El Camino Real: A Latin Fantasy

Alfred Reed began studying music as a trumpet player. At the age of seventeen, he started working at the Radio Workshop in New York as a staff composer, arranger, and assistant conductor. With the onset of World War II, Reed enlisted in the armed forces and was assigned to the 529th Army Air Corps Band. During his three and a half years of service, he produced nearly one-hundred compositions and arrangements for band. After the war, Reed enrolled at The Juilliard School of Music and studied composition with Vittorio Giannini. Later, after earning his master’s degree from Baylor University, Reed developed an interest in supporting educational music, which led him to serve as executive editor of Hansen Publishing. After several years, he left Hansen Publishing to teach music composition at the University of Miami, where he served until his retirement in 1993.

El Camino Real (literally “The Royal Road” or “The King’s Highway”) is based on a series of chord progressions common to many generations of Spanish flamenco guitarists. These progressions and the resulting key relationships often are associated with Spanish music. The first section of this piece is based on the dance known as the “Jota,” (a fast folk dance in triple meter). The second, contrasting section is derived from the “Fandango” (a Spanish folk dance also in triple meter). In this setting, Reed altered the traditional “Fandango” form by slowing down the tempo and changing the meter.

La revancha del Indio

Pianist and composer Gerardo Di Giusto was born in January 1961, in Córdoba, Argentina. After attending the National Music Academy of Córdoba, he studied music in Paris at the “CIM” Jazz school and the “École Normale de Musique de Paris.” Di Giusto is most famous for his piano and jazz compositions. La revancha del Indio (The Revenge is the Indian), written in 2006, was originally composed for “harmoniemusik” (an ensemble consisting of pairs of oboes, clarinets, bassoons, and horns) and later orchestrated for wind band. Unfortunately, there is little information about Di Giusto’s works for band. We are glad to share this unknown music from this popular Argentinian composer with you this evening.

Sol y Sombra

Known primarily as a music educator, George Gates studied music at Hardin Simmons University and the VanderCook College in Chicago, taught band in Texas public schools, and taught percussion at Southern Methodist University.

Meaning the “sun and shadow” in Spanish, Sol y Sombra refers to specific seats at bullfighting events: those in sun or those in shade. Depicting the atmosphere of a bullfighting arena, the music begins with an introduction that grabs the listener’s attention, as if preparing the audience for an exciting spectacle. The first theme depicts the protagonist, a bullfighter, as he/she anticipates the challenge ahead. However, the bullfighter glimpses his/her love (depicted by the second theme), as he/she enters the arena. It is up to you to determine which will be victorious, the bull or true love...
Serenade for Wind Band, Op. 22

British composer Derek Bourgeois earned degrees from Cambridge University and the Royal College of Music. His most influential teachers were Herbert Howells (composition) and Sir Adrian Boult (conducting). Throughout his career, Bourgeois wrote many orchestral, choral, chamber and wind band works. As a teacher and conductor, he taught at Bristol University, served as the director of music at St. Paul School for Girls in London (some of his most famous predecessors include Gustav Holst and John Gardner), and directed the Bristol Philharmonic Orchestra and National Youth Orchestra of Great Britain.

Originally composed for organ in 1965, Serenade for Wind Band, Op. 22 was a wedding present for his first wife. Bourgeois intended for the piece to be performed by the organist as the guests left the ceremony. Traditional recessions are typically composed in 2/4 time signature (a comfortable walking/marching meter). Bourgeois decided to defy tradition and wrote the work in 11/8 (not a comfortable walking/marching meter).

Sinfonia India: Symphony No. 2

Carlos Chávez was born in Mexico City in 1899. Chávez began studying piano at a young age. Early in his studies, he took lessons from Manuel Ponce, a leading Mexican composer of the time. As a young composer, Chávez also studied independently by analyzing popular scores and orchestration texts. Often drawing upon his memory of Aztec themes that he had heard in his childhood, Chávez later developed his unique compositional style which often utilizes musical elements from Mexican, Indian, and Spanish-Mexican cultures. In 1926, Chávez traveled to New York. While visiting, he became close friends with Aaron Copland and Edgard Varèse; both helped to bring performances of Chávez’s compositions to popular venues. (The friendship with Copland was one of the reasons for the American composer’s visit to Mexico City in the early 1930s, where he was inspired to write one of his first “popularist” works, El Salón México). After he returned to Mexico, Chávez became director of the National Conservatory, where he inspired a whole new generation of Mexican composers, including Revueltas, Galindo, and Moncayo.

Considered his best work by many, Sinfonia India’s themes are derived from native Mexican cultures. The first theme comes from the Huichol Indians of the state of Nayarit. The remaining themes employ melodies from the state of Sonora, which builds to a powerful ending. Described by one Mexican critic as “the voice of a whole people,” this work is an important piece in our repertoire.

Danza Final from “Estancia” (cont.)

unworthy compared to the other more masculine gauchos (South American cowboy) on the estancia. Despite his rejection, the city boy follows the girl to the ranch, determined to prove himself.

Danza Final is a “malambo,” which is a quick and vigorous Argentinian folk dance where male dancers compete to demonstrate their agility and masculinity. The dance itself is a series of “anything you can do, I can do better” moments. The “winner” of the dance is the last man standing. Ginastera utilizes the malambo to depict the city boy competing with the gauchos for the heart of his beloved ranch girl.

