UGA Symphonic Band

Davaron Edwards
Graduate Conductor

Jeremy Smith
Graduate Conductor

David J. Stanley
Graduate Conductor
March 2, 2022 7:30 p.m., Hodgson Hall

**Wind Ensemble**
Dennis Glocke, visiting conductor

- Fascinating Ribbons
  - Joan Tower (b. 1938)
- Adagio para Orquesta de Instrumentos de Viento
  - Joaquín Rodrigo (1901-1999)
  - David Stanley, *graduate conductor*

**Symphonic Band**
Michael C. Robinson, conductor

- Halcyon Hearts
  - Katahj Copley (b. 1998)
  - Davaron Edwards, *graduate conductor*
- Corsican Litany
  - Vaclav Nelhybel (1919-1996)
- A Little Tango Music
  - Adam Gorb (b. 1958)
- Arabesque
  - Samuel Hazo (b. 1966)

**Wind Ensemble**

- Music of Amber
  - Part Two: Sanctuary
  - Joseph Schwantner (b. 1943)
  - Jeremy Smith, *graduate conductor*

*(continued)*
Wind Symphony
Shiree X. Williams, conductor

Ode to Breonna
Timothy K. Adams Jr.
(b. 1969)
Orch. Andrew Blair

Swing Low, Sweet Chariot
Steve Rouse
(b. 1953)

Give Us This Day: Short Symphony for Wind Ensemble
David Maslanka
(1943-2017)

Wind Ensemble

Hammersmith, Op. 52 (Prelude and Scherzo)
Gustav Holst
(1874-1934)

The Low-Down Brown Get Down
Omar Thomas
(b. 1984)

Davaron Edwards, graduate conductor
**PROGRAM NOTES**

**Fascinating Ribbons** (2000) (6’)
Joan Tower (b. 1938)

_Fascinating Ribbons_ was commissioned by the College Band Directors National Association in 2000 with a consortium of 31 bands. It is dedicated to Jack Stamp, that intrepid “stalker” of composers who will not give up until he gets a band piece from them. (I should know; it took him five years to get me to write one!). Since this was my first foray into the band world, I decided that a short piece (of about six minutes) would be the wisest course. One of the rhythmic motives was taken from George Gershwin’s “Fascinating Rhythm” and many of the contours of motives in the piece are shaped in curved “ribbon” patterns—hence the title _Fascinating Ribbons_. I am happy to be finally entering the band world—a generous and hardworking world that has generated so many excellent wind, brass, and percussion players. It seems also to be a place of people that actually LOVE living composers!! I hope that my little piece will live long enough for me to get this world a lot better. (You never know……).


**Joan Tower** was born in New Rochelle, New York, grew up in South America, and received her professional training at Bennington College and Columbia University, where she earned a doctorate in composition. Tower’s work as a pedagogue (Bard College) is paired with active composer residencies with leading orchestras and music festivals. Her work has garnered significant critical acclaim and award recognitions. _Schirmer News_ calls Tower “one of this generation’s most dynamic and colorful composers. Her bold and energetic music, with its striking imagery and novel structural forms, has won large, enthusiastic audiences.”

**Adagio para Orquesta de Instrumentos de Viento** (1966) (10’)
Joaquín Rodrigo (1901-1999)

At once mournful and sweet, _Adagio_ seems to reflect on a past event through the lens of three characters: solo flute, oboe, and clarinet. As if recalling a distant memory, the characters elaborate on similar themes, without exactly engaging in a call-and-response type dialogue we might expect with repetitive melodic material. This opening scene is patient and not overly nostalgic. An energetic and driving B section seems to be a flashback to that distant event, revealing chaotic turmoil. When the solo characters return, we have a better sense of how they are connected, their memories now more present, front of mind. Another flashback interjects before a stoic, resigned conclusion.

Although composer **Joaquín Rodrigo** did not specify a programmatic intent for _Adagio_, the moods are indicative of many other compositions from his prolific career. Known largely for contributions to the classical guitar repertoire, Rodrigo’s music is decidedly Spanish. Having gone blind at an early age, he became a national artistic figure, receiving Spain’s highest civilian honor in 1996. There are, however, notable reference to other parts of his biography. In _Adagio_, for example, the allegro sections are reminiscent of the musical storytelling of Paul Dukas, with
whom Rodrigo studied in Paris (think: *The Sorcerer’s Apprentice*). *Adagio* was Rodrigo’s first work for winds. 

*Program note by David Stanley.*

**Halcyon Hearts** (2021) (5’)
by Katahj Copley (b. 1998)

*Halcyon Hearts* is an ode to love and how it affects us all. Halcyon denotes a time where a person is ideally happy or at peace, so in short *Halcyon Hearts* is about the moment of peace when one finds their love or passion. The piece centers around major 7ths and warm colors to represent the warmth that love brings us. The introduction—which is sudden and colorful—symbolizes the feeling of the unexpected journey it takes to find love. Using the colors and natural energy of the ensemble, we create this sound of ambition and passion throughout the work. No matter what race, gender, religion, nationality or love, we all are united with the common thread of passion from the heart. This piece was written in dedication to those who love no matter what negativity is in the world; do not allow hate and prejudice to guide the way we live our lives. Always choose love and the halcyon days will come.

Love does not delight in evil  
But rejoices in the truth.  
It always protects, always trusts  
Always hopes, always perseveres.  
Love never fails.  

