The Hodgson Wind Ensemble

Thursday
October 12  2017 • 8:00 p.m.

conductor Cynthia Johnston Turner
graduate conductor Bradley J. Esau
guest composer Catherine Likhuta
guest artists UGA Hodgson Singers

PROGRAM

Chen Yi  Dragon Rhyme (2010)
 I.  Mysteriously - Harmoniously
 II.  Energetically

 Bradley J. Esau, Graduate Conductor

Steven Stucky  Funeral Music for Queen Mary (after Purcell) (1992)

INTERMISSION

Catherine Likhuta  Scraps from a Madman’s Diary (2016)
 United States Premiere
 I.  Scene 1: Friday, 18th of July
 II.  Scene 2: Saturday, 19th of July
 III.  Scene 3: Monday, 21st of July
 IV.  Scene 4: Wednesday, 31st of July
 V.  Scene 5: Thursday, 32nd of July
 VI.  Scene 6: Friday, 33rd of July
 VII.  Scene 7: Monday, 34th of August
 VIII.  Scene 8: Saturday, 49th of October
 IX.  Scene 9:
 X.  Scene 10:
 XI.  Scene 11:
 XII.  Scene 12:
 XIII.  Scene 13:

Program Notes

Chen Yi (Born 1953)
Dragon Rhyme (2010)

As a Distinguished Professor at the University of Missouri-Kansas City Conservatory of Music and Dance, a prolific composer, and recipient of the prestigious Charles Ives Living Award from the American Academy of Arts and Letters, Chen Yi blends Chinese and Western traditions, transcending cultural and musical boundaries. As a result, she serves as an ambassador to the arts and creates music that reaches a wide range of audiences throughout the world. She holds both the B.A. and M.A. degrees in music composition from the Central Conservatory of Music in Beijing, and she received her D.M.A. from Columbia University where she studied composition with Wu Zuqiang, Chou Wen-chung, and Mario Davidovsky. She was elected to the American Academy of Arts and Sciences in 2005.

Chen Yi has written: “Dragon Rhyme for symphonic band is cast in two movements. You will hear that the thematic material found in each movement is related and consists of the basic intervals found in Beijing opera music. The instrumental textures within this piece range from transparent and delicate, to angular and strong. This variety is meant to spark the image of a dragon, which is auspicious, fresh, and vivid, and results in music that is layered and multidimensional – similar to the eastern culture.”

John Adams (Born 1947)

Composer, conductor, and creative thinker, John Adams occupies a unique position in the world of American music. His works, both operatic and symphonic, stand out among contemporary classical compositions for their depth of expression, brilliance of sound, and the profoundly humanist nature of their themes. Over the past 30 years, Adams’ music has played a decisive role in turning the tide of contemporary musical aesthetics away from academic modernism and toward a more expansive, expressive language, entirely characteristic of his New World surroundings.

Born and raised in New England, Adams learned the clarinet from his father and played in marching bands and community orchestras during his formative years. After earning two degrees from Harvard, he moved to Northern California in 1971 and has since lived in the San Francisco Bay area. Adams taught at the San Francisco Conservatory of Music for ten years before becoming composer-in-residence of the San Francisco Symphony (1982-1985), and creator of the orchestra's highly successful and controversial New and Unusual Music Series. In 1985, Adams began a collaboration with the poet Alice Goodman and stage director Peter Sellars that resulted in two groundbreaking operas, Nixon in China (1987) and The Death of Klinghoffer (1991).
Steven Stucky (1949-2016)

Funeral Music for Queen Mary (after Purcell) (1992)

Recipient of the Pulitzer Prize in Music for his Second Concerto for Orchestra in 2005 and the Guggenheim Fellowship in 1986, Steven Stucky was one of America’s most highly regarded composers. Stucky studied with some of the leading composition teachers, including Karel Husa.

Throughout his career, he composed music in all genres and was an admired music educator. Stucky taught at Cornell University, where he chaired the Music Department from 1992 to 1997 and served as Given Foundation Professor of Composition. He also served as Visiting Professor of Composition at the Eastman School of Music and was the Ernest Bloch Professor at the University of California, Berkeley. He was appointed to the faculty of The Juilliard School shortly before his untimely death from brain cancer.

About Funeral Music for Queen Mary (after Purcell), the composer writes:

It was at the suggestion of Esa-Pekka Salonen that I transcribed this music of Purcell for the Los Angeles Philharmonic Orchestra. I used three of the pieces heard at the funeral of Mary II of England, who died of smallpox on 28 December 1694: a solemn march, the anthem In the Midst of Life We Are in Death, and a canzona in imitative polyphonic style. In working on the project, I did not try to achieve a pure, musical reconstruction, but on the contrary, to regard Purcell’s music, which I love deeply, through the lens of three hundred intervening years. Thus, although most of this version is straightforward orchestration of the Purcell originals, there are moments when Purcell drifts out of focus.

