HUGH HODGSON SCHOOL OF MUSIC

Tuesday, October 1, 2019
7:30 p.m.
Hodgson Concert Hall

Hodgson Wind Ensemble
Cynthia Johnston Turner, conductor
Andrew Blair, graduate conductor
Kevin Day, student composer

PROGRAM

“Let’s Party!”

Michael Barry (b. 1981)
Boomba

Andreas Makris (1930-2005)
Aegean Festival Overture

Leonard Bernstein (1918-1990)
Divertimento

Guido López-Gavilán (b. 1944)
Obertura

Kimberly Archer (b. 1973)
Common Threads
Andrew Blair, graduate conductor

Kevin Day (b. 1996)
Havana

PROGRAM NOTES

MICHAEL BARRY (b. 1981)
Boomba (2015) [4’ 35”]

Michael Barry’s most vibrant, colorful piece for wind ensemble, Boomba, features whimsical melodic lines and fast-paced call and response between the various ensemble textures. Michael’s use of classic jazz gestures and unexpected orchestration – including a rare solo for often under-utilized Eb Clarinet – create a work that’s equal parts nostalgic and fresh – warm yet electric.

Barry writes, “It was a very Bob Ross-like experience. At the center of the piece is a silly motif in the timpani, which sounds like someone playing bongos, as well as some quirky horn lines.”

— program note by publisher

ANDREAS MAKRIS (1930-2005)
trans. Albert Bader
Aegean Festival Overture (1967/1970) [10’ 30”]

Aegean Festival Overture was originally scored for orchestra in 1967 and was premiered by the National Symphony Orchestra under the direction of Howard Mitchell. The immediate success of the work caught the attention of Major Albert Bader of the United States Air Force Band, who undertook the transcription in collaboration with the composer. The work has been a staple in the band repertoire ever since, and like Shostakovich’s Festive Overture, is best known in its version for concert band. Although Makris did not use any actual folk tunes, the melodies and rhythms throughout Aegean Festival Overture are unmistakably Greek in origin. The driving energy of the fast section with its restless mixed meter and the lyric plaintiveness of the contrasting middle section, all molded into a symphonic form, epitomize the musical style of Makris that is a blend of classic form and Greek folkloristic elements.

ANDREAS MAKRIS was a Greek-American composer and violinist, born in Salonika, Greece. He was a violinist and Composer-in-Residence for many years at the National Symphony Orchestra in Washington D.C., working with conductors such as Howard Mitchell, Mstislav Rostropovich, Antal Dorati, and Leonard Slatkin. Makris composed around 100
works for orchestra, chamber ensembles, and solo instruments.

– program note compiled from The Wind Repertory Project.

LEONARD BERNSTEIN (1918-1990)
Divertimento (1980) (14’00”)

Leonard Bernstein’s Divertimento is an expression of his love affair with the city of his youth and its symphony orchestra, for whose centennial celebration in 1980 it was written. It is a nostalgic album filled with affectionate memories of growing up in Boston, as well as a recollection of hearing live symphonic music for the first time in Symphony Hall, under the direction of Arthur Fiedler (which may account for some of the lighthearted nature of this work).

It is a series of vignettes based on two notes: B, for “Boston,” and C, for “Centennial.” This tiniest of musical atoms is used as the germ of all thematic ideas. Most of these generate brief dances of varying character, from wistful to swaggering.

Sonnets and Tuckets, (a Shakespearian stage direction for fanfares) was originally to have been the entire composition, but such an abundance of fun-filled transformations flowing from the B-C motive suggested themselves to the composer that he found himself with an embarrassment of riches. Nevertheless, the dimensions of the separate pieces are as modest as the motive itself, and while there are eight of them, each lasts only a minute or two.

The work is replete with allusions to the repertoire with which Mr. Bernstein grew up in Symphony Hall, some quite obvious, others rather more secret messages for the orchestra players themselves. (To reveal one of these secrets, the opening section of the final March is a quiet meditation for three flutes, marked in the score “In Memoriam,” recalling the beloved conductors and orchestra members of the BSO who are no longer with us.

Like the original orchestral version, Clare Grundman’s band transcription features various soloists and small groups within the band: a Waltz and Mazurka for woodwinds only, a Blues for brass and percussion.

Bernstein’s Divertimento was premiered by the Boston Symphony Orchestra on September 25, 1980, at Symphony Hall, Boston, Massachusetts, under the direction of Seiji Ozawa.

– program note by Jack Gottlieb

GUIDO LÓPEZ-GAVILÁN (b.1944)
Obertura Bandida (2017) (9’00”)

The Cuban composer and conductor Guido López-Gavilán graduated in 1966 from the choral conducting program at the Amadeo Roldan Conservatory in Havana and in 1973 from the Orchestral Conducting program at the Tchaikovsky Conservatory in Moscow. He has received awards in the most important composition competitions held in Cuba and as a conductor has achieved extraordinary success and received recognition from international critics for outstanding performances in Latin America and Europe. His piece Conga, especially written for the Sixth World Symposium of Choral Music, Minneapolis, USA, was premiered at the Symposium’s opening concert. He has also made an outstanding contribution to the development of the Cuban Youth Orchestra Movement, is the President of the Havana Festival, and Chairman of the Orchestral Conducting Department at the Instituto Superior de Arte. His style of composition incorporates rhythms from Cuban popular music, polytonality, unconventional sound resources and fine lyricism. His music ranges from humorous and joyful compositions to solemn and dramatic works.

