The Hodgson Wind Ensemble

Tuesday
March 1 2016
8:00 p.m.

Cynthia Johnston Turner

Jack A. Eaddy Jr.

Tyler L. Ehrlich

D. Ray McClellan

PROGRAM

Grant Panoramic Fanfare for Brass and Percussion
Jack A. Eaddy, Jr., Guest Conductor

Itoh Daydreams

Sierra Montuno
Arr. James Spinazzola

Rabaud Solo de Concours
Arr. Harry Gee
D. Ray McClellan, Clarinet

PAUSE

Nelhybel Symphonic Movement

Vaughan Williams Folk Song Suite
Tyler L. Ehrlich, Guest Conductor

Sousa The Pathfinder of Panama

HODGSON CONCERT HALL

Program Notes

Tyler Grant (Born 1996)
Panoramic Fanfare

The Dallas Wind Symphony hosts an annual competition for American composers to present a short fanfare for brass to be performed before a concert in the Morton Meyerson Symphony Center lobby. Panoramic Fanfare, one of the winning fanfares of the 2014-2015 season, was performed on January 27, 2015. Remarkably, composer Tyler Grant is a twenty-year-old senior music education major at the University of Alabama and has never had a composition teacher.

Divided into three sections, the fanfare gives a panoramic perspective. The resounding and articulate first passage begins vibrantly, as the motive is passed through different sections. The contrasting lyrical and flowing second section presents a different viewpoint. The image is complete as the opening section returns and concludes with a powerful chord as the idea ends.

Takuma Itoh (Born 1984)
Daydreams

With music described as “brashly youthful and fresh” by The New York Times, Takuma Itoh is one of the most “up and coming” composers of our time. Itoh was featured as one of “100 Composers Under 40” on National Public Radio, and he has been the recipient of numerous awards and commissions. Itoh holds degrees from Cornell University, University of Michigan, and Rice University. His past teachers include Steven Stucky, Roberto Sierra, William Bolcom, Bright Sheng, and Pierre Jalbert. Itoh currently serves on the faculty of the University of Hawaii at Manoa.

Regarding Daydreams, Itoh writes:

I wanted to create an atmosphere of going in and out of a timeless suspension. To create this feeling, I used indeterminate (ad libitum) notation alongside a more conventional, metered notation: at times, the indeterminate figures create a suspended atmosphere (such as in the opening moments of the piece), while in other moments, propels the music forward with a rapid flurry of notes. The piece gradually builds until the climactic moment when the sounds literally engulf the listeners: a group of musicians who were on stage during the beginning of the piece are now playing from the balconies, creating a reverberant, “surround-sound” effect for the listeners situated within the auditorium.

Program Note by Tyler Ehrlich

Roberto Sierra (Born 1953)
Montuno

For more than three decades, the works of American composer Roberto Sierra have been part of the repertoire of many of the leading orchestras and ensembles around the world. Many of the major American and European orchestras (including the Atlanta Symphony) have commissioned and performed his works. The BBC Symphony Orchestra performed his piece Fandangos at the opening concert of the 2002 Proms in London. Arranged for wind ensemble by Mark Scatterday, Fandangos was performed by the Hodgson Wind Ensemble in November, 2014. In 2003, Sierra was awarded the Academy Award in Music by the American Academy of Arts and Letters. The award states: “Roberto Sierra writes brilliant music, mixing fresh and personal melodic lines with sparkling harmonies and striking rhythms.” Sierra studied composition both in his native Puerto Rico and later in Europe, where one of his teachers was György Ligeti at the Hochschule für Musik in Hamburg, Germany. He is currently a Professor of Music and Chair of the composition department at Cornell University.

