HUGH HODGSON SCHOOL OF MUSIC
Hodgson Wind Ensemble
Cynthia Johnston Turner, conductor
Timothy Reynish, guest conductor
Andrew Blair and Jonathan Poquette, graduate conductors

Tuesday, April 23, 2019
7:30 PM
Hodgson Concert Hall

PROGRAM
Tara Islas (b. 1966) Ascent to the Summit
pre-concert fanfare
Andrew Blair, graduate conductor

ed. Félix Hauswirth
Jonathan Poquette, graduate conductor

Ben Robichaux (b. 1991) As the Lights Go Out
I. Aftermath
II. Down the Tunnel
III. Resignation
Ben Robichaux, graduate composer
SEC premiere

Adam Gorb (b. 1958) Bohemian Revelry
I. Polka
I. Furiant
III. Sousdeka
IV. Scojna
Tim Reynish, guest conductor

PAUSE
Viet Cuong (b. 1990) Concerto for Tuba
David Zerkel, tuba

Andreas Makris (1930-2005) Aegean Festival Overture
trans. Albert Bader

PROGRAM NOTES
FLORENT SCHMITT (1870-1958)
ed. Félix Hauswirth
Dionysiaques for Band, Op. 62,
No. 1 (1913) (10’ 10”)

Dionysiaques was composed for the
100-member Garde Républicaine
Band in Paris in 1913, mere months
after Schmitt attended the premiere
performance of Stravinsky’s Rite of
Spring. Its own premiere had to wait
until 1925 because of World War I
but it has been performed frequently
since the mid-20th century and it now
stands as one of the cornerstone piec-
es of the early wind band repertoire.

The title comes from the “Dyonisia” –
ancient Greek celebrations honoring
Dionysus, the god of wine. He was
thought to have provided man with
the vineyard, and subsequently the
harvest, winemaking, drunkenness and
the means for mystical trances.

The piece itself begins ominously as
the low brass and woodwinds set the
stage for an exotic and almost hyp-
notic journey. Schmitt’s impressionist
tendencies are immediately evident:
wandering melodies emerge in the
woodwinds and gradually gain mo-
momentum. Their fluidity is slowly aban-
doned in favor of festivity, perhaps
encouraged by the ‘fluid’ of Dionysus,
be it red or white. The bacchanal
eventually bursts forth, brimming
with rhythmic vitality and a relentless
insistence on partying all the way to
the verge of control, and perhaps a bit
beyond.

– Cynthia Johnston Turner

Originally from the north-eastern France,
FLORENT SCHMITT began his musical
career as a pianist, and later studied at
the Paris Conservatory with figures such
as Gabriel Fauré and Theodore Dubois.
Schmitt’s birth was sandwiched in be-
tween those of the two towering masters
of French music of the period: Claude
Debussy (b. 1862) and Maurice Ravel
(b. 1875). Though he could have been
overshadowed by Debussy and Ravel,
Schmitt is an important French composer
in his own right. His music moves beyond
impressionism into a lush and tangled
world of dark poetry and sumptuous
story-telling. Rhapsodic, brooding and
startlingly beautiful, Schmitt’s language
is deeply personal – passionate yet ex-
traordinarily detailed, sophisticated and
elusive. Dionysiaques is no exception.

BEN ROBICHAUX (b. 1991)
As the Lights Go Out (2018) (16’)

As the Lights Go Out is a physical and
spiritual immersion into the brain of a
dying person. This immersion involves the body’s panicked physiological response to a lethal event, while covering the conscious mind’s simultaneous perspective of this event. Said perspective is a direct result of the brain’s loss of oxygen resulting in a near-death experience that leaves much to the imagination. While near-death experiences often involve a full recovery back to health, this piece offers insight into a brain that does not recover.