*Program note by Katahj Copley.*

**Corsican Litany** (1976) (7’45”)
by Vaclav Nelhybel (1919-1996)

*Corsican Litany* is based on *voceru* first known to have been sung in 1775 at the funeral of a country doctor named Matju who had been murdered by his own patient, one Natale. The melody is introduced mournfully, but grows steadily in passionate intensity until an astonishing climax is reached in the final menacing oath of vengeance.  

*Program note from score.*

**A Little Tango Music** (2007) (4’40”)
by Adam Gorb (b. 1958)

*A Little Tango Music* is a short sequence of melodies inspired by the curvaceous, melancholic and dangerous dance from Argentina that is the tango. I have always been greatly inspired by the tango in all its guises, ranging from the Habanera in Bizet’s *Carmen*, through its more mysterious deployment in the music of Debussy and Ravel, and a more satirical approach adopted by Stravinsky and Kurt Weill, and perhaps most vividly conveyed in the seductively violent music of Astor Piazzolla. This miniature suite of three movements attempts to show in a trio of snapshots the varied moods and colors of the tango.  

*Program note by Adam Gorb.*
Arabesque (2008) (6’)
by Samuel Hazo (b. 1966)

Arabesque was commissioned by the Indiana Bandmasters Association and written for the 2008 Indiana All-State Band. Arabesque is based in the mystical sounds of Middle Eastern music and it is composed in three parts. “Taqsim” (tah’-zeem), “dabka” (dupp-keh), and “chorale.” The opening flute cadenza, although written out in notes, is meant to sound like an Arabic taqsim or improvisation. Much the same as in jazz improvisation, the soloist is to play freely in the scales and modes of the genre. In this case, the flute plays the bi-tonal harmonic minor scales, and even bends one note to capture the micro-tonality (quarter-tones) of the music from this part of the world. However, opposite to jazz, taqsim has very little change to the chordal or bass line accompaniment. It is almost always at the entrance to a piece of music and is meant to set the musical and emotional tone.

The second section, a dabka, is a traditional Arabic line dance performed at celebrations, most often weddings. Its drum beat, played by a dumbek or durbake hand drum is unmistakable. Even though rhythmically simple, it is infectious in its ability to capture the toe-tapping attention of the listener. The final, the chorale is a recapitulation of previous mystical themes in the composition, interwoven with a grandeur of a sparkling ending.

Both sets of my grandparents immigrated to the United States; my mother’s parents were Lebanese, my father’s mother was Lebanese and his father was Assyrian. Sometimes in composition, the song comes from the hearts, sometimes from the mind, and sometimes (as in this case) it’s in your blood. The Indiana Bandmasters Association asked for a piece that was unique. I had not heard any full-out Arabic pieces for wind orchestra, and I knew of this culture’s deep and rich musical properties…so I figured that one might as well come from me. (Plus, my mom asked if I was ever going to write one.) I hope you enjoy Arabesque.

Program note by Samuel Hazo.

Music of Amber - Part Two: Sanctuary (1981) (11’)
by Joseph Schwantner (b. 1943)

Music of Amber, written for the New York New Music Ensemble and completed in February, 1981, is scored for flute, clarinet/bass clarinet, violin, cello, piano and percussion.

A brief original poem accompanies each of the work’s two movements or parts. While the work is not programmatic in the traditional sense, the poems did provide a landscape of extra-musical images and ideas which enhanced and stimulated the compositional process. This procedure of responding and reacting musically to poetic stimuli is found in several of my recent works, including Aftertones of Infinity (1978) and Distant Runes and Incantations (1984).

The first movement, subtitled Wind Willow, Whisper . . ., originally commissioned by the Fromm Music Foundation, was one of six short works by six composers written to celebrate the tenth anniversary of the Da Capo Chamber Players, and was first performed by them in March, 1980. Because of the movement’s relative brevity, I later felt that a second movement should be
added. This new version also included the addition of an extensive percussion part in Movement I.

The second movement, subtitled Sanctuary, provided formal balance to the work's overall design and allowed for further opportunities to investigate and explore the musical materials presented in the first movement. It was with this expanded formal scenario in mind that I attempted to create a larger mosaic of musical relations.

Program note by Joesph Schwantner.

**Joseph Schwantner**, known for his dramatic and unique style and as a gifted orchestral colorist, is one of the most prominent American composers today. He holds degrees from the Chicago Conservatory and Northwestern University and previously served on the Juilliard, Eastman and Yale faculties. Schwantner is a member of the American Academy of Arts and Letters.

Schwantner's compositional career has been marked by many awards, grants, and fellowships, including the Pulitzer Prize in 1979 for his orchestral composition *Aftertones of Infinity* and several Grammy nominations. Among his many commissions is his Concerto for Percussion and Orchestra, commissioned for the 150th anniversary season of the New York Philharmonic, is one of the most performed concert works of the past several decades. Christopher Lamb, soloist in the recent Naxos recording of Schwantner's music by the Nashville Symphony Orchestra received a 2012 Grammy Award for "Best Classical Instrumental Solo" with Schwantner's Percussion Concerto.

Schwantner's music is published by Schott Helicon, Edition-Peters, and recorded on a variety of labels including: Hyperion, BMG\RCA Red Label, Hyperion, Naxos, Innova, Koch International Classics, Boston Records, Albany Records, EMI/Virgin Records, New World Records, Klavier Records, Summit Records, Nonesuch, Mercury, CRI, GM Recordings, Delos, Laurel, Crest, DAD Records, Artworks Records, the Smithsonian Collection of Recordings and Sony Classical CD.

