

EASTMAN SCHOOL OF MUSIC

A MUSICAL TRAVELOGUE

EASTMAN HORN CHOIR

Peter Kurau, director

EASTMAN BRASS GUILD

James Thompson, director
with Brad Hogarth, conductor

Tuesday, October 18, 2022

Kilbourn Hall

7:00 PM



UNIVERSITY OF ROCHESTER

—
**Eastman
School of Music**

100 YEARS | 1921-2021

PROGRAM

EASTMAN HORN CHOIR

Corcovado

Antônio Carlos Jobim (Tom Jobim)

(1927-1994)

arr. Don Bruno

Bells and Roses Quartet

Morgan Chalmers, Aliceyn Covington,

Lea Helsel & Alina Liebschner, horn

Big Sky Country (2015)

Daniel Baldwin

(b. 1978)

Portraits of the American West (2007)

James A. Beckel, Jr.

Santa Fe Trail

(b. 1948)

Prairie Sunrise

Colorado Vistas

Lexi Kunz & Aiden Hughes, percussion

Ben Landon, timpani

Peter Kurau, conductor

EASTMAN BRASS GUILD

Changes/Transitions (2020)

Quinn Mason

(b. 1996)

Hymn to a Blue Hour (2010/2022)

John Mackey

(b. 1973)

PROGRAM

Octet for Brasses and Piano (1948-49)

Florence Price

Tempo Moderato

(1887-1953)

Andante Cantabile (with much expression)

Tempo Moderato

Herb Smith & James Thompson, trumpet
Peter Kurau & Amanda Friedman, horn
Michael Rooney & Mark Kellogg, trombone
Stephanie Magara, tuba
Chiao-Wen Cheng, piano

Suite No. 1 for Brass

Francis Johnson

Captain J. Mountfort's Kent Bugle Slow March

(1792-1844)

Boone Infantry's Brass Band Quick Step

arr. Brad Hogarth

The Death of Willis

Victoria Gallop

Washington Gray's Kent Bugle Slow March

Fanfare for Full Fathom Five (2015)

John Mackey

Brad Hogarth, conductor

PROGRAM NOTES

Big Sky Country(2015)

Daniel Baldwin

In 2006, I was with my friend, Jeffrey Powers, at a regional horn conference. One evening we were out to dinner discussing some of his experiences playing in orchestras abroad. At the end of the conversation, he made the statement, “I enjoyed the experience, but was so glad to get back to big sky country.” That was the true birth of this piece. I filed away that statement, always intending it to be the title for a piece for horn choir.

My opportunity came a few years back when Peter Kurau and the Eastman Horn Choir asked me to write a piece for them. I jumped at the opportunity, but was unhappy with the way the piece turned out. Upon being accepted to present a recital of horn choir music at the International Horn Symposium in August of 2015, I pulled the piece back out and completely rewrote and revised it. The piece transformed before my eyes into a beautiful and broad celebration of horn choir sonority.

Big Sky Country is dedicated to my friend Jeff Powers

“Portraits of the American West”

James A Beckel, Jr.

for **Twelve Horns and Percussion**

Portraits of the American West was commissioned by Greg Hustis and dedicated to Mason Jones. This piece for twelve horns and two percussionists was meant to capture scenes from the early American west.

The first movement, *Santa Fe Trail*, pictures a wagon train about to embark on a westward journey over the Santa Fe Trail in 1825. This trail was very popular at the time for pioneers, but extremely dangerous. The opening chorale is meant to reflect the wonder of the journey as well as a little trepidation for the risks involved. The main Allegro theme is fanfare-like in nature representing the courage and excitement of the men and women who made this trip. The Moderato section combines the chorale theme with this main Allegro theme in a slower tempo reflecting the solitude of the landscape on this long journey. The main Allegro theme returns and the music accelerates over time as the wagon train nears its final destination. This movement concludes with a return of the opening chorale theme, now stated as a fanfare of celebration for a successful journey.

The second movement, *Prairie Sunrise*, paints a musical portrait of a sunrise over the prairie during similar travels of Americans settling the west. Such a sunrise on a pretty day must have been particularly beautiful over a virgin landscape.

PROGRAM NOTES

The third movement, *Colorado Vistas*, portrays a similar picture of Colorado. The opening fanfare is a tribute to the grand, majestic image of the Rocky mountains. The Allegro that follows is a tribute to the American cowboy and the adventures that they had while herding cattle in 1876.

Changes/Transitions (2020)

Quinn Mason

Quinn Mason (b. 1996) is a composer and conductor based in Dallas, Texas. He currently serves as the Hartford Symphony Orchestra's Artist in Residence. He recently served as the Detroit Symphony Orchestra's Classical Roots composer in residence for 2022 (the youngest composer appointed to that role) and as KMFA's inaugural composer in residence. Quinn has been described as "a brilliant composer just barely in his 20s who seems to make waves wherever he goes." (Theater Jones) and "One of the most sought after young composers in the country" (Texas Monthly).

