Hodgson Wind Ensemble

Thursday Scholarship Series
Thursday
April 19 2018 • 7:30 p.m.

conductor Cynthia Johnston Turner
graduate conductor Bradley J. Esau
percussion Timothy Adams

PROGRAM
Katy Abbott (Born 1971) Punch (2013)
Bradley J. Esau, graduate conductor

Adam Schoenberg (Born 1980) Picture Studies (2012)
I. Intro
II. Three Pierrots
III. Repetition
IV. Olive Orchard
V. Kandinsky
VI. Calder’s World
VII. Interlude
IX. Cliffs of Moher
X. Pigeons in Flight

Jeff Tyzik (Born 1951) Riffs (2010)
Timothy Adams, percussion

Thursday Scholarship Series
The Thursday Scholarship Series began in 1980 and continues the tradition of “Music Appreciation Programs” started in the 1930s by Hugh Hodgson, UGA’s first music professor and first chairman of the Department of Music. Proceeds from these concerts are the primary source of funds for School of Music scholarships.

HODGSON CONCERT HALL

Hodgson Wind Ensemble

Program Notes

Katy Abbott (Born 1971)
Punch (2013)
The International Alliance of Women in Music proclaims that the music of Katy Abbott "demonstrates a keen ability to musically capture and transform human experience through a poignantly sensitive approach to composition".

Abbott (b. 1971) is an Australian composer based in the city of Melbourne. Her compositions have been performed by many of the leading Australian ensembles, which include Halcyon, The Song Company, The Syzygy Ensemble, and the Melbourne Symphony Orchestra. Her works have been played in the UK, Europe, Asia and the USA and have been featured in Australian and International music festivals including the International Alliance of Women in Music (IAWM) Conference in Beijing and the Melbourne, Perth and Canberra International Festivals.

Abbott has written for several different performing ensembles, including symphony orchestras, vocal ensembles, chamber ensembles, electronics, and brass ensembles. In 2013, Abbott won the Boston Metro Opera ‘Gold Medal for Art-Song’ for her new song-cycle The Domestic Sublime. She also spent several weeks at the Banff Centre for the Arts on an independent residency at the Leighton Colony, and in 2016 an artist residency at Bundanon Trust. Abbott’s current work is a festival piece for The Song Company and Syzygy Ensemble based on the hidden thoughts of women collected in an anonymous survey. Abbott is Lecturer in Composition at Melbourne Conservatorium of Music, University of Melbourne.

Adam Schoenberg (Born 1980)
Picture Studies (2012)
The works of American composer Adam Schoenberg have been among the most often performed in the U.S. in the mid-2010s. Schoenberg, along with Jennifer Higdon, Osvaldo Golijov, and others, is a member of the so-called Atlanta School of contemporary composers championed by the Atlanta Symphony Orchestra and its conductor, Robert Spano. Like that of other members, his music is vividly evocative and "accessible" without being backward-looking.

Schoenberg was born November 15, 1980, and grew up in rural Massachusetts. He is unrelated to Arnold Schoenberg (or Claude-Michel Schönberg), but is distantly related to Arnold Schoenberg’s tennis partner George Gershwin by marriage; Schoenberg and his wife, playwright and screenwriter Janine Salinas Schoenberg, live in Los Angeles and have one child. Schoenberg studied at the Oberlin Conservatory as an undergraduate, moving to the Juilliard School for master’s and doctoral degrees. At Juilliard his teacher was John Corigliano and Robert Beaser.

About Picture Studies, the composer writes:
In November of 2011, I received a commission from the Kansas City Symphony and the Nelson-Atkins Museum to write a 21st-century Pictures at an Exhibition. The idea seemed both intriguing and ambitious, and given my own interest in visual art, I welcomed the challenge. After conceptualizing the piece for six months, and visiting the Nelson-Atkins on three different occasions, I decided to compose a series of studies.

May 2013 in Melbourne, Australia and also performed it later that year at the Sydney International Brass Festival. As the title indicates, the driving rhythms and intense articulations create an impact for the listener.

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Unlike Modest Mussorgsky, who set all of his movements to the work of Viktor Hartmann, my piece brings eight seemingly disparate works of art to musical life. In honor of Mussorgsky and his original work (for solo piano), four of the ten movements were conceived in the form of piano études and later orchestrated. My main objective was to create an architectural structure that connected each movement to the next while creating an overall arc for the entire piece.

I used this series as a way of pushing myself both intellectually and emotionally as a composer. I felt inspired and liberated as I gave myself permission to explore new compositional terrain. The outcome is Picture Studies, a 26-minute work for orchestra based on four paintings, three photographs, and one sculpture. Creating this series pushed me in a new direction and allowed me to grow as an artist in the most unexpected ways.

The following impromptu notes were jotted down from initial impressions and repeated viewings of the art-work, after my selections had been made. These original notes helped dictate the form, style, and musical arc of each movement, and ultimately the entire piece.

I. Intro: Ghost-like piano theme (using the piano to pay respect to Mussorgsky) that transports the listener to an expansive texture, end colorful. ABC (C references A to show the organic growth of the piece).

