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 **Griffith** UNIVERSITY
Queensland Conservatorium

Scraps from a Madman's Diary

*Conservatorium Wind
Orchestra with special guests
The Australian Voices*

14 OCTOBER 2016


Griffith
UNIVERSITY

Queensland
Conservatorium

Program

Conservatorium Wind Orchestra

Dr Peter Morris, Conductor

Øyvind Moe _____ *Cerebral Vortex*

The Australian Voices

Gordon Hamilton, Conductor

Anton Bruckner _____ *Christus Factus est*

Nigel Butterley _____ *Spring's Ending 1, 2, 5*

Gordon Hamilton _____ *Dark Hour*

Isabella Gerometta _____ *Words That Turn
Into Other Words*

Lisa Young _____ *Misra Chappu*

Lisa Young _____ *Other Plans*

- INTERVAL -

Conservatorium Wind Orchestra and The Australian Voices

Dr Peter Morris, Conductor

Catherine Likhuta _____ *Scraps from a
Madman's Diary*

(World Premiere)

From the Podium

It is with great enthusiasm that I welcome you to tonight's performance. One of the most exciting musical endeavours for performers is the collaboration, exploration, interpretation and at times even improvisation experienced when undertaking the first performance of a new work. Add to that the juxtaposition of musical ensembles that don't traditionally have the opportunity to combine forces, and the potential energy increases even further.

The concept of this concert has been over a year in the making, with the initial discussions occurring in late 2014. As memory serves me, I had just come off stage from conducting Hindemith's landmark *Symphony in Bb* with the Conservatorium Wind Orchestra when I was savagely (yes, savagely) attacked by a very excited Cathy Likhuta. "I've been sitting on this amazing idea about a work for Wind Orchestra and Choir for nearly 10 years, waiting to find the right ensemble to compose it for, and now I've found it!"

Working with Cathy Likhuta has been an absolute delight for me, and has provided our students with the amazing opportunity to engage in the creative process of contemporary composition. Cathy has attended nearly every rehearsal, and has dedicated many extra hours assisting with tutorials, both vocal and instrumental. I feel that we need to make her an honorary member of the Con Wind Orchestra, as we will miss her contagious enthusiasm and unique wit.

With the Conservatorium vocal students up to their necks in the recent Opera production of *Albert Herring*, we faced the issue of choosing a choir to collaborate with on this exciting new work. Considering the complexity, contemporary performance techniques required and musical nuance in the score, the answer that came from all directions was The Australian Voices. We are grateful and delighted to be able to collaborate with such an exceptional choir, and their charismatic music director, Gordon Hamilton.

The commissioning of new work is an expensive endeavor, and it is tremendous to work in an environment that embraces the new. Professor Scott Harrison, Associate Professor Peter Luff and the entire Queensland Conservatorium Griffith University staff have shown great energy and support to make this commission a reality. Of course, our tremendous Heads of Areas and instrumental lecturers also deserve great thanks for their collaborative efforts in making this work come alive. We also thank John Lynch at the Sydney Conservatorium of Music and Cynthia Johnston Turner at the University of Georgia (USA) for coming on board as commissioning partners in this endeavour—they both have plans to perform this work in 2017–18 seasons.

I find it serendipitous that this week is the Griffith University Mental Health and Wellbeing Week, which also coincides with Queensland Mental Health Week and World Mental Health Day. Performing a program of musical works that explore the inner struggles of those who suffer such conditions might allow our art form to help shed light and possibly even promote empathy to our performers and audience alike. Thank you for your support of this project!

- Dr Peter Morris

Program notes

Cerebral Vortex

Øyvind Moe (b. 1979) is a contemporary Norwegian composer, who has broken on to the European Wind Band scene with this, his first published work. *Cerebral Vortex* was composed for Musikkforeningen Nidarholm for their participation in the 2009 World Music Contest in Kerkrade, The Netherlands.

