

Catherine Likhuta

WIND BAND WORKS CATALOGUE
2023

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About the Composer

Catherine Likhuta is a Ukrainian-Australian composer, pianist and recording artist. Her music exhibits high emotional charge, programmatic nature, rhythmic complexity and Ukrainian folk elements. Catherine's pieces have been played extensively around the world, including highly prestigious venues such as Carnegie Hall (Stern Auditorium/Perelman Stage), Glyndebourne Opera House (Organ Room), five International Horn Symposiums and two World Saxophone Congresses, as well as many festivals and conferences. Her works have been commissioned and performed by prominent symphony orchestras (such as Melbourne Symphony Orchestra, Queensland Symphony Orchestra, The Ohio State University Symphony Orchestra and Orchestra of the National Radio of Ukraine), chamber ensembles (such as Atlantic Brass Quintet, Chicago Symphony Orchestra Brass Quintet, Ensemble Q, ICE, Lyrebird Brass, NU CORNO and U.S. Army Field Band Horns) and soloists (including former presidents of the North American Saxophone Alliance Griffin Campbell and the International Horn Society Andrew Pelletier). Catherine has held residencies at Tyalgum Music Festival, North Carolina NewMusic Initiative, University of Missouri Kansas City, University of Georgia, Ohio State University, Cincinnati Conservatory of Music, Cornell University, Syracuse University and other institutions. She is a two-time winner of the International Horn Society Composition Contest (virtuoso division) and a recipient of several awards, including two grants from the Australia Council for the Arts. Her music can be heard on Albany, Cala, Common Tone, Equilibrium and Summit Records. Horn virtuosa Denise Tryon's album *Hope Springs Eternal* featuring Catherine's piece *Vivid Dreams* was awarded the 2022 American Prize in Instrumental Performance.

Catherine's wind band works have been played by dozens of wind ensembles, including prominent groups such as Dallas Winds and the Royal Australian Navy Band. Her music has enjoyed performances at the Australian School Band and Orchestra Festival (Sydney), the Australian National Band and Orchestra Conference (Perth), the Midwest Clinic (Chicago, IL) and several CBDNA conferences.

Catherine holds a bachelor's degree in jazz piano from Kyiv Glière Music College, a five-year post-graduate degree in composition from the National Music Academy of Ukraine (Kyiv Conservatory) and a PhD in composition from the University of Queensland. She is a recipient of the Vice-Chancellor's Alumni Excellence Award from the University of Queensland.

Catherine is an active performer, often playing her own music. She was the soloist on the premiere and the CD recording of *Out Loud*, her piano concerto commissioned by the Cornell University Wind Ensemble, and the pianist on Adam Unsworth's CD *Snapshots*.

More information at www.catherinelikhuta.com.

Planet B

Commissioned by an international consortium led by Rachel Howley—Grace Lutheran College

Instrumentation: wind ensemble

Duration: 6'30"

Difficulty: grade 4

Year of composition: 2021

Watch [performance video](#) on YouTube

Buy sheet music from the [composer's webpage](#) (pdf) or [Murphy Music Press](#) (hard copies)

Program notes

Children are one third of our population and all of our future
—Panel for the Promotion of Child Health 1981

It is no secret to anyone that our planet is suffering, least of all to the children of today. I heard the following sentiment: "Take care of your planet. There is no planet B." And I thought: what if there were an ideal planet without violence, racism, greed, ecological emergencies and global pandemics? A musical journey towards such a planet could give us all some optimism for the future. I believe that in 2021 we need it more than ever.

The piece opens with static stacked perfect fifths, representing the vastness and the mysterious power of Space. Then, we zoom in on Earth, singling it out from the entire galaxy. The Earth is crying. It is hurt. It is letting out deep sighs, as if a wounded majestic animal.