Movement I titled Aftermath is the bodily response to the event. With frantic figures and intense, bombastic counterpoint, this opening movement slowly segues from panic to reserved acceptance. As the fight becomes more futile, the body’s acceptance of death is more a result of exhaustion than a desire for the end. While this transition is somewhat linear, there are signs of the body’s resurgence in the form of intrusive interruptions in the ensemble even near the end of the movement. Voices in the electronics represent a conscious resignation to death to accompany the bodily resignation to the same fate.

Movement II titled Down the Tunnel is a rewinding of sorts to the first-person perspective of the conscious mind during the events of movement I. As the brain loses oxygen, spiritual encounters (or encounters that, at the very least, seem spiritual) occur in the mind. Survivors of such experiences describe a bright light, meeting passed loved ones or meeting a deity of some kind. This movement introduces more concrete sounds of voices that become prominent as the situation grows dire. Interjectory fanfares in the brass become prominent as the situation grows more dire. Interjectory fanfares in the brass become prominent as the situation grows more dire. Interjectory fanfares in the brass become prominent as the situation grows more dire. Interjectory fanfares in the brass become prominent as the situation grows more dire. Interjectory fanfares in the brass become prominent as the situation grows more dire. Interjectory fanfares in the brass become prominent as the situation grows more dire. Interjectory fanfares in the brass become prominent as the situation grows more dire. Interjectory fanfares in the brass become prominent as the situation grows more dire. Interjectory fanfares in the brass become prominent as the situation grows more dire.

Movement III titled Resignation begins with a complete surrender to the spiritual encounter. The conclusion of the movement is the bodily failure that accompanies this surrender. With the sound of a flat lining heart monitor in the electronics, the corresponding wind ensemble evokes the impending death. The event is both awe-inspiring and frightening with the closing gestures offering little resolution and even fewer answers.

-Ben Robichaux

BEN ROBICHAUX’s compositions include works for orchestra, wind ensemble, choir, string quartet, solo piano, electronics, and several chamber ensemble combinations. His chamber works have been featured at many festivals, among them the Alba International Music Festival and the New York City Electro-acoustic Music Festival. Robichaux is a recipient of a James E. Croft Grant for Young and Emerging Wind Band Composers, and was recently appointed to the Society of Composers, where he helps implement initiatives that increase student member involvement across the United States. He received a Doctor of Musical Arts degree in Composition from the University of Georgia in 2018. Dr. Robichaux currently teaches music technology and audio engineering at Elizabeth City State University in Elizabeth City, North Carolina.

ADAM GORB (b. 1958)

Bohemian Revelry (2013) [14’ 30”]

Bohemian Revelry is a tribute to the verve and vigour of the music of the people of the Czech republic, but it is also a celebration of the other meaning of the word, meaning the artistic and social freedom of people without ties or responsibilities, allowing for a party atmosphere whenever and wherever possible, as painted so vividly and memorably in the second act of Puccini’s timeless masterpiece La Boheme.

The work is in four movements based on well-known Czech dances:

1. Polka: a moderate tempo dance in duple time, but with an unexpectedly violent conclusion.

2. Furiant: Very fast triple time with a more nostalgic middle section. Eventually the dance fades away fading into a

3. Sousdeka: A more relaxed dance in 3/4 with a pastoral feel

4. Scocna: Fast and lively duple time incorporating a hymn-like melody drawn from a Czech Christmas Carol. Drinks all round at the end!

Any reminiscences of a certain set of dances by a very well-known Czech composer should be heard as an act of homage rather than parody or plagiarism.

-Adam Gorb

ADAM GORB studied Music at Cambridge University and Composition at the Royal Academy of Music in London, where he graduated with the highest honours including the Principal’s Prize, in 1993. His compositions include orchestral, ensemble, chamber, solo and choral works, and have been performed, broadcast and recorded worldwide, including entire concerts devoted to his work. Dr. Gorb is Head of School of Composition at the Royal Northern College of Music in Manchester.

