



UArkMusic

2022-2023 SEASON

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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 is slated for a full renovation starting December 2022.

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



UNIVERSITY OF
ARKANSAS

Fulbright College
of Arts & Sciences

ACCENT FACULTY CONCERT SERIES
ARKANSAS BRASSWORKS



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ACCENT FACULTY CONCERT SERIES ARKANSAS BRASSWORKS

Richard Rulli, trumpet
Tlaloc Perales, trumpet
Katelyn J. Halbert, horn
Cory Mixdorf, trombone
Benjamin Pierce, tuba
with Henry Runkles, narrator

7:30pm, Monday, March 13, 2023
Jim & Joyce Faulkner Performing Art Center
University of Arkansas

PROGRAM

Fanfare Quintet (2002)

Jennifer Higdon (b. 1962)

Early American Vignettes (2020)

Jeff Cortazzo (b. 1963)

WORLD PREMIERE PERFORMANCE

1. Dawn at the Finished Capitol Dome- December 1863
2. Steaming past 'Lady Liberty'; a View From Steerage- May 1896
3. The Arrival of the White Lion at Point Comfort, Virginia- August 1619
4. The Signing of the Declaration of Independence- July 1776

INTERMISSION

Canzona Bergamasca

Samuel Scheidt (1587–1654)

Shine (2015)

Robert Paterson (b.1970)

- I. Ringing Brass Bells
- II. Quicksilver
- III. Veins of Gold
- IV. Bright Blue Steel

PROGRAM NOTES

EARLY AMERICAN VIGNETTES — CORTAZZO

Early American Vignettes attempts to portray four noteworthy events that occurred either in the British colonies or the then young United States of America. All of the music is original except where the composer utilizes negro folk songs and spirituals in addition to melodic themes from William Billings (1746-1800). The narration texts are taken either from the lyrics of these aforementioned compositions or from historical documents, as well as the poem *The New Colossus*, by Emma Lazarus.

Movement 1: Dawn at the Finished Capitol Dome, December 1863

This anonymous poem was apparently written by an attendee of the new Capitol Dome christening ceremony which took place in December of 1863 in Washington D.C. The writer begs the question if the new dome can metaphorically withstand corruption and greed and support “Lady Freedom” (which is the bronze statue that tops the dome) not surprising, given the fact that this was happening while America’s civil war was still raging.

Atop you stands a Lady Freedom
Resting on your ironworks
Trusting you will not falter.
Will you stand against those who assail you?
Against confusion from within and against the ardor of the misguided
and the powerlust of greedy men?
Will you stand against those who envy Lady Freedom?
Against those who would topple the apotheosis
or would seek to erode the very foundation on which you stand?
Will you stand for Freedom’s sake?
For her sake?
And undergird the grand experiment?
Will you stand and falter not?

-A Newly Whitewashed Dome, anonymous

Movement 2: Steaming Past Lady Liberty; A View from Steerage, May 1886

Emma Lazarus’ poem *A New Colossus* is framed by music that is evocative of a sea journey. It is intended to be a portrayal of the thoughts of the humble steerage passenger seeing the Statue of Liberty and the

skyline of New York City for the first time and to perhaps represent the trepidation, anticipation and hope for a better life.

Not like the brazen giant of Greek fame, with conquering limbs astride from land to land;
Here at our sea-washed sunset gates shall stand a mighty woman with torch, whose flames the
imprisoned lightning, and her name Mother of Exiles.
From her beacon-hand glows world-wide welcome;
Her mild eyes command the air-bridged harbor that twin cities frame.
“Keep ancient lands, your storied pomp!” cries she with silent lips.
“Give me your tired, your poor, your huddled masses yearning to breathe free.
The wretched refuse of your teeming shore. Send these, the homeless, tempest-tost to me.
I lift my lamp beside the golden door.”

-A New Colossus, Emma Lazarus

Movement 3: *The Arrival of the White Lion at Point Comfort, August 1619*

What was hope for a better life for some was grim despair for others who were shuttled across the Atlantic ocean against their will. This movement borrows some of the dramatic musical gestures from the first movement with a change in harmonies in order to reflect the text. The text is a paraphrasing of historical documents concerning the first official slave transaction in the colonies. Negro spiritual melodies are used first as solos between the trumpet and tuba, then later, as spoken text, by the narrator.

From 1618 to 1620, Portuguese [sic] invaders allied themselves with Imbangala mercenaries in order to conquer the Kingdom of Ndongo in West Central Africa and enslave its people. The Ndongo captives were brought to the Portuguese port of Luanda, Angola. 350 of them departed with the slave ship *San Juan Bautista*, headed for Vera Cruz, Mexico. But before it arrived, the ship was attacked by 2 English privateer ships, the *White Lion* and the *Treasurer*. 60 of the surviving Africans were subsequently stolen and taken to what was then the British colony of Virginia. On or about August 20th, 1619, the *White Lion* docked at Point Comfort, Virginia where some 30 Africans were sold to Virginia Company officials in return for supplies. A few days later, 2-3 more Africans were traded by the *Treasurer*. These human souls were the first recorded Africans sold as slaves in mainland English America. This transaction heralded-in 250 years of slavery in the colonies and in what would eventually become the United States.