Catherine Likhuta (Born 1981)

Scraps from a Madman’s Diary (2016)

United States Premiere

About Scraps from a Madman’s Diary, Catherine Likhuta, the composer, writes:

One evening in 2006, I read a short story by Ukrainian author Nikolai Gogol entitled “Diary of a Madman.” Born and raised in Ukraine, I was well familiar with Gogol’s most popular works, but less so with this one. I did not expect much of it. Ten pages later, I was in a state of shock, amazed by how Gogol was able to pack such an intense drama into such a short story. That same night, I decided that one day I would write an oratorio based on this work. In 2015, after nine years of keeping this idea in a special corner of my heart and mind, I commenced work on Scraps from a Madman’s Diary.

Since it had been nearly a decade from when I first read Gogol’s story, I hardly remembered any details from it. I did, however, remember all the emotions that Gogol evoked in me, as if it happened yesterday. I decided not to re-read the original story while writing the oratorio, as I was afraid that I might find it undermining the second time around. Instead, I decided to come up with my own plot and use Gogol’s work as the source of inspiration and point of reference. One of the things I remembered about “Diary of a Madman” was the format of a personal diary used throughout the story, each chapter representing a diary entry. I decided to use a similar format for the main part of the oratorio: It consists of 13 scenes, and the first eight represent diary entries.

Gogol spent several pages in his story having his Madman investigate imaginary correspondence between two dogs. He was quite elaborate with the description of the dogs and their letters, which seemed funny and silly at first. Shortly after, however, that same idea didn’t seem entertaining at all anymore – quite the opposite. It accentuated the darkness and the tragedy of the new reality into which his Madman was falling. I decided to incorporate the dogs in my oratorio as well, though briefly. They become one of the attributes of my Madman’s imaginary world.

The Madman lives in two worlds in the first eight scenes: the reality, shared with others (Scenes 1, 2, 4, and 6) and his own imagination (Scenes 3, 5, and 7). In Scene 8, the two worlds approach each other with catastrophic speed and eventually collide. ‘This results in the Madman’s re-alization of his mental illness culminating in a nervous breakdown. The remaining five scenes have no date entries and are dedicated to the depiction of his new brutal reality and the escalating conflict between himself and the voices in his head.
Scene 2: Saturday, 19th of July
The 13th anniversary of the death of the Madman's mother.

Scene 3: Monday, 21st of July
The Madman receives an imaginary letter from his boss, where the boss apologizes for all the recent criticism and asks for a favor. He requests that the Madman entertain his two puppy dogs. The Madman decides that, perhaps, he could best entertain the dogs by writing them funny emails.

Scene 4: Wednesday, 31st of July
The Madman doesn't go to work and stays in bed all day instead. He doesn't notify anyone, and he himself cannot understand why he is doing this. He is in a state of trance, as if sleep walking.

Scene 5: Thursday, 32nd of July
(The date of this diary entry is slightly wrong; the Madman doesn't notice.) The argument between the Madman and his boss. The boss claims that the Madman didn't show up for work yesterday. The Madman, however, has no memory of that and is very confident that he had been at work and spent all day sitting at his boss's desk and exchanging emails with his two puppy dogs. He becomes more and more unreasonable, as he believes the truth is on his side. At the end of the scene, in the heat of an argument, he quits his job.

Scene 6: Friday, 33rd of July
(The date of this diary entry is slightly wrong; the Madman doesn't notice.) Not recalling what happened yesterday, the Madman goes to work in the morning. But the security guard does not let him inside, claiming he was fired. He is greatly confused by this fact and thinks that he must have shown up at the wrong place due to possibly getting out at a wrong bus stop — though he does remember coming to work by car...

Scene 7: Monday, 34th of August
Part 1. This time, the Madman does notice the wrong date and makes it a significant event. After giving it some thought, he comes to the conclusion that he had created a new date, and is very pleased with himself.

Part 2. Failing to accept losing his job and in hopes of getting it back, the Madman writes an inspired article for his boss on global economy. When done writing, he reads it and cannot believe how beautiful and ground breaking this article is! He decides to go to bed and read the article again in the morning, before submitting it.

