

THE UNIVERSITY OF BRITISH COLUMBIA
SCHOOL OF MUSIC
Roy Barnett Recital Hall
Saturday, February 11, 2023
1:30PM

DOCTORAL CHAMBER RECITAL*
Candice Newberry

Sonata for Horn, Trumpet, and Trombone
(For Mademoiselle Raymonde Linossier)
Francis Poulenc
(1899 - 1963)
I. Allegro Moderato
II. Andante
III. Rondeau

Haubrich Suite
Lauren Bernofsky
(b. 1967)
I. *Liebespaar* (Lovers)
Hermann Scherer (1893 - 1927)
II. *Fünf Frauen auf der Straße* (Five Women on the Street)
Ernst Ludwig Kirchner (1880 - 1938)
III. *Sauterelles à la lune* (Grasshopper's Song to the Moon)
Max Ernst (1891 - 1976)
IV. *Selbstbildnis von blaugrauem Grund* (Portrait of a Woman),
Paula Modersohn-Bekder (1876-1907)

- INTERMISSION -

The Storyteller
(in memoriam: Adolf "Bud" Herseth)
James Stephenson
(b. 1969)

Street Song
(for Teddy)
Michael Tilson Thomas
(b. 1944)

* In partial fulfillment of the requirements for the Doctorate of Musical Arts with a major in trumpet.

We gratefully acknowledge that we are gathered together for this performance on the traditional, ancestral, and unceded territory of the x^wməθk^wəyám (Musqueam) people.

Sonata for Horn, Trumpet, and Trombone

Francis Poulenc

Francis Poulenc was a largely self-educated French neo-classical composer who belonged to a group of avant-garde composers in the early 20th century called *Les Six* (along with Georges Auric, Louis Dureux, Arthur Honegger, Darius Milhaud, and Germaine Tailleferre). *Les Six* were inspired by Parisian popular music and aimed to bring their compositions to life by steering away from Romantic ideals. Poulenc's early works were known for his high-spirits and irreverence. During the 1930's his works became much more serious, especially in his religious music composed after 1936. *Sonata for Horn, Trumpet, and Trombone* was composed at the end of Poulenc's first stylistic period (1922) and was inspired by Stravinsky's *Pulcinella*. It is written in Sonata form and features many characteristics that Poulenc is known for: lush melodies, tone colours, striking dissonances, and wit. This sonata is the first chamber piece written for these modern brass instruments and was key in developing a growth in brass chamber music.

Throughout this piece Poulenc uses a technique called "added note technique" where he creates dissonance by adding non-chord tones to melodies. When asked about this piece in the 1950's, Poulenc states that, "you will find sobriety and sorrow in French music just as in German and Russian, but the French have a keener sense of proportion. We realize that sombreness and good humour are not mutually exclusive". Poulenc's humour can be heard throughout this piece as he plays jokes on the listener by cheating their expectations.

Haubrich Suite

Lauren Bernofsky

Haubrich Suite was commissioned by the International Women's Brass Conference in 2019. It is a collection of four movements based on works of art from The Haubrich Collection, a private collection of over 140 German modernist works of art that were deemed "degenerate" by the Nazi regime and believed to have been destroyed. The collection was subsequently collected by the Cologne lawyer, Josef Haubrich (1889 - 1961), who later donated his collection to the City of Cologne, where it was displayed in the Museum Ludwig.

Liebespaar (Lovers) is a painted wooden sculpture created by Hermann Scherer that depicts a man and woman standing unclothed, mid-embrace. Scherer was a German speaking Swiss Expressionist that specialized in painting, woodcut print, and wood sculptures. He was rejected by the public because many of his works featured nudity.

Fünf Frauen auf der Straße (Five Women on the Street) is the first painting (oil on canvas) in the cycle *Street Scenes* by German speaking Swiss expressionist painter, Ernst Ludwig Kirchner (1880 - 1938). Kirchner's art was deemed inappropriate as his work often featured the naked human form or social aspects that were deemed less favourable, such as nightlife on the streets of Berlin. This painting showcases five cocots - or Berlin prostitutes - waiting for suitors.

Sauterelles à la lune/Heuschreckenlied an den Mond (Grasshopper's Song to the Moon) is a painting created by German born painter, printmaker, graphic artist, and poet, Max Ernst. He was a primary pioneer of the Dada movement and Surrealism in Europe. Though he had no formal training, he invented techniques that changed the direction of art through improvisation, such as *frottage* - an immediate form of art in which an artist places a piece of paper over an uneven surface and then marks the page with a drawing tool, thus creating a rubbing (such as pencil rubbings of book covers or gravestones). Ernst moved to New York after being forced to flee Germany as he was considered an undesired foreigner by the Nazi regime. During this time, Ernst's improvised art techniques helped inspire the development of Abstract expressionism. Ernst created *Sauterelles à la lune/Heuschreckenlied an den Mond* using old textured wallpaper samples from a defunct New York department store combined with the *frottage* technique to add the wallpaper's texture to his oil painting which depicts grasshoppers in the grass, singing at the moon.