The title is meant to describe a form of writer's block caused not by lack of ideas, but rather a lack of ability to channel and form the "madness" swirling around inside the head of someone with a great desire to express something. The work can be said to be an exercise in keeping focus amidst the various distractions that are present within one's mind. A limited amount of core material is repeated and gradually developed from calm and focused beginnings to a mind-boggling frenzy of activity. The work earns its name when swirling rhythms collide and compete, as instruments branch off into various corners of the cerebral cortex. Amidst it all, the initial core material continues to return, desperately attempting to re-establish a clear and focused mind.

Scraps from a Madman's Diary

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 didn't 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 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 underwhelming 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 realisation 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.

One of the messages I see in Gogol's work is that society's view of mental illness is often limited to the sick person's odd behaviour, failing to see beyond the funny and the silly, and therefore failing to comprehend the immense tragedies of the affected individuals. I hope that my piece conveys this message as well. When creating the libretto, as well as the music for *Scraps from a Madman's Diary*, my goal was to take the audience on a journey into the secret world (a very dark, scary and lonely world) of a person suffering from mental illness. Gogol was able to achieve this by looking inwards, as he himself suffered from a severe psychiatric disorder for a substantial part of his adulthood.

Although mental illness has not touched my family or friends, my mother (who is very close and dear to me) has been suffering from a serious neurological disease for the past thirteen years. Her spinal cord has shrunk by nearly fifty percent, and the nerve connectivity in her brain is at constant decline. Whilst mentally she is completely healthy, I feel as though the change of her body parallels the mutation of the once-healthy mind depicted in the piece.

- Catherine Likhuta

Synopsis

Scraps from a Madman's Diary

Scene 1: Friday, 18th of July

The Madman is very emotional and upset over the situation at work. His boss is increasingly critical of his performance, and his colleagues are noticing major changes in his behaviour (calling him "clumsy" and "forgetful"), as they witness the onset of his illness. The Madman is unaware of these changes, and the criticism and bullying at work make him angry at first, then sad and lonely.

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 favour. 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' 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

(Again, the date 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 "божевілний" ("bozhevil'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 realises 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.

The Artists



Catherine Likhuta,
Composer

Catherine Likhuta (b. 5/28/1981 in Kyiv, Ukraine) is an Australian-based composer, pianist and recording artist. Her music exhibits high emotional charge, programmatic nature and rhythmic complexity. Her works have been commissioned and performed throughout North America, Europe and Australia by many prominent soloists and ensembles, such as Paul Dean, Peter Luff, Adam Unsworth, Griffin Campbell, Ronald Caravan, HD Duo, Atlantic Brass Quintet, Best of Brass, Collusion, Barega Saxophone Quartet, Queensland Symphony Orchestra Horns, U.S. Army Fields Band Horns, Cornell University Wind Ensemble and Wind Symphony, Queensland Conservatorium Wind Orchestra, and the Orchestra of the National Radio of Ukraine.

Her music has been performed at several international events, including the International Horn Symposium (2014, 2015) and World Saxophone Congress (2015). Her concertino for five horns entitled *Hard to Argue* became the winner of the 2014 International Horn Society Composition Contest, virtuoso division. She has delivered presentations on her work at a number of institutions, including Cornell University, Ithaca College, Arizona State University, Syracuse University, Bowling Green State University, Queensland Conservatorium and the University of Queensland.

Catherine enjoys participating in the performances of her works as a pianist. In particular, she was the soloist on the premiere, as well as the CD recording, of *Out Loud*, her piano concerto commissioned by the Cornell University Wind Ensemble. She was the pianist on Adam Unsworth's CD *Snapshots* (which featured two of her works) and has played recitals with Adam Unsworth at Cornell University, University of Michigan, and Queensland Conservatorium. Her music can be heard on Albany and Equilibrium Records.