Lord, I'm bearin' heavy burdens tryin' to get home ...
Lord, I'm climbin' high mountains tryin' to get home ...
Lord, I'm standin' hard trails tryin' to get home ...tryin' ...to get home.

-Spirituals taken from the collections of John W. Work and William Francis Allen

Movement 4: *The Signing of the Declaration of Independence, July 1776*

Signing the Declaration of Independence was an act of treason to the English crown. The 56 men who did so knew this and were willing to risk all they had to become separate and free. Ben Franklin famously said after signing the document, “We must indeed all hang together, or most assuredly, we shall hang separately”. The music begins with snippets of the *British Grenadiers* juxtaposed with Billings' *Chester*. This then segues into the melodic material underlying spoken text from Billings' anthem, *Be Glad then, America*.

Let tyrants shake their iron rod,
And Slav'ry clang her galling chains,
We fear them not, we trust in God,
New England's God forever reigns.
Howe and Burgoyne and Clinton too,
With Prescott and Cornwallis join'd,
Together plot our overthrow,
In one infernal league combin'd.
When God inspir'd us for the fight,
Their ranks were broke, their lines were forc'd,
Their ships were Shatter'd in our sight, ...

Or swiftly driven from our Coast.
The Foe comes on with haughty Stride;
Our troops advance with martial noise,
Their Vet'rans flee before our Youth,
And Gen'ral's yield ...to beardless Boys.
Mourn ...Pharoah and Ahab prevail in our land,
Mourn ...Achans abound and trouble the land,
Darkness and clouds of awful shade, hang pendant by a slender thread, waiting commission from
God the upholder to fall and distress us,
Great God avert the impeding doom, we plead no merit of our own, for mercy Lord we cry, bow
down Thine ear to our complaints and hear from heaven thou king of saints, O let Thine aid be nigh!
Then will the Lord be jealous for His land, and His people and say, behold, your Pharoahs and
Achans and Ahabs are no more,
Yea the Lord will answer and say unto His people behold I Will send you corn and wine and oil,
and yea shall be satisfied therewith.
Be glad then America, shout and rejoice, Fear not O land, be glad and rejoice, Hallelujah!
Praise the Lord!

-*Chester and Be Glad Then America*, William Billings

JEFF CORTAZZO is currently bass trombonist in The National Philharmonic and the Smithsonian Jazz Masterworks Orchestra, both in Washington D.C., He is also Lecturer of bass trombone at The Catholic University of America and the Shenandoah Conservatory. He is bass trombonist/contrabass trombonist in The Capitol Bones and The Washington Trombone Ensemble and is utility trombonist in The Washington Symphonic Brass. For more than 26 years he was bass trombonist/tubist in The U.S. Army Blues, a component of The U.S. Army Band 'Pershing's Own'. He holds degrees from West Chester University of Pennsylvania and De Paul University and a DMA in composition from The Catholic University of America. His principal teachers include H. Lee Southall and Charles Vernon for trombone and Andrew Simpson, Steven Strunk, Stephen Gorbos and Robert Baker for composition.

SHINE — PATERSON

My father is a sculptor who worked with bronze, so as a child, I was always hanging around the foundry at the school where he taught, watching him cast bronze sculptures by pouring crucibles of molten metal into giant molds. In many ways, this is probably what caused me to have an affinity for brass instruments and metallic percussion instruments such as bells. There's just something about metal, and the sounds metal instruments make, that I find very captivating.

Shine is in four movements and explores colorful aspects of four different types of metal: brass, gold, mercury and steel. The first movement, "Ringing Brass Bells," is bell-like from beginning to end, with brief episodes of repeated note flourishes, creating a sort of brief fanfare. The title of this movement is also a double entendre, referring to the bells of the brass instruments. The second movement, "Quicksilver," is scherzo-like and fast. In this movement, I explore colorful, metallic sonorities using a variety of mutes and fast trills, and the movement gradually rises in tessitura from beginning to end like mercury rising in a thermometer. The third movement, "Veins of Gold," is a slow movement that begins and ends softly, and focuses on the melodic capabilities of each instrument, almost like a mini concerto for brass quintet. The last movement, "Bright Blue Steel," is powerful and fast from beginning to end, and contains runs that emulate something moving at a very fast speed. The term 'blue steel' refers to the color steel blue, and also refers to a tempering process in metallurgy used to reduce brittleness and increase toughness in objects made of steel.

Shine was commissioned by the American Brass Quintet and Rick Teller and is dedicated to the American Brass Quintet.

-Robert Paterson

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