



Daniel Katzen

Farewell Tucson!



FACULTY ARTIST SERIES RECITAL

with
Michael Dauphinais, piano
James Stevens, tenor
Thomas Cockrell, conductor
and friends

Saturday, February 17, 2018
Crowder Hall
4:30 p.m.

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Daniel Katzen, horn · Farewell, Tucson!

Faculty Artist Series Recital

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PROGRAM

- Romanian Dances, Sz. 56**..... Béla Bartók
I. *Jocul cu bâță (Stick Dance)* (1881-1945)
II. *Brâul (Sash Dance)*
III. *Pe loc (In One Spot)*
IV. *Buciumeana (Dance from Bucsum)*
V. *Poarga Românească (Romanian Polka)*
VI. *Măruntel (Fast Dance)*

Michael Dauphinais, piano

- Suite VI, BWV 1012, in D Major**Johann Sebastian Bach
(transposed into G Major by D. Katzen) (1685-1750)
I. *Prelude* Adap. D.Katzen (b. 1952)
II. *Courante*
III. *Sarabande*
IV. *Gavottes I & II*
V. *Gigue*

Present and past horn students of Prof. Daniel Katzen

INTERMISSION

- Serenade for tenor, horn and strings, Op. 31**..... Benjamin Britten
I. *Prologue* (1913-1976)
II. *Pastoral*
III. *Nocturne*
IV. *Elegy*
V. *Dirge*
VI. *Hymn*
VII. *Sonnet*
VIII. *Epilogue*

James Stevens, tenor

Thomas Cockrell, conductor

Violin I: Lauren Roth (concertmaster), Laura Cásarez,
Jenya Belinskaya, Sharon Beauregard

Violin II: Emily Nolan (principal), Stella Kim,
Callum Robbins-Gennerich, András Derecskei

Viola: Raphael Lizama (principal), Jenn Tran Doan, Jung Eun Oh

Cello: Jacob Ginn (principal), Robert Marshall, Maria Savarese

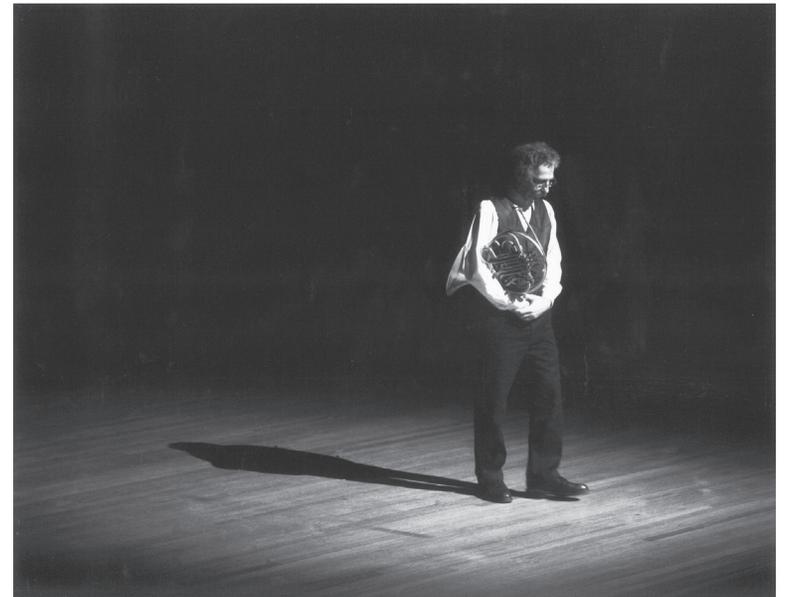
Bass: Philip Alejo (principal), Matt Carlyon

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conductor of Cincinnati Opera, Opera Colorado, The Colorado Symphony Orchestra and the Spoleto Festivals, music director of Denver Young Artists Orchestra, and interim conductor of the Phoenix Youth Symphony. He was a member of the conducting faculty of the Interlochen Arts Camp from 2006 to 2008.

Cockrell earned his Doctor of Musical Arts and Master of Music degrees from the State University of New York at Stony Brook and a Bachelor of Arts from Yale University. He studied conducting with Franco Ferrara in Rome and at L'Accademia Musicale Chigiana in Siena, Italy. Additionally, he was an Aspen Conducting Fellow and completed advanced training at the Conservatoire Américain in Fontainebleau, France and the Tanglewood Music Center, where he worked with Gustav Meier, Leonard Bernstein and Seiji Ozawa.



sound artist Stephan Moore, and has recently premiered a work for piano and electronics by John King. Michael Dauphinais earned degrees in music from Western Michigan University (BM) and Arizona State University (MM and DMA). In addition to teaching at the University of Arizona, he currently serves as the principal pianist/ coach at Opera Southwest in Albuquerque, New Mexico.