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Program Note by Tyler Ehrlich
Montuno was commissioned and premiered by the Society of Musical Arts, a community orchestra from Maplewood, NJ. Much like Zoltán Kodály, Béla Bartók, and Igor Stravinsky did with folk music from their cultures, Sierra takes Latin American themes, rhythms, dances, and other elements, and transforms them through a prism of twenty-first century sensibilities. The result is fascinating: there is always something to “grab on to” (the native elements and rhythms), yet the transformation is interesting and compelling. It is no wonder that Sierra’s music has been described as the “tropicalization” of Western music. About his piece, the composer writes:

The main musical elements of this orchestral montuno are the rhythms of the Latin clave and its corollary two-measure chord sequence. This frames this work in the fashion of a chaconne, a series of variations built on a repeating harmonic sequence. Montuno quickly builds by increasing the number of players that join the Latin dance. A sudden change of meter toward the central point provides another variant of the established rhythmic/harmonic pattern that brings the montuno to an exhilarating close.

This arrangement for wind ensemble was completed by James Spinazzola in 2015. 

– Program Note by Matt Sadow

Henri Rabaud (1873-1949)
Solo de Concourses

French composer and conductor Henri Rabaud was well known for his maxim, “Modernism is the enemy.” A conservative musician who slowly came to appreciate modern music during his lifetime, Rabaud garnered acclaim in the early twentieth century as a conductor at the Paris Opera and Opera Comique and also as a composer for his symmetric and vocal works – particularly his six operas. His cantata Daphné was awarded the Prix de Rome in 1894. His success as a musician seemed almost guaranteed from birth; his father was a cellist at the Paris Conservatory, his grandfather a celebrated flautist, and his mother a successful singer who worked with Charles Gounod to create the role of Marguerite in his opera Faust. As a student, Rabaud studied with composers Jules Massenet and Andre Gedalge. In 1918, he was appointed Music Director of the Boston Symphony Orchestra for one season. While in the United States, he was elected to membership of Phi Mu Alpha, a national music fraternity with active chapters across the United States, including here at the Hugh Hodgson School of Music. In 1922, Rabaud succeeded Gabriel Faure as the Director of the Paris Conservatory, where he remained until his retirement in 1941.

Written in 1901 for Charles Turban, then-professor of clarinet at the Paris Conservatory, Solo de Concours is a showpiece of musical mastery. Originally composed for clarinet and piano, American clarinetist Harry Gee recently completed this arrangement for wind band. As one would expect from a contest (concours) piece, a variety of demanding styles and techniques are present. Clarinetist Jonathan Cohler writes in the notes of his album Rhapsodie Francaise:

The work is in three sections; the opening is a short rhapsodic and improvisatory Renaissance-style toccata in which the clarinet plays over long pedal tones and slowly changing harmonies in the piano accompaniment. The second section is in the style of a Sarabande, a slow Baroque dance in triple time with the emphasis usually on beat two. This segues into a suddenly bright and lively Allegro, reminding us that we are now back in gate Paris, and the work closes with a brilliant coda of fast scales, articulation and arpeggios.

– Program Note by Matt Sadowski

Vaclav Nelhybel (1919-1996)
Symphonic Movement

Symphonic Movement is dedicated to John Paynter and the Northwestern University Band. Gill Mitchell, a former Assistant Director at The U.S. Army Band, played a recording of Nelhybel’s Trattico for Paynter, who immediately asked the composer to consider writing a work for Northwestern. Symphonic Movement arrived in the mail five days later. It is believed that Nelhybel had already started the work, but was inspired to complete it. The piece was immediately popular among bands, and Nelhybel conducted the Arkansas Tech University Band in a performance at the 1967 College Band Directors National convention.

Symphonic Movement is composed in five continuous sections: Adagio, Allegro, Poco meno mosso, Allegro, and Adagio. Nelhybel described Symphonic Movement as “my first composition for band written completely on a symphonic level.” He opens the work with an eerie and suspenseful introduction. Nelhybel builds the eight-note fragment that will be the foundation of the work. The piece is highly percussive in nature, and features unique material for each instrument family throughout the ensemble. The summation of this material creates a true tour-de-force, with intensity that grows until the final climax of the piece.