III. Repetition (based on Kurt Baasch's photograph, Repetition): Four figures walking, and each person is clearly in his or her own world. The idea of repetition can lend itself to an ostinato. This is a photograph, a slice of life, and represents only one moment in time. Take this concept of time and manipulate it. Change the scenery (lighting, shade, color), so to speak, with a shutter click before returning to its original state. ABA form with an abrupt switch to B to represent the shutter click.

IV. Olive Orchard (Vincent Van Gogh's painting, Olive Orchard): Extended impressionism. Colorful, full of love. Perhaps a meeting place for two lovers. Start thin, gradually build to an expansive texture, end colorful. ABC (C references A to show the organic growth of the piece).


VII. Miró (Joan Miró's painting, Women at Sunrise): Child-like, yet delirious. There appears to be a sexually ambiguous tone. Try something new, a saxophone or bombastic Eb clarinet solo. Something spontaneous, bouncy, tribal, and raw.

VIII. Interlude: Return of original Ghost-like piano theme with minimal additional orchestrations. Takes us to the final chapter to be played without pause until the end.

IX. Cliffs of Moher (Hirosi Sugimoto's photograph, Atlantic Ocean, Cliffs of Moher): Delicate and flowing, find a way to musically represent the ocean and cliffs in the most gentle and subtle means. A return to an ostinato.

X. Pigeons in Flight (Francis Blake's photograph, Pigeons in Flight): I've never looked at pigeons this way. There appears to be so much joy, beauty, and depth. This will be the longest and most expansive movement. Fly away.

About the Artists

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, 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 Cynthia 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 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. 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
Bradentown. Bradley led and assisted with the instruction of the 300-member program, which included 3 concert bands and 3 jazz bands, as well as the orchestra and several chamber ensembles. Bradley was also the director of Forest Grove Middle School in Fort Pierce, FL for 3 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 Bradley’s supervision have earned either Excellent or Superior ratings at Florida Bandmasters’ Association District Music Performance Assessments.

Bradley earned a Bachelor’s of Music Education degree from the University of South Florida, where he studied under the direction of John Carmichael and Matthew McCutchen. Bradley 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 jazz and saxophone instructor and clinician.

Bradley’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.

Timothy Adams Jr., the Mildred Goodrum Heyward Professor in Music, was named Chair of the Percussion Department at the Hugh Hodgson School of Music in fall 2010. A master educator, Mr. Adams’ students have seen great success around the country and the world as performers, educators, and music therapists.

Prior to joining the faculty at UGA, Mr. Adams held the post of Principal Timpanist of the Pittsburgh Symphony Orchestra for fifteen years and was Professor of Music at Carnegie Mellon University. During his tenure in Pittsburgh, Adams spent ten summers as Percussion faculty at the Brevard Music Center where he was frequently a featured soloist and recitalist.

An orchestra musician of the highest caliber for over 30 years, Adams began his entree into playing professionally while still in high school as a substitute percussionist and timpanist with the Atlanta Symphony Orchestra.

Adams is a prolific composer, having written solo, and chamber works for percussion published under Mostly Marimba Publications. His timpani etude book, entitled, “75 Etudes for the Accomplished Timpanist” is self-published under his own, Demery Bennett Music. In 2008, Adams premiered his composition, Kyoto Duo concerto for percussion and violin with the Pittsburgh Symphony and Andrés Cardénés as violin soloist.

Adams received both his Bachelors and Masters degrees at the Cleveland Institute of Music under the tutelage of the great Cloyd Duff, Richard Weiner, and Paul Yancich of the Cleveland Orchestra. During this time, Adams became first call substitute percussionist with the Cleveland Orchestra, and was also utilized as keyboard substitute.
Hodgson Wind Ensemble

director Cynthia Johnston Turner

FLUTE
Rachel Anders
Mindy Griffith
Shana Stone
Emily Zirlin*

OBOE
Kenny Bader
William Jones*
Amelia Merriman
Marah Stefanisko

CLARINET
Jason Abraham
Andrew Barber
Mateus Falkemback
Ivan Hernandez*
Jesse Norton
Kely Riordan
Maggie Watts

BASSOON
Jennifer Grubbs
Nlb McKinney
Hank Morris*

ALTO SAXOPHONE
Harrison Clarke*
Megan Elks

TENOR SAXOPHONE
Dan Phipps

BARITONE SAXOPHONE
Miller May

TRUMPET
Shaun Branam
Yanbin Chen*
Joel Garcia
Tyler Jesko
Shengduo Kim
Joseph Reid

FRENCH HORN
Nic Aquila
Dillon Bryan*
Nathan Dial
Emma Dickinson
Jordan Lockridge
Anna Zurawski

TROMBONE
Joel Clevenger
Nick Evans
Steve Jessup*

BASS TROMBONE
Jordan Stone

EUPHONIUM
Eric Dluzniewski*
Nathan Galerstein

TUBA
Benjamin Vasko*
Elvis Yang

STRING BASS
Diogo Lima

PERCUSSION
Trevor Barroero*
Emily Johnson
Grayson Mullis
Dylan Nixon
Keller Steinson

PIANO
Heejin Park

HARP
Ellen Foster

* denotes principal player

All players rotate in their sections.

It’s showtime in the springtime.