



Hugh Hodgson School of Music

UNIVERSITY OF GEORGIA

Presents

The UGA Hodgson Singers
members of The Hodgson Wind Ensemble
members of The UGA Wind Symphony
The UGA Symphony Orchestra

May 4, 2021

6:00 pm

Still All My Song Shall Be: A 2020 Requiem (2021) *world premiere*

I. Abide with Me	Benjamin Dawson
II. Nearer	Michael Flynn
III. Psalm 2020	Judy Bixler
IV. How Sweet the Sound	Daniel Karcher
V. Softly Now, the Light of Day	Robert Cushing
VI. Familiar Patterns	Bryan Wysocki

Notes on the Program

In the summer of 2020, members of the Athens community approached the Hugh Hodgson School of Music with an interest in commissioning a composition to commemorate the passing of a loved one and to reflect on the losses that mark our collective experience of the COVID-19 pandemic. Collaborative discussion involving donors, faculty, staff, and students led to the design of this project, with all music composed and performed by UGA students.

Music communities have experienced a particular loss through the pandemic, as the ability to rehearse and perform music together has been significantly curtailed. Rather than accede to those limitations, this project uses technology in service of an ambitious celebration of music and our community.

Still All My Song Shall Be: A 2020 Requiem is dedicated to the memory of Peggy Suddreth, a friend and supporter of the Hugh Hodgson School of Music. Material from hymns that Peggy selected for her own memorial service has been incorporated throughout the composition.

Notes from the Composers

While “Abide with Me” (penned in 1847 by Anglican minister Henry Francis Lyte) has made many musical settings, it is most commonly sung to the 1861 tune “Eventide” by William Henry Monk. My setting of this text introduces three new tunes which can be sung in countermelody with “Eventide.” The 1861 tune is absent from the first three verses, however, appearing only in the final verse. In each new verse, the vocalist presents a new melody, which is then handed off to the orchestra in the following verses. The final verse culminates in an uplifting combination of old and new tunes.

—Benjamin Dawson

“Nearer” is a musical meditation on feelings of isolation I’ve experienced over the past year. The piece is inspired by the hymn “Nearer My God to Thee,” featuring quotations of the tune in both the electronics and the acoustic instruments. Beginning with isolated notes in the piano, the musical material gradually accumulates in instrumentation and dynamic, culminating in a direct quotation of the hymn. This development is reflective of the ways that people have retained a sense of community despite being physically isolated from one another. The lyrics “Still all my song shall be / Nearer My God to thee” were particularly inspiring to me, as so many of my friends have found ways to still share their song in these difficult times.

—Michael Flynn

In the process of searching for ideas for “Psalm 2020,” I came across the African American spiritual “My God is a Rock” and was immediately taken by it. In “Psalm 2020,” I make liberal use of both the text and melodic material of “My God is a Rock,” but also incorporate text from Psalm 119:28 (“My soul is weary with sorrow”) and Psalm 6:3 (“My soul is in deep anguish. How long, Lord, how long?”). In addition, I wanted to use the folk hymn “What Wondrous Love is This,” but the words weren’t quite what I had in mind for “Psalm 2020.” Eventually I realized that Matthew 11:28 (“Come unto me...and I will give you rest”) could be set to the melody of “What Wondrous Love,” which was a much better fit for my purpose. The world experienced a lot of sorrow and anguish in 2020, but I hope through music and through faith that we can find comfort and “shelter in the time of storm.”

—Judy Bixler

“How Sweet the Sound” uses text and melodic snippets from two different hymns, “Be Still, My Soul” and “Amazing Grace.” The first two borrowed fragments from “Be Still, My Soul” evoke crucifixion imagery and the idea that life is fleeting, while the text “How sweet the sound” from “Amazing Grace” conjures the idea of peace and acceptance. Mirroring the text, the music moves from dissonant and angular gestures when pain and death are discussed to eventually reach a more consonant and meditative canon filled with the quote from “Amazing Grace.” In this way, I tried to use the text and music to suggest that suffering when combined with hope can be transformative.

—Daniel Karcher

“Softly Now, the Light of Day” is a reflection on life, death, and the overlap between the two. The text draws comparisons between dying and the end of the day, between eternal rest with God and resting from the day's labor. It was this thematic idea that

drew me to the text in the first place. This piece is designed to honor the dead while comforting the living, both of which are a necessary part of the grieving process. Given the inherently personal nature of grief and this text specifically, I opted to write for four female soloists to evoke the reverent and simple tone of the music.

—Robert Cushing

“Familiar Patterns” is a piece about focusing on the good parts of the pandemic, what can be celebrated in moments of tragedy, and what was positive about the last year. Throughout the piece you’ll hear a repeating form that is slightly different with every repetition; you’ll also hear the choir sing the first verse of the main hymn, three words at a time, as a reference to the weird ways we all experienced time during the pandemic. I ask performers to speak about some good things that happened to them in their lives, as well as early memories, and news headlines. The piece culminates in a grand statement of the folksong/hymn “Some Glad Morning (I’ll Fly Away)” by the choir. Though I use the main hymn (and others referenced in other movements of the requiem) as material in this piece, I do not think of this work as a religious work—rather, it’s a celebration of the small stories we all carry with us, and a reflection on how we can all find happiness and deeper meaning in those stories in times of unrest.

—Bryan Wysocki

Texts

Abide with Me

Abide with me; fast falls the eventide;
The darkness deepens; Lord, with me abide;
When other helpers fail and comforts flee,
Help of the helpless, oh, abide with me.