Nelhybel studied conducting and composition at the Prague Conservatory. At age eighteen, he was affiliated with Radio Prague, as a composer and conductor. During the 1950s, Nelhybel served as guest conductor of the Vienna Philharmonic, Munich Philharmonic, and many others. In 1957, Nelhybel moved to the United States and became a professor at the University of Massachusetts Lowell, and eventually moved to the University of Scranton, where he was a professor until he died. Nelhybel left more than 400 published works for band, chorus, orchestra, opera, and organ.

– Program Note from the Army Field Band

Ralph Vaughan Williams (1872-1958)

English Folk Song Suite

English composer Ralph Vaughan Williams was one of the most prolific and eminent composers of the twentieth century. Although his compositional voice did not develop until his thirties, Vaughan Williams’s musical output was impressive. His library includes nine symphonies, six ballets, five operas, concertos, works for voice, and six compositions for military band. It was through these works that Vaughan Williams was able to fuse together military band instrumentation with traditional folk songs, composing particularly nationalistic and patriotic music.

Written in 1923, the English Folk Song Suite is Vaughan Williams’s first work for band. According to his wife Ursula, Vaughan Williams welcomed the opportunity to compose for this medium. In his biography, she states, “A military band was a change from an orchestra, and in his not-so-far off army days he had heard enough of the ‘ordinary manger’s light stuff’ to feel that a chance to play real tunes would be an agreeable and salutary experience for Bandsmen.”

The suite, cast in three contrasting movements, makes use of nine folk songs in total. While many of these catchy tunes are at the forefront of the texture, Vaughan Williams also weaves between them, and superimposes one on top of another. The charm of English Folk Song Suite is found in its stylistic variety and its important historical role in the wind band canon. For these reasons, it will continue to be played by school ensembles and military bands around the world for generations to come.

– Program Note by Tyler Ehrlich
John Philip Sousa (1854–1932)
The Pathfinder of Panama

John Philip Sousa was born in 1854 in southeast Washington, DC, near the marine barracks where his father, Antonio Sousa, played trombone in the Marine Band. Sousa studied piano and most orchestral instruments, excelling on the violin. When at age thirteen young Sousa was almost persuaded to join a circus band, his father intervened, enlisting him as an apprentice musician in the Marine Band. Sousa remained in the band until he was twenty, only to return five years later as the seventeenth director. Sousa led “The President’s Own” until 1892, and shortly after, formed his own Sousa Band, which toured extensively for the next four decades, both in the United States and abroad.

McCléllan co-founded the Clarinet Academy of America and teaches master classes nationally and internationally. Many of his students occupy clarinet positions in orchestras, America's premier military bands, and universities.

McCléllan holds his bachelor's, master's, and doctoral degrees from The Juilliard School, where he studied with David Weber. He is an Artist for Buffet Crampon clarinets and for Vandoren. He lives in Good Hope with his wife and four children.

Tyler Ehrlich is a second-year-master’s degree graduate student at the University of Georgia studying conducting and completing his public school teaching certification. At UGA, Ehrlich's responsibilities involve all aspects of the band program including conducting, logistics, and instruction of the concert bands, undergraduate conducting courses, Contemporary Chamber Ensemble, and the Redcoat Marching Band.

Ehrlich graduated summa cum laude from Cornell University, where his studies concentrated in music and computer science. He served as a teaching assistant for the Cornell Wind Ensembles, where his responsibilities included both conducting and administration. For three years Ehrlich assisted in conducting the Commencement Wind Ensemble with more than 30,000 faculty, students, and family members in attendance. He also directed seven pit orchestras for Ithaca's largest student musical theater organization, The Melodramatics Theatre Company. During his final semester, Ehrlich conducted Cornell University's mainstage musical, Stephen Sondheim's Company. His principal conducting teachers in Ithaca were Cynthia Johnston Turner, Stephen Peterson, Chris Younghoon Kim, and James Spinazola. As a clarinetist, Ehrlich performed with the Ying Quartet, the ARCO Chamber Orchestra, and numerous university orchestras and wind ensembles.

As a recitalist, McCléllan has traveled to Puerto Rico, Canada, Taiwan, Japan, Italy, Brazil, Kenya, Tanzania, and the Czech Republic. He has recorded for ACA Digital, Phoenix USA, and Mark Records.

