

FACULTY ARTIST SERIES

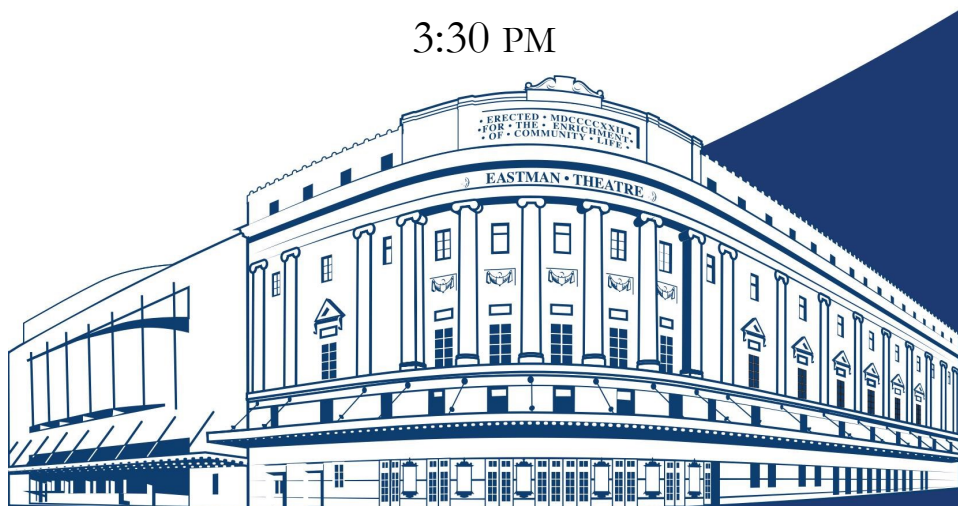
JUSTIN BENAVIDEZ, TUBA

with Priscilla Yuen, piano

Sunday, October 29, 2023

Hatch Recital Hall

3:30 PM



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

PROGRAM

Tuba Concerto No. 2 “This Too Shall Pass” (2022) Todd Goodman
Mysterious (b. 1977)
Slow
Sneaky and menacing
Vibrant

New Kid (2014) Anna Baadsvik
(b. 1966)

INTERMISSION

Songs of a Wayfarer Gustav Mahler
When My Sweetheart is Married (1860-1911)
I Went This Morning over the Field arr. Perantoni
I Have a Gleaming Knife
The Two Blue Eyes of my Beloved

Tango Suite for Two Guitars (1984) Astor Piazzolla
III. Allegro (1921-1992)
arr. Benavidez

PROGRAM NOTES

Tuba Concerto No. 2 “This Too Shall Pass” (2022) Todd Goodman

Todd Goodman’s *Tuba Concerto No. 2 “This Too Shall Pass”* was commissioned by a consortium of 53 tubists which also includes universities and ensembles from around the world. Members of the consortium, led by Justin Benavidez, will give premieres of this work with its orchestra, wind ensemble, brass choir, piano, and MIDI accompaniments throughout the 2022-23 and 2023-24 concert seasons.

Note from the composer:

“I thought of this concerto as a sequel to my first *Tuba Concerto* in which I set out to explore the lyricism, agility, and athleticism of the tuba. The second concerto continues to expand and explore those same beautiful characteristics of the instrument but in a new, more mature setting. 2020 to 2022 was a unique and challenging time for everyone – particularly artists. We went from being able to create, perform, and share our ideas with live audiences across the globe to having no real live outlet at all. Overnight, performances and recordings were canceled as the entire music world crashed right in front of us. Personally, all the projects I had been working on were either canceled or postponed indefinitely. As a composer, I felt that there was really nothing to write for, and I ended up not writing a single note for over a year.

One of my first projects that returned was this concerto. At the end of 2019, Justin Benavidez and I were discussing the possibility of this piece right before things shut down – he had just finished recording my first *Tuba Concerto* with the Florida State University Wind Orchestra – but I was reluctant to write another one because I was nervous that I wouldn’t be able to write a second one at the level of the first. Although, after some serious arm twisting by Justin, I said yes. I didn’t even get the chance to sketch anything and the world was thrown into turmoil. But when the project returned, I knew that it would be a great place to express the angst, desperation, and resilience I felt during that time. “*This Too Shall Pass*” tells that story. No matter what is happening in your life, be patient – it will pass.”

— Todd Goodman

PROGRAM NOTES

New Kid (2014)

Anna Baadsvik

Anna Baadsvik was born in 1966 in Sweden and wrote her first music, for solo piano, at the age of five. She went on to study the violin at the Royal Academy of Music in Stockholm and composition and arranging at the Trondheim Conservatory of Music in Norway. As a violinist she has played Swedish, Irish, and Norwegian folk music, rock, and jazz, as well as the classical repertoire, thereby displaying a musical curiosity that has greatly influenced her own music. Her catalogue includes compositions and arrangements for symphony orchestra and smaller ensembles as well as numerous chamber works.

