



The Hodgson Wind Ensemble

Thursday Scholarship Series

Thursday
March 2 2017 • 7:30 p.m.

conductor Cynthia Johnston Turner
piano Evgeny Rivkin

Gershwin Gala

PROGRAM

Lindberg Concerto for Winds and Percussion (2003)

Gershwin *Rhapsody in Blue* (1924)

Trans. Hunsberger

Gershwin *An American in Paris* (1928)

Trans. Satone

The Hugh Hodgson School of Music and the Hugh Hodgson Concert Hall are named in honor of native Athenian and UGA graduate Hugh Leslie Hodgson. In 1928, Hodgson became the University's first music professor and first chairman of the Department of Music. He retired from the University in 1960. The Thursday Scholarship Series began in 1980 and continues the tradition of "Music Appreciation Programs" started by Hugh Hodgson in the 1930s. Proceeds from these concerts are the primary source of funds for School of Music scholarships.

HODGSON CONCERT HALL

Program Notes

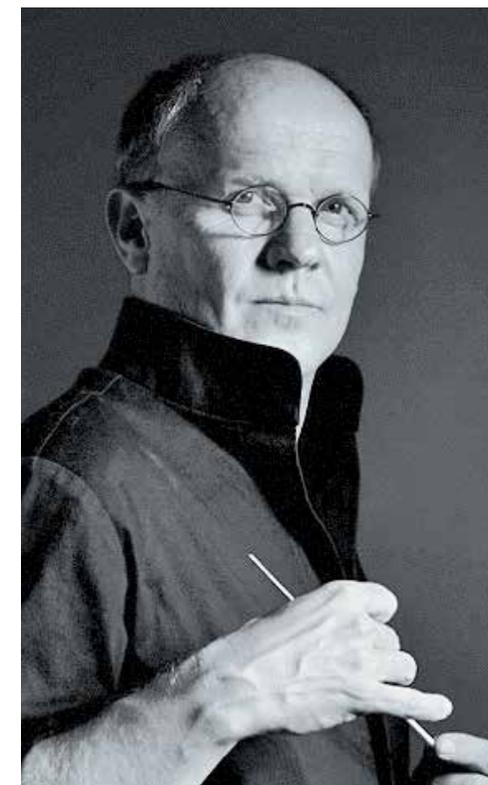
Christian Lindberg (Born 1958)

Concerto for Winds and Percussion
(2003)

Christian Lindberg is widely considered to be one of the finest trombone soloists to have ever lived. In fact, in September, 2015, he was voted "The Greatest Brass Player in History" by the world's largest classical radio station, Classic FM. Born in Danderyd, Sweden (a suburb of Stockholm), he began playing the trumpet in his youth and later took up the trombone as a teenager in order to join a friend's Dixieland band. His formal studies began in 1976 at the Swedish Royal Academy of Music in Stockholm, and continued at the Royal College of Music in London, as well as in Los Angeles. He has since pursued a spectacular career exclusively as a soloist, with over one hundred concerts a year in major venues, and the premieres of over fifty works for trombone and orchestra. Lindberg was given the honorary title of Prince Consort Professor by the Royal College of Music in 1994, and was appointed a professor at the Swedish Royal Academy of Music in 1996.

Lately, Lindberg's career has successfully turned towards conducting. He has served as the primary conductor of the Nordic Chamber Orchestra, Swedish Wind Ensemble, and Norwegian Arctic Philharmonic Orchestra. He has appeared as guest conductor with many of the world's finest orchestras, including the Royal Flemish Philharmonic, Nurnberger Symphoniker, the RTÉ National Symphony Orchestra of Ireland, Shanghai Opera Orchestra, National Orchestra of Brazil, and the Taipei Symphony. Currently, Lindberg is the Music Director of the Israel Netanya Kibbutz Orchestra.

Lindberg's philosophy regarding his work as a composer is simple: "I do not write in any style whatsoever! I just listen to what my brain and my soul tell me, and what I hear I



simply put down on paper. To say anything more about my work would be pretentious nonsense."

The Concerto for Winds and Percussion was commissioned by British conductor Timothy Reynish for the World Association of Symphonic Bands and Ensembles' biannual festival held in 2002 in Jönköping, Sweden. It is a musically diverse and demanding work, both technically and stylistically. The composer writes, "When performing this piece together in 2003, I knew, although it was a secret, that I was going to start as chief conductor for the Swedish Wind Ensemble in 2005. The work is dedicated to this fine ensemble, and every part is particularly tailored for each of its players. The piece has been frequently performed by ensembles throughout the world, which of course is particularly rewarding for a composer to notice!"