"**Changes/Transitions** was written in the summer of 2020 during a time of unrest of struggle for an entire nation, whether due to the political unrest or the still unpredictable pandemic which was in its early stages. Through all of this, one thing was certain; we were watching history in the making and the world changing in real time. The question remained, especially with the political riots: what do we have to do to get to where we want to be? That is the question this piece seeks to answer."

—*Quinn Mason*

Hymn to a Blue Hour (2010/2022)

John Mackey

The blue hour is an oft-poeticized moment of the day – a lingering twilight that halos the sky after sundown but before complete darkness sets in. It is a time of day known for its romantic, spiritual, and ethereal connotations, and this magical moment has frequently inspired artists to attempt to capture its remarkable essence. This is the same essence that inhabits the sonic world of John Mackey's **Hymn to a Blue Hour**.

Programmatic content aside, the title itself contains two strongly suggestive implications – first, the notion of hymnody, which implies a transcendent and perhaps even sacred tone; and second, the color blue, which has an inexorable tie to American music. Certainly *Hymn to a Blue Hour* is not directly influenced by the blues, per se, but there is frequently throughout the piece a sense of nostalgic remorse and longing – an overwhelming sadness that is the same as the typically morose jazz form. Blue also has a strong affiliation with nobility, authority, and calmness.

—*Jake Wallace*

PROGRAM NOTES

Originally written for Concert Band, this version for Symphonic Brass was commissioned by the brass of the San Francisco Symphony, with Brad Hogarth conducting in March 2022.

Octet for Brasses and Piano (1948-49)

Florence Price

Florence Beatrice Price was an American classical composer, pianist, organist and music teacher. Born in Little Rock, Arkansas, Price was educated at the New England Conservatory of Music, and was active in Chicago from 1927 until her death in 1953. Price is noted as the first African-American woman to be recognized as a symphonic composer, and the first to have a composition played by a major orchestra. Price composed over 300 works: four symphonies, four concertos, as well as choral works, plus art songs, and music for chamber and solo instruments.

In 2009, **The Octet for Brasses and Piano** was among a substantial collection of her works and papers found in her abandoned summer home near St. Anne, Illinois.

Francis Johnson Suite No. 1 for Brass

Francis Johnson
arr. Brad Hogarth

Performing as a virtuoso of the (now rare) keyed Kent bugle and the violin, Francis Johnson wrote more than two hundred compositions of various styles—operatic airs, Ethiopian minstrel songs, patriotic marches, ballads, cotillions, quadrilles, quicksteps and other dances. Only manuscripts and piano transcriptions survive today. In 1818 Johnson became the first African American to publish sheet music, the first black musician and perhaps the first American musician to tour Europe with a band, and one of the first musicians to participate in integrated public concerts. He mentored a number of successful black musicians, and scholars credit him as the leader of the Philadelphia School of composers — arguably the first such group in the United States.

Johnson led a well-known band in the Philadelphia area at a time when very few people could sustain themselves as professional musicians. In 1837, Johnson became the first African American band leader to take a band to Europe. Johnson's band played for Queen Victoria at Buckingham Palace. The young monarch was so taken with Johnson's musical talent that she gave him a silver bugle as a present. In Europe, Johnson and his band picked up the latest musical trends and brought them back to the United States. When Johnson again began playing concerts in America in the winter of 1838-1839, he introduced waltzes by Johan Strauss and a style of music which developed into what is now known as the very popular classical "pops" style. Johnson is sometimes given credit as a forefather of both jazz and ragtime.

PROGRAM NOTES

The **Suite No. 1 for Brass** presented tonight was transcribed and arranged based on manuscript piano reductions from the University of Pennsylvania's Kurt Stein collection.

Fanfare for Full Fathom Five (2015)

John Mackey

Fanfare for Full Fathom Five takes its title from Shakespeare's "The Tempest," where Shakespeare's text refers to a drowning during a storm and shipwreck in water about five fathoms (30 feet) deep:

Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes; Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange.

– William Shakespeare, *The Tempest*: I.2.396-401.

In *The Tempest*, this rather foreboding and gloomy text is sung by the tormented spirit Ariel to the young prince of Naples, Ferdinand, who has just escaped a shipwreck caused by the eponymous storm and is unaware of whether his father — the King, Alonso — has survived. In reality, Ariel's dire taunt proves to be somewhat inaccurate, but his song has a place in the English lexicon partly due to two phrases which have entered common usage: "full fathom five," a nautical reference that indicates a placement under a depth of thirty feet of water but is used metaphorically to imply an impossible and unavoidable doom; and "sea-change," which describes an unexpected and profound transformation. Both of these images, along with the backdrop of a tumultuous squall, paint the musical language of John Mackey's *Fanfare for Full Fathom Five*.

—*Jake Wallace*

MEET THE ARTIST

Brad Hogarth is a versatile and multi-faceted musician, whose career has taken him from the finest concert halls in Europe to the frozen Arctic tundra and the dusty Black Rock Desert. He is especially passionate about musical outreach - both as a performer and as an educator, Brad hopes to bring people and communities together through the power of live performance.