Danza Final from “Estancia” (cont.)

Alberto Ginastera was the leading Argentinian composer of the twentieth century. He was born in Buenos Aires studied at the National Conservatoire of Music. In 1946, Ginastera spent a year in the United States on a Guggenheim fellowship and after he returned to Argentina, he joined the teaching staff of the National Conservatory;

“Estancia” (the title of the original ballet) is a large Argentinian cattle ranch. In this production, Ginastera depicts a busy day on an estancia and the story is centered around a love triangle between a city boy who falls in love with a beautiful ranch girl. Unfortunately, the girl dismisses the city boy because he is
BIOGRAPHIES

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 Concierto 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 Internacional 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.

Jorge Lhez, guest conductor

Recognized as one of the most complete and versatile Argentine orchestral and choral conductors, Jorge Lhez is the former music director of the Symphony Orchestra of Salta, one of the best symphony orchestras in his native Argentina. Under his direction, the orchestra has quickly gained recognition and was ranked this year among the three best professional Argentinean orchestras by the National Critics Association.

Prior to his appointment with the Symphony Orchestra of Salta in 2013, Mr. Lhez was music director of the Orquesta Municipal de Cámara de Río IV (1993 – 2000), Orquesta Sinfónica de Corrientes (1996), Camerata de la Fundación Pro Arte Córdoba (1997), and the Orquesta Estable de la provincia de Tucumán (2006). In addition to working with the Symphony Orchestra of Salta, he directs the Choir and the Chamber Orchestra of the Catholic University of Salta, where he also serves as director of the Music School.

He has a degree in Opera conducting from Art’s Institute from Colon Theatre. Mr. Lhez has guest conducted the principal orchestras of Argentina, Uruguay, Brazil, Chile, Colombia, Ecuador, and Italy, especially the Philharmonic, and National Symphony Orchestra of Argentina and Academic Orchestra in Colon Theatre.

An outstanding participant in several international conducting competitions, Mr. Lhez won the first prize in the 1996 Latin American Conducting Competition and the 2004 “Simón Blech” International Competition, both in Argentina.

Mr. Lhez studied piano in Buenos Aires with Aldo Antognazzi, and harmony, composition, and analysis with Sergio Hualpa. His conducting teachers include Pedro Ignacio Calderón in Argentina, Eleazar de Carvalho in Brazil, and Harold Fabermann and Donald Portnoy in the United States. In addition, he was chosen as one of the five active participants in the conducting master class given by Kurt Masur in the Teatro Colon of Buenos Aires during the 1997 South American tour of the New York Philharmonic. Actually is the Artistic Director of the Music and Dance Institute, from Salta state in Argentina.

Bradley J. Esau, graduate conductor

Bradley J. Esau, a native of Central Islip, New York, is currently in his second year of study at the University of Georgia in pursuit of the Masters of Music degree in Conducting. His duties involve all aspects of the band and wind ensemble program including organization, logistics, and instruction.

Bradley taught for five years in Florida, most recently as the Assistant Director of Bands of Electa Lee Magnet Middle School in Bradenton. Bradley led and assisted with the instruction of the 300-member program, which included 3 concert bands and 3 jazz bands, as well as the orchestra and several chamber ensembles. Bradley was also the director of Forest Grove Middle School in Fort Pierce, FL for 3 years. During this time, he won the Outstanding First Year Teacher Award and the Distinguished Minority Educator Award, and helped lead the program to its first Superior rating in four years. The ensembles under Bradley’s supervision have earned either Excellent or Superior ratings at Florida Bandmasters’ Association District Music Performance Assessments.

Bradley earned a Bachelor’s of Music Education degree from the University of South Florida, where he studied under the direction of John Carmichael and Matthew McCutchen. Bradley is also an accomplished saxophonist. He has recorded and arranged music on several studio jazz albums in the Tampa area. He is also in demand as a jazz and saxophone instructor and clinician.

Bradley’s professional affiliations include the Collegiate Band Directors’ National Association, the National Association for Music Education, the Florida Bandmasters’ Association, and Phi Mu Alpha Sinfonia.
Wind Symphony Personnel

All Wind Symphony members serve as principal players on their part. In alphabetical order...

**FLUTE**
- Vicki Lu
- Shannon O’Donnell
- Lauren Robinson
- Taffy Su

**OBOE**
- Garrett McCloskey
- Joshua Thedford
- Maggie Williams

**CLARINET**
- Yujin Chang
- Féroll-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 SAXOPHONE**
- Scott Brown
- Alex Smith

**TENOR SAXOPHONE**
- Nick Winkles

**BARITONE SAXOPHONE**
- Emily Franklin

**TROMBONE**
- Assata Bellegarde
- Noah Jackson
- Will Panter
- Erik Prince
- Luke Riddle

**EUPHONIUM**
- Matt Gordon
- Blake Hyman
- Michael van Wagenen

**TRUMPET**
- Ethan Craft
- Zach Griffin
- Cameron Gwynn
- Maggi Reese Hines
- Lino–Raye 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

**DOUBLE BASS**
- Kevin Shelton

**PIANO**
- Imsun Lee

**PERCUSSION**
- Scott Davis
- Brad Hagin
- Emily Johnson
- Taylor Lents
- Nick Martinez
- Brendan Williams
- James Wilson