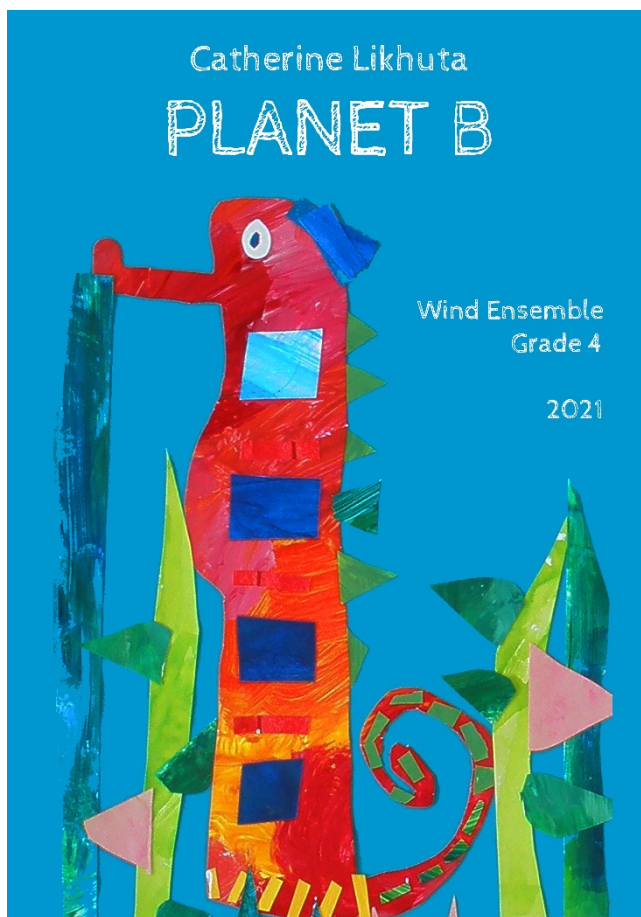
The next section of the piece, characterised by rising tension, is the musical version of "enough is enough!". It represents the protests, the high-school kids carrying huge posters, the outcries of the young generation. They are brave, bold, and they demand change and action. They came to protest and brought their message across loud and clear. Think about Greta Thunberg screaming: "...we will NEVER forgive you!!!" with tears running down her cheeks. The Earth is shouting with them, and the Earth is grieving with them.

The final section opens with the musical imitation of the sky clearing after a storm, sun coming out, and nature starting to awaken. This section is about positivity, hope and healing. In the final chords, we are zooming out and going back into Space, seeing the Earth get smaller and smaller. The Earth is smiling. It looks greener. It feels healed.

CD: *Walking on Shattered Glass*, Texas Woman's University Wind Symphony (Carter Biggers, conductor), Mark Masters

World premiere: Conservatorium Theatre, Queensland Conservatorium Griffith University, Brisbane, Australia, 30 April 2021

Queensland Conservatorium Wind Orchestra and selected students from Grace Lutheran College (Rachel Howley, conductor)



Bury and Rise

Commissioned by Dallas Winds (Jerry Junkin, conductor) and co-commissioned by an international consortium

Instrumentation: wind symphony

Duration: 15'