Based in the San Francisco Bay Area, Brad is the Associate Professor of Conducting at San Francisco State University as well as the music director and conductor of the Art Haus Collective, the Contra Costa Wind Symphony, and the San Francisco Civic Symphony. Brad was recently named Artistic Advisor to the Monterey Symphony, and is on faculty at the San Francisco Conservatory of Music where he conducts the Conservatory Wind Ensemble and Pre-College Contemporary Music Ensemble. His most recent conducting debuts have been with the San Francisco Symphony, Monterey Symphony, Bay Brass, and the San Francisco Contemporary Music Players.

In 2017, Brad conducted the Art Haus Collective's ballet production of Stravinsky's *Rite of Spring at the Burning Man*. *An estimated 10,000 people were in attendance and photos from the event were featured in USA Today, Business Insider, as well as the Smithsonian's Renwick Gallery as a part of the No Spectators: The Art of Burning Man exhibit. Since then, The Art Haus Collective has continued to build a reputation for presenting spectacular performances of classical and contemporary works in unique spaces.*

An accomplished trumpeter as well, Brad performs regularly with a number of orchestras. He can be heard on the San Francisco Symphony's recording of Ives' Symphony No. 4 and the San Francisco Ballet's recording of Lowell Liebermann's *Frankenstein*. Brad toured with the Indianapolis Symphony to the Kennedy Center as a part of the 2018 SHIFT Festival, and has performed as guest principal trumpet with the Louisville Orchestra.

Brad earned a Bachelors in trumpet performance and music education from the Eastman School of Music where he studied with James Thompson and Mark Davis Scatterday, spent a semester in Germany at the Hochschule für Musik Freiburg, and holds a Masters degree in trumpet performance at the San Francisco Conservatory of Music.

PERSONNEL

EASTMAN HORN CHOIR

Peter Kurau, director

Gretchen Berendt
Amelia Caruk
Morgan Chalmers
Aidan Christensen
Aliceyn Covington
Amanda Friedman
Aaron Fulton
Lea Helsel
Mary Kimble
Dylan Kingdom
Alana Knowles
Alina Liebschner
Katherine Perrine
Azriel Ressler
Eric Russell
Weverton Santos
Kyle Schober
Aby Stumpf
Miles Teague
Danica Tuohy
Cristina Vieytez
Jennelle Williams
Zirui Zhao

EASTMAN BRASS GUILD

Brad Hogarth, conductor
James Thompson, director

Trumpet

Daniel Adamczyk
Derek Gong
Jess Green
Doug Herrin
Eric Lofgren
Matt Naeger
Davan Sagara
Sam Santiago

Horn

Morgan Chalmers
Aliceyn Covington
Amanda Friedman
Lea Helsel
Mary Kimble
Alina Liebschner
Weverton Santos

Trombone

Andrew Bianchi
Jeffrey Davison
Chase Farrell
Aiden Fuller
Charles Hibschweiler
Michael Rooney

Tuba

Addie Canning
Cole Henslee
Stephanie Magera

Percussion

Lucy Chugh
Izaiah Gonzales
Aiden Hughes
Ben Landon

UPCOMING EVENTS AT EASTMAN

Wednesday, October 19, 2022

Voice Department Recital

Hatch Recital Hall, 5:00 PM

Free Admission

Wednesday, October 19, 2022

Eastman Jazz Ensemble/Eastman New Jazz Ensemble

Kilbourn Hall, 7:30 PM

Free Admission

Wednesday, October 19, 2022

Eastman Wind Ensemble

Kodak Hall at Eastman Theatre, 7:30 PM

Free Admission

Thursday, October 20, 2022

Eastman Jazz Lab Band/Eastman Jazz Workshop Ensemble

Kilbourn Hall, 7:30 PM

Free Admission

Scan this QR code to see all of the exciting concerts coming up in our 22-23 Eastman Presents Season!



We acknowledge with respect the Seneca Nation, known as the “Great Hill People” and “Keepers of the Western Door” of the Haudenosaunee Confederacy. We take this opportunity to thank the people whose ancestral lands the Eastman School of Music of the University of Rochester currently occupies in Rochester, New York.

Information about upcoming Eastman concerts and events can be found at:

www.esm.rochester.edu/concerts

www.facebook.com/ConcertsAtEastman

Kilbourn Hall fire exits are located along the right and left sides, and at the back of the hall. In the event of an emergency, you will be notified by the stage manager. If notified, please move in a calm and orderly fashion to the nearest exit.

Please note: The use of unauthorized photographic and recording equipment is not allowed in this building. We reserve the right to ask anyone disrupting a performance to leave the hall.

Restrooms are located in the Wolk Atrium near the rear doors of Hatch Recital Hall. Fully-accessible restrooms are available on the first floor of the Eastman School. Our ushers will be happy to direct you to them.

Supporting the Eastman School of Music:

For Information on Eastman’s Centennial events and campaign, please visit

www.esm.rochester.edu/100