Shorty after the completion of the Panama Canal in 1914, the Sousa Band was invited to perform at the 1915 Panama-Pacific Exposition, held by the 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 Hodgson Band program.

D. Ray McCléllan is Professor of Clarinet at the University of Georgia and a member of the Georgia Woodwind Quintet. Prior to his appointment at the University of Georgia in 2001, he held professorships at James Madison University and Henderson State University, was clarinetist and soloist with “The President’s Own” United States Marine Band, and was an active orchestral player in New York City and Washington, DC. He has been Principal Clarinetist of the Savannah Orchestra, Guest Principal Clarinetist with the Charleston Symphony, Augusta Symphony, Charleston Symphony, Alexandria Symphony, and the Garden State Philharmonic. His summer festival appearances include The Waterloo Festival; Great Woods Festival, where he was principal clarinet under Michael Tilson Thomas; and Montana Summer Music, where he performed with the Ying Quartet. McCléllan performed recitals at the Internationa Clarinet Convention in 2005, 2006, 2007, 2010, and 2014. He has performed concerts with the “The President’s Own” United States Marine Band, and as well as the USMB Chamber Orchestra, The Augusta Symphony Orchestra, The Queens Philharmonic, The String Orchestra of the Rockies, Orquesta Sinfonica de Goañia, ARCO Chamber Orchestra, and numerous university orchestras and wind ensembles.

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About the Artists

Cynthia Johnston Turner, Director of Bands and Professor of Music at the Hugh 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. She continues to actively promote compositions 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), Conductor’s Guild, College Music Society, Humanities Education Alliance, Phi Mu Alpha Sinfonia, and the National Association for Music Education, and National Band Association.

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Jack A. Eaddy, Jr., a native of Orangeburg, SC, is currently in his second year of study at the University of Georgia in pursuit of the Master of Music degree in wind conducting. At UGA, Eaddy’s duties involve all aspects of the band program including organization, logistics, and instruction with the concert bands, athletic bands, and Redcoat Marching Band.

Eaddy earned his Bachelor of Music Education degree from The Florida State University. Before coming to UGA, he taught for twelve years in Orlando, FL, most recently as the Director of Bands of Oak Ridge High School for nine years. There, he developed a program that was recognized throughout the state of Florida for maintaining the highest standards in spite of the challenges that many of its students experienced. His ensembles consistently earned Superior ratings in the Florida Bandmasters Association Music Performance Assessments. Eaddy received the Florida Music Educator’s Association Tom Bishop Award which recognizes a director who has turned a program around and made a positive difference in a short amount of time.

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director
Cynthia Johnston Turner
Jack A. Eaddy, Jr.
Tyler L. Ehrlich
Matthew Sadowski
ggraduate teaching assistants
BUOE
Amelia Merriman
Garrett McCloskey
CLARINET
Amandy Araujo
Connor Crossman
Katherine Koopman
Jason Abraham
Laura Smith
Jake Senter
BASSOON
Morgan Minyard
Zongjie Huang
Mia Cellino
SAXOPHONE
Rick Firestone
Caroline Halleck
FLUTE/PICCOLO
Becky Neal
Alexis Letourneau
Erin Wallace
HORN
Chris Miertschin
Jacob Weinstein
Brooke Martin
Anna Carter
Lizzie DiGiovanni
Sarah Mendes
Toby Guzman
TRUMPET
Ben Otieno
Geoff Wood
Michael Meo
Deborah Caldwell
Josh Klein
TROMBONE
Luke Anders
Josh Gardner
Dwight Whitlock
Paul Nelson, Bass
EUPHONIUM
Chris Leslie
Tim Morris
TUBA
Rachel Matz
Matthew Johnson
PERCUSSION
Lauren Floyd
Emily Johnson
Quintin Malette
Carson Lee
Kamran Mian
PIANO
Geneva Stonecipher
STRING baSS
Luca Lombardi
HARP
Tyler Hartley
All players rotate in their sections.