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## ABOUT MUSIC

The University of Arkansas is accredited by the National Association of Schools of Music and the Department of Music is housed within the Fulbright College of Arts & Sciences.

Home to over 300 music students and fifty faculty members, we offer a variety of degree programs at the undergraduate and graduate levels.

Department faculty and students perform over 400 concerts per year, on and off campus. Large concerts are performed at the 600-seat Faulkner Performing Arts Center that opened in 2015. Chamber and solo recitals are primarily presented at the 200-seat Stella Boyle Smith Concert Hall, which began a full renovation December 2022 and should reopen in spring 2025.

For more information, find us on social media or contact us at (479) 575-4701, email us at **[music@uark.edu](mailto:music@uark.edu)**, or visit **[music.uark.edu](http://music.uark.edu)**.

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## ACCENT FACULTY CONCERT SERIES

### JAKE HERTZOG: OZARKS REIMAGINED

Jake Hertzog, guitar & arrangements

WITH:

Garrett Jones, bass

Chris Peters, drums

7:30 p.m., Tuesday, February 4, 2025

Faulkner Performing Arts Center

University of Arkansas

## PROGRAM

### Dry and Dusty

Based on a performance by James Walden, recorded in 1951

### Goodbye My Honey, I'm Gone

Based on the recording created by Max Hunter

## **Spanish Song**

Based on the recording in the Smithsonian Folkways Collection performed by John Mounce and Danny Patrick in 1958

## **Sweet Lady Jane**

Based on the recording from Max Hunter from 1958

## **Oh Miss, I Have A Very Fine Farm**

Based on the recording by Max Hunter from 1958

## **Daisies in the Loft**

Based on the recording in the Smithsonian Folkways Collection performed by John Mounce and Danny Patrick and Calvin Van Brunt in 1958

## **Blue Ridge Mountains**

Based on the recording by Max Hunter from 1958

## **Darling Nellie Gray**

Based on the recording by Absie Morrison in 1954 (collected by Mary Parler)

## **Down By The Seashore**

Based on the recording by Max Hunter from 1958

## **Down Yonder**

Based on the recording in the Smithsonian Folkways Collection performed by John Mounce and Danny Patrick and Calvin Van Brunt in 1958

# **PERSONNEL**

**Jake Hertzog** - Guitar, arrangements

**Garrett Jones** - Bass

**Chris Peters** - Drums

# PROGRAM NOTES



I initially became interested in ‘Ozark’ music when I attended my very first Fayetteville Roots Festival in 2016. As a guitar player, this music resonated with me instantly, and I filed away in my mind the idea of a project of folk music. In 2023, thanks to a grant from the Artist 360 program, I finally got my chance.

This project reimagines Ozark folk songs and melodies as contemporary jazz tunes. Jazz musicians have a rich tradition of adapting the popular music of every era to become new forums for creativity and improvisation. To take a ‘jazz’ approach to Ozark folk music, I first spent months researching the genre through public collections such as the Smithsonian Folkways collection, our own University of Arkansas Library which has a tremendous repository of Ozark folk recordings, and extensive interviews and conversations with local musicians who perform in contemporary folk styles. I am particularly indebted to the talent and generosity of Kelly and Donna Mulhollan of Still on the Hill for sharing

their music and expertise. From there, I utilized common jazz arranging techniques such as reharmonization, meter changes, and form construction, to create each piece as a complete song. In most cases, I added solo sections derived from the original harmony and form. The melodies of every song remain almost identical to the original versions, and in some cases, I altered the meter and form to reflect the almost ‘improvised’ nature of the original vocal performances.

These songs were recording in November 2024 as part of the grant project, and I hope to release the subsequent album in 2026. So far, learning, researching, and performing this music has been deeply rewarding and I certainly intend to continue this project and expand upon it in the future.

-Jake Hertzog, 2/2025

From Smithsonian Folkways (1964)

“Although it is relatively new in its present situation, this music is part of one of the oldest American traditions. It has its roots in the music of the early settlers, and has received fresh vigor over the years from development within American culture, which have introduced new sounds and new instruments to this tradition, as well as new rhythms and harmonies to accompany the changing social functions the music has performed. It is part of an active and progressive tradition, yet it has always maintained a terrific sense of respect and preservation for its own past. This way elements from the years ago are still considered as significant to the present-day music by those who perform and live with this music.”

This project was made possible by a grant from the ARTIST 360 Program from Mid-America Arts Alliance and the Walton Family Foundation.

**ARTISTS  
360**

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