**Ode to Breonna** (2022) (5′)

by Timothy K. Adams Jr. (b. 1969)

Orch. Andrew Blair

The night that I read that Breonna Taylor was killed, I immediately thought of my mom. Could she be someone’s mother?! Initially, I thought she may have been married and had children. After further reading, I realized she had been woken from her sleep and shot before she realized what had happened to her. Breonna’s hopes and dreams never realized. I was horrified by her tragic death and sat down to write a short piano piece to get my feelings out. I put my fingers on the keys and thought the feeling of Satie was perfect for her to transition to a better place. Heaven! I knew that she would be forgotten quickly in the media. Women and especially Black Women, are dismissed every day from our nation’s consciousness when it comes to honoring their lives.

The piece is short and programmatic. It starts with her sleeping, then gun shots are fired. She quickly dies and transitions to heaven. I hope the piece is played all over the world to honor
Breonna’s life. My dream is of a world that exists through the lens of compassion and humanity for all beings.

*Program note by Timothy K. Adams Jr.*

**Timothy K. Adams Jr.,** the Mildred Goodrum Heyward Professor in Music, was named Chair of the Percussion Department at the Hugh Hodgson School of Music in fall 2010. A master educator, Mr. Adams’ students have seen great success around the country and the world as performers, educators, and music therapists.

Prior to joining the faculty at UGA, Mr. Adams held the post of Principal Timpanist of the Pittsburgh Symphony Orchestra for fifteen years and was Professor of Music at Carnegie Mellon University. During his tenure in Pittsburgh, Adams spent ten summers as Percussion faculty at the Brevard Music Center where he was frequently a featured soloist and recitalist. An orchestra musician of the highest caliber for over 30 years, Adams began his entrée into playing professionally while still in high school as a substitute percussionist and timpanist with the Atlanta Symphony Orchestra.

Adams received both his Bachelors and Masters degrees at the Cleveland Institute of Music under the tutelage of the great Cloyd Duff, Richard Weiner, and Paul Yancich of the Cleveland Orchestra. During this time, Adams became first call substitute percussionist with the Cleveland Orchestra, and was also utilized as keyboard substitute. While attending the Cleveland Institute of Music, Adams spent two summers as a fellowship recipient of the Tanglewood Music Center, performing under the batons of Leonard Bernstein, Kurt Masur, Elliott Carter, Trevor Pinnock, Seiji Ozawa, Michael Tilson Thomas, and John Williams.

Adams is a prolific composer, having written solo, and chamber works for percussion published under Mostly Marimba Publications. His timpani étude book, entitled, “75 Etudes for the Accomplished Timpanist” is self-published under his own, Demery Bennett Music. In 2008, Adams premiered his composition, Kyoto duo concerto for percussion and violin with the Pittsburgh Symphony and Andrés Cardénés as violin soloist.

Adams was born and raised in Covington, GA and currently lives in Athens with his wife, Kimberly Toscano Adams, their son, and three dogs.

**Swing Low, Sweet Chariot (2000) (5’)**
by Steve Rouse (b.1953)

When I was a child my grandmother often sang to me, usually hymns and popular songs from her own childhood. I remember first hearing *Swing Low, Sweet Chariot* sung to me by her. In the early 1870’s my great grandfather emigrated from Germany to the Gulf Coast of Alabama, and later to Mississippi, where in 1887 his daughter, Sophie, was born. My grandmother grew up listening to hymns, spirituals, and popular songs performed by local musicians on the front porch of their home on the small town of Escatawpa, Mississippi.

Many songs that she heard were performed by a singing group of African-American friends of her father. These were men who worked at the local sawmill, which he managed. Her older
brother’s brass band also was a source of the music she heard. This was a time when recorded music was uncommon, and live performances were how most people experienced music.

She had become a natural musician, playing the piano by ear. My witness to her abilities at harmonizing and playing music came much later in her life, when she was between 70 and 90. While her accompaniments were frequently similar in style (a modified stride piano), she was able to harmonize most any melody. Because I assumed as a child that her ability was natural and common, it came as no surprise to me that I was gifted in a similar way.

*Swing Low, Swing Chariot* was popular in the hymnbooks of the Southern Baptist churches of the Deep South, the religious tradition in which I was raised. Like many other spirituals, it was still in the air during the 1950’s and 1960’s of my youth. I grew up playing and singing music in ensembles as diverse as barbershop quartets and rhythm-and-blues groups, and I came to understand through personal experience the influence of spirituals on American popular music at the midpoint of the 20th Century, and well beyond.

Program note from score.

Born in Moss Point, Mississippi in 1953, **Steve Rouse** began composing and improvising at age five, subsequently studying piano, bassoon, and saxophone. At thirteen he began four years as a bassoonist in the Gulf Coast Symphony and also began performing with his first rhythm and blues group. His principal composition teachers included Luigi Zaninelli at the University of Southern Mississippi (BM Theory/Composition) and, at the University of Michigan, where he received his Master of Music and Doctorate of Music in composition, Leslie Bassett and William Albright.

Rouse's works have been performed in Ecuador, England, Italy, the Soviet Union, Taiwan, Venezuela, and throughout the U.S., including performances by the St. Louis Symphony, the Cincinnati Symphony, the Louisville Orchestra, the Detroit Symphony, the American Composers Orchestra, the American Brass Quintet, Parnassus, Composers, Inc., the Detroit Chamber Winds and Strings, and the League/ISCM. His recordings have been heard in airplay around the world. He has received commissions from, among others, the Louisville Orchestra, the League/ISCM, the Guayaquil, Ecuador Chamber Orchestra, the University of Michigan Contemporary Directions Ensemble for the 1984 National Organ Conference, and the Kentucky Music Teachers Association.