Difficulty: grade 5

Year of composition: 2023

Watch [performance video](#) on YouTube

Under consortium exclusivity until November 2024

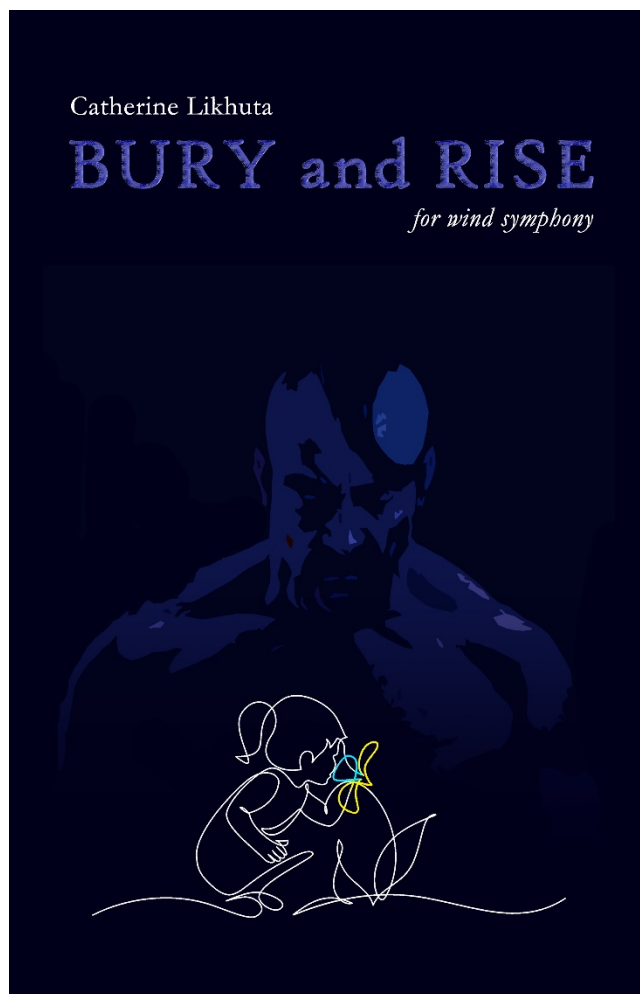
Program notes

In February 2022, the world was shocked by Russia's barbaric invasion of Ukraine. My 60-year-old disabled mother lived in Kyiv at the time and did not survive the attack on the city. Later, I was approached by Jerry Junkin and The Dallas Winds with a commission request for a piece which would celebrate the stoic heroism of the Ukrainian resistance. I quickly realised that my brain had repressed many of the most traumatic memories of those few months. The start of the full-scale war and many of the subsequent developments felt absolutely surreal. Perhaps, it was only through music that I could express what I needed to say about those events. There are no words to describe how important this commission is to me.

The piece features elements of Ukrainian folk music and its gutsy, almost tribal yet wonderfully optimistic spirit. The capabilities of wind band fit perfectly with Ukrainian musical traditions—from the band's angular rhythms to its brilliant runs on woodwinds going up against heroic brass and colourful percussion. Furthermore, there are numerous possibilities to imitate traditional Ukrainian instruments with the core band arsenal: piccolo and flute can sound just like sopilka, horn makes an excellent trembita, and harp is a great substitute for bandura.

The title of the piece, *Bury and Rise*, is a loose translation of a line from the iconic poem “Zapovit” (“Testament”, 1861) by Taras Shevchenko, arguably the most important artist for the Ukrainian identity. Shevchenko asks to bury him when he passes and then rise to defend the homeland. That is exactly what Ukrainians have done. *Bury and Rise* celebrates the spirit of the Ukrainian people, their never-ending optimism against all odds, and—as a news reporter recently put it—their stamina as the fastest renewable energy source.

World premiere: Meyerson Symphony Center, Dallas, TX, USA, 7 November 2023
Dallas Winds (Jerry Junkin, conductor)



Sure-fire

Commissioned by an international consortium led by Lanette López Compton and the Oklahoma State University Wind Ensemble (Bradley Geneviro, conductor)

Instrumentation: concerto for horn and wind band

Duration: 17'

Difficulty: grade 5+

Year of composition: 2023

Listen to the [third movement](#) on SoundCloud

Under consortium exclusivity until October 2024

Program notes

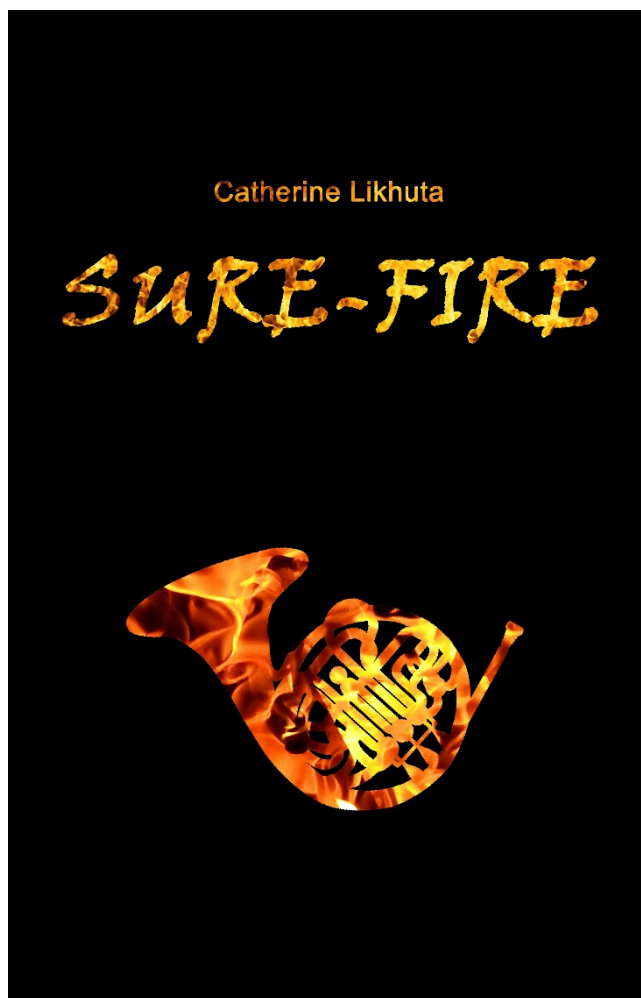
Sure-fire is a concerto for horn and wind symphony. It was commissioned by an international consortium led by Lanette López Compton and the Oklahoma State University.