– Program Note by Matt Sadowski

George Gershwin (1898-1937)*An American In Paris* (1928)

Brooklyn native George Gershwin is widely regarded as one of the pioneers of incorporating jazz into the classical idiom. A versatile composer, his compositions include works for solo piano, orchestra, Broadway theatre, opera, and film scores. He studied piano under Charles Hambitzer, and composition under Rubin Goldmark, Henry Cowell, and Joseph Brody. Having been a struggling student, he dropped out of public school at the age of fifteen and began his career as a “song-plugger,” whose job was to promote and sell new music through piano performances and recordings. During the 1920s, he worked with lyricist Buddy DeSylva on several opera compositions, most notably *Blue Monday* and *Porgy and Bess*. They also co-wrote a Broadway musical entitled *La La Lucille*. In 1924, George and his brother Ira Gershwin collaborated to write a musical comedy called *Lady Be Good*. This was the beginning of a duo that would produce many songs that would become a part of the “Great American Songbook.”

Gershwin moved to Paris in 1925, to seek the tutelage of composers Nadia Boulanger and Maurice Ravel, but both of them declined to take him as a student, fearing that it would disrupt his musical style. Ravel said, “Why would you want to be a second-rate Ravel when you can be a first-rate Gershwin?” This inspired George to write one of his most famous works, *An American in Paris*. He would later return to the United States and relocate to Los Angeles, California, where he wrote several film scores. His career was cut short by a malignant brain tumor, and he died during a surgical procedure on July 11, 1937.

Gershwin began work on *An American in Paris* in 1926, while on a brief trip to Paris. The work was premiered in 1928 at Carnegie Hall in New York City. Gershwin labeled the initial sketch “Very Parisienne” and took inspiration from the sounds of the taxi horns



along the Paris boulevards – Gershwin and his friend, Mabel Schirmer, went shopping for several of those in the automobile shops in downtown Paris with the intention of incorporating the sounds into his “rhapsodic ballet.”

When asked about the piece, Gershwin stated:

I have not endeavored to present any definite scenes in this music. The rhapsody is programmatic in a general Impressionistic sort of way, so that the individual listener can read into the music such episodes as his imagination pictures for him. The opening section is followed by a rich ‘blues’ with a strong rhythmic undercurrent. Our American friend, perhaps after strolling into a cafe, has suddenly succumbed to a spasm of homesickness. The blues rises to a climax followed by a coda in which the spirit of the music returns to the vivacity and bubbling exuberance of the opening part with its impressions of Paris.

The piece inspired the 1951 MGM film *An American in Paris*, featuring Gene Kelly and Leslie Caron. Winning the 1951 Best Picture Oscar and numerous other awards, the film

was directed by Vincente Minnelli, featured many tunes by Gershwin, and concluded with an extensive, elaborate dance sequence built around Gershwin’s symphonic poem.

– Program Note by Bradley Esau

George Gershwin*Rhapsody in Blue* (1924)

On January 4, 1924, Ira Gershwin brought a brief item in the *New York Tribune* to the attention of his younger brother George. Its heading read, “Whiteman Judges Named. Committee Will Decide ‘What Is American Music.’” According to the advertisement (purely a media ploy), Paul Whiteman had assembled an impressive group of musicians, including Sergei Rachmaninoff and Jascha Heifetz, to witness a concert of new American music. This concert was to be presented on the afternoon of February 12, just five weeks away. Included in the concert would be “a jazz concerto” on which George Gershwin was currently “at work.” Busy with his show *Sweet Little Devil*, Gershwin had not begun to compose such a concerto, though he and Whiteman had casually talked about his writing a special piece for the band. The composer began work on *Rhapsody in Blue* on Monday, January 7.

Though a gifted melodist, Gershwin was ill-equipped to score the accompaniment. To assist him, Whiteman offered the services of his chief arranger, Ferde Grofé, who completed the score on February 4. The first of five rehearsals was held immediately, during which several modifications were made both to Gershwin’s music and Grofé’s arrangement. Most notable among these was a change to the opening clarinet solo. Gershwin had originally written a seventeen-note slur, however Ross Gorman (Whiteman’s lead reed player) improvised the signature clarinet “wail.” According to contemporary reviews, the concert was rather dull, but *Rhapsody in Blue* was received enthusiastically by the audience, which included Jascha Heifetz, Victor Herbert, Fritz Kreisler, Sergei

Rachmaninoff, John Philip Sousa, Leopold Stokowski, and Igor Stravinsky. There were subsequent performances on March 7 and April 21, and a recording was made for Victor Records on June 10. A second recording was scheduled in 1927 during which Gershwin and Whiteman had strong disagreements. During those three years, Whiteman had made changes in the work with which Gershwin disagreed. Their argument at the session resulted in Whiteman walking off the podium. The recording did take place with Gershwin performing the piano solo and the Whiteman Band playing the accompaniment, but Nathaniel Shilkret, Victor Record’s director of light music, served as the conductor.

In ensuing years, there were a number of versions of *Rhapsody in Blue* produced to satisfy the public’s demand for as many accessible renditions as possible. As the work’s popularity increased, the desire for a published large ensemble version led to Grofé’s 1926 setting for theater orchestra, followed by an expanded version for full symphony orchestra and a setting for concert band (1928), both by Grofé as well.