Dr Peter Morris,
Conductor,
Conservatorium
Wind Orchestra

Dr Peter Morris is the Head of Ensembles and Senior Lecturer in Conducting at the Queensland Conservatorium, and is currently the Program Director for the Bachelor of Music Program. In addition to conducting the Wind Orchestra, Peter assists with conducting the Conservatorium Symphony Orchestra and Musical Theatre Orchestra in addition to other projects that arise. He also assists with the Open Conservatorium in an artistic capacity for programs such as SHEP, and many Professional Development and outreach activities. Prior to his full time appointment at the Con in 2015, he lectured here in conducting for twelve years in a sessional capacity whilst holding the position of Director of Music at Villanova College in Brisbane, and serving as the Artistic Director of the Queensland Catholic Schools' and Colleges' Music Festival.

Peter is very active as a guest conductor and clinician in Queensland, across Australia and internationally. In recent years, he has been honoured to be the chief clinician of the acclaimed ABODA (Australian Band and Orchestra Directors Association) Summer Conducting Schools in Melbourne and Perth, and has worked closely with this organisation in Queensland and around the Country. He has enjoyed his involvement with many large-scale productions, including being the Music Director for World Youth Day (Brisbane) and for many large-scale productions in the US. His work with the Queensland Music Festival has given him the opportunity to share musical moments to the far reaches of Queensland and the Torres Strait on a number of culturally significant projects, including *Ailan Kores*—a performance on Thursday Island of Bach's St John Passion with hymns and recitative sung in local dialects of the Torres Strait.

Prior to immigrating to Australia in 2002, Peter performed in the US and internationally on trumpet and as a conductor in a wide variety of genres from Baroque orchestras to commercial session work in Los Angeles for film and television. He has performed as a trumpeter backing such artists as Stevie Wonder and Paul Simon, and has played for and musically directed numerous musical theatre productions in Los Angeles and Australian touring shows in Asia. Peter holds a Doctorate of Musical Arts degree in Conducting from UCLA, and has held university teaching positions in America in California, Texas and Colorado.

Peter feels very privileged and humbled to continue his work in the field of music and education, and loves every opportunity to work collaboratively, share experiences and create performances that matter. He is delighted to be sharing this evening with the very talented musicians of the QCGU Wind Orchestra, The Australian Voices and all who are in attendance!

The Artists



The Australian Voices

It is with high artistic energy that The Australian Voices commission and perform the works of Australian composers. Since 1993 the ensemble has championed an astonishing flourish of new Australian vocal music, having commissioned hundreds of new works. Gordon Hamilton has been Artistic Director since 2009 and is considered one of Australia's most exciting young conductors and composers.

Recently The Australian Voices have recorded new works intended for "performance" on YouTube. Hamilton's composition *The 9 Cutest Things That Ever Happened* (2013) has been viewed over one million times. In 2014 they made international headlines with a video of Rob Davidson's *Not Now, Not Ever!* (2014), a musicalisation of Julia Gillard's 'misogyny' speech. Their album for Warner Classics (2012) was observed by Gramophone Magazine to "boast a crisp, resonant delivery of the sonic goods under Hamilton's confident direction." Recently the group has brought their distinct sound to China, the UK, Germany, USA and Palestine, and in 2013 they released a songbook with Edition Peters. The Australian Voices are ensemble-in-residence at the Queensland Symphony Orchestra. In 2016 and 2017 TAV and QSO present a collaborative concert series.

Soprano

Zoe Penman
Corinna Steinbrecher
Tricia Menkens
Angela Prescott
Tali Kellam-Pearson

Tenor

Samuel Boyd
Nathan Falkenhagen
Steven Reynolds
Samuel Dale
Gordon Hamilton
Jaidyn Chong

Bass

Andrew Firth
Jacob Ballard
Dominic Hefferan
Blake Peterson
Martin Cardell
David Upcher
James Higgins
Samuel Mosely
Nicholas Whatling

Alto

Dani Settle
Jess McLean
Bethany Cave
Isabella Gerometta
Nicole Andersen
Sophie Banister
Krysia Choros
Fi Anderton



Gordon Hamilton The Australian Voices

After freelancing for five years in Germany, composer and conductor Gordon Hamilton took over in 2009 as Artistic Director of one of Australia's foremost vocal ensembles, The Australian Voices. Recently Gordon has composed three works for the Queensland Symphony Orchestra: *Ghosts in the Orchestra* (2014), *The Trillion Souls* (2015) and *Thum Prints* (2015, a concerto for beatboxer Tom Thum with orchestra).

