HUGH HODGSON SCHOOL OF MUSIC

Sunday, November 17, 2019
3:00 pm
Hodgson Concert Hall

Hodgson Wind Ensemble

Cynthia Johnston Turner, conductor
Joseph Alessi, guest artist
David Stanley, graduate conductor

PROGRAM

“Earth and Beyond”

Aaron Copland (1900-1990)
Outdoor Overture
David Stanley, graduate conductor

Marco Pütz (b. 1958)
Time for Outrage!
I. Breaking the Silence
II. Troubled
III. Rock the Culprits!

INTERMISSION

Bruce Broughton (b. 1945)
Quaternity
I. Earth
II. Air
III. Fire
IV. Water
Joe Alessi, trombone

Phillip Sparke (b. 1951)
Music of the Spheres
I. The Big Bang
II. The Lonely Planet
III. Asteroids and Shooting Stars
IV. The Unknown

PROGRAM NOTES

AARON COPLAND (1900-1990)
An Outdoor Overture (1938/1948)
(9' 30”)

Aaron Copland was a prize-winning composer, conductor, and author, sometimes called “the Dean of American composers.” During the middle of the twentieth century, Copland’s classical training, combined with his fondness for folk themes, captured an Americana spirit. Some say that his music evokes at once the broadness of the country’s landscape and the ideals of a democratic society, even when Copland’s own opinion and experience of his county did not reflect those ideals. Innovative and traditional, appealing and avant-garde, Copland created a soundtrack for America with broad appeal to audiences and musicians of all levels.

High school conductor Alexander Richter commissioned Copland to create “American music for American youth.” An Outdoor Overture for orchestra was premiered by Richter in December 1938. Although written for an indoor concert, musical scenes of awe, curiosity, exploration, and play invite the audience to an outside adventure. This, however, is not strictly “light music.” Solemn fanfares and weighty marches are thoughtful moments where one might consider an adventurer’s place in the larger context of the outdoor world. At the time of the premiere, the piece represented the beginning of changes to Copland’s overall style. Today, it is in the catalog of his most popular and oft-performed compositions (along with Billy the Kid and Appalachian Spring). Unlike many of his works, tonight’s transcription for band was made by Copland himself, ten years after the premiere.

MARCO PÜTZ (b. 1958)
Time for Outrage! (2014) (16’ 00”)

Time for Outrage! was commissioned by the Luxembourg “Friends of Military Music” in 2014. The title is the free translation of the book title Indignez-Vous by French bestselling-author Stéphane Hessel. The piece draws inspiration from this excerpt from the book: “If you want to be a real human being you cannot tolerate things which put you to indignation, to outrage. You must stand up. I always say to people: Look around, look at what makes you unhappy, what makes you furious, and then engage yourself in some action.”

Time for Outrage is an expression of the composer’s injustices of the world - of whatever kind.

The first movement (Breaking the Silence) begins in almost ghostly silence followed by a long crescendo that brings the music to a peak (Silence is Broken) before the music sinks back into silence, the cry of embarrassment seeming to fade away. In the second movement (Troubled), I try
to portray musically both the angst and the affection for the human race. In the third movement (Rock the Culprits!), the guilty are “rocked,” relentlessly and unceasingly, to the end of the composition.

– Program Note from score

Marco Pütz was born in Luxembourg on March 16th, 1958. He studied saxophone, chamber music, theory, composition and conducting in Esch/Alzette, Luxembourg-City, Brussels and Liège (Belgium). Since 1987 he has composed more than 85 works, primarily for wind instruments and for Symphonic Wind Band, a children’s musical, a string quartet, several compositions for chamber/symphony orchestra and a number of educational pieces.

BRUCE BROUGHTON (b. 1945)

Quaternity [2019] (16’00”)

Bruce Broughton is best known for his many motion picture scores, including Silverado, Tombstone, The Rescuers Down Under, The Presidio, Miracle on 34th Street, the Homeward Bound adventures and Harry and the Hendersons. His television themes include The Orville, JAG, Steven Spielberg’s Tiny Toon Adventures and Dinosaurs. His scores for television range from mini-series like Texas Rising and The Blue and Gray to TV movies (Warm Springs, O Pioneers!) and countless episodes of television series such as Dallas, Quincy, Hawaii Five-O and How the West Was Won.

With 24 nominations, Broughton has won a record 10 Emmy awards. His score to Silverado was Oscar-nominated, and his score to Young Sherlock Holmes was nominated for a Grammy. His music has accompanied many of the Disney theme park attractions throughout the world, and his score for Heart of Darkness was the first recorded orchestral score for a video game. In the spring of 2016, he arranged a commercial album of songs from motion pictures and Broadway for the multi-talented Seth MacFarlane.