Selbstbildnis von blaugrauem Grund (Portrait of a Woman) is a self portrait in modern dress by Paula Modersohn-Bekder, a German Expressionist painter in the late 19th and early 20th century. She is known for her blunt and un-apologetic works based around humanity and self-reflection. She is the first known female painter to paint nude self portraits and the first female artists to have a museum devoted exclusively to her art (founded in 1927). Modersohn-Bekder's career was full with criticism and her art was often thrown out of exhibitions because of their subject matter or at times solely based on her gender. Modersohn-Bekder created a distinct texture in her paintings by scratching into wet paint. She favoured realism throughout her career until 1905 when she switched to Fauvism (focused more on strong colours and fierce brushwork). *Selbstbildnis von blaugrauem Grund* (Portrait of a Woman) is one of 80 painting that were created in the last year of Modersohn-Bekder's life.

The Storyteller

James Stephenson

Jim Stephenson credits his success as a trumpet player to the Chicago Symphony Orchestra recordings of Bud Herseth playing *Pictures at an Exhibition*. As a young trumpet player, he grew bored of playing from standard etude books and decided to take a new approach, instead carefully listening to and studying his parent's CSO records of Bud Herseth. He was particularly influenced by Herseth's recording of Igor Stravinsky's "Song of the Nightingale" with Fritz Reiner.

Bud Herseth died in 2013 and that same year the International Trumpet Guild commissioned a piece from Stephenson to be performed at the ITG conference. Stephenson sought to honour the beautiful sounds that he heard on those CSO recordings from his childhood through his writing of *The Storyteller*. This piece was premiered at the ITG conference in 2013 with Chris Martin (current CSO principal trumpet) performing the work and Barbara Butler provided the off-stage trumpet solo. *The Storyteller* includes snippets of orchestral excerpts as an ode to the original Herseth recordings and ends with an offstage trumpet hearkening - as if Stephenson is remembering Herseth himself playing one last time.

Jens Lindemann commissioned the quintet version be written and it was premiered with the All Star Brass quintet at the Banff Music Centre in the summer of 2013.

Originally written for the Empire Brass Quintet in 1988, with a symphonic version written in 1998 for the London Symphony Orchestra, *Street Song* is comprised of three continuous parts which interweave three songs. The first song features sweetly dissonant harmonies that slowly resolve throughout the ensemble with a focus on creating space for breath within the music.

The second song is introduced with a horn solo and is followed by a simple trumpet duet in a folk-like character. Similar to the first song, a great deal of tension is created throughout this section with thick dissonance that slowly resolves.

The third song begins when the trombone slides a step higher, bringing the piece into a jazzier swing which reflects “the world of a musician who after many after-hours gigging greets the dawn” (Thomas).

This piece was dedicated to Michael Tilson Thomas’ father Teddy who is credited as being the central musical figure on his life.

Ensemble Personnel

Katherine Evans — trumpet
Sam Meyer — trumpet
Maddie Davis — horn
Hanna Van Inwegen — horn
Ella Buonassisi — trombone
Erik Larson — trombone
Anna Bosgra — tuba
Brett Lacroix — tuba

Bernofsky, Lauren. *Haubrich Suite (Composer Notes)*. Lauren Bernofsky, 2019.

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Hermann Scherer Biography – Hermann Scherer on Artnet. “Hermann Scherer Biography – Hermann Scherer on Artnet,” 2018. <https://www.artnet.com/artists/hermann-scherer/biography>.

Johnson, Keith. “Francis Poulenc’s Sonata for Horn, Trumpet and Trombone: A Structural Analysis Identifying Historical Significance, Form and Implications for Performance.” PhD diss., University of North Texas, 2009.

Max Ernst Biography. “Max Ernst 1891-1976,” 2016. <https://www.kasmingallery.com/artist/max-ernst>.

Modersohn-Becker, Paula. *Paula Modersohn-Becker, the Letters and Journals*. Northwestern University Press, 1998.

Stephenson, James M. *The Storyteller: For Brass Quintet (Composer Notes)*. Stephenson Music, 2013.

Thomas, Michael Tilson. *Street Song: For Brass Quintet (Composer Notes)*. Kongcha Music, 1997.