

The Ph.D./D.M.A. Programs in Music

March 23, 2022 1:00 p.m.

Baisley Powell Elebash Recital Hall



Jonathan Heim, trumpet Ari Livne and Sean Fitzpatrick, piano

Concertino pour trompette et piano (1913) Joseph Jongen
(1873–1953)

Concerto in F Minor, Op. 18 (1899) Oskar Böhme
II. *Adagio religioso* (1870–1938)

Sonata for Trumpet and Piano (1939) Paul Hindemith
Mit Kraft (1895–1963)
Mäßig bewegt
Trauermusik

Ari Livne, piano

INTERMISSION

“*Blumine*” from Symphony No. 1 (1893) Gustav Mahler
(1860–1911)
arr. Maddie Stephenson

Ari Livne, piano

Elley Balam (Sleep my dear child) (2022) Ryan Whyman
**World Premiere* (b. 1992)

Walking by Flashlight (2013) Maria Schneider
(b. 1960)

Sean Fitzpatrick, piano

Notes on the Program

My final recital at the CUNY Graduate Center has two threads that connect the program. The first is musicological. The Mahler, Böhme, and Jongen capture the earliest usage of the trumpet as an expressive instrument in the romantic style. After the Baroque period, the trumpet lost its stature as a melodic instrument and was resigned to a kind of playing that stemmed from its origins as a military instrument, far from the imaginative writing of J.S. Bach and Telemann. With Mahler's *Blumine* and symphonic writing, the trumpet gained traction as an instrument that could carry the depth of emotion necessary to carry a song.

The second thread is a commentary on current events and their parallels in history. Hindemith's *Sonata for Trumpet and Piano* was written in response to the growing oppression of the Nazi regime. The third movement ends with a chilling setting of Bach's chorale "All Men Living are but Mortal" (BWV 634). In current times, the ongoing genocide of the Uyghur ethnic people in northwest China is similar in many ways (though with modern inventions) to what the Jewish people endured during WWII. I asked my friend and colleague Ryan Whyman to write a piece that could be programmed alongside the Hindemith as a powerful portrayal of these most painful and atrocious episodes of humanity. At the same time, I intentionally surround these works with beautiful melodies like the Böhme, Mahler, and Schneider to point to the hope and beauty that endures in the world.

Belgian organist and composer **Joseph Jongen** was among a few composers at the turn of the twentieth century to explore the trumpet as a solo instrument. Arguably, this can be attributed to Mahler's transformative employment of the trumpet in his symphonic works, of which we will hear later on the recital. The *Concertino pour trompette et piano* by Jongen is one of the more adventurous pieces written for the instrument during this time, in that it departs from the showpiece style exhibited in works by composers like Guillaume Balay and Phillipe Gaubert and instead points to a more developed and serious composition. There are parallels between this piece and the Karl Pilss's *Sonata for Trumpet and Piano* (1953), as both pay homage to the trumpet's traditional role as a military instrument with the interval of the perfect fifth/fourth and dotted eighth note, sixteenth rhythm that begin the themes. In the *Concertino*, this allusion to the older style is quickly overshadowed by harmonic explorations and lyrical passages. Still, Jongen holds true to the dominant form of trumpet pieces at that time, which generally began with slower, lyrical sections and were followed by faster, more technical section. Jongen does so in a way that is less pedantic than his contemporaries and more similar to *Solo de Concours* by Belgian trumpet virtuosi and trumpet teacher Théo Charlier, who happens to be the dedicatee of the *Concertino*.

The nineteenth century represents a drought in the use of the trumpet as a melodic and solo instrument. It would be ninety-six years after Hummel's trumpet concerto (1803) before a subsequent concerto, the **Concerto in F minor, Op. 18** was written for the instrument by **Oskar Böhme** in 1899. Even this statistic is misleading, as Hummel (and Haydn for that matter) wrote their concertos for an experimental instrument called the keyed trumpet. Nineteenth century orchestral literature was primarily composed for the valveless natural trumpet, which could only play on the harmonic series, until the creation of the cornet and rotary trumpet in the middle and latter half of the century. Böhme was himself a trumpet player who was working with the Mariinsky Theatre in St. Petersburg, Russia at the time of the concerto's composition. Many have pointed to the parallels between Böhme's concerto and Mendelssohn's *Violin Concerto in E minor*, Op. 64, which was one of, if not the most influential concerto of the century. The parallels are seen in the key of E minor and the overall moods

of each movement. Note that the original version of Böhme's concerto was for valved trumpet (or cornet) in A, but the piece is now often performed in F minor on the contemporary Bb instrument.