Gordon is creative sound designer and radio producer, having produced recordings for ABC of the Royal Concertgebouw Orchestra and London Symphony. Gordon presents Screen Sounds on ABC Classic FM. In 2015 and 2016 Gordon sound designed the *Riverfire* fireworks for the Brisbane Festival. He has composed for three plays at La Boite Theatre Company including *Medea* (2015), in which a 'Greek' chorus sings and interacts with the actors.

His 50-minute choral opera *MOON* (2011) has toured Australia, Germany and to the Edinburgh Fringe. Under a more cheeky guise, Gordon reassembles the contributions of unwitting collaborators. His *Tra\$h Ma\$h* (2012) reassembles fleeting grabs from pop songs. *Toy Story 3 = Awesome!* (2011) – sets a stream of inane consciousness from his own Facebook news feed. In 2016 Gordon will compose for the WDR Funkhausorchester (Cologne), as well as conduct the Queensland and Manila Symphony Orchestras and a BBC Prom.

Queensland Conservatorium Wind Orchestra

The Conservatorium Wind Orchestra has enjoyed a long history of exciting and definitive performance, as one of Australia's premier wind, brass and percussion ensembles. Under the baton of Dr Peter Morris, the ensemble continues to evolve within the ever-changing trajectory of this relatively new art form. This ensemble continually strives to set the benchmark for performance across the nation presenting a vast scope of repertoire from time-honoured masterworks to contemporary works from across the globe and innovative new commissions from local Australian composers.

This ensemble's focus extends far beyond the walls of the Conservatorium, enriching and supporting the local community of composers, conductors, educators and school students. This development of new repertoire and focus on professional development for all who participate in this evolving art form continues to be an exciting pedagogical focus of the Wind Orchestra.

Concertmaster

Holly Smith

Piccolo

Nathan Walton*

Flute 1

Monash Lal*
Phoebe Bognar
Jessica Hall
Leah Noll

Flute 2

Hayley Forster*
Erin Wilkinson
Bianca Murphy

Oboe

Justin Lam*
Max Dawson

Clarinet 1

Holly Smith*
Rebecca Cahill
Natasha Garthe
Lincoln James

Clarinet 2

Dario Scalabrini*
Katja Pitkanen
Taylor Davies
Gabi Mills

E♭ Clarinet

Courtney Cook*

Bass Clarinet

Nathaniel Ah Kit*

Contrabass Clarinet

Jack Lundie-Jenkins*

Bassoon

Jamie Dodd*
Saya Barnes

Contrabassoon

Matthew Ventura*

Alto Saxophone

Emily Strickland*
Mathew Klotz

Tenor Saxophone

Carlin Hara-Crockford*

Baritone Saxophone

Jazmin Ealden*

Trumpet 1

Bodhi Scott-Jones*
Alex Rogers

Trumpet 2

Helen Baker*
Paddy McKeachie

Trumpet 3

Lauren Albury*
Charlotte Fung

French Horn

Christian Fisalli*
Sunga Lee

Clarinets

Claudia Leggett
Jacob Aspinall
Ryan Humphrey
Oscar Schmidt

Trombone

Chantelle Giles* (Moe)
Rohan Osborne (Moe)
Angela Prescott (Moe)
Nathaniel Griffiths* (Likhuta)
Thomas Mitchell (Likhuta)

Bass Trombone

Tully Grimley*

Euphonium

Kaitlyn Brindley*
Jaiden Ivers

Tuba

Jean Paul Cerdan*
Michael Adams

Timpani

Brent Miller*

Percussion

Joyce To* (Likhuta)
Lochlin Dormer
Joe Chow
Jennifer Wilson* (Moe)
Trenton Dunstan

Double Bass

George Korenevski*
Connor Bishop

Piano

Sine Winther*

*Denotes principal player