Swift to its close ebbs out life’s little day;
Earth’s joys grow dim, its glories pass away;
Change and decay in all around I see—
O Thou who changest not, abide with me.

I fear no foe, with Thee at hand to bless;
Ills have no weight, and tears no bitterness;
Where is death’s sting? Where, grave, thy victory?
I triumph still, if Thou abide with me.

Hold Thou Thy cross before my closing eyes;
Shine through the gloom and point me to the skies;
Heav’n’s morning breaks, and earth’s vain shadows flee;
In life, in death, O Lord, abide with me.

Psalms 2020

Weary, weary,
Weary soul.

Weary, my soul is weary,
Weary with sorrow.
My soul is in deep anguish.

Weary, weary land,
Weary land, weary land.
How long?
O Lord, how long?

Come unto me
And I will give you rest,
Give rest unto your weary soul.
How long? How long?
Come unto me.

My God is a rock in a weary land,
Weary land, weary land.
My God is a rock in a weary land,
A shelter in the time of storm.

How Sweet the Sound

The hour is hastening on
Bear patiently the cross of grief or pain
How sweet the sound

Softly Now, the Light of Day

Softly now the light of day
Fades upon my sight away;
Free from care, from labor free,
Lord, I would commune with Thee.

Thou, whose all-pervading eye
Naught escapes, without, within,
Pardon each infirmity,
Open fault, and secret sin.

Soon for me the light of day
Shall forever pass away;
Then, from sin and sorrow free,
Take me, Lord, to dwell with Thee.

Thou who, sinless, yet hast known
All of man’s infirmity,
Then, from Thine eternal throne,
Jesus, look with pitying eye.

Familiar Patterns

Some glad morning when this life is over,
I'll fly away.
To that home where joy should never end.
I'll fly away.

Some glad morning when this life is over,
I'll fly away.
To that home on God's celestial shore,
I'll fly away.

I fly away, O Glory
I'll fly away
When I die, Hallelujah, by and by,
Hallelujah!

Personnel

The UGA Hodgson Singers

Daniel Bara, *artistic director*
Lindsey Bruner-Woodcock, Sean Butler,
Sarah Frook Gallo, Charles Henry, *assistant conductors*
Carlos Vaerla Coll, *pianist*
Sarah Frook Gallo, *manager*

Sarah Allen	Sadie Hammond	Waverly Noble
Claudia Beroukhim	Hannah Hardin	Emma O'Neal
Devaury Beverly	Gracie Haynes	Sanders O'Toole
Lindsey Bruner- Woodcock	Madelynne Hellemn	Makayla Potts
Sean Butler	Charles Henry	Lee Thomas Richardson
Abigail Childers	Kalissa Hernandez	Andy Risley
Sophie Coffman	Keshav Kalathoor	Allison Sandiford
Mackenzie Day	Kaylee Kim	William Schramm
Joshua Dixon	Nayu Kim	Shachi Sevak
John Drake	Rayvon Love	Jaden Skelton
Cole Dziedzic	Jennifer Luo	Kennedy Smith
Tanner Dziedzic	Hunter Mason	Kathleen Sullivan
Ryan Eck	Sae McIlrath	Sylvia Tammen
Matthew Elsey	Abbey McMillan	Carlos Tejada-Mahomar
Anna Floyd	Jillian Mitchell	Brooks Todd
Sarah Frook Gallo	Joseph Mullen	Keelin Walsh
	Tyler Newton	Ryan Ward

Members of the **Hodgson Wind Ensemble** and **UGA Wind Symphony**

Kelly Catlin, <i>flute</i>	Julien Berger, <i>alto saxophone</i>
Fallon Hammer, <i>oboe</i>	Paul DiCicco, <i>tenor saxophone</i>
Ricardo Ferreira, <i>clarinet</i>	Allison Gao, <i>piano</i>
Nib McKinney, <i>bassoon</i>	Julia Gu, <i>harp</i>
Ian Cornelius, <i>horn</i>	Noah Baker, <i>percussion</i>

The UGA Symphony Orchestra

Mark Cedel, *conductor*
Pyeongkang Park, *assistant conductor*

<i>Violin I</i>	<i>Violin II</i>	<i>Cello</i>
Paulo Batschauer, co-concertmaster	Eva Hsu	Jack Rose
Rachel McClellan, co-concertmaster	Yuji Yamada	Nicholas Cheon
Alexis Boylan	Ian Hutchinson	Leah Dutton
Cristobal Provoste	Ian Jones	Zach Helms
Saavedra	Crystal Young	Jordi Lara
Yidan Zhang	Hanna Cho	Ayako Pederson- Takeda
Thiago Formiga	Joyce Yun	Ariel Najarian
Fei Tong	Sarah Ling	Andrew Barnett
Nick Hoy	Christopher Hernandez	Isaiah Cuffey
Sean Smith	Garry Fulcher	Emma Tindall
Catherine Cook	Neha Gregory	Hyland Schmidt
Claire Strevel	Erin Lollar	
Karen Lee	Lleyton Aguilar	<i>Bass</i>
	Annabel Shue	Davide Sorbello
	Hallie Meier	Zoe Hood
		Swathi Ramaswamy
		Kenia Garcia

Production Team

Michael Flynn
Chris Hernandez
Daniel Karcher
Bryan Wysocki

Faculty Advisors

Adrian Childs
Tom Hiel
Emily Koh
Peter Lane

Special thanks to Sara Emery

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