



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. Miró
- VIII. 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

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.

Punch was commissioned for Don Immel and the University of Melbourne Brass Ensemble at the Melbourne Conservatorium of Music. The ensemble premiered the piece in

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.

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.

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 etudes 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 artwork, 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 the inside of the Nelson-Atkins Museum.

II. Three Pierrots (based on Albert Bloch's painting, *Die Drei Pierrots* Nr. 2): Comedic, naïve, and excited. A triad will represent the three Pierrots, and throughout the movement the triad will be turned upside down, on its side, and twisted in every possible way. The form will be through-composed. End big.

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).

V. Kandinsky (Wassily Kandinsky's painting, *Rose with Gray*): Geometrically fierce, angular, sharp, jagged, violent, jumpy, and complex. A battleground. Mustard yellow, encapsulates a sustained intensity. Block structures, cut and paste.

VI. Calder's World (Alexander Calder's sculpture, *Untitled*, 1937): As if time has stopped, dangling metal, atmospheric, yet dark. Quasi-aleatoric gestures, perhaps improvised. Gradually fade to niente.

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 (Hiroshi 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.

Jeff Tyzik (Born 1951)

Riffs (2010)

Grammy Award winner **Jeff Tyzik** (b. 1951) is one of America's most innovative and sought after pops conductors. Tyzik is recognized for his brilliant arrangements, original programming and engaging rapport with audiences of all ages. Tyzik holds *The Dot and Paul Mason Principal Pops Conductor's Podium* at the Dallas Symphony Orchestra and also serves as Principal Pops Conductor of the Seattle Symphony, the Detroit Symphony, the Oregon

Symphony and The Florida Orchestra. This season, Tyzik will celebrate his 23rd season as Principal Pops Conductor of the Rochester Philharmonic Orchestra.

Committed to performing music of all genres, Tyzik has collaborated with such diverse artists as Megan Hilty, Chris Botti, Matthew Morrison, Wynonna Judd, Tony Bennett, Art Garfunkel, Dawn Upshaw, Marilyn Horne, Arturo Sandoval, The Chieftains, Mark O'Connor, Doc Severinsen and John Pizzarelli. He has created numerous original programs that include the greatest music from jazz and classical to Motown, Broadway, film, dance, Latin and swing. Tyzik holds Bachelor's and Master's degrees from the Eastman School of Music in Rochester, New York, where he met and performed with such legends as Ray Wright and Chuck Mangione.

Riffs is a one movement composition in three sections which include a fast swing, a heavy medium swing, and an Afro-Cuban finale that turns the wind ensemble into a huge jazz band with the drum soloist leading the way. In the spectacular cadenza, the soloist works out a call and response section with the other percussionists on stage. *Riffs* is jazz at its finest!

About the Artists

Cynthia Johnston Turner is Director of Bands, Professor of Music, Area Chair of Conducting, and Artistic Director of Rote Hund Muzik 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



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, and the American Prize for innovative programming with wind bands.

Cynthia 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 around the world. 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 performed 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, Cynthia 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 over 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 Orchestra, 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. Cynthia 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, and she has been invited to teach conducting home and abroad. 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*, and has recorded CDs with the Innova and Albany labels.

Cynthia has served as a board member with WASBE, and is an active member of CD-BNA, Conductor's Guild (peer reviewer), College Music Society, Humanities Education and Research Association, the National Association for Music Education, and National Band Association.

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. His duties involve all aspects of the band and wind ensemble program including organization, logistics, and instruction.

Bradley taught for five years in Florida, most recently as the Assistant Director of Bands of Electa Lee Magnet Middle School in

Bradenton. 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 entrée into playing professionally while still in high school as a substitute percussionist and timpanist with the Atlanta Symphony Orchestra.

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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
Kelly Riordan
Maggie Watts

BASSOON

Jennifer Grubbs
Nib 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
Dilon 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.

UGA Performing Arts Center
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