Obertura Bandida is a richly exciting work with a wide spectrum of instrumental color and technique. Modern orchestration and texture bookend the piece and in the middle is a more traditional feel utilizing Cuban rhythm and style enticing one to dance. An exciting race to the end will have you on the edge of your seat and wanting more.

– program note by composer

Kimberly Archer currently serves as assistant professor of composition at Southern Illinois University in Edwardsville, where she teaches composition, music theory, analysis, counterpoint, and twentieth-century music. Archer has held positions at Bowling Green State University in Ohio, Western Carolina University in North Carolina, and Southeast High School in Florida. She holds a bachelor’s degree in music education from Florida State University in Tallahassee, a master’s degree in composition from Syracuse University in New York, and a Doctor of Musical Arts degree in composition from The University of Texas at Austin. Her teachers include David Maslanka, David Gillingham, Andrew Waggner, Donald Grantham, and Charlie Carter.

Archer’s music has been performed throughout the United States, including at the National Band Association Convention, the College Band Directors National Association’s Southwest and Southern Regional Conventions, and the Midwest International Band and Orchestra Clinic. She has received commissions from such organizations as The United States Air Force Band of Mid-America, the band honorary service organizations Kappa Kappa Psi and Tau Beta Sigma, and the International Women’s Brass Conference, as well as consortiums of university and high school ensembles throughout the country.

Kimberly Archer
(b. 1973)
Common Threads (2007) (16:00)

It’s amazing but true that nothing shuts off my creativity spigot faster than the word “commission.” It can be so much pressure!

After many false starts on this piece, I found myself sitting at a piano, banging repeatedly on an F and growling, “If I play this F long enough, something has to come out of it!” (Perhaps also, “This F-ing music!”) What ultimately came out was a work that meanders through many keys, meters, and styles, but is unified by the common thread of a repeated pitch. Usually it’s that F, finally making good on its potential.

As the larger form and character of this music began to take shape, I realized its goofy humor, carefree spirit, and unabashed joy exactly reflected what I have seen for myself and love so much about the UN-L Wind Ensemble and their conductor, both in rehearsal and performance. Indeed, I can’t recall a premiere performance where the musicians and the audience shared such fun and energy!

– program note by composer
**KEVIN DAY** (b. 1996)

*Havana* [2018] (7’ 40”)

*Havana* was a wind ensemble piece I began in 2017, unable to finish after 30 measures. In September 2018, I found inspiration to write on what I had. I wanted to tell an authentic story and spent a lot of time carefully writing. While this piece has nothing to do with the Camilla Cabella mega-hit (a personal guilty pleasure), I settled on the title Havana given the heavy Cuban influence. I wanted to highlight different dance genres such as Salsa, Mambo, and Cha-Cha, while also making the piece in my own voice. I have a strong love for Latin music and so this was incredibly fun to write. I sought to paint a mental picture of the city of Havana, the beautiful landscape, and the culture that is known and loved. There are many “Latin-influenced” pieces for band already and so I wanted to make Havana stand out as one that is exciting and memorable. I hope that performers and audiences will tap their feet, bob their heads, and feel the music.

— Kevin Day, October 2018

American composer, conductor, and multi-instrumentalist **Kevin Day** is the Composer-in-Residence for the Mesquite Symphony Orchestra (Texas). He received the Bachelor of Music in Euphonium and Tuba Performance from Texas Christian University in 2019 and is currently pursuing the Master of Music in Composition at the University of Georgia. With performances throughout the United States, Austria, and South Africa, Day is an emerging presence in American composition. Day is recognized by eminent composers, conductors, and ensembles, and is the recipient of multiple awards, including selection as a 2019 Composer Fellow for Cycle 8 of the Gabriela Lena Frank Creative Academy of Music.

She is also the recipient of the Donald A. Reick Memorial Award for research with wearable technologies and music pedagogy, and the American Prize for innovative programming with wind bands.

Cynthia has commissioned numerous new works for wind band and orchestra, and she continues to actively promote commissions by today’s leading and emerging composers around the world. Under her direction, the Cornell Wind Ensemble was invited to perform at the College Band Directors National Association’s Eastern Division Conference in 2007 and 2012. In 2008, the Merrill Presidential Scholars at Cornell recognized Cynthia as an outstanding educator, and in 2009, she was awarded the Kaplan Family Distinguished Faculty Fellowship. Her performances have been praised by such composers as Steven Stucky, William Kraft, Steven Bryant, Marc Mellits, Eddie Mora, Dana Wilson, Roberto Sierra, Jesse Jones, and Karel Husa.