**Give Us This Day: Short Symphony for Wind Ensemble** (2006)(15’)
by David Maslanka (1943-2017)

The words “Give us this day” are, of course, from the Lord’s Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hahn (pronounced “Tick Nat Hahn”) entitled For a Future to be Possible. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness.

Music makes the connection to reality, and by reality I mean a true awakeness and awareness. *Give Us This Day* gives us this very moment of awakeness and awareness so that we can build a future in the face of a most dangerous and difficult time.
I chose the subtitle, “Short Symphony for Wind Ensemble,” because the music is not programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the choral melody “Vater Unser in Himmelreich” (Our Father in Heaven) – No. 110 from the 371 four-part chorales by Johann Sebastian Bach.

Program note by David Maslanka.

David Maslanka was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did masters and doctoral study in composition at Michigan State University where his principal teacher was H. Owen Reed.

Maslanka’s music for winds has become especially well known. Among his more than 150 works are over 50 pieces for wind ensemble, including eight symphonies, seventeen concertos, a Mass, and many concert pieces. His chamber music includes four wind quintets, five saxophone quartets, and many works for solo instrument and piano. In addition, he has written a variety of orchestral and choral pieces.

David Maslanka’s compositions are published by Maslanka Press, Carl Fischer, Kjos Music, Marimba Productions, and OU Percussion Press. They have been recorded on Albany, Reference Recordings, BIS (Sweden), Naxos, Cambria, CRI, Mark, Novisss, AUR, Cafua (Japan), Brain Music (Japan), Barking Dog, and Klavier labels. He served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College of the City University of New York, and was a freelance composer in Missoula, Montana from 1990 until his death in 2017.

Hammersmith (1930; 1956) (13’ 30”)
Gustav Holst (1874-1934)

Hammersmith was commissioned by the British Broadcasting Corporation (BBC) and was completed in 1930. It is named for the well-known West London borough upon the river Thames where Holst lived and worked for many years of his life. Holst was set to conduct the piece’s premiere on April 17, 1932, with the United States Marine Band at the third annual convention of the American Bandmasters Association. Unfortunately, he had to cancel his appearance due to illness. The premiere took place under the Marine Band’s conductor Taylor Branson, and then fell out of sight for twenty-two years. The piece was not performed again until Robert Cantrick at Carnegie Mellon University revived it in 1954. Since then, Hammersmith has achieved “cornerstone” status in the wind band repertoire, receiving countless performances and becoming the source of much debate over its origin and meaning.

Hammersmith traditionally has been interpreted on a programmatic level despite Holst’s daughter Imogen’s insistence that it is not program music (that is, music that is intended to evoke images or convey the impression of events). But Imogen also writes:
Hammersmith’s mood is the outcome of long years of Holst’s familiarity with the changing crowds and the changing river: those Saturday night crowds, who were always good-natured even when they were being pushed off the pavement into the middle of the traffic, and the stallholders in that narrow lane behind the Broadway, with their unexpected assortment of goods lit up by brilliant flares, and the large woman at the fruit shop who always called him ‘dearie’ when he bought oranges for his Sunday picnics. As for the river, he had known it since he was a student, when he paced up and down outside William Morris’s house, discussing Ibsen with earnest young socialists. During all the years since then, his favorite London walk had been along the river-path to Chiswick. In Hammersmith, the river is the background to the crowd; it is a river that goes on its way unnoticed and unconcerned.

With all of this offered imagery, it is difficult not to interpret Hammersmith as a direct representation of the actual place it was named for. Under this programmatic interpretation, the tuba and euphonium heard at the very beginning along with a melody in the horns are said to represent the river Thames, meandering along its path “unnoticed and unconcerned.” The lively section that follows (scherzo) represents the boisterous crowds that populate Hammersmith’s streets. We can easily imagine ourselves in the shoes of someone who has ventured from the banks of the river into the crowded marketplaces and loud taverns. What this interpretation fails to fully account for, however, is an unaccompanied clarinet solo that suddenly appears halfway through the piece. Many have explained this moment as a respite from the streets, or a retreat back to the river, but to a keen listener, the clarinet melody is simply too different in tone and presentation for this programmatic interpretation to be completely satisfying. Nonetheless, it has remained popular over the years.

A new theory put forth by University of Georgia alumnus Evan Harger (2015) posits that Hammersmith is best understood from a philosophical viewpoint. Broadly speaking, Holst’s personal beliefs dictate that each individual is made up of three parts, or characters: The Mystic, one’s ability to communicate with God; The Philistine, filled with prejudice, rational to a fault, and a slave to reason (a decidedly negative quality); and The Artist, one’s capacity to communicate our knowledge of God to others through art. Together, The Mystic, Philistine, and Artist form Holst’s version of the Trinity. Despite its attempts, The Mystic can never convert The Philistine; their blind faith and common-sense intellect are simply too incompatible. But The Artist can, and is therefore in many ways more powerful than The Mystic. In Harger’s theory, The Mystic is presented first in Hammersmith by the tuba, euphonium, and horn melodies. They are serene, secure, and beautiful in their simplicity. The scherzo introduces The Philistine in the form of a fugue — a highly mathematical and intellectual musical form. Conflict ensues. Suddenly, represented by the solo clarinet, The Artist enters and transfixes The Philistine with a humble melody. As other instruments join in, a conversation takes places between these two characters, and progress is made. As in life, however, this union is only temporary, and soon our characters depart in their own directions. As The Artist and The Philistine grow distant, The Mystic is left where it began, steadfast and strong in its convictions, but not without hints of doubt. The piece ends amicably but somberly, without conflict — but also without resolve.