Many of Broughton’s concert works have been performed by the Cleveland Orchestra; the Chicago, Seattle and National Symphonies; the Los Angeles Chamber Orchestra; the Sinfonia of London; and the Hollywood Bowl. These have included Fanfare for 16 Horns, a joint commission by the Los Angeles Philharmonic and the International Horn Society premiered at the Hollywood Bowl; Modular Music, composed for the Los Angeles Chamber Orchestra; the children’s fantasy The Magic Horn; In the World of Spirits and A Celebration Overture are among his commissioned works for symphonic winds; and Fanfares, Marches, Hymns and Finale and Masters of Space and Time are among his works for brass. Broughton has also had numerous works for chamber ensembles performed and recorded throughout the world, including his Five Pieces for Piano, recorded by pianist Gloria Cheng; Excursions for trumpet and band, recorded by trumpet virtuoso Philip Smith; and his string quartet Fancies, recorded and commissioned by the Lyris Quartet.

Broughton is currently a board member of ASCAP, a former governor of the Academy of Television Arts and Sciences and the Academy of Motion Picture Arts and Sciences, as well as a past president and founding member of The Society of Composers and Lyricists. He has taught composition and orchestration at USC’s Department of Screen Scoring in the Thornton School of Music, and at the UCLA Herb Alpert School of Music. He is composer-in-residence for 2017 at the University of North Texas College of Music.

Quaternity is a four-movement concerto for trombone and band. A quaternity is simply a group of four, but a group that represents wholeness. This particular quaternity is one that represents the classical elements of antiquity: earth, air, fire and water, with musical connections that are often subjective.

I. Earth: The piece begins with a statement by the trombone which is repeated through all of the subsequent movements. The theme is somewhat imposing and serious. Earth, after all, is where life begins, takes place and ends; it is the literal ground. This theme, which is often used as a sort of leitmotif, represents the connective unity of the whole. The movement quickly gives way to a lighter theme, as a sort of reminder that along with the many other physical elements that the earth contains, there are also emotional elements, such as happiness and joy.

II. Air: This movement refers initially to the silence, omnipresence and transformations of air, the literal breath of life. Much of the movement is somewhat austere in its stillness. Musically, the trombone plays a theme over a modified chaconne, a set of harmonic variations. The solo theme is phrased freely independent of the structured accompaniment and soon is joined by a saxophone in a free duet. The placid air is eventually modified as wind and storm.

III. Fire: The element of fire is characterized by quickness, changeability and surprise. It is capable of warmth and terror, comfort and destruction. The trombone is muted throughout much of this movement, creating a sense of anxiety and distraction.

IV. Water: The final movement begins with a moving figure that gradually gets faster and more intense. Over this movement a strong theme appears from the trombone which alternates with the Quaternity theme from the beginning. One of the characteristics of water is that its flow is unstoppable and it gathers itself as it moves, growing from a streamlet to a river, carving the ground as it creates its own path. This particular musical stream grows to an eventual slowing down that leads to a quick conclusive coda. The opening leitmotif ends the piece.

– Program Note from score

PHILLIP SPARKE (b. 1979)

Music of the Spheres [2005] (18’00”)

Philip Sparke was born in London and studied composition, trumpet and piano at the Royal College of Music, where he gained an ARCM.

It was at the College that his interest in bands arose. He played in the College wind orchestra and also formed a brass band among the students, writing several works for both ensembles.

At that time, his first published works appeared - Concert Prelude (brass band) and Gaudium (wind band). A growing interest in his music led to several commissions, his first major one being for the Centennial Brass Band Championships in New Zealand – The Land of the Long White Cloud.

Further commissions followed from individual bands, various band associations and the BBC, for whom he three
times won the EBU New Music for Band Competition (with Slipstream, Skyrider and Orient Express). He has written for brass band championships in New Zealand, Switzerland, Holland, Australia and the UK, including three times for the National Finals at the Royal Albert Hall.

A close association with banding in Japan led to a commission (Celebration) from and eventual recording of his music with the Tokyo Kosei Wind Orchestra. This opened the door worldwide to his wind band music and led to several commissions, particularly from the United States. In 1996 the US Air Force Band commissioned and recorded Dance Movements, which won the prestigious Sudler Prize in 1997. In September 2000 he was awarded the Iles Medal of the Worshipful Company of Musicians for his services to brass bands. In 2005 Music of the Spheres won the National Band Association/William D. Revelli Memorial Band Composition Contest. He won the same contest again in 2016 with A Colour Symphony. In 2011 he received the BUMA International Brass Award and the 4barsrest.com Special Award for his contribution to brass music. In 2018 he was awarded the International Award at the Midwest Clinic in Chicago.