JAMES STEVENS, tenor, is rapidly establishing himself as a sought-after soloist throughout the nation. His recent operatic appearances in the Washington D.C. area include Tamino in Mozart's *Die Zauberflöte* with the Bethesda Summer Music Festival and Lord Tolloler in Gilbert and Sullivan's *Iolanthe* with George Mason Opera Theater. Other past appearances include the Young Collector in Previn's *A Streetcar Named Desire* with Union Avenue Opera and First Citizen in Gilbert and Sullivan's *Yeomen of the Guard* with Winter Opera St. Louis. Equally at home on the concert stage, James has appeared as the tenor soloist in Handel's *Messiah* with the Symphonette at Landon and the Central Maryland Chorale, as well as spending a year in residency with the Bach Society of St. Louis as the Tenor Young Artist, covering the solos in works such as Bach's *B Minor Mass*. James also appeared as the tenor soloist in the American premiere of Jan Dismas Zelenka's *Litaniae Lauretanae* with the St. Frances de Sales Oratory Choir at the Sheldon Hall.

Besides appearing as the tenor soloist in Britten's *Serenade for Tenor, Horn and Strings* at the University of Arizona in Tucson with Daniel Katzen, this spring's upcoming performances include Britten's *Canticle III: Still Falls the Rain* with Amy Horn on the GMU Faculty Recital Series, and singing the title role in Britten's *Albert Herring* with George Mason Opera Theatre. James is a student of renowned tenor John Aler, and will be graduating from George Mason University in May 2018 with a master's in music with an emphasis in vocal performance.

THOMAS COCKRELL has served as the Nelson Riddle Endowed Chair in Music, director of orchestral activities and music director of the UA Opera Theater at the University of Arizona since 2000. He is also the artistic director of Opera in the Ozarks at Inspiration Point, a summer festival in Eureka Springs, Arkansas. Cockrell has conducted the professional symphony orchestras of Dallas, Cincinnati, Phoenix, Tucson, Louisville and Boulder, as well as several in Romania, Italy, Mexico and South Korea. Operatic credits include productions for Dayton Opera, Opera Colorado, Opera Theatre of the Rockies and Washington D.C.'s Summer Opera Theatre. He served as the associate



Guest of Honor: Fred Fox

Farewell, Tucson!

When I first heard about the University of Arizona in December 2006, it was to say "Why would I want to move back to Arizona? I hated it the first time!" My very first orchestra job was second horn in the Phoenix Symphony from 1976 to 1978, an orchestra which at that time was under great duress due to inappropriate management and a lackadaisical attitude about professionalism. And it was Phoenix!

The second time I thought about it, I realized that, when I was in Phoenix before, I enjoyed Tucson much more, with its arts, smaller size (160,000 in 1978), good food, nice people and beautiful landscape. I went to the audition and met the University of Arizona School of Music faculty and they seemed like a very reasonable group of colleagues. I enjoyed their friendly banter during the meetings, and they liked my playing and teaching. So I took the job.

Upon returning to the basement of Boston Symphony Hall, where my orchestra colleagues worked, I was happily surprised that they were excited for me. I thought they would look down their noses at such an insular and provincial music school. There was no such reaction. "You got a teaching job? I want a teaching job, too! Where can I get one?" and on and on. I was bombarded with questions about the city, the area, the colleagues, the great Mexican food, in short, a fine place to live and work.

The faculty of the UA School of Music was a group of strangers, and I had no idea of their professional experience: would they know the pieces I did, the people I did, play at the level that I did, have the history

that I did? They did...and much, much more! The faculty of the Fred Fox School of Music has among them musicians of extremely strong work ethic and fabulous playing! So I was glad to have taken the job.

I started daydreaming about what I would do with a horn studio of my own: take trips, make recordings, perform recitals, develop a symphonic curriculum through the Orchestral Repertoire Class, visit schools and nursing homes: the possibilities were nearly endless. Upon arriving in Tucson, Dr. Keith Johnson said, "Oh, you'll like it; it's a nice little job." Not for me it wasn't! I set to work learning all the students'



1979, Boston Symphony Orchestra

and faculty's names and made great friends here: in the School and in our neighborhoods. Suffice it to say that the only reason I'm leaving this wonderful situation is because I've been a working musician for over a half-century...and it's time for me to move on.

Carol and I love Tucson, and will be returning for concerts and friends... and the Loft Cinema, and Feast and the Desert Botanical Garden and... you!

Thank you from our family for the opportunity to have lived here. We will keep your memories close.