Program note by Dr. Matthew Sadowski, UGA DMA ’18.
The end of the 60s into and through the 70s saw the era of the “blaxploitation” film—a genre of filmmaking aimed at African-American audiences which put us in leading roles of stories that often followed anti-establishment plots. These films were often controversial due to their exaggerated bravado, hypersexuality, and violence. Noticing the lucrative potential of blaxploitation films, Hollywood began to market these films to a wider audience. Though low budget, they possessed an exciting, raw, soulful quality unlike any other genre up until that time, and from these films were born some of the most iconic characters (*Shaft*, *Dolemite*, *Foxy Brown*, and *Cleopatra Jones*, to name a few) and sound tracks ever created, written by some of the biggest names in African-American popular folk music of the day and since, including Isaac Hayes, Curtis Mayfield, James Brown, and Marvin Gaye.

“The Low-Down Brown Get-Down” is the soundtrack for a non-existent blaxploitation film. It pulls from various sounds and styles of African-American folk music such as funk, R&B, soul early hip hop, the blues, and even film noir to stitch together its “scenes.” The title pulls from and is inspired by the “post-jive” African-American Vernacular English (AAVE). The word “Brown” in the title, in addition to its reference to none other than the Godfather of Soul, James Brown, whose most-famous licks and bass lines pepper the intro and recur throughout the piece, also refers to the melanin of the people who crated these sounds.

This piece unapologetically struts, bops, grooves, slides, shimmies, head bands, and soul claps its way straight through its thrilling “chase scene” finale. It was my intention with the creation of this piece to go full steam ahead on bringing African-American folk music to the concert stage to take its place amongst all other types of folk music that have found ac comfortable home in this arena. May this work push back against notions of “sophistication,” “appropriateness,” and “respectability” that have been codified in the concert music setting for a century and more.

*Program note from score (?).*

Described as "elegant, beautiful, sophisticated, intense, and crystal clear in emotional intent," the music of Omar Thomas continues to move listeners everywhere it is performed. Born to Guyanese parents in Brooklyn, New York in 1984, Omar moved to Boston in 2006 to pursue a Master of Music in Jazz Composition at the New England Conservatory of Music after studying Music Education at James Madison University in Harrisonburg, Virginia. He is the protégé of lauded composers and educators Ken Schaphorst and Frank Carlberg, and has studied under multiple Grammy-winning composer and bandleader Maria Schneider.

Hailed by Herbie Hancock as showing "great promise as a new voice in the further development of jazz in the future," educator, arranger, and award-winning composer Omar Thomas has created music extensively in the contemporary jazz ensemble idiom. It was while completing his Master of Music Degree that he was appointed the position of Assistant Professor of Harmony at Berklee College of Music at the surprisingly young age of 23. He was awarded the ASCAP Young Jazz Composers Award in 2008, and invited by the ASCAP Association to perform his music in their highly exclusive JaZzCap Showcase, held in New York City. In 2012, Omar was named the Boston Music Award's "Jazz Artist of the Year." Following his Berklee tenure, he
served on faculty of the Music Theory department at The Peabody Institute of The Johns Hopkins University in Baltimore. Now a Yamaha Master Educator, he is currently an Assistant Professor of Composition and Jazz Studies at The University of Texas at Austin.

Omar's music has been performed in concert halls the world over. He has been commissioned to create works in both jazz and classical styles. His work has been performed by such diverse groups as the Eastman New Jazz Ensemble, the San Francisco and Boston Gay Mens' Choruses, and the Colorado Symphony Orchestra, in addition to a number of the country's top collegiate music ensembles. Omar has had a number of celebrated singers perform over his arrangements, including Stephanie Mills, Yolanda Adams, Nona Hendryx, BeBe Winans, Kenny Lattimore, Marsha Ambrosius, Sheila E., Raul Midon, Leela James, Dionne Warwick, and Chaka Khan. His work is featured on Dianne Reeves's Grammy Award-winning album, "Beautiful Life."

Omar's first album, "I AM," debuted at #1 on iTunes Jazz Charts and peaked at #13 on the Billboard Traditional Jazz Albums Chart. His second release, "We Will Know: An LGBT Civil Rights Piece in Four Movements," has been hailed by Grammy Award-winning drummer, composer, and producer Terri Lyne Carrington as being a "thought provoking, multi-layered masterpiece" which has "put him in the esteemed category of great artists." "We Will Know" was awarded two OUTMusic Awards, including "Album of the Year." For this work, Omar was named the 2014 Lavender Rhino Award recipient by The History Project, acknowledging his work as an up-and-coming activist in the Boston LGBTQ community. Says Terri Lyne: "Omar Thomas will prove to be one of the more important composer/arrangers of his time."
ARTIST BIOGRAPHIES

DENNIS R. GLOCKE is Visiting Conductor of the University of Georgia Wind Ensemble. Mr. Glocke is Professor Emeritus at Pennsylvania State University, where he served as Director of Concert Bands for 24 years. He has also served as Associate Director of Bands at the University of Michigan and Director of Bands at the University of Wisconsin-Stevens Point. He has degrees from Northwestern University and the University of Wisconsin-Madison, and his principal teachers include Eugene Corporon, John P. Paynter, and H. Robert Reynolds. Professor Glocke has a long and distinguished career, leading ensembles in performance at Carnegie Hall, Lincoln Center, the Kennedy Center, the Kimmel Center, and at the prestigious Flicorno D’Oro International Band Competition in Rev del Garda, Italy.