Regarding *New Kid*, Anna Baadsvik writes:

“The title of the piece comes from its birth process. When starting a new score in Sibelius, it is necessary to find a name to save the file. In my case, writing a new piece is like a journey into the unknown... you never really know from the start what will happen and what the journey will turn out to be all about, after all! *New Kid* is only a name from the birth process, but personally I am convinced that the piece and all pieces ever have always existed, they may just have not been perceived yet. From my own point of view, *New Kid* has a strong connection to a river and to the associations that it can give, like thousands of human lives and destinies, here and now, and in all times. Sometimes the river is strong and powerful or sparkling and beautiful, sometimes bright and playful and other times dark and quiet, but it never stops. Everything and everyone in it will always continue to pass through, and finally be swept away and forgotten. New life and new clear water to come. Sometimes when listening to the river, I can imagine hearing echoes of whispering voices from a long time ago...”

— Anna Baadsvik

PROGRAM NOTES

Songs of a Wayfarer

Gustav Mahler

In 1883, Mahler was in his early twenties gathering experience as a conductor in the opera houses of Central Europe. That year he arrived in Kassel, Northern Germany, where he had become an assistant to the aging Kapellmeister, Wilhelm Treiber. Kassel is famous as one of the major centers of the German fairy-tale cult. It was where the Grimm brothers published two volumes of their famous legends. However, despite its literary reputation, the city's opera company was rather mediocre, and so Mahler was eager to raise standards there, applying himself with his customary fanatical energy.

But his ambition soon gained him a reputation as an upstart who irritated both Treiber and his aristocratic employers. Mahler made matters worse by falling in love with Johanna Richter; an attractive, blue-eyed soprano lodging in Treiber's house. The affair caused Mahler's relationship with his superior to deteriorate beyond rescue, and the young apprentice conductor soon realized he no longer had a future in Kassel. He began searching for a new job, throwing his relationship with Johanna into crisis. On New Year's Eve 1884, the couple, knowing their fate was sealed, parted in tears. Mahler walked into the dark streets at midnight, writing later to his friend Fritz Löhr from the Pernerstorfer group with a tortured account of his feelings:

"When I came out of the door, the bells were ringing, and the solemn chorale rang out from the tower. Ah dear Fritz, it was just as if the great stage-manager had wanted to make it all artistically perfect. I wept all through the night in my dreams."

It is typical of Mahler to sense the creative potential of his broken heart. But the theatrical scene he describes was perhaps more colorful than the mundane reality. Things turned out somewhat less dramatically than suggested by his letter. The doomed couple continued to work together for a further six months before Mahler finally left Kassel to take up a new post in Prague. Creatively the high emotion of the relationship had already born fruit. During the previous year, Mahler had written six poems for Johanna, expressing his elation and sadness. The poems mimicked the vernacular style associated with Kassel, and in 1885, Mahler set four of them for voice and piano. He called the work, *Geschichte von einem fahrenden Gesellen* which later became *Lieder eines fahrenden Gesellen* or *Songs of a Wayfarer*.

— Peter Davison (*Colorado MahlerFest XXXIII*)

PROGRAM NOTES

Tango Suite for Two Guitars (1984)

Astor Piazzolla

Tango Suite is a composition for two guitars written by Astor Piazzolla in 1984. The work was dedicated and composed for the Duo Assad, a group comprised of Brazilian guitarist brothers, Sérgio and Odair Assad, and it has become a significant part of the duo guitar chamber repertoire.

Astor Piazzolla met Sérgio and Odair Assad in 1983, when they played a two-guitar arrangement of the *Escolaso's Suite Troileana* at a party in Paris. Astonished by their interpretive ability, Piazzolla decided to compose an original work for the duo. Months later he presented them with score of the *Tango Suite* which was premiered in Belgium in 1984. The third movement of the *Tango Suite* includes many of the hallmark elements of the nuevo tango for which Piazzolla is known; a fusion of tango, jazz, and classical music.

MEET THE ARTISTS

Hailed by *Fanfare Magazine* as “a true virtuoso of his instrument”, **Justin Benavidez** is the newly appointed Associate Professor of Tuba and Euphonium at the Eastman School of Music. He previously held a similar faculty position at Florida State University. In the summer, he teaches and performs at the Round Top Summer Music Festival in Round Top, Texas.