In 1935, **Paul Hindemith** set out to compose a sonata for almost every orchestral instrument. His focus on chamber music was a matter of necessity, as any large-scale performance of his music was banned that year. In a conversation with his publisher, Hindemith said, "You may be surprised at my writing sonatas for all these wind instruments. There is nothing of any substance for these instruments apart from a few classical pieces, so although it may not make good business sense at the moment, it will be worthwhile in the long term to extend the repertoire." The **Sonata for Trumpet and Piano**, composed in 1939, was certainly a pioneering work for a repertoire that had very little material composed by influential composers. Particularly pleased with this composition, Hindemith said to his publisher, "I would appreciate it if you would make a photograph of this trumpet sonata and send the manuscript back to me, as the piece has become part of our daily lives and we would be sorry to lose it."

The first movement, *Mit Kraft* or with strength, combines a lyrical style in the trumpet melody with a tumultuous and at times seemingly disjointed piano part. In the last iteration of the theme, the two instruments seem to be playing in different styles altogether, perhaps a representation of the tension of hope and destruction that Hindemith experienced with the outbreak of WWII. The second movement is very incidental in comparison with the first movement. It has a light and comforting quality which is curiously out of place in the midst of an otherwise dark piece. The third movement labeled *Trauermusik* or funeral march depicts the hopeless, desolate, and fatalistic attitudes of the time. It ends with a chorale by J.S. Bach (BWV 634):

*All men living are but mortal,
Yea, all flesh must fade as grass;
Only through death's gloomy portal
To Eternal Life we pass.
This frail body here must perish
Ere the heavenly joys it cherish,
Ere it gain the free reward
For the ransomed of the Lord.*

'*Blumine*' was originally the second movement of **Gustav Mahler's** first symphony, prior to its publication in 1896. The movement was based on an early piece that Mahler had written based on Joseph Victor von Scheffel's poem *Der Trompeter von Säckingen*. In this story that was very popular beginning in 1870, a Trumpeter is separated from his lover and their marriage is prohibited due to varying social statuses. Mahler was inspired by this imagery and from it created '*Blumine*'. The piece has recently been popularized by trumpet soloist Reinhold Friedrich, who claims that this moment of inspiration is responsible for a change in the role of the trumpeter. From that point, the trumpet was capable of a tenderhearted, romantic quality that was not common prior to Mahler's writing. In this arrangement, we get a taste of Mahler's setting of this narrative and the vocal quality that he pioneered for future generations of trumpet playing.

Elley Balam is a Uyghur lullaby that means "sleep my dear child." The Uyghurs are a Muslim minority living in the Xinjiang province of Northwest China. It is estimated that one million Uyghur and Kazakh minorities are now (or have been) detained in so called "re-education" camps. The reports of these camps are eerily similar to the concentration camps that were installed in Nazi Germany,

though not to the same scale. In a drama that has been repeated over and over in history, this beautiful culture is being forcibly assimilated into the Chinese culture under the hard hand of detainment, birth control, surveillance, and forced labor.

My relationship with these people began with a series of trips to this region about eight years ago along with composer and pianist **Ryan Whyman** (www.ryanwhyman.com). Our most recent trip involved a cultural exchange between American conservatory students and the Xinjiang Arts Institute. This piece is a commission that is meant to be coupled with the Hindemith *Sonata for Trumpet and Piano*, birthed from a parallel situation.

In *Elley Balam*, Ryan uses a folk song lullaby to evoke the imagery of a mother singing to her newborn in this hopeless environment. The piano figures, especially those that open the piece, are intentionally repetitive. They capture the unchanging situation and the inability of the mother to affect change for her little one. The trumpet often has figures that are meant to portray crying and moaning. In all, this piece is a musical representation of our hearts for the Uyghur people and a cry for their freedom and healing.

Maria Schneider is perhaps the foremost contemporary big band composer of her generation, earning seven Grammy Awards for her compositions. Her style is touted for its expressivity and is often driven by autobiographical narratives. My dissertation focuses on these aspects of narrative and expressivity, specifically in her piece “Cerulean Skies.” For that reason, I wished to include a piece of hers on my final recital.

Walking by Flashlight was originally conceived as part of a nine-piece song cycle for Dawn Upshaw and the Australian Chamber Orchestra. It was recorded on the album *Winter Morning Walks* (2013). The text for the music is selected from Ted Kooser’s *Winter Morning Walks: One Hundred Postcards to Jim Harrison*. Kooser wrote these poems in a season of debilitating illness in which he could not go outside during the sunlight. Each day, he took a walk in the early morning and wrote a poem to his friend Jim Harrison, and it was this daily activity that restored hope and life.

This particular piece was reorchestrated for Schneider’s jazz orchestra on *The Thompson Fields* (2015) and she often uses it in small group settings. The musical setting has an innocence, perhaps naivety about it, and it is with that sentiment in mind that I choose to end this recital. A simple song can bring hope in difficult times and ease our minds with its cathartic power.