VIET CUONG (b. 1990)

Concerto for Tuba (2018) [15’]

Concerto for Tuba begins and ends with a chaconne—a musical form that centers around a repetitive bass line. As a composer who enjoys repetition and exploring ways to draw the most out of limited musical material, I’ve always found chaconnes attractive. However, what I find most compelling about a chaconne is how its repetitiveness can actually cause a listener to hear a bass line as a melody. This is the opposite of what we might normally expect; as listeners we often associate melodies with the voices and instruments that occupy the higher registers—Maria Callas was a soprano and Luciano Pavarotti was a tenor, after all! As a result, the instruments that perform in the lowest registers more often than not take on the accompaniment roles. I love that a chaconne flips this notion, and I found it to be the perfect way to open and close a piece that pays tribute to the tuba, the lowest of brass instruments.

The piece begins with the tuba soloist performing a bass line that, through the accompaniment, blossoms upward with every note. The first movement builds in energy before it is abruptly “interrupted” by the second movement, and the third movement picks up where the first left off to conclude the piece.

Between the opening and closing chaconnes lies a slow, spacious canticle that draws inspiration from the music of Palestrina, Gabrieli, and Vaughan Williams—all composers who were important to the evolution of the bass line’s importance, brass music, and (in Vaughan Willaim’s case) the tuba concerto itself. I find this movement to be the heart of the piece, where the tuba soloist has the most room to sing and interpret the melodic material in ways that a soprano might in an aria. The music surrounding the soloist in this movement often mimics the Shepard Tone—an auditory illusion where music sounds as if it’s constantly rising.
In fact, this entire piece turns the simple act of rising into a prevailing musical motive. From the upward blossoming flurries in the work’s opening bars, to the Shepard tones in the second movement, to the endlessly ascending sequential motion in the chaconne’s return, the piece is almost obsessed with the act of climbing. I realized early on that this approach would be a meaningful way to celebrate the tuba (and lowest register in general), as rising music inherently honors the lowest notes from which it first grew. And, in any piece, all the members of a wind ensemble must similarly look to the tuba for a foundation when tuning or balancing chords. Ultimately, this entire concerto is an homage to the notion that the bass voice is, well, the base of all musical material.

This piece was commissioned by the Purdue University Fort Wayne Symphonic Wind Ensemble and a consortium of wind ensembles. Heartfelt thanks to all the consortium tubists, ensembles and conductors who brought this piece to life, and especially to Dr. Dan Tembras and Chance Trottman-Huiet for asking me to write this piece.

~ Viet Cuong, 2019

A native of West Hills, California and raised in Marietta, Georgia, VIET CUONG’s compositions are described by The New York Times as “alluring” and “wildly inventive.” Twice a graduate of the Peabody Conservatory, Cuong also holds a Master of Fine Arts from Princeton University where he is currently pursuing his Ph.D. Cuong is a member of the Blue Dot Collective, a group of composers who focus on writing adventurous new music for wind band.

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 plainness 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 member of the first violin section and Composer-in-Residence for many years at the National Symphony Orchestra in Washington DC, working with conductors such as Howard Mitchell, Mitsislav Rothropovich, Antal Dorati, and Leonard Slatkin. Makris composed around 100 works for orchestra, chamber ensembles, and solo instruments receiving grants and awards including the Damroch Grant, National Endowment for the Arts Grant, the Martha Baird Rockefeller Award, ASCAP Award, the Fulbright Scholarship, and citations from the Greek Government.

CYNTHIA JOHNSTON TURNER is Director of Bands, Professor of Music and Artistic Director of Rote Hund Musik at the Hodgson School of Music, University of Georgia. Turner conducts the Hodgson Wind Ensemble, leads the MM and DMA programs in conducting, and oversees the entire band program, including the 430-member Redcoat Marching Band.

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 she was a high school music educator, taught middle school beginning instrumental music in Toronto and choral music in Switzerland.