The 1928 concert band setting was flawed and somewhat unusable without considerable alteration. The primary problem lay in the absence of the solo piano, as Grofé distributed the instrument’s musical material to various other voices of the ensemble. After Grofé’s arrangement was published in facsimile in 1987, an erratum was created and made available with the score indicating cuts and deletions in the band version to adapt for the re-addition of the original solo piano part. Also, unlike the scoring of the symphony orchestra version in which chord tones were characteristically assigned to specific players or sections, these chord tones were voiced within individual sections, and thus no distinct timbre was afforded to each.

The shortcomings of this extant concert band version led to the creation of the current modern edition, which may be per-

formed by either concert band or wind ensemble (most effectively by the latter). The present edition preserves characteristic timbres and transparent qualities of the orchestral setting while texturally capturing – despite the absence of strings – its innate vertical densities. Gershwin’s personal copy of Grofé’s symphony orchestra score (housed in the Library of Congress) has been used as the primary research source.

Select string substitutions found in Grofé’s band setting have also been incorporated; in addition, specific scoring options from the manuscripts of his theater orchestra and Whiteman Band versions (both found in the Library of Congress) are also integrated into this score.

– Program Note by Jonathan Poquette

The Hodgson Wind Ensemble

conductor Cynthia Johnston Turner

FLUTE

Clare Nunley
Lindy Thompson
Emily Zirlin

OBOE

William Jones
Rémy Kepler
Anna Wood

CLARINET

Pedro Alliprandini
Connor Croasmun
Berek Ha
Ivan Hernandez
Dylan Horne
Maggie Watts

BASSOON

Mia Cellino
Kristen Cooke
Carlee Woodring

SAXOPHONE

Rick Firestone
Joe Lyons
Shawna Pennock
Charlie Young

HORN

Nathan Dial
Chris Miertschin
Murphy Pulliam
Peter Riggs
Andrew Sehmman
Jacob Weinstein
Sarah Willoughby

TRUMPET

Michael Meo
Tyler Jones
Yanbin Chen
Tyler Jesko
Joseph Reid
Lillie Smith

TROMBONE

Duncan Lord
Paul Nelson
Callan Russell
Andrew Taylor

EUPHONIUM

Eric Dlužniewski
Timothy Morris

TUBA

Nick Beltchev
Kyle Grabigel

PERCUSSION

Levi Cull
Taylor Lents
Emily Johnson
Nick Martinez
Wesley Sumpter
Nathan Tingler

TEACHING ASSISTANTS

Bradley Esau
Jonathan Poquette
Matthew Sadowski

About the Artists

Cynthia Johnston Turner

Cynthia Johnston Turner, Director of Bands and Professor of Music at the Hodgson School of Music, has appeared as a conductor, conducting and ensemble clinician, and speaker in the United States, Canada, Australia, Latin America, and Europe. Prior to her appointment at the University of Georgia, she was Director of Wind Ensembles at Cornell University. Earlier in her career, Turner was a high school music educator, taught middle school beginning instrumental music in Toronto, and choral music in Switzerland.

A Canadian, Turner completed her Bachelor of Music and Bachelor of Education degrees at Queens University, her Master of Music in music education and conducting at the University of Victoria, and her D.M.A. at the Eastman School of Music. At Eastman, she 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). She is also the recipient of the Donald A. Reick Memorial Award for research with wearable technologies and music pedagogy.

Turner has commissioned numerous new works for wind band and orchestra, and she continues to promote commissions by today’s leading and emerging composers around the world.

Among other recent engagements, Turner 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. Turner serves as a board member of the World Association for Symphonic Bands and Ensembles (WASBE) and is an active member of College Band Directors National Association (CBDNA), Conductors 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 of Music, Turner conducts the Hodgson Wind Ensemble, teaches conducting, leads the M.M. and D.M.A. programs in conducting, and oversees the entire UGA band program.

Evgeny Rivkin

Evgeny Rivkin was born in Nizhny Novgorod, Russia, receiving his early training and Bachelor of Music degree from the Nizhny Novgorod College of Music. He earned his Master of Music from the Moscow Conservatory and his Doctor of Musical Arts from the Moscow Conservatory. Rivkin has won numerous awards for his playing, including top prizes in the Bavarian Radio Musik Competition in Munich, the International Tchaikovsky Competition held in Moscow, the U.S.S.R. National Piano Competition of St. Petersburg, and the Russian National Piano Competition held in Moscow. Rivkin came to the University of Georgia in 1995 as a Distinguished Professor at the School of Music. Before coming to UGA, he was a professor of piano at the Latvian Academy of Music in Riga, Latvia. In addition to presenting master classes worldwide, Rivkin continues to perform as a soloist and chamber musician throughout the United States and Europe to high acclaim. He has released several compact discs on the ACA Digital label with music by Tchaikovsky, Brahms, Rachmaninov, and Shostakovich.

All players rotate in their sections.