His conducting and adjudicating activities have taken him to most European countries, Scandinavia, Australia, New Zealand, Japan, South Korea, Taiwan, Hong Kong, Canada and the USA. In May 2000, he took the major step of becoming a full-time composer by founding his own publishing company, Anglo Music Press. The company is devoted to publishing his brass band, concert band, fanfare band and instrumental publications as well as recordings dedicated to his latest works.

**Music of the Spheres** reflects the composer’s fascination with the origins of the universe and deep space in general.

The title comes from a theory, formulated by Pythagoras, that the cosmos was ruled by the same laws he had discovered that govern the ratios of note frequencies of the musical scale. (‘Harmonia’ in Ancient Greek, which means scale or tuning rather than harmony – Greek music was monophonic). He also believed that these ratios corresponded to the distances of the six known planets from the sun and that the planets each produced a musical note which combined to weave a continuous heavenly melody (which, unfortunately, we humans cannot hear). In this work, these six notes form the basis of the sections *Music of the Spheres* and *Harmonia*.

The piece opens with a horn solo called *t = 0*, a name given by some scientists to the moment of the Big Bang when time and space were created, and this is followed by a depiction of the Big Bang itself, as the entire universe bursts out from a single point.

A slower section follows called *The Lonely Planet* which is a meditation on the incredible and unlikely set of circumstances which led to the creation of the Earth as a planet that can support life, and the constant search for other civilizations elsewhere in the universe.

Asteroids and Shooting Stars depicts both the benign and dangerous objects that are flying through space and which constantly threaten our planet, and the piece ends with *The Unknown*, leaving in question whether our continually expanding exploration of the universe will eventually lead to enlightenment or destruction.

**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 Rosemary Drysdale Leadership Award (also from OSSTF). 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.
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.

Cynthia serves as a board member with WASBE, and is an active member of CDBNA, Conductor’s Guild (peer reviewer), 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.

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

JOSEPH ALESSI was appointed Principal Trombone of the New York Philharmonic in the spring of 1985. He began musical studies in his native California with his father, Joseph Alessi, Sr. As a high school student in San Rafael, California, he was a soloist with the San Francisco Symphony before continuing his musical training at the Curtis Institute of Music in Philadelphia.

Prior to joining the Philharmonic, Mr. Alessi was second trombone of The Philadelphia Orchestra for four seasons, and principal trombone of The Orchestra symphonique de Montreal for one season. In addition, he has performed as guest principal trombonist with the London Symphony Orchestra in Carnegie Hall led by Pierre Boulez.

Mr. Alessi is an active soloist, recitalist, and chamber music performer. In April 1990 he made his solo debut with the New York Philharmonic, performing the Creston Fantasy for Trombone, and in 1992 premiered the Christopher Rouse Pulitzer Prize-winning Trombone Concerto with the Philharmonic, which commissioned the work for its 150th anniversary celebration. His most recent appearance with the Philharmonic as soloist was in world premiere performances of the William Bolcom Trombone Concerto in the summer of 2016.

Joseph Alessi has recorded and performed extensively with four prominent trombone quartets; The New York Trombone Quartet resulting in the only recording of the Bartok 4th String Quartet, Four of a Kind Trombone Quartet, the World Trombone Quartet, and Slide Monsters Trombone Quartet.

Other solo engagements have included the New Japan Philharmonic, Nagoya Philharmonic, Orchestra of Teatro Bellini, Mannheim National Theater Orchestra, The Hague Philharmonic, Helsinki Philharmonic, and the Colorado Symphony Orchestra. Mr. Alessi has also participated in numerous festivals, including the Festival Musica di Camera in Portogruaro, Italy; Cabrillo Music Festival; Swiss Brass Week; and Lieksa Brass Week in Finland. He was featured in the 1997 International Trombone Festival in Feldkirch, Austria, and the International Meeting of Brass Instruments in Lille, France. In 2002 Mr. Alessi was awarded an International Trombone Association Award for his contributions to the world of trombone music and trombone playing, and in 2014, was elected President of that association.

Mr. Alessi is currently on the faculty of The Juilliard School; his students now occupy posts with many major symphony orchestras in the U.S. and internationally. As a clinician for the Edwards Instrument Co., he has also given master classes throughout the world and has toured Europe extensively as a master teacher and recitalist. He has performed as soloist with several leading concert bands, including the U.S. Military Academy Band at West Point, U.S. Army Band (Pershing’s Own), and the U.S. Marine Band (President’s Own). In addition, he has performed with the Maria Schneider Orchestra, the Village Vanguard Orchestra, and has recorded with jazz greats, J.J. Johnson and Steve Turre.

DAVID STANLEY is a master’s conducting student at the University of Georgia in the studio of Cynthia Johnston Turner. A graduate assistant for the Hugh Hodgson School of Music, Mr. Stanley is actively involved in band program planning, logistical support, performances, and instruction.

