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ICARUS & DAEDALUS

The Fantasy of Flight

Performance Notes

Hodgson

Westchester Symphonic Winds

Hello All,

I really enjoyed our short time together in December and look forward to joining you again in February.

Due to the limited rehearsal time and challenge of this piece, I have outlined some important notes to assist you in your preparation of Icarus and Daedalus.

- 5/4 - The majority of the measures in 5 will be conducted either in a (2+3) or (3+2) pattern depending on the phrasing or strong beat entrances on or off of beat 3 or 4.
- Tubas / String Bass - bring out and shape the “walking bass line” at mea 10
- Measure 17 6/4 will be conducted in a subdivided 3 pattern. Maximize the *ffz* cresc. in each of these 6/4 measures. Same this applies to mea.144-146.
- Tuba solo at 23... keep in time to the 8th's & 16th in the percussion accomp. No room here for a rubato solo. :)
- Mea 34-36... more definition to the front of the note as it pyramids (with harp).
- Please everyone write Tenuto's in the following places...
Beat 2 of mea 36... Beat 3 of 43... Beat 3 of 56
Beat 2 of mea 163... Beat 3 of 170... Beat 3 of 194
- Please add fermata at the following locations... mea. 67 last note followed by //.
Also fermata at mea. 217 (2 bars from end)
- Sections of 5 that are grouped in (3+3+2+2) will be conducted in 10/8 using a 4 pattern depicting the equation above.
(*Please make this! - mea. 78 for 4 bars) (mea. 93 for 4 bars)

ICARUS & DAEDALUS *The Fantasy of Flight - notes cont.*

- **MOST CRUCIAL and exposed section of the piece:**
Saxophones / Bassoons - measures 82-86
- Very important section for counting... **Please write in equations!*
From measure **97**... in 5 (3+2) **98**... in 10/8 (2+2+3+3) **99**... in 2/4
Mea **100**... in 5 (3+2) **101**... in 10/8 (2+2+3+3) **102**... in 5/8 (3+2)
103... in 7/8 (3+2+2) **104-127** "in 1" - (remember the 1 beat may be vertical or horizontal and may be in a 2 pattern at times during this section.)
- MUTED BRASS... con sordino is used in this piece NOT to make the sound softer... but to change the timbre of the sound. A lot of air is required to make the muted brass sections effective at the dynamics needed.
- Clarinets... Slur in 3's mea. 198 as we will be going Pesto!
- Horns/ Cornets- please add cresc to the increasing interval leaps in 188, 189 & 190
- Low brass/ Saxophones & Timp - Exaggerate cresc / decresc - Mea 114-117
- A general notes on crescendos...
 - Maximize the END of the cresc.
 - When you have a fzp cresc for 2 mea... *stay piano for the first and cresc the 2nd*
- Percussion notes:
 - More gong on the big gong moments!
 - More from Crash Cym on the beat 2 hits

Happy New Year!

-Keith

The myth of Daedalus and Icarus...

The myth of **Daedalus and Icarus** is one of the most known and fascinating Greek Myths, as it consists of both historical and mythical details.

While in Crete Daedalus created the plan for the Minoan Palace of Knossos, one of the most important archaeological sites in Crete and Greece today. It was a magnificent architectural design and building, of 1,300 rooms, decorated with stunning frescoes and artifacts, saved until today. The sculpture of Ariadne in Knossos and many others in Elounda and Karia are also his.

King Minos and Daedalus had great understanding at first, but their relationships started deteriorating at some point; there are several versions explaining this sudden change, although the most common one is that Daedalus was the one who advised Princess Ariadne to give Theseus the thread that helped him come out from the infamous Labyrinth, after killing the Minotaur.

The Labyrinth was a maze built by Daedalus; King Minos wanted a building suitable to imprison the mythical monster Minotaur, and according to the myth, he used to imprison his enemies in the labyrinth, making sure that they would be killed by the monster.

Minos was infuriated when found out about the betrayal and imprisoned Daedalus and his son Icarus in the Labyrinth.

The flight of Daedalus and Icarus

Icarus was the young son of Daedalus and Nafsicrate, one of King Minos' servants. Daedalus was way too smart and inventive, thus, he started thinking how he and Icarus would escape the Labyrinth. Knowing that his architectural creation was too complicated, he figured out that they could not come out on foot. He also knew that the shores of Crete were perfectly guarded, thus, they would not be able to escape by sea either. The only way left was the air.

Daedalus managed to create gigantic wings, using branches of osier and connected them with wax. He taught Icarus how to fly, but told him to keep away from the sun because the heat would make the wax melt, destroying the wings.

Daedalus and Icarus managed to escape the Labyrinth and flew to the sky, free. The flight of Daedalus and Icarus was the first time that man managed to fight the laws of nature and beat gravity.

Icarus death

Although he was warned, Icarus was too young and too enthusiastic about flying. He got excited by the thrill of flying and carried away by the amazing feeling of freedom and started flying high to salute the sun, diving low to the sea, and then up high again. His father Daedalus was trying in vain to make young Icarus to understand that his behavior was dangerous, and Icarus soon saw his wings melting.

Icarus fell into the sea and drowned. The Icarian Sea, where he fell, was named after him and there is also a nearby small island called Icaria.



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Guest Conductor

Short Bio:

Keith W. Hodgson is an Assistant Professor and Director of Music Education at the University of The Arts in Philadelphia, PA. He teaches graduate & undergraduate conducting, percussion methods, oversees the music education minor program, the Master's in Teaching program and observes student teachers in their field placements. Mr. Hodgson is the Eastern Division President-Elect of the National Association for Music Education, is a Past-President of the New Jersey Music Educator's Association, a National Board Certified Teacher, the recipient of the 2014 New Jersey Governor's Award in the Arts for Leadership in Music and was a Grammy Nominated Music Educator Quarter Finalist in 2014. He holds a Bachelor's Degree in Music Education from William Patterson University, NJ and his Masters Degree in School Leadership and Administration from Rowan University, NJ with Supervisor and Principal Certifications. Mr. Hodgson spent twenty-six years as a high school band director in New Jersey. The majority of that teaching was as Director of Instrumental Music at Mainland Regional HS in Linwood, NJ.

Mr. Hodgson is the Conductor and Music Director for the South Jersey Area Wind Ensemble, an adult community band of music educators and professional musicians. Mr. Hodgson has held the principal conducting post of the SJAVE since it's founding in 1997. Mr. Hodgson is also the Head Director of the American Music Abroad Gold Tour, an annual three week summer music tour of band and choral students performing in 5-6 countries throughout Europe. Mr. Hodgson is an active guest conductor for high school honor bands, community bands and summer music camps; a high school and a band clinician and guest speaker. As a conductor, he has studied with Ed Lisk, Stephen Melillo, Anthony Maiello, Peter Boonshaft and Mallory Thompson among others. In 2016, Mr. Hodgson was honored as the recipient of the 2016 Distinguished Service Award by the New Jersey Music Educators Association, a distinguished Conn-Selmer Institute VIP and nominated to the 2016 Class of the American School Band Directors Association.



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A handwritten signature in black ink, appearing to read "Keith W. Hodgson".

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