Scene 8: Saturday, 49th of October
The final date announcement. The Madman is shocked by this diary entry date and is scared to read the entry itself. Voices in his head start their own conversations, which he cannot control. Trying not to panic, he decides to read the global economy article he wrote yesterday. Some of the voices in his head assist in reading the article. Soon enough, the Madman realizes that it is not an article at all but instead a Ukrainian-English dictionary entry for the word "божевільний" ("boževil'nyi", Ukrainian word for "insane"). Confused and angry at the voices in his head, he commands them to stop, but they do not obey him. The scene ends with the diary being torn into scraps.

Scene 9
The Madman and all the voices in his head have an imaginary conversation with his mother, asking her what she had done to his diary.

Scene 10
The choir splits into pairs, each pair representing a person and his/her mirror. The persons are performing certain actions in front of their mirrors, in the hope they might still be "normal." But the mirrors repeat their actions in a disobedient, mutated way. This terrifies the persons and forces them to push their mirrors away. Still in denial, though losing hope by the minute, some of the voices sing "I am not insane" several times. However, the rest of the voices echo them, only using the word "insane," as if teasing.

Scene 11
A fight between the voices in the head, at the end of which the Madman separates himself from all of them, laughing in their faces with the sense of superiority.

Scene 12
The voices in the head are cautious of the Madman at first, but then as they gain confidence, they begin to look fierce and somewhat aggressive towards him. After trying to evade their attention and failing, the terrified Madman runs off to a corner and sits on the floor in a state of trance. The voices begin to search through the torn up diary on the floor, and after finding some seemingly meaningful scraps, they reach out to him.

Scene 13
As the voices in the head keep pulling at the terrified Madman, his fear turns to relief as he realizes they are actually reaching out to comfort him. The Madman and the voices submit to their new reality and read through the seemingly meaningful scraps of the diary together.
About the Artists

Cynthia Johnston Turner

Cynthia Johnston Turner is Director of Bands, Professor of Music, Area Chair of Conducting, and Artistic Director of Rote Hund Musik at the Hodgson School of Music. Turner conducts the Hodgson Wind Ensemble, leads the M.M. and D.M.A. programs in conducting, and oversees the entire band program including the 430-member Redcoat Marching Band.

Prior to her appointment at the University of Georgia, Turner 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, Turner completed her Bachelor of Music and Bachelor of Education degrees at Queens 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. 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 will perform 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, Nancy Galbraith, Peter Lane, Eddie Mora Bermudez, Dana Wilson, Roberto Sierra, and Karel Husa.

From January, 2006, Turner 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 more than 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 (“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. She 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. 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.

Turner 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. Under her direction, the Cornell Wind Ensemble was praised by such composers as Steven Stucky, William Kraft, Steven Bryant, Marc Mellits, Nancy Galbraith, Peter Lane, Eddie Mora Bermudez, Dana Wilson, Roberto Sierra, and Karel Husa.

Turner has served as a board member with WASBE, and is an active member of CBDNA. Under her direction, the Hodgson 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 will perform 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, Nancy Galbraith, Peter Lane, Eddie Mora Bermudez, Dana Wilson, Roberto Sierra, and Karel Husa.

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Catherine Likhuta

Catherine Likhuta is an Australian-based composer, pianist and recording artist. Her music exhibits high emotional charge, programmatic nature, and rhythmic complexity. Her works have been performed through the United States, Europe, Australia, Canada, Mexico, and Brazil by many prominent soloists, chamber ensembles, and large ensembles, including The Australian Voices, Cornell University Wind Ensemble and Wind Symphony, Queensland Conservatorium Wind Orchestra, and the Orchestra of the National Radio of Ukraine.

Likhuta’s works have been played at several international events, including three International Horn Symposiums and the World Saxophone Congress. In recent years, she was the winner of the International Horn Society Composition Contest (virtuoso division) and the recipient of several awards, including two grants from the Australia Council for the Arts. A pianist, she was the soloist on the premiere of Out Loud, her piano concerto commissioned by the Cornell University Wind Ensemble, and the pianist on Adam Unsworth's CD, Snapshots. On a recent joint tour with Unsworth, she gave recitals at Eastman School of Music, Northwestern University, the University of Michigan, and Temple University. Her music can be heard on Cala, Albany, and Equilibrium Records.

Likhuta holds a Bachelor's degree in jazz piano from Kiev Glière Music College and a five-year post-graduate degree in composition from the Tchaikovsky National Music Academy of Ukraine (Kiev Conservatory). She is currently pursuing a Ph.D. in composition at the University of Queensland. She has delivered presentations on her work at a number of institutions, including Queensland Conservatorium, Cornell University, Ithaca College, Arizona State University, Syracuse University, Butler University, and Bowling Green State University.

Bradley J. Esau

Bradley J. Esau, a native of Central Islip, New York, is currently in his second year of study at the University of Georgia in pursuit of the Masters of Music degree in Conducting. Esau’s duties include all aspects of the band and wind ensemble program including organization, logistics, and instruction.