MICHAEL C. ROBINSON serves as Professor of Music Education at the University of Georgia. His duties include teaching courses in instrumental music education, conducting, and as Director of the UGA Symphonic Band. Dr. Robinson previously served for eleven years as the Director of The Sudler Trophy Award winning UGA Redcoat Marching Band.

A native of Florida, Robinson received B.M. and M.M. degrees in Music Education and a D.M.A. degree in Instrumental Conducting from the University of Miami. Prior to the UGA 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 Hays, 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.

SHIREE X. WILLIAMS serves as Lecturer and Associate Director of Bands at the University of Georgia Hugh Hodgson School of Music. His responsibilities include conducting the Wind Symphony and teaching undergraduate and graduate conducting. Prior to joining the UGA faculty, Mr. Williams served as a Doctoral Teaching Assistant at The University of Texas at Austin.

A native of Waycross, GA, Mr. Williams earned his Bachelor of Music Education degree from Valdosta State University, Master of Music degree in Conducting from the University of Cincinnati College-Conservatory of Music and is currently finishing his Doctor of Musical Arts degree in Conducting from The University of Texas at Austin. Before teaching at the university level, Mr. Williams served as Associate Director of Bands at McKinney High School and Director of Bands at Faubion Middle School in McKinney Independent School District in McKinney, TX. During his public-school teaching career, bands under his leadership consistently received superior ratings for their high-level performances.
Mr. Williams is an active guest conductor and clinician throughout the United States with recent appearances as Guest Artistic Director and Conductor of the Dallas Winds, and Guest Conductor of The United States Army Band “Pershing’s Own.” Mr. Williams is the recipient of numerous awards and honors including being named both a semi-finalist and finalist in 2018-2019 for The American Prize in Conducting — professional and college/university band division. In addition to teaching and conducting, he is a contributing author to the latest volume of Teaching Music Through Performance in Band, a teaching resource guide, and has presented at the Midwest Clinic International Band and Orchestra Conference on topics regarding the first years of teaching for aspiring and novice music educators. As an arranger, Mr. Williams has collaborated with Pulitzer Prize, Grawemeyer Award, Grammy Award, and Academy Award winning composer John Corigliano to transcribe, premiere, and publish his orchestral piece TO MUSIC for wind ensemble.

Mr. Williams’s professional affiliations include Kappa Kappa Psi National Honorary Band Fraternity, National Band Association, College Band Directors National Association, Texas Music Educators Association, Texas Bandmasters Association, and Alpha Phi Alpha Fraternity Incorporated.

The youngest of six children, all deeply involved with music-making, **DAVARON EDWARDS** has been surrounded by music for as long as he can remember. Raised by a single working mother who, in her spare time, chaperoned many band trips, Davaron learned, through music and family, the importance of commitment, dedication, resilience, and love.

Davaron’s passion for music developed at Wayside Chapel Baptist Church, where he was an active member of the choir (tenor, then bass-baritone!), and Wilson High School, both in Florence, South Carolina. Davaron was involved in every possible high school ensemble and attributes his decision to become a music educator to his choir director, Mrs. Linda Gilliard-Johnson and his band director, Mr. Leon Harvey, who inspire him to this day. Like his mother, brother, and two cousins, he attended Hampton University in Hampton, Virginia and earned a Bachelor of Arts in Music Education.

Davaron earned a Master of Music in Instrumental Conducting in the studio of William Malambri from Winthrop University in 2012. He is currently pursuing a Doctor of Music Arts in Conducting with Cynthia Johnston Turner at the Hugh Hodgson School of Music, University of Georgia. At UGA, he is a graduate teaching assistant and the chair of the Diversity, Equity, and Inclusion Committee within the Graduate Student Association.

Davaron has ten years of varied secondary public school teaching experience in Pennsylvania, Maryland, and South Carolina. His professional affiliations include the National Association for Music Education (NAfME); Georgia Music Educators Association (GMEA); College Band Directors National Association (CBDNA); and Phi Mu Alpha Sinfonia Fraternity of America, Inc.

**JEREMY SMITH** is a native of Atlanta, Georgia, and a proud product of the DeKalb County School District, where he graduated from Southwest DeKalb High School. He attended Florida A&M University and obtained a Bachelor of Science degree in Music Education. Jeremy later received his master's in music education from Norfolk State University while serving as a graduate assistant with the band program. In this capacity, he co-conducted the symphonic wind ensemble, assisted with the marching band, and aided in the recruitment efforts for the band program. Most recently, Jeremy completed his Education Specialist degree (EdS) in Music Education from Piedmont College (Demorest, Ga).
Jeremy began his teaching career as an elementary band director in the DeKalb County School District. He later served as the Orchestra and Assistant Band Director at Stephenson Middle School and as the Assistant Band Director at Stephenson High School. As Assistant Band Director at Stephenson High School, he conducted the symphonic band, served as the primary drill writer for the marching band, and conducted the trumpet choir for its lobby performance at GMEA in 2020.

Jeremy is a member of the National Association for Music Educators (NAFME), the Georgia Music Educators Association, Phi Mu Alpha Sinfonia Fraternity of America, and Alpha Phi Omega National Service Fraternity.

Jeremy is a first-year doctoral student at the University of Georgia and is in the conducting studio of Dr. Jaclyn Hartenberger.

**David J. Stanley** works as a teacher and musician to champion public music education, affirm regional identity, and promote community.

