



# The Hodgson Wind Ensemble

Tuesday  
March 29 2016  
8:00 p.m.

**conductor** Cynthia Johnston Turner

**guest conductor** Jack A. Eaddy Jr.

**guest conductor** Matthew Sadowksi

## PROGRAM

**Williams** *Summon the Heroes*

Jack A. Eaddy, Jr., Guest Conductor

**Holst** *Hammersmith*

Matthew A. Sadowksi, Guest Conductor

**Lancén** *Symphonie de l'eau*

**Schwanter** . . . *and the mountains rising nowhere*

**Grantham** *Baron Cimetiere's Mambo*

HODGSON CONCERT HALL

## Program Notes

**John Williams** (Born 1932)

*Summon the Heroes*

John Williams wrote *Summon the Heroes* for the 1996 Summer Games in Atlanta. In an interview with William Guegold (author of *100 Years of Olympic Music*), Williams eloquently connects the mythic scale of athletic competition and his own creative endeavors: "I remember seeing a photograph of a female athlete suspended above the ground, every fiber of her being stretching for a ball just beyond her reach . . . captured in a shot, freezing time and denying gravity. There is unquestionably a spiritual, non-corporeal aspect to an athletic quest such as this that brings us close to what art is all about."

As with his *Liberty Fanfare*, *Summon the Heroes* is representative of Williams' more recent work, which favors more complex, even dissonant harmonies, heard most in the unaccompanied brass gestures, which follow the opening statement of the work. Some of the chords seem to hearken back to Williams' roots as a jazz pianist. There is no shortage, however, of the Americana quality that has helped Williams carry the legacy of composers Aaron Copland and Leonard Bernstein.

– Program Note by Christopher Anderson-Bazzoli

**Gustav Holst** (1874-1934)

*Hammersmith*

Gustav Holst is one of twentieth-century Britain's most prolific composers and music educators. Holst attended The Royal College of Music in London, where he befriended Ralph Vaughan Williams – another British musical giant – and became interested in Hindu mysticism and spirituality. He supported himself by playing trombone in various orchestras and opera theatres around London. In 1901, he married Isobel Harri-

son and later had a daughter, Imogen (1907-1984), herself a well-known composer and teacher. From 1905 until his death, Holst taught at St. Paul's Girl's School in Hammersmith, London, and at Morley College.

*Hammersmith* was commissioned by the British Broadcasting Corporation (BBC) and was completed in 1930. It is named for the well-known West London borough upon the river Thames, where Holst lived and worked for many years of his life. Holst was set to conduct the piece's premiere on April 17, 1932, with the United States Marine Band at the third annual convention of the American Bandmasters Association. Unfortunately, he had to cancel his appearance due to illness. The premiere took place under the Marine Band's conductor Taylor Branson, and then fell out of sight for twenty-two years. The piece was not performed again until Robert Cantrick at Carnegie-Mellon University revived it in 1954. Since then, *Hammersmith* has achieved "cornerstone" status in the wind band repertoire, receiving countless performances and becoming the source of much debate over its origin and meaning.

*Hammersmith* traditionally has been interpreted on a programmatic level despite Holst's daughter Imogen's insistence that it is not program music (that is, music that is intended to evoke images or convey the impression of events). But Imogen also writes:

"*Hammersmith's* mood is the outcome of long years of [Holst's] familiarity with the changing crowds and the changing river: those Saturday night crowds, who were always good-natured even when they were being pushed off the pavement into the middle of the traffic, and the stallholders in that narrow lane behind the Broadway, with their unexpected assortment of goods lit up by brilliant flares, and the large woman at the fruit shop who always called him 'dearie' when he bought oranges for his Sunday picnics. As for the river, he had known it since he was a student,

when he paced up and down outside William Morris's house, discussing Ibsen with earnest young socialists. During all the years since then, his favorite London walk had been along the river-path to Chiswick. In Hammersmith, the river is the background to the crowd; it is a river that goes on its way unnoticed and unconcerned."

With all of this offered imagery, it is difficult not to interpret Hammersmith as a direct representation of the actual place it was named for.

Under this programmatic interpretation, the tuba and euphonium heard at the very beginning along with a melody in the horns are said to represent the river Thames, meandering along its path "unnoticed and unconcerned." The lively section that follows (*scherzo*) represents the boisterous crowds that populate Hammersmith's streets. We can easily imagine ourselves in the shoes of someone who has ventured from the banks of the river into the crowded marketplaces and loud taverns. What this interpretation fails to fully account for, however, is an unaccompanied clarinet solo that suddenly appears halfway through the piece. Many have explained this moment as a respite from the streets, or a retreat back to the river, but to a keen listener, the clarinet melody is simply too different in tone and presentation for this programmatic interpretation to be completely satisfying. Nonetheless, it has remained popular over the years.