This was my 10th piece for band and 25th piece featuring horn. I have learnt so much about both horn and band through my previous compositional experiences and have made hundreds of dear friends among horn soloists and band directors. This piece is the celebration of my love and admiration for horn and band, and what they can do together.

I had known for a while that I wanted the piece to be centred round the theme of fire, in one way or another. Ever since Australia's 2019–20 bushfires, where we lost over one billion local animals, I wanted to write a lament through which listeners and musicians could grieve over those horrific events. When I told my husband about the overall idea of fire, he proposed the title *Sure-fire*. While appropriately difficult and virtuosic, the writing in this piece is meant to instil confidence in the soloists and let them shine through as the spectacular musicians that they are.

World premiere: McKnight Center Performance Hall, Oklahoma State University, Stillwater, OK, USA, 24 October 2023

Oklahoma State University Wind Ensemble (Bradley Geneviro, conductor; Lanette López Compton, soloist)



Vivid Dreams

Commissioned by Denise Tryon and an international consortium led by the University of Missouri Kansas City Wind Ensemble (Joseph Parisi, conductor)

Instrumentation: concerto for low horn and wind symphony

Duration: 16'

Difficulty: grade 5+

Year of composition: 2020

Watch [performance video](#) on YouTube

Buy sheet music from the [composer's webpage](#)

Program notes

Vivid Dreams was originally written for low horn and piano, commissioned by low horn virtuosa Denise Tryon. A year later, this concerto version for low horn soloist and wind ensemble was created. When writing *Vivid Dreams*, I decided to highlight the horn's unique storytelling abilities and to musically depict three stories:

1. Cradle in the Forest
2. Octopus
3. Urban Secrets

The cycle opens with the solo horn prologue, as if inviting the audience to listen to the stories about to be told. "Cradle in the Forest" is a creepy lullaby-gone-wrong, with some unexpected turns. "Octopus" takes us on a short journey into the strange world of this fascinating creature, through the 8-note enigmatic ostinato. Finally, "Urban Secrets" is a brisk walk through hidden alleys of a busy city (such as New York, Chicago or Melbourne). There is a moment in this movement where, amongst all the surrounding busyness, one stops for a minute to peek through a window of a dance studio, where couples are dancing waltz. Then it is back to the noisy city life.

World premiere: CBDNA Southwestern Conference, Norman, OK, USA, 20 February 2020
UMKC Conservatory Wind Ensemble (Joseph Parisi, conductor; Denise Tryon, soloist)



Through Healers' Eyes

Commissioned by Brisbane Girls Grammar School (Laurinda Davidson, conductor)

Instrumentation: wind ensemble

Duration: 6'