Raised in Emory, Virginia, Stanley is an eleventh-generation Southwest Virginian who knows rural Appalachia is frequently stereotyped as simple or unsophisticated—characteristics he was encouraged to challenge. It seems appropriate to note that David was an overly inquisitive child. His father (probably just hoping for quiet) offered the sage advice, “sometimes you learn more just by listening to people than by asking them a lot of questions.” A healthy combination of curiosity and listening proved meaningful. Developing these skills as a teacher in an urban high school, Stanley came to understand seemingly opposite communities as more connected than separate. Together, they underscored the importance of musicians who listen, invest, and act: artistic citizens of place.

Now, Stanley aims to empower such citizenship. At the University of Georgia, he is a doctoral graduate assistant, actively involved in band program planning, logistical support, performances, and instruction. Within the Hugh Hodgson School of Music, he serves on two committees that foster coalitions and partnerships for actionable antiracism, justice, and engagement. The capstone project for his master’s degree (UGA ’20), joined musicians from across the School in “Appalachian Spring: Music Exploring Regional Identity and Race,” which was presented alongside an exhibit at the Georgia Museum of Art. He studies with Cynthia Johnston Turner and Jaclyn Hartenberger.

From 2014-2018, Stanley served as Director of Bands for William Fleming High School in Roanoke, Virginia. Responsible for overseeing the program’s complete structural reorganization, his tenure facilitated enrollment and adjudication improvements for concert, marching, and jazz ensembles. He earned the Bachelor of Music Education from Furman University (Greenville, South Carolina). There, he studied with Leslie W. Hicken and Jay Bocook, serving as the Paladin Regiment’s Drum Major and Conductor of the Basketball Band from 2011-2014.

Stanley is a member of the National Association for Music Education (NAfME), the Georgia Music Educators Association (GMEA), and the College Band Directors National Association (CBDNA). He recognizes these institutions must listen honestly to their past, and he is focused on using his membership to pose direct questions about work toward a more just future. David is married to Molly, who is the Academic Advisor for the Hodgson School. They are active citizens of Athens, GA, particularly in their church community.
### Wind Ensemble Personnel

#### Flute
- Yinzi Zhou, D.M.A. – Flute Performance
- Rachel Y. Lee, A.B. – Music, Marketing
- Rachel H. Lee, B.M. – Music Education, Flute Performance
- Blake Hattaway, A.B. – Music, Linguistics
- Liz Wong, A.B. – Music; B.B.A – Management Information Systems

#### Trumpet
- Regan O’Connor, D.M.A. – Trumpet Performance
- Matthew Burn, B.M. – Trumpet Performance
- Alex Gifford, A.B. – Music; B.B.A. – Finance
- Andrew Morris, B.M. – Trumpet Performance
- Ramon Zamudio, B.M. – Trumpet Performance
- Banta Sesay, B.M. – Trumpet Performance

#### Oboe
- Kelly Mozeik, D.M.A. – Oboe Performance
- Emma Gordon, B.M. – Oboe Performance
- Anna Grace Brown, B.M. – Oboe Performance

#### Trombone
- Iain Cooke, A.B. – Music
- Dalton Hooper, B.M. – Music Education, Trombone Performance
- David Cain, B.M. – Music Education
- Crews Owen, B.M. – Trombone Performance
- Cullen Findley, B.M. – Trombone Performance

#### Bassoon
- Sydney Worsham, B.M. – Bassoon Performance
- Ethan Johnson, B.M. – Music Education
- Elena Kaiser, B.F.A. – Studio Art; B.S. - Biology

#### Euphonium
- Andrew Berry, M.M. – Euphonium Performance
- Alex Aull, B.M. – Music Education

#### Clarinet
- Alex Carrillo, B.M. – Clarinet Performance; B.B.A. - Marketing
- Jaden Skelton, B.M. – Clarinet Performance
- Emily Johnston, B.M. – Music Composition
- Tan Charintranont, B.M. – Music Education
- Ansley McNeese, B.M. – Music Education

#### Bass Clarinet
- Kat Parler, B.M. – Music Education

#### Saxophone
- Grace Gelpi, M.M. – Saxophone Performance
- Addison Aycock, A.B. – Music, Pre-Med

#### Soprano/Alto Saxophone
- Jonathan Webb, B.M. – Saxophone Performance

#### Tenor Saxophone
- Julien Berger, B.M. – Saxophone Performance, Music Composition

#### Cello
- Matthew Harman, D.M.A. – Cello Performance

#### Baritone Saxophone
- Julien Berger, B.M. – Saxophone Performance, Music Composition

#### Horn
- Cal Hughes, B.M. – Horn Performance
- Marianna Schwark, B.M. – Music Composition
- Ian Cornelius, B.M. – Music Education
- Jacob Guerrero, B.M. – Music Composition; B.S. - Mathematics
- Sam Wells, B.M. – Music Education
- Megan Turner, B.S.Ed. – Communication Sciences; A.B. – Spanish

#### Piano
- Mr. Greg Hankins, HHSOM Collaborative Pianist
- Dr. James Weidman,
  Assistant Prof. of Jazz Piano/African-American Studies
WIND SYMPHONY PERSONNEL

**Flute**
Dylan Abbott
Isabel Brock
Sam Malave
Sarah Quayle
Kiplin Len
Isabella Cabrel-Watson

**Oboe**
Alice McNett
Abby Jones
Emily Grabowski

**Clarinet**
Elise Larsen
Nathaniel Kite
Allison McKoon
Reagan Finnerty
Tyler Nichols
Zoe Conoly
McKenzie Turner
Destiny Johnson
Casey O'Neal
Jaylin Thompkins