A Canadian, Cynthia completed her Bachelor of Music and Bachelor of Education degrees at Queen’s 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). 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, contemporary music ensembles, 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, and the Hodgson Wind Ensemble performed at CBDNA National in Kansas City in 2017. 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, Melinda Wagner, Peter van Zandt Lane, John Mackey, Eddie Mora Bermudez, Dana Wilson, Roberto Sierra, 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. She led the Hodgson Wind Ensemble to Panama in January 2016 to teach, perform, and donate instruments.
Among other recent engagements, Cynthia has guest conducted the National Youth Wind Ensemble of Great Britain, the Syracuse Symphony Orchestra, 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, and she has been invited to teach conducting home and abroad. 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 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.

TIM REYNISH has recently been appointed to the prestigious staff of the International Chamber Music Studio at the Royal Northern College of Music. In the nineties he emerged as one of the leading conductors of wind bands and wind ensembles in the world, and in the past few years he has conducted many of the principal professional bands in Asia, Europe, North and South America.

He comes to the wind world via a thorough grounding in orchestral music and opera, having studied horn with Aubrey Brain and Frank Probyn and been a member of the National Youth Orchestra for six years. He was a music scholar at Cambridge, working under Raymond Leppard and Sir David Willcocks and held principal horn positions with the Northern Sinfonia, Sadler’s Wells Opera (now ENO) and the City of Birmingham Symphony Orchestra. At Birmingham in the seventies, he founded the Birmingham Sinfonietta from members of the CBSO and gave a series of contemporary concerts; he regularly directed the London Contemporary Players and was Guest Conductor with the Amsterdam Sinfonia.

His conducting studies were on short courses with George Hurst at Canford Summer School, Sir Charles Groves and Sir Adrian Boult, with Dean Dixon in Hilversum and Franco Ferrara in Accademia Musicale Chigiana in Siena, where he won the Diploma of Merit. A prize winner in the Mitropoulos International Conducting Competition in New York, he has conducted concerts with the City of Birmingham Symphony Orchestra, the Royal Liverpool Philharmonic Orchestra, the Hallé Orchestra, the BBC Regional Orchestras and the London Symphony Orchestra as well as in Norway, Holland and Germany, and opera in Sweden. For many years he was Principal Conductor with the Merseyside Youth Orchestra and staff conductor with the National Youth Orchestra of Great Britain. Artists with whom he has worked include James Galway, Melinda Maxwell, Gervase de Peyer, Frank Lloyd, John Wallace, and Joe Alessi, among others.

In 1975 he was invited by Sir Charles Groves to become tutor for the Postgraduate Conducting Course at the Royal Northern College of Music. Two years later he succeeded Philip Jones as Head of School of Wind & Percussion, a post he retired from after a quarter of a century. At the RNCM, he conducted a wide range of opera and symphonies.

He was awarded a Churchill Travelling Fellowship in 1982 which enabled him to study the development and repertoire of the American symphonic wind band movement. In the following two decades he developed the wind orchestra and ensemble of the RNCA to become recognised as one of the best in the world, commissioning works from composers such as Richard Rodney Bennett, John Casken, Thea Musgrave, Aulis Sallinen, Adam Gorb and Kenneth Hesketh, performing regularly in major festivals, broadcasting for BBC and Classic FM, playing at three WASBE Conferences, and making commercial compact discs for Doyen, Serendipity and Chandos.

He has given clinics, lectured, guest conducted and adjudicated in Argentina, Belgium, Canada, Denmark, Estonia, France, Germany, Hungary, Israel, Japan, Norway, Oman, Sweden, Switzerland, Turkey and the USA. For ten years was Editor of the Novello Wind Band & Ensemble series and he is now Editor with Maecenas Music. In addition to international conducting concert and clinic engagements, visiting professorships, and guest lecturer appointments, Reynish served as President of WASBE, the World Association for Symphonic Bands & Ensembles, from 2001 until 2002.