From 2014-2018, Mr. Stanley served as Director of Bands for William Fleming High School in Roanoke, Virginia. Responsible for overseeing a class reorganization that established two concert bands, percussion ensemble, and theory class, Mr. Stanley’s tenure facilitated enrollment and adjudication improvements for concert, marching, and jazz programs.

Mr. Stanley earned a Bachelor of Music Education from Furman University (Greenville, South Carolina), magna cum laude. At Furman, he studied with Dr. Leslie W. Hicken and Jay Bocook, serving as the Paladin Regiment’s Drum Major from 2011-2014, which included leading the Basketball Band.

A native of Emory, Virginia and a product of Virginia’s public school system, Mr. Stanley is a strong advocate for music education. His professional affiliations include the National Association for Music Education (NAfME), the Georgia Music Educators Association (GMEA), and the College Band Directors National Association (CDBNA). Mr. Stanley is married to Molly, who serves as an academic advisor in the Hodgson School of Music. They reside in Athens.
Hodgson Wind Ensemble
Cynthia Johnston Turner, conductor

**FLUTE**
- Jovana Damnjanovic*, Kingujevec, Serbia
- Blake Hattaway, Warner Robins, GA
- Hannah Peterson, Athens, GA
- Shana Stane, Good Hope, GA

**OBEO**
- Kenny Bader, Lithum, GA
- Dan Ellis*, Platteville, WI
- Eleanor Rasmussen, Fort Mill, SC

**CLARINET**
- Jovana Damnjanovic*, Kragujevac, Serbia
- Blake Hattaway, Warner Robins, GA
- Hannah Peterson, Athens, GA
- Shana Stane, Good Hope, GA
- Kenny Bader, Liburn, GA
- Dan Ellis*, Platteville, WI
- Eleanor Rasmussen, Fort Mill, SC

**OBEO**
- Dan Ellis*, Platteville, WI
- Eleanor Rasmussen, Fort Mill, SC

**BASS CLARINET**
- Hannah Hankins, Mt. Pleasant, SC

**BASSOON**
- Hank Morris, Athens, GA
- Emily Pochaska*, Oxford, OH
- Andrew Stephens, Austin, TX
- Jackson Thompson, Birmingham, AL

**ALTO SAXOPHONE**
- Joseph Himmelberg, Fairport, NY
- Melvin Robinson, Duncan, NC

**TENOR SAXOPHONE**
- Scott Brown, Peachtree Corners, GA
- Nick Winkles, Newman, GA

**BARITONE SAXOPHONE**
- Leighannah Turner, Travelers Rest, SC

**TRUMPET**
- Matthew Burn*, Flower Mound, TX
- Tyler Jones, Richmond, KY
- Joel García, Buford, GA
- Cameron Gwynn, Lithum, GA
- Alan Hester, Rome, GA
- Banta Sesay, Cartersville, GA

**HORN**
- Jennifer Aplin, LaGrange, GA
- Erika Arango, Saddle Brook, NJ
- Ian Cornelius, Perry, GA
- Cal Hughes, Marietta, GA
- Stephen Newberry, Canton, GA
- Samantha Wells, Young Dawgs Program, Watkinsville, GA

**TROMBONE**
- Blake Lawson, Columbia, SC
- Crows Owen, Norcross, GA
- Kevin Schaller*, Canton, GA

**BASS TROMBONE**
- Kyle Moore, Madison, MS

**EUPHONIUM**
- Riley Bahin, Maysville, MT
- Matt Gordon, Mt. Prospect, IL

**TUBA**
- Joseph Guimaraes*, Boca Raton, FL
- Will Halloran, Roswell, GA

**STRING BASS**
- Diogo Baggio Lima, Santa Maria, RS, Brazil

**PERCUSSION**
- Noah Baker, Walsville, PA
- Trevor Barroero*, Tucson, AZ
- Andrew Blair, Charlotte, NC
- Bradford Haigin, Winder, GA
- Ross Jarrell, Charlotte, NC
- Dylan Nixon, Roswell, GA
- Brendan Williams, Seneca, SC

**PIANO**
- Sangwon Moon, Seoul, South Korea

**HARP**
- Ellen Foster, Atlanta, GA

*principal

---

**Treat yourself this holiday season to lunch or dinner at the Georgia Center before or after the show!**

**Savannah Room BULLDOG BISTRO**

The Georgia Center proudly supports the arts at UGA*

We appreciate your support of the arts, too. Show us a ticket from any PAC event at any time during the season and we’ll take 10% off your restaurant bill in the Savannah Room and Bulldog Bistro.

Discount does not apply to alcohol purchases or during home football weekends.

1197 South Lumpkin Street
706-548-1311