**Bassoon**
Yamilet Anariba
Ireland Hayes
Kaleb Colwell

**Saxophone**
Carter Naughton
Nicholas Goldfarb
Brennan Sweet
Owen Cotton

**Trumpet**
Audrey Smith
Ben Stocksdale
Anna Paulus
Jackson Camp
Noah Duncan
Alexander Skelton

**Trombone**
Tylan Davis
Trey Heaton
Jonas Ventresca
Kristina Nash
Eric Looney
Wyatt Dover

**Euphonium**
David Knight
Jacob Torbert

**Tuba**
Robert Boone
Bryant Fair

**Percussion**
Sebastian Araya
Julia Ryan
Jacob Pilz
Nikhil Young
Nick Jackson
Meme Walton
### Flute
- Laura Denton, B.S. – Chemistry
- Rebecca Speed, B.S. – Early Childhood Education
- Robyn Anzulis, B.S. – Applied Math & B.A./M.A. Economics
- Allison Gao, A.B. Musi B.S. Biology
- Kaitlyn Leonard, B.S. – Nutritional Sciences

### Trumpet
- Jack Rozza, B.M. – Music Education
- James Chancellor, B.B.A. – Management Information Systems
- Blake McBride, A.B. – Music
- Trey Walsh, B.M. – Music Education
- Chelsea Dean, B.M. – Trumpet Performance
- Sarah Secrist, B.M. – Music Therapy, Voice

### Oboe
- Daniella Tenenbaum, B.M. – Music Therapy
- Stephen Slater, A.B. – Music

### Trombone
- Ivan Baquerizo, B.M. – Music Education
- Josh Hadaway, B.M. – Music Performance
- Kaylin Cox, B.B.A – Real Estate
- Mason Christmas, B.S. – Financial Planning
- Ana White, B.S. Biology; B.S. Psychology
- Suchi Patel, B.F.A. – Fabric Design
- Dylan Pollock, B.S. – Computer Science
- Charles Enter, B.A. – Entertainment & Media Studies

### Bass Clarinet
- Matthew Castro, B.S. – Marketing
- Scott Cohen, B.S. – Biochemistry & Molecular Biology
- Emily Chancellor, B.S. – Biochemical Engineering
- Joseph Mazzola, B.S. – Marine Science
- Gracie Pinnell, B.S. – Biological Engineering
- Anna McCarthy, B.A. – Advertising
- Sidney Phillips, B.A. – Entertainment & Media Studies
- Abrial Currie, B.S. – Anthropology/Classics
- Matthew Trinh, B.S. – Biochemistry; B.S. – Molecular Biology

### Euphonium
- Skylar Smith, B. M. – Music Education
- Laura Flores, B.A. – Graphic Design; B.A. – Advertising
- Conner Evans, B.S. – Computer Science

### Bb Clarinet
- Matthew Castro, B.S. – Marketing
- Scott Cohen, B.S. – Biochemistry & Molecular Biology
- Emily Chancellor, B.S. – Biochemical Engineering
- Joseph Mazzola, B.S. – Marine Science
- Gracie Pinnell, B.S. – Biological Engineering
- Anna McCarthy, B.A. – Advertising
- Sidney Phillips, B.A. – Entertainment & Media Studies
- Abrial Currie, B.S. – Anthropology/Classics
- Matthew Trinh, B.S. – Biochemistry; B.S. – Molecular Biology

### Tuba
- Matt Motley, A.B. – Music; B.S. – Computer Science
- Katja Rintamaki, B.M. – Music Therapy, Tuba Performance
- Dallas Pellom, B.M. Music Education

### Alto Saxophone
- Christopher Victor, B.M. – Music Theory
- Annabeth Hatfield, B.A. – Philosophy
- Shaam Kanji, B.B.A. – Economics
- Tucker Rollins, B.M. – Piano Performance
- Theo Williamson, B.S. – Mechanical Engineering

### Percussion
- Jonathon Castro, B.M. – Music Education
- Tanner Fallin, B.M. – Music Performance
- Will Collins, B.M. – Percussion Performance, Music Composition
- Michelle Jiang, B.M. – Music Education
- Chase Roberson, B.M. – Music Composition
- Mia Hill, B.M. – Music Composition
- Kylan Bigby, M.M. – Percussion Performance

### Tenor Saxophone
- Daniel Speed, B.S. – Biological Sciences

### Horn
- Joseph Clarke, B.S. – Ecology
- Brady Woods, B.S. – Biology
- Michaela Israel, BFCS - Human Development and Family Science
- Brianna Baker-Hopkins, B.A. – International Affairs
## Upcoming UGA Band Concerts

*Please join us for other great ensemble performances this season!*

<table>
<thead>
<tr>
<th>Date</th>
<th>Ensemble</th>
<th>Time</th>
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<tbody>
<tr>
<td>March 17</td>
<td>UGA British Brass Band</td>
<td>7:30 p.m.</td>
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<tr>
<td>March 18</td>
<td>UGA Concert &amp; University Bands</td>
<td>7:30 p.m.</td>
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<tr>
<td>April 11</td>
<td>UGA Jazz Ensembles (Ramsey Hall)</td>
<td>5:30 p.m.</td>
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<tr>
<td>April 13</td>
<td>UGA Wind Symphony</td>
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<tr>
<td>April 18</td>
<td>UGA Symphonic Band</td>
<td>7:30 p.m.</td>
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<tr>
<td>April 21</td>
<td>UGA Wind Ensemble</td>
<td>7:30 p.m.</td>
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*For information on upcoming concerts, please visit our website:*

www.music.uga.edu

*Join our mailing list to receive information on all concerts and recitals:*

www.music.uga.edu/enewsletter