Difficulty: grade 4

Year of composition: 2020

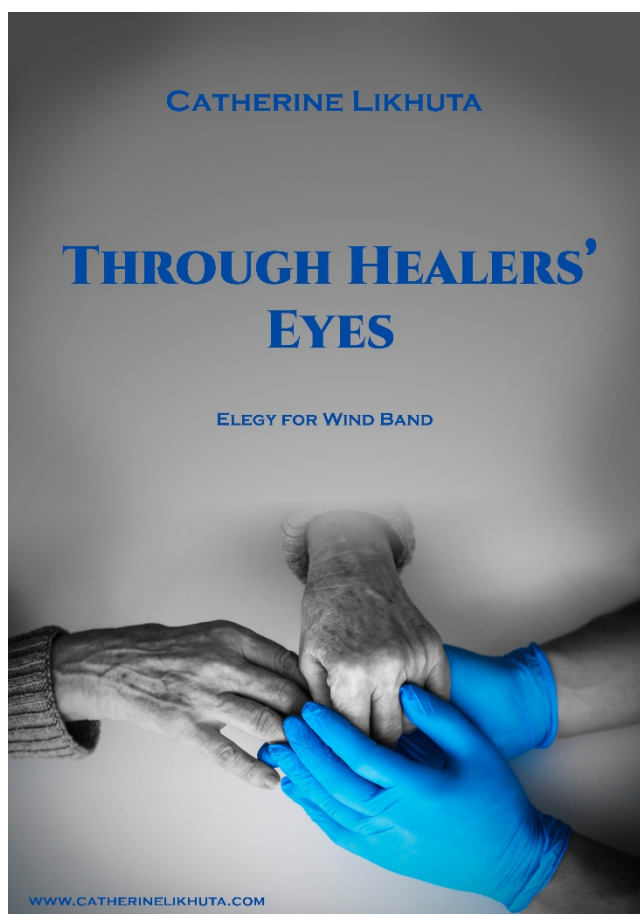
Listen to the [recording](#) on YouTube

Buy sheet music from the [composer's webpage](#) (pdf) or [Murphy Music Press](#) (hard copies)

Program notes

Through Healers' Eyes was commissioned by Brisbane Girls Grammar School for the world premiere at their 2020 International Women's Day musical showcase. The piece was inspired by a life story of a Brisbane nurse, Grace Wilson, and particularly her work as a high-ranked army nurse with the Australian Army Nursing Service during World War I and early years of World War II. Interestingly, my great grandmother, who helped raise me, was also a war nurse, though on the other side of the world—in Ukraine. As a result, this topic was very close to my heart. This piece is an emotional depiction of war as seen by war nurses, the way I imagine it. It is about healing, courage, compassion, patience, care, battle, reflection and perseverance.

World premiere: Brisbane Girls Grammar School, Australia, 6 March 2020
Brisbane Girls Grammar School Wind Band (Laurinda Davidson, conductor)



Storm Chasers

Commissioned by an international consortium led by Nicholas Williams—University of Melbourne

Instrumentation: concerto for timpani and wind ensemble

Duration: 20'

Difficulty: grade 5

Year of composition: 2023

Watch [performance video](#) on YouTube

Under consortium exclusivity until May 2024

Program notes

Storm Chasers is a concerto for timpani and wind symphony, written in close collaboration with percussionist Brent Miller. The piece features extensive interaction between the soloist and the percussion section.

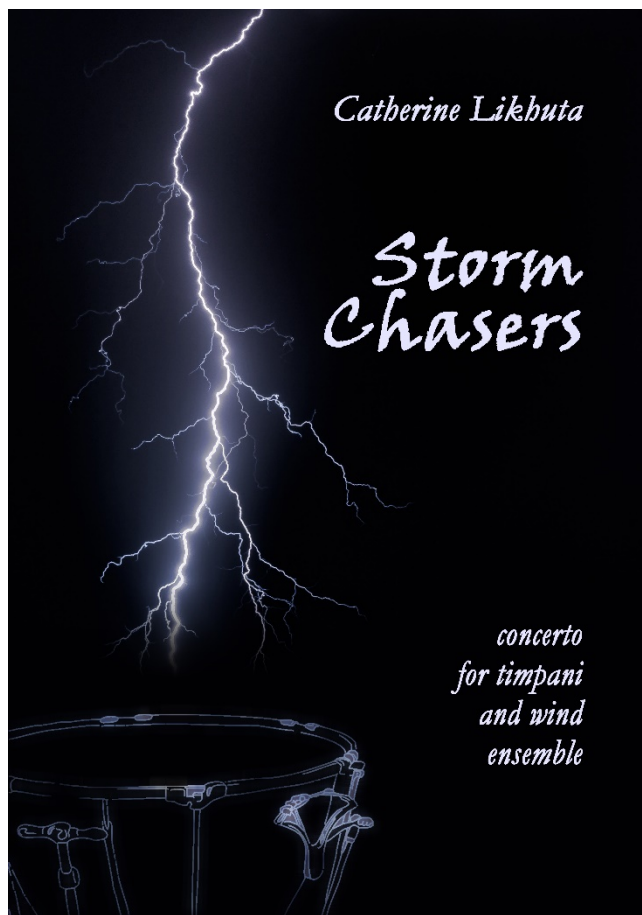
A quiet tremolo on timpani resembles an ominous roll of thunder somewhere in the distance. The idea of *Storm Chasers* came to me during the summer of 2021–2022, when we had a rather turbulent storm season in my home state of Queensland. Many people, including myself, relied on our local storm chasers for information about the upcoming weather patterns. It felt as if they were always just one step ahead of the next weather event, which enabled them to bring communities some confidence and reassurance.

The piece is written in three movements:

1. Supercell
2. Bittersweet
3. Early Warning System

Each movement tells its own story about the many faces of weather, both wild and calm.