From January 2006, Cynthia led the Cornell Wind Ensemble on biennial performing and service tours to Costa Rica that included performances across the country, conducting master classes with Costa Rican teachers, instrument master classes for Costa Rican musicians, and the donation of over 250 instruments to music schools across the country.

Among other recent engagements, Cynthia has guest conducted the National Youth Wind Ensemble of Great Britain, the Syracuse Symphony (“Symphoria”), the National Youth Band of Canada, Concordia Santa Fe, the Ithaca College Wind Ensemble, the Eastman Wind Ensemble, the Latin American Honor Band, the National Band of Costa Rica, the National Orchestra of Heredia, and numerous state honor bands. Cynthia has been invited to present her research with teaching and technology, innovative rehearsal techniques, and service-learning and music performance at numerous conferences nationally and internationally. She is published in such journals as Music Educators Journal, Interdisciplinary Humanities, International Journal of the Humanities, Journal of the World Association of Bands and Ensembles, Fanfare Magazine, and Canadian Winds, and has recorded CDs with the Innova and Albany labels.

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**ABOUT THE ARTISTS**

**CYNTHIA JOHNSTON TURNER** is in demand as a conductor, conducting and ensemble clinician, and speaker in the United States, Australia, Latin America, Europe, and Canada.

Before her appointment at the Hodgson School at the University of Georgia, Cynthia was Director of Wind Ensembles at Cornell University. Earlier in her career Cynthia was a high school music educator, taught middle school beginning instrumental music in Toronto and choral music in Switzerland. She currently serves as a conductor with the Syracuse Society of New Music, the Austrian Festival Orchestra, and the Paris Lodron Ensemble in Salzburg.

A Canadian, Cynthia completed her Bachelor of Music and Bachelor of Education degrees at Queens University and her Master of Music in music education and conducting at the University of Victoria. Touring with her ensembles inspired her master’s thesis on the musical and personal transformations that occur on tours, and her D.M.A. thesis at the Eastman School of Music centered on the music of William Kraft, one of this generation’s leading composers. At Eastman Cynthia was the recipient of the prestigious teaching award in conducting. She received the National Leadership in Education Award (Canada), the Excellence in Education Award (Ontario Secondary School Teachers Federation), and the Marion Drysdale Leadership Award (also from OSSTF).

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Cynthia serves as a board member with WASBE, and is an active member of CDBNA, Conductor’s Guild, College Music Society, Humanities Education and Research Association, the National Association for Music Education, and National Band Association.

As Director of Bands and Professor of Music at the Hodgson School, Cynthia conducts the Wind Ensemble, teaches conducting, leads the MM and DMA programs in conducting, and oversees the entire Hodgson band program.

ANDREW BLAIR is a Conductor, Percussionist, and Composer from Charlotte, NC. He is currently a second-year Masters graduate teaching assistant at the University of Georgia. Andrew graduated with Honors as a NC Teaching Fellow, Sudler Trophy winner, and Instrumentalist Performer of the Year from Western Carolina University in 2010 with a BSEd in Music Education.

As a passionate educator, Andrew taught on the Middle, High School, and Collegiate levels for 8 years in NC, with his ensembles earning consistent Superior ratings in grades 1-6 in Concert, Marching, and Solo/Small Ensemble performance assessments across the Southeast. Andrew is now fortunate to get to put that passion to work as a Teaching Assistant and guest conductor for numerous ensembles in UGA’s Hugh Hodgson School of Music. Andrew was honored as a two-time finalist for Teacher of the Year, was a 2016 recipient of the ASBDA Encore Award for Young Band Directors, and was awarded a Citations of Excellence in Music Education from Cabarrus County Schools in 2017 and 2018. He has also presented clinics at multiple State and District in-service conferences, and maintains an active schedule of adjudication, clinics, masterclasses, and symposiums. Andrew has proudly served as an Innovative Percussion educational artist and clinician since 2010.

As a percussionist, Andrew has joyfully led a diverse musical life, having been blessed to perform in a wide variety of musical settings ranging from Band and Orchestra, to Jazz, Chamber, Theatre, Worship, and Electroacoustic music. Andrew has most recently held positions as a section Percussionist in the Union Symphony Orchestra (NC), as well as Principal Percussionist of the Carolinas Wind Orchestra (SC). While in Athens, Andrew has had incredible experiences performing with the Hodgson Wind Ensemble, Wind Symphony, Symphonic Band, Percussion Ensemble, Rote Hund Muzik, and multiple Jazz settings in the area.

As a composer, arranger, and sound designer, Andrew’s music has been performed all across the United States. Andrew has been fortunate to recently design for SC and TX State Marching Finalists, NCAA Division I and II Athletic Bands, and has published concert works with C-Alan Publications.

Andrew holds professional memberships in NAfME, CDBNA, PAS, and ASCAP, and was awarded Honorary membership in Kappa Kappa Psi by UGA’s Kappa Mu chapter in 2019.

Currently, Andrew and his wife Molly, who is a Masters Music Education teaching assistant at UGA, live in Athens, GA with their two dogs, Chaco and Fritz.