*November 18
Cloudy, dark and windy.
Walking by flashlight
at six in the morning,
my circle of light on the gravel
swinging side to side,
coyote, raccoon, field mouse, sparrow,
each watching from darkness
this man with the moon on a leash.*

About the Artists

Jonathan Heim resides in New York City where he performs as a classical, jazz, and commercial trumpeter. His classical playing has brought him to the biggest stages on the East Coast including Madison Square Garden, David Geffen Hall, the Kennedy Center and Carnegie Hall. Currently, he holds an interim co-principal chair with the NYC Ballet at Lincoln Center. Additionally, he has performed with orchestras throughout the region including the Greenwich Symphony Orchestra, Harrisburg Symphony, Stamford Symphony, New Manhattan Sinfonietta and the Hudson Valley Philharmonic, and can often be heard at the iconic Cathedral of St. John the Divine. Jonathan has played both lead and section parts on over a dozen Broadway productions including *Wicked*, *Kinky Boots*, *Carousel*, and *Phantom of the Opera*. In 2018, he performed the world premiere of *Levantine Symphony No. 1* with internationally acclaimed trumpeter Ibrahim Maalouf at the Kennedy Center. In 2017, his playing was broadcasted worldwide during a performance with Josh Groban on *Good Morning America*.

As a jazz artist, he has toured around the world and the United States with the Grammy award winning Maria Schneider Orchestra. He has also performed with the Gil Evans Project at both the Jazz Standard and Carnegie Hall in New York, as well as, the Umbria Jazz Festival in Italy. Jonathan maintains a trumpet studio at the Manhattan School of Music Precollege and the Leman Preparatory School Conservatory. He also spent time teaching in the NYC public schools through organizations and grants, such as, the Harmony Program.

He received his education from the Eastman School of Music (BM '12) and The Juilliard School (MM '14) and is currently a doctoral candidate at the City University of New York, Graduate Center. He has studied with many of the top trumpet teachers in the United States, including James Thompson, Mark Gould, and Raymond Mase.

All glory to God for the many wonderful opportunities to make music so far in his career.

Active as a solo artist, collaborator, and chamber musician, **Ari Livne** has performed extensively throughout the United States at such venues as Benaroya Hall and the Kennedy Center. His diverse set of interests and skills has allowed him to become equally comfortable as a performer, opera coach, and lecturer. He has worked as repetiteur for Don Giovanni and Butterfly with New York's Heartbeat Opera, and has presented lecture-recitals on themes from psychoanalysis for the Northwestern Psychoanalytic Society and Institute.

Ari was a Gold Award winner at the youngARTS competition, and subsequently was selected as a Presidential Scholar in the Arts. While at Juilliard, Ari was recognized for his inventive programming; he premiered a new set of songs by the composer Cyrus Von Hochstetter at one of his recitals, and presented a recital consisting of Brahms' last four completed works. He was one of two Juilliard students selected to be a featured performer at the Kyoto International Music Festival in Kyoto, Japan, and he has been invited to perform multiple times at the Hudson Chamber Society in New York and at Piano on Park. Ari has appeared twice at the Juilliard Focus Festival, and has performed for Dr. Alexander Scriabine and Dr. Christine Scriabine, close relatives of the composer Alexander Scriabin. He has also been a faculty member at the State College Piano Festival (State College, PA), where he performed both a solo recital and a recital of Beethoven Violin Sonatas on successive evenings.

Ari Livne received his Bachelor of Arts from Yale University in 2012 and his Master of Music Degree at The Juilliard School in 2014. He is currently working towards a doctorate at the CUNY Graduate Center, where he is the recipient of a Graduate Center Fellowship.

Sean Fitzpatrick has been an active member of the New York jazz and creative music scene as both sideman and leader for 20 years. He has built a reputation as an innovative and versatile performer, as well as a talented arranger and composer. Sean loves to discover new musical pathways for creative invention by incorporating a wide variety of genres. He has collaborated with musicians from diverse musical backgrounds such as the Caribbean, Brazil, pop/R&B and European classical music. Sean has played extensively through the US, Europe and Japan. He has been privileged to perform at highly regarded venues such as The Blue Note, Birdland, Jazz at Lincoln Center, Tokyo City Opera House, the Montreux Jazz Festival, The Java Jazz Festival and Jazz a Juan Festival (Juan Les Pan, FR.). Sean has also been honored to share the stage or record alongside amazing musicians/groups: Eric Reed, Victor Goines, Ron Affif, Bill Saxton, Memo Acevedo, The Rat Pack, Charlie Persip, Alex Sipiagin, Antonio Hart and New York Voices.