World premiere: Elisabeth Murdoch Hall, Melbourne Recital Centre, Australia, 28 May 2023
Melbourne Conservatorium Wind Symphony (Nicholas Williams, conductor; Brent Miller, soloist)



Let the Darkness Out

Written for Michael Duke, John Lynch and the Sydney Conservatorium Wind Symphony

Instrumentation: concerto for alto saxophone and wind symphony

Duration: 12'

Difficulty: grade 5+

Year of composition: 2019

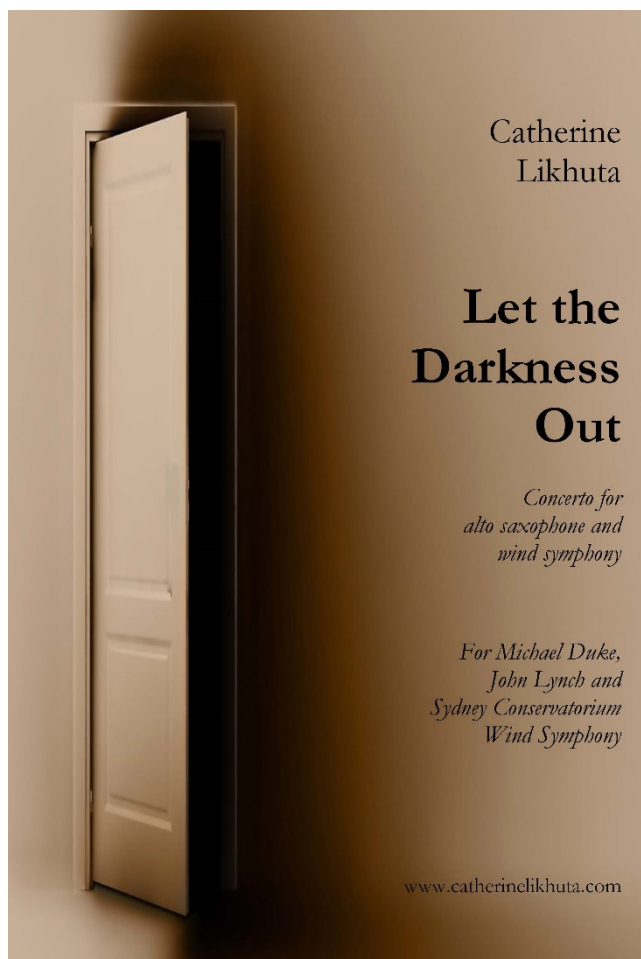
Watch [performance video](#) on YouTube

Buy sheet music from the [composer's webpage](#) (pdf) or [Murphy Music Press](#) (hard copies)

Program notes

In its original 2011 version, *Let the Darkness Out* is a virtuosic sonata for alto saxophone and piano, and is one of my most performed saxophone pieces. Shortly after moving to Australia in 2012, I heard about Michael Duke as one of the country's most prominent saxophonists and champions of new saxophone repertoire. Incidentally, around the same time, Michael was attending an international conference in the United States and heard about me and my music from the then-president of the North American Saxophone Alliance, Griffin Campbell, who had toured *Darkness* for several concert seasons. Since then, I had great pleasure to collaborate with Michael and his renowned ensemble *HD Duo*. At some point during our collaboration, Michael came up with the idea to turn *Darkness* into a saxophone concerto and gave me inspiration and support to make this idea a reality. I felt very comfortable (and excited!) making this new version for John Lynch and the SCM Wind Symphony—one of the absolute best wind ensembles in the country. Inspired by these fine musicians, the piece aims to highlight the expressive and virtuosic features of a stellar saxophone soloist, matched and supported by a confident and powerful ensemble.

World premiere: Verbrugghen Hall, Sydney Conservatorium of Music, Australia, 29 March 2019
Sydney Conservatorium Wind Symphony (John Lynch, conductor; Michael Duke, soloist)



Home Away from Home

Commissioned by an international consortium led by Jason Noble—Columbia University

Instrumentation: wind symphony

Duration: 8'

Difficulty: grade 4+

Year of composition: 2019

Watch [performance video](#) on YouTube

Buy sheet music from the [composer's webpage](#) (pdf) or [Murphy Music Press](#) (hard copies)

Program notes

I was born and raised in Kyiv, Ukraine, and then lived in the United States for eight years before moving permanently to Australia in 2012. As a result, all three countries became home to me, and I always miss them and my friends in each of them when I am away. It so happened that the commission for *Home Away from Home* came just before my family and I went on sabbatical to Ithaca, NY (our home in 2005–2009) from Australia, also stopping by Ukraine on our way there. It was a very special time, filled with somewhat forgotten youthful thrill, wonderful reunions and nostalgic experiences. It made me realize that, in a way, each of these three places was my home away from home. I reflected on that thought and also started thinking about the university freshmen students for whom I was writing the piece, who just left their parents' nest and were finding their home away from home and their new life and community on campus.