Esau taught for five years in Florida, most recently as the Assistant Director of Bands of Electa Lee Magnet Middle School in Bradenton. Esau led and assisted with the instruction of the 300-member program, which included three concert bands and three jazz bands, as well as the orchestra and several chamber ensembles. Esau was also the director of Forest Grove Middle School in Fort Pierce, FL for three years. During this time, he won the Outstanding First Year Teacher Award and the Distinguished Minority Educator Award, and helped lead the program to its first Superior rating in four years. The ensembles under Esau's supervision have earned either Excellent or Superior ratings at Florida Bandmasters' Association District Music Performance Assessments.

Esau earned a Bachelor of Music Education degree from the University of South Florida, where he studied under the direction of John Carmichael and Matthew McCutchen. Esau is also an accomplished saxophonist. He has recorded and arranged music on several studio jazz albums in the Tampa area. He is also in demand as a saxophone instructor and clinician.

Esau's professional affiliations include the Collegiate Band Directors' National Association, the National Association for Music Education, the Florida Bandmasters' Association, and Phi Mu Alpha Sinfonia.
UGA Hodgson Singers

The international award-winning UGA Hodgson Singers serves as the premiere ambassadorial choral ensemble of the Hugh Hodgson School of Music. The choir has performed by invitation in recent years for the American Choral Directors Association Southern Division Convention, Georgia Music Educators Association, and in concert with Kathleen Battle, The Knights Chamber Orchestra, and The Kings Singers, with whom it has co-commissioned a new choral work by Nico Muhly. In 2014, it was the Grand Prix winner at The International Choral Competition Ave Verum in Baden, Austria. The choir released its first internationally distributed recording, Grace Immaculate: Prayers and Love Songs, on the Gothic Records label in June of 2017.

Daniel Bara

Daniel Bara is the John D. Boyd UGA Foundation Professor of Choral Music and the Director of Choral Activities at the Hugh Hodgson School of Music. His choirs have performed by juried invitation for state, regional, and national conventions of ACDA, MENC, and IMC, and his former conducting students hold appointments at leading collegiate, school, and church music programs throughout the country. Bara holds the D.M.A. degree in conducting from the Eastman School of Music, organ and conducting degrees from the University of Michigan, and is a graduate of Interlochen Arts Academy.

The University of Georgia Hodgson Singers

director Daniel Bara

SOPRANO
Ashley Adams
Sevda Arjomand
Taryn Ballard
Allison Collier
Lauren Dempsey
Victoria Brianna Floyd
Kaitlyn Gilmore
Campbell Harden-Allen
Abigail Jones
Laikin Morris
Myah Paden
Jordan Richey
Emma Robertson
Deborah Stephens

ALTO
Sam Barnes
Kathryn Buchanan

Emily Carey
Naomi Goldstein
Keyra Grant
Megan Hooper
Holly Huggins
Tori Langham
Sidney Mulkey
Amanda Rockenbach
Kimberly Simpson
Shreya Visvanathan
Leslie Wasendorf

Christopher Mason
Mitchell Powers
Austin Shively
Marshall Williams

HENRY ADAMS
Justin Bowen
Robert Fredriender
Eric Jasso
David Johnson
Jake Mapes
Luke Morgan
Sebastian Nazaire
Harrison Sterson
Nathan Trivers
Lee Wright

BASS CLARINET
Berek Ha
Jesse Norton

BASSOON
Jennifer Grubbs
Joy Hoffman
Nib McKinney
Hank Morris*

FLUTE
Rachel Anders
Shana Stone
Emily Zirlin*

OBOE
Cassidy Brown
Pemmy Kepler
Amelia Memrjan*
Marah Stefanisko

BARITONE SAXOPHONE
Emily Franklin

TRUMPET
Shaun Branim*
Deborah Caldwell
Shengduo Cheng
Chandler Dickerson
Joel Garcia
Joe Reid

FRENCH HORN
Nic Aquila
Nick Fratto
Andrew Sehmann*
Sarah Willoughby
Stefan William

TROMBONE
Joel Cleveenger*
Erik Prince
Andrew Taylor

BASS TROMBONE
Jordan Stone

EUPHONIUM
Eric Dluzniewski*
Nathan Galerstein

TUBA
Nick Beltchev*
Elvis Yang

STRING BASS
Dilogo Lima

PERCUSSION
Trevor Barroero**
Scott Davis**
Emily Johnson
Taylor Lents
Nick Martinez
Kamran Mian

PIANO
Heejin Park

HARP
Ellen Foster

* denotes principal player
** denotes co-principal player