Benavidez has performed across North America, Europe, and Japan. He has been featured numerous times on APM's *Performance Today* radio program. His debut solo album, *Emblems*, won Silver Medals in the Classical Album and Solo Instrumentalist categories of the Global Music Awards. The *International Tuba Euphonium Association Journal* described it as “an impressive and highly entertaining record” on which Benavidez “shreds with enthusiasm, exuberance, and precision”. His second album, *Storyteller*, also won Silver Medals in the Classical Album and Solo Instrumentalist categories of the Global Music Awards. *Fanfare Magazine* described it as “splendidly eloquent [...] a masterclass in expressiveness” with a sound that is “gloriously warm and comforting”.

MEET THE ARTISTS

As an orchestral musician, Benavidez has performed as tubist with the Charleston Symphony Orchestra, Charlotte Symphony Orchestra, Jacksonville Symphony Orchestra, Philadelphia Orchestra, Rochester Philharmonic, Santa Fe Symphony Orchestra, Sarasota Orchestra, and Utah Symphony. He was previously the principal tuba of the Tallahassee Symphony Orchestra.

Benavidez is a Melton Meinel Weston and Denis Wick performing artist.

Pianist **Priscilla Yuen** enjoys a rich and varied career as a soloist, collaborator, teacher and administrator. Currently a faculty member at the Eastman School of Music, Ms. Yuen regularly supports instrumentalists and vocalists from across the Eastman community as they prepare for recitals, competitions, and recordings. Additionally, she serves on the piano faculty at the Rochester Institute of Technology.



As a collaborative pianist, Ms. Yuen has performed at colleges and universities across the United States, as well as at venues such as the Kennedy Center and New York City's Yamaha Hall. Serving as Festival pianist at the International Trombone Festival, she has performed with Jörgen van Rijen (Royal Concertgebouw Orchestra), Norman Bolter (retired, Boston Symphony), Larry Zalkind (Eastman School of Music faculty), Jeremy Moeller (Chicago Lyric Opera), Ralph Sauer (retired, Los Angeles Philharmonic), Kenneth Thompkins (Detroit Symphony), Peter Steiner (Vienna Philharmonic), Matthew Guilford (National Symphony) and Justin Clark (Bern Symphony), Nico & Martin Schippers (Concertgebouw). Other musicians with whom she has collaborated include violinist Charles Castleman (Frost School of Music faculty), tubist Carol Jantsch (Philadelphia Orchestra), pianist Graham Johnson (Guildhall School of Music faculty), trumpeter David Bamonte (Oregon Symphony) and noted composer Steven Stucky (Cornell University faculty). Since 2016, Ms. Yuen has performed extensively across the country with Eastman faculty trombonist Mark Kellogg.

MEET THE ARTISTS

A native of St. Louis, Ms. Yuen received her undergraduate training at the University of Missouri where she studied with Dr. Peter Miyamoto and her Master of Music degree in Piano Accompanying and Chamber Music from the Eastman School, studying with Dr. Jean Barr. As a graduate student, she was awarded first prize at the Jesse Kneisel Competition as well as the Barbara M.H. Koeng Award for her work with vocal accompanying.

Ms. Yuen served as staff pianist and arts/administrative coordinator at the New York State Music Festival for eleven summers. She also served as Director of Operations at the Odyssey Chamber Music Festival in Columbia, MO as well as a piano fellow for The Quartet Program.

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.

UPCOMING EASTMAN SERIES CONCERTS

Tickets for all series concerts can be purchased at EastmanTheatre.org

FACULTY ARTIST SERIES

Alexander Kobrin, piano

Hatch Recital Hall

Wednesday, November 1, 2023 at 7:30 PM

Over the course of eight concerts, Professor Kobrin will present all 32 of Beethoven's piano sonatas throughout the 2023-24 academic year. Kobrin will perform on a Shigeru Kawai piano, generously on loan to Eastman for this concert series.

FACULTY ARTIST SERIES

Mark Kellogg, trombone

Hatch Recital Hall

Sunday, November 5, 2023 at 7:30 PM

UPCOMING STUDENT ENSEMBLE CONCERTS

All student performances are free unless otherwise noted.

Chamber Jazz Ensemble

Hatch Recital Hall

Monday, October 30, 2023 at 7:30 PM

EMuSE with Jon Christopher Nelson

Hatch Recital Hall

Thursday, November 2, 2023 at 7:30 PM

EASTMAN OPERA THEATRE

A Double Bill: Mythology Through a New Lens!

Kilbourn Hall

November 2 – November 4, 2023 at 7:30 PM | November 5, 2023 at 2:30 PM

*Tickets are required and can be purchased on EastmanTheatre.org

**Pre-opera lectures will be in Ray Wright Room one hour before each performance.

Music of Nkeiru Okoye and Jake Heggie



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