The opening section of the work represents the initial excitement associated with the new beginning, somewhat similar to a plane take-off: you are strapped in and have no control over what's going to happen next, yet somehow you know you are in for an exciting experience. The melancholic section that follows is a moment of reflection, inspired by the experience of visiting a house where your loved ones used to live, for the first time after they are gone. After the initial sadness and sorrow, which are inevitable parts of this experience, your mind brings forward wonderful memories associated with these loved ones, making you sad and happy at the same time. The next section is desperate and determined, building the tension and bringing the listener to the gutsy climax inspired by Ukrainian folk music, before returning to the original youthful, optimistic and funky opening material. The piece ends on a positive note, with a little quirky waltz surprise thrown in just before the end.

CD: *This Prismatic Rock I Stand*, University of North Florida Wind Symphony (Erin Bodnar, conductor), Mark Masters

World premiere: Carnegie Hall, New York, NY, USA, 25 March 2019
Columbia University Wind Ensemble (Jason Noble, conductor)



Scraps from a Madman's Diary

Commissioned by the Queensland Conservatorium Wind Orchestra, with support from Sydney Conservatorium and the University of Georgia

Instrumentation: secular oratorio for wind symphony and mixed choir

Duration: 35'

Difficulty: grade 5+

Year of composition: 2016

Watch [performance video](#) on YouTube

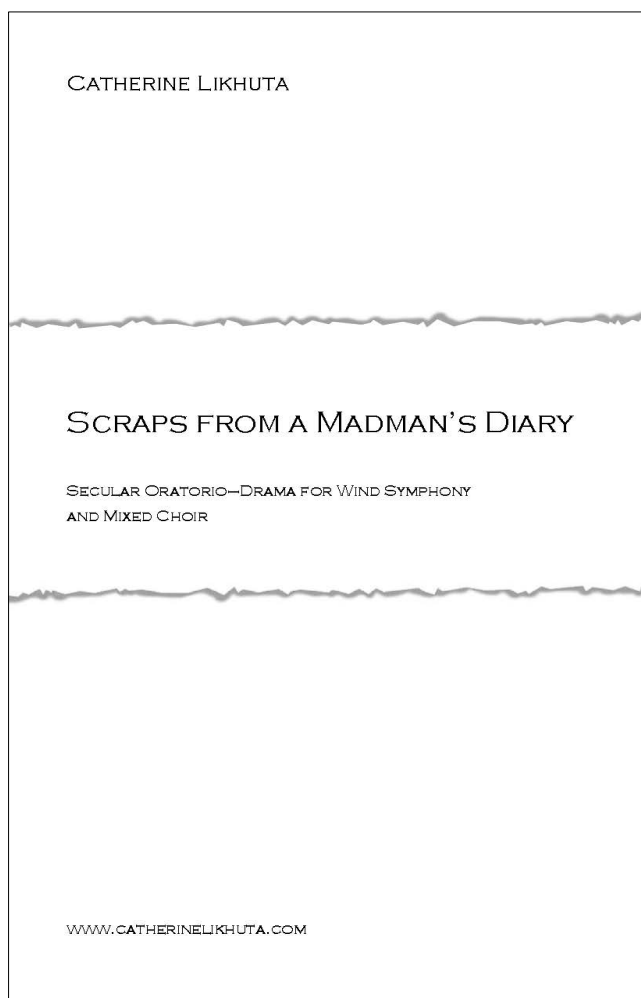
Buy sheet music from the [composer's webpage](#)

Program notes

One evening in 2006, I read a short story by the 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.