From 2005-2010, Reynish accepted additional professorships and guest conducting opportunities, including a concert at Cardiff University with the National Youth Wind Orchestra of Wales, with whom he premiered Adam Gorb’s Farewell. Additional U.S. positions included Visiting Professor at Cornell University (2009) and Guest Conductor of the Dallas Wind Symphony. He was Guest Conductor with the Kharkov State I.P.Kotlyarevsky University of Arts in Ukraine, conducting four concerts and being awarded an honorary doctorate (2010). Other notable appearances of late include Guest Conductor for El Sistema with the Simon Bolivar Wind Orchestra in Caracas and a 2011 performance with the UGA Symphony Wind Ensemble.

DAVID ZERKEL is Professor of Tuba and Euphonium at the University of Georgia, leading an active career as both a performer and educator. Before his arrival at UGA, he taught in a similar position at Illinois State University. His students have distinguished themselves by winning international and national competitions and attaining positions with professional performing organizations. David has performed with many orchestras, to include the Philadelphia Orchestra, New York Philharmonic, Chicago Symphony Orchestra, Atlanta Symphony Orchestra, National Symphony Orchestra, Baltimore Symphony Orchestra and the Kennedy Center Opera House Orchestra. He is a member of the Brass Band of Battle Creek, was a founding member of the Washington Symphonic Brass and has performed with the Burning River Brass. He began...
his performing career as a member of the United States Army Field Band and The United States Army Band, both located in Washington, D.C.

David has performed as a featured soloist at many workshops and symposia, including the Leonard Falcone Festival, several International Tuba Euphonium Conferences, and the United States Army Band Tuba Conference. In addition, he has performed as a solo recitalist at many of the leading colleges and conservatories in the United States. His first solo CD, American Music for Tuba: Something Old, Something New, was selected as the recipient of the inaugural ITEA Roger Bobo Award for Excellence in Recording at the 2006 ITEC in Denver, Colorado. His subsequent CD, Tuba Helper, was a Bobo finalist in 2008.

David’s students have enjoyed numerous musical and professional successes. Currently, each premiere military band in Washington DC has an alumni of the UGA Tuba Euphonium Studio among its ranks. He has had multiple winners in the Leonard Falcone Competition, the solo competition of the International Tuba Euphonium Conference, and the National Music Teachers National Association solo competition. Alumni from the studio have performed with the Cleveland Orchestra, Chicago Symphony Orchestra and the New York Philharmonic. Many others are leading successful teaching careers at the secondary and post-secondary level.

David is a former President of the International Tuba Euphonium Association.

JONATHAN F. POQUETTE is a third-year doctoral student at the University of Georgia studying conducting with Cynthia Johnston Turner. His responsibilities include leading various ensembles on campus, serving as a teaching assistant within the conducting classes, and helping to organize logistics within the entire band program.

After earning his Bachelor of Music Degree in Music Education from Southern Illinois University, where he was a Presser Scholar, Poquette taught instrumental music at the middle and high school levels in Illinois and Wisconsin for four years. While teaching, he directed concert bands, jazz bands, marching bands, chamber ensembles, and taught private lessons for students on all instruments.

Prior to his acceptance into the UGA music program, Poquette attended the University of Central Missouri, where he earned his Master of Arts degree in wind conducting studying with Scott Lubaroff. His conducting responsibilities included guest conducting the UCM Wind Ensemble, UCM Chamber Winds, UCM Symphonic Band, and UCM Symphony Orchestra. His teaching responsibilities included general music education course and serving as the teaching assistant for the undergraduate conducting course.

Professionally, Poquette is a member of College Band Directors National Association (CBDNA), National Association for Music Education (NAfME), and Pi Kappa Lambda, Music Honor Society.

When not studying or conducting, Jonathan enjoys spending time with his wife Kelly, experiencing the outdoors, cooking, and traveling.