A new theory put forth by UGA alumnus Evan Harger (M.M. Conducting, 2015) posits that *Hammersmith* is best understood from a philosophical viewpoint. Broadly speaking, Holst's personal beliefs dictate that each individual is made up of three parts, or characters: The Mystic, one's ability to communicate with God; The Philistine, filled with prejudice, rational to a fault, and a slave to reason (a decidedly negative quality); and The Artist, one's capacity to communicate our knowledge of God to others through art. Together, The Mystic, Philistine, and Artist

form Holst's version of the Trinity. Despite its attempts, The Mystic can never convert The Philistine; their blind faith and common sense intellect are simply too incompatible. But The Artist can, and is therefore in many ways more powerful than The Mystic.

In Harger's theory, The Mystic is presented first in *Hammersmith* by the tuba, euphonium, and horn melodies. They are serene, secure, and beautiful in their simplicity. The *scherzo* introduces The Philistine in the form of a fugue – a highly mathematical and intellectual musical form. Conflict ensues. Suddenly, represented by the solo clarinet, The Artist enters and transfixes The Philistine with a humble melody. As other instruments join in, a conversation takes place between these two characters, and progress is made. As in life, however, this union is only temporary, and soon our characters depart in their own directions. As The Artist and The Philistine grow distant, The Mystic is left where it began, steadfast and strong in its convictions, but not without hints of doubt. The piece ends amicably but somberly, without conflict – but also without resolve.

– Program Note by Matthew Sadowski

### Serge Lancen (1922-2005)

#### *Symphonie de L'eau*

Serge Lancen was born in Paris on November 5, 1922, into a family of surgeons. He was attracted to music at an early age and enjoyed listening to his mother play piano pieces by Bach, Mozart, Beethoven, and Chopin. In addition to his mother being a fine pianist and painter, his father played the violin in an amateur symphony orchestra. Young Serge relished listening to symphonic music concerts every Sunday afternoon, and soon started learning to play the piano. At the age of five, before he could even read or write music, he composed his first known work, a *berceuse* (Cradle Song) that had to be written down by his mother. At age eight, he began taking singing lessons, and by age fifteen had written enough piano music to

give a complete recital of his own compositions at the London Rudolf Steiner Hall. Later, he studied piano and composition at the Paris Conservatory.

Lancen composed a great deal of music for chamber ensembles, solo piano, ballet, opera, and symphonic bands and orchestras. The classical composers he listened to in his youth heavily influenced his style. Considering his upbringing, it is quite remarkable that he would become one of France's greatest composers of original wind band music. Indeed, he had grown up in a musical world that was dominated by piano and strings music. To him and many of his contemporaries, wind instruments only had a function when surrounded by string instruments in an orchestra. But in 1954, one of Lancen's best friends from the Paris Conservatory, clarinetist Désiré Dondeyne, was appointed conductor of the Paris Metropolitan Police Band. As Dondeyne wished to enrich the wind band repertoire, he not only started composing himself but incited his friends to write music for bands as well. At Dondeyne's invitation, Lancen attended several band concerts and was deeply impressed by the splendid sonorities he heard. Later, he would admit that it was the "massive sonorous communion" of the wind band that attracted him and fascinated him for the rest of his life. In 1960, Lancen wrote a concert march for symphonic band and turned to Dondeyne for help orchestrating it. Lancen composed some sixty works for band. He died peacefully in June, 2005.

The *Symphonie de L'eau* was composed for the 2000 International Competition for Orchestras in Strasbourg, France, and was premiered at that event by the Musique de la Police Nationale (National Police Band). The piece is a musical description of the water cycle: A light mist rises and turns into clouds. Drops of water fall upon a mountain. A rivulet is born and travels down into the pastures below. Joined by other streams, it builds into a raging torrent that spills into a lake in a most peaceful and romantic setting. At the opposite end of the lake, the

water exits into a wide river that flows majestically into the sea. In this vast expanse, water will again rise into mist and the cycle will begin again.

– Program Note by Matt Sadowski

### Joseph Schwantner (Born 1943)

#### *... and the mountains rising nowhere*

Joseph Schwantner is a composer and educator from Chicago. He grew up playing the guitar and tuba, then went on to win awards for his compositions as an American Conservatory student. Schwantner also earned his master's and doctoral degrees from Northwestern University. Schwantner played guitar in his youth which strongly influences his compositional voice. Schwantner had said:

"I didn't realize until many years later just how important the guitar was in my thinking . . . to get to the bottom line, when I think about my music, it's absolutely clear to me the profound influence of the guitar in my music. First of all is the preoccupation with color. The guitar is a wonderfully resonant and colorful instrument. Secondly, the guitar is a very highly articulate instrument. You don't bow it, you pluck it, and so the notes are very incisive," said Schwantner.

Schwantner has been commissioned by most national orchestras around the world. His music has won a multitude of awards, most notably, the 1979 Pulitzer Prize for his orchestral work, *Aftertones of Infinity*, and the Charles Ives prize.