World premiere: Conservatorium Theatre, Queensland Conservatorium Griffith University, Brisbane, Australia, 14 October 2016

Queensland Conservatorium Wind Orchestra (Peter Morris, conductor) and The Australian Voices (Gordon Hamilton, chorusmaster)

Me Disagrees

Commissioned by the Cornell University Wind Symphony (Cynthia Johnston Turner, conductor)

Instrumentation: wind symphony

Duration: 8'30"

Difficulty: grade 5

Year of composition: 2013

Watch [performance video](#) on YouTube

Buy sheet music from the [composer's webpage](#) (pdf) or [Murphy Music Press](#) (hard copies)

Program notes

Why *Me Disagrees*? My intention was to write a piece that would depict an argument that is not overly aggressive. Instead, it is to be playfully competitive, even somewhat humorous at times. 'I Disagree' is a strong statement, which would not reflect the light-hearted spirit of the original idea. So, I decided to make it sound like something a naughty child might say to defy authority: 'Me disagrees! End of story.'

World premiere: Bailey Hall, Cornell University, Ithaca, NY, USA, 22 November 2013
Cornell University Wind Symphony (Cynthia Johnston Turner, conductor)



Out Loud

Commissioned by the Cornell University Wind Ensemble (Cynthia Johnston Turner, conductor)

Instrumentation: concerto for piano and wind ensemble

Duration: 15'

Difficulty: grade 6

Year of composition: 2008

Listen to the [recording](#) on YouTube

Buy sheet music from the [composer's webpage](#)

Program notes

It always seemed to me that the character of wind instruments complemented my style of writing. As a pianist, I'm amazed by the drastic, almost instantaneous volume and mood change that any wind instrument can produce while holding the same note, something that the piano is not capable of doing. *Out Loud* came about as a combination of my three favorite musical elements: the piano as an ambitious soloist, the wind ensemble as a solid compositional instrument with tremendous versatility, and finally, a musical conversation, or rather an argument, between the two. When I first heard the wind ensemble as a medium by itself, it stimulated a flood of ideas in my mind. I was completely consumed by this piece for months, striving to write out all the ideas I had. Additional excitement and inspiration came from composing specifically for the Cornell University Wind Ensemble because this was a great way for me to express my appreciation for Cornell University and all the people I knew there. As a consequence, I feel that every measure of *Out Loud* is very sincere and honest.

CD: *Augenblick*, Cornell University Wind Ensemble (Cynthia Johnston Turner, conductor; Catherine Likhuta, soloist), Albany Records

World premiere: Bailey Hall, Cornell University, Ithaca, NY, USA, 27 November 2008
Cornell University Wind Ensemble (Cynthia Johnston Turner, conductor; Catherine Likhuta, soloist)

Catherine Likhuta

Out Loud

*Concerto for Piano and Wind
Ensemble*

www.catherinelikhuta.com

A Place That Is Yours

In memory of Steven Stucky

Commissioned by Cornell University with support from Syracuse University

Instrumentation: fanfare-chorale for brass, percussion and viola or flugelhorn soloist

Duration: 3'

Year of composition: 2022

Watch [performance video](#) on YouTube

Buy sheet music from the [composer's webpage](#) (pdf) or [Murphy Music Press](#) (hard copies)

Program notes

A Place That Is Yours was written in loving memory of Steven Stucky. Steve was a long-serving professor of composition at Cornell, composer-in-residence with LA Phil and the 2005 Pulitzer Prize winner. He was also one of my composition mentors during my time in Ithaca in 2005–2009, always incredibly generous with his time and knowledge. After a little while, he became a dear friend and a person whom I admired in so many ways. In my heart and mind, Cornell will always be associated with Steve. *A Place That Is Yours* is a musical way of describing the feeling of missing a special person in your life, whom you associate with a special place in your life. I used chimes and bell-sounding instruments throughout this piece, to replicate Cornell's chimes. I chose viola for the soloist, as this was Steve's primary instrument, before he became a composer. He often said that, as a viola player, he didn't get very busy parts in the orchestra, and that gave him an opportunity to sit and listen to what was happening around him, perhaps leading to his becoming a brilliant orchestrator later. Writing this sentimental dedication felt special and brought back so many wonderful memories and a strong feeling of gratitude. I am very thankful to Dr James Spinazzola for coming up with the concept for this commission and giving me the opportunity to musically say thank you to Steve and to connect with my Cornell memories from the time that ultimately shaped me as a composer.

World premiere: Bailey Hall, Cornell University, Ithaca, NY, USA, 28 November 2022

Cornell University Wind Ensemble (James Spinazzola, conductor; Victoria Miskolczy, viola soloist)