*... and the mountains rising nowhere* is Schwantner's first of five works for the wind ensemble. The work is a part of a trilogy that includes *From a Dark Millennium* and *In Evening's Stillness*. . . . *and the mountains rising nowhere* was commissioned and premiered by Donald Hunsberger and the

Eastman Wind Ensemble with a grant from the National Endowment of the Arts. The piece premiered at the 1977 CBDNA National Convention. The piece is dedicated to children's author Carol Adler, and its title is inspired by a line in her poem "Arioso."

arioso bells  
sepia  
moon-beams  
an afternoon sun blanked by rain  
and the mountains rising nowhere  
the sound returns  
the sound and the silence chimes

Schwantner strove in the piece to create a composition for winds and percussion that did not sound like the typical band piece, and he succeeded brilliantly. He wrote:

"When I first started to write for wind ensemble there wasn't much to look at other than Hindemith and Schoenberg. My whole band experience in the public schools had been mostly third-rate music and transcriptions. I grew up with a certain envy of my colleagues who were in orchestra: they got great music to play and we got bad transcriptions and this third-rate "educational" music. You'll notice in . . . *and the mountains rising nowhere* that I go a long way to avoid typical band sounds. I had to overcome my school experience."

– Program Note by Jack A. Eaddy, Jr.,  
with help from Nikk Pilato

**Donald Grantham** (Born 1947)

### *Baron Cimetiere's Mambo*

Composer Donald Grantham is the recipient of numerous awards and prizes in composition, including the Prix Lili Boulanger, the Nissim/ASCAP Orchestral Composition Prize, first prize in the Concordia Chamber Symphony's Awards to American Composers, a Guggenheim Fellowship, three grants from the National Endowment for the Arts, three first prizes in the NBA/William Revelli



Competition, two First Prizes in the ABA/Ostwald Competition, and first prize in the National Opera Association's Biennial Composition Competition. His music has been praised for its "elegance, sensitivity, lucidity of thought, clarity of expression and fine lyricism" in a citation awarded by the American Academy and Institute of Arts and Letters. In recent years his works have been performed by the orchestras of Cleveland, Dallas, and Atlanta, among many others. Grantham resides in Austin, Texas and is Frank C. Erwin, Jr. Centennial Professor of Composition at The University of Texas at Austin.

*Baron Cimetiere's Mambo* is the first in a series of dance pieces based on characters drawn from voodoo lore; the others are *Baron Samedi's Sarabande (and Soft Shoe)*, *Baron La Croix's Shuffle*, and *Baron Piquant on Pointe*. These Barons are all members of the family Ghede, the *loas* (spirits) in charge of the intersection between the living and the dead. In spite of this grim association, the Barons have a lighter side. All are notorious tricksters with a marked fondness for brandy and tobacco. All dress alike in black tailcoats and tall black hats, dark sunglasses with one lens missing, and carry canes and smoke cigars. The music can be said to depict both the sides of the Barons – dark and sinister at some times, light and mischievous at others.

– Program Note by Tyler Ehrlich

## 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, and she continues to actively 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), 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 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.

**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.

**Matthew Sadowski**, At vero eos et accusamus et iusto odio dignissimos ducimus qui blanditiis praesentium voluptatum deleniti atque corrupti quos dolores et quas molestias excepturi sint occaecati cupiditate non provident, similique sunt in culpa qui officia deserunt mollitia animi, id est laborum et dolorum fuga. Et harum quidem rerum facilis est et expedita distinctio. Nam libero tempore, cum soluta nobis est eligen



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## The Hodgson Wind Ensemble

**director** Cynthia Johnston Turner

Jack A. Eaddy, Jr.

**graduate teaching assistants** Tyler L. Ehrlich

Matthew Sadowski

### FLUTE/PICCOLO

Emily Zirlin  
Sarah Balch  
Brianna Slone  
Alexis Letourneau  
Emily Cho  
Clare Nunley

### OBOE

Lizzy Evernham  
Marrah Stefanisko  
Billy Jones  
Holly Behre

### CLARINET

Pedro Alliprandini  
Connor Croasmun  
Dylan Horne  
Jake Sentor  
Laura Smith  
Jason Abraham

### BASSOON

Darby Woodling  
Matt Huff  
Nikolos Bacote  
Jennifer Grubs

### SAXOPHONE

Rick Firestone  
Caroline Halleck  
Shawna Pennock  
Hannah Cavender

### HORN

Andrew Sehmman  
Stefan Williams  
Addison Whitney  
Brooke Cable  
Brooke Martin  
Anna Carter

### TRUMPET

Anderson Romero  
Dan Price  
Victoria Bethel  
Yanbin Chen  
Tyler Jones  
Cody Beard

### TROMBONE

Luke Anders  
Josh Gardner  
Duncan Lord  
Keaton Jacobs

Dwight Whitlock  
Aaron Baldwin  
Paul Nelson

### EUPHONIUM

Chris Leslie  
Tim Morris

### TUBA

Clare Brennan  
Rachel Matz  
Matthew Johnson

### PERCUSSION

Wesley Sumptor  
Savanna Lawig  
Keller Stinson  
Quintin Mallette  
Nick Martinez  
Carson Lee  
Hunter McGee  
Kamran Mian

### PIANO

Geneva Stonecipher

### STRING BASS

Luca Lombardi

*All players rotate in their sections.*