– Daniel Katzen

About the Music

Béla Bartók was a prolific composer who traveled between Eastern and Western musical orbits. While he wanted to become as great a symphonic composer as Zoltán Kodály, nonetheless he was drawn to the indigenous music of the Roma, the wandering Eastern European population which traversed the lands and fields of middle Europe. He was interested in the folkloric life of the ordinary peasants, many of whom were musically if not actually illiterate. He would travel to small villages in Wallachia, Transylvania, Moravia, Romania, Slovakia, Ruthenia and Serbia, where the country musicians used intriguing modal harmonies foreign to the Western composers. With the aid of an Edison wax cylinder phonograph machine, Bartók would record the

About the Artists

DANIEL KATZEN holds the Fred Fox Endowed Chair for French Horn Studies at the University of Arizona. He joined the School of Music faculty after finishing his 29th year as second horn of the Boston Symphony Orchestra, a position he held from 1979 to 2008. Prof. Katzen's studies and performance career have taken him to 25 U.S. states and 22 foreign countries on five continents to perform more than 5000 concerts. He can be heard live in concert at his annual UA solo and chamber recitals, various orchestral appearances around the United States and on his dozens of CDs with the Boston Symphony and Boston Pops Orchestras, Empire Brass and other orchestral and chamber ensembles. His three CDs of Bach Suites for 'Cello Solo played on the horn and his publications of the transcriptions are unique and have already sold out the first printing.

In addition to his tenure in the BSO, Katzen was a faculty member at Boston University College of Fine Arts, New England Conservatory and Tanglewood Music Center in the East, and California Institute of the Arts and University of California/Irvine School of Music in the West. His previous orchestral affiliations include second horn in the Phoenix Symphony, fourth horn in the San Diego Symphony, second horn in the Grant Park (Chicago) Symphony, and extra horn with the Chicago Symphony and the Munich, Los Angeles and Rochester Philharmonics. He can also be heard on the soundtracks of more than two-dozen motion pictures, including "E.T.," "Nixon," "Pearl Harbor," "Twister" and "Jumanji." Prof. Katzen concertizes on a customized horn made for him in 1980 by Dan Rauch.

MICHAEL DAUPHINAIS has been hailed in the press as "a marvelous collaborative pianist" (*ITEA Journal*). His versatility has led to collaborations with several opera companies in the U.S. including Tulsa Opera, Baltimore Concert Opera, Sarasota Opera, Kentucky Opera, Arizona Opera, Opera Southwest, Opera in the Ozarks and New Jersey Opera Theatre, and he has served as the music director for the young artists' Ensemble at San Diego Opera. He has also performed throughout the U.S., Mexico, Ireland and Austria. Dauphinais has also served as a staff pianist for both regional and international conferences held by ITEA (International Tuba Euphonium Association) as well as the American Institute for Musical Studies (AIMS) in Graz, Austria.

An advocate of contemporary music and multi-disciplinary collaboration, Dr. Dauphinais has performed with Merce Cunningham Dance Company, choreographer Yanira Castro, Art.If.Act Dance Project, True Concord Voices & Orchestra, and ACME (Arizona Contemporary Music Ensemble). He has collaborated extensively with composer and

This ae nighte, this ae nighte,
Every nighte and alle,
Fire and fleet and candle lighte,
And Christe receive thy saule.

6. "Hymn", *Hymn to Diana by Ben Jonson (1572-1637)*

Queen and huntress, chaste and fair,
Now the sun is laid to sleep,
Seated in thy silver chair,
State in wonted manner keep:
Hesperus entreats thy light,
Goddess excellently bright.

Earth, let not thy envious shade
Dare itself to interpose;
Cynthia's shining orb was made
Heav'n to clear when day did close:
Bless us then with wishèd sight,
Goddess excellently bright.

Lay thy bow of pearl apart,
And thy crystal shining quiver;
Give unto the flying hart
Space to breathe, how short so-ever:
Thou that mak'st a day of night,
Goddess excellently bright.

7. "Sonnet", *To Sleep by John Keats (1795-1821)*

O soft embalmer of the still midnight,
Shutting, with careful fingers and benign,
Our gloom pleas'd eyes, embower'd from the light,
Enshaded in forgetfulness divine.

O soothest Sleep! if so it please thee, close,
In midst of this thine hymn my willing eyes.
Or wait the "Amen" ere thy poppy throws
Around my bed its lulling charities.

Then save me, or the passèd day will shine
Upon my pillow, breeding many woes,
Save me from curious conscience, that still lords
Its strength for darkness, burrowing like a mole.

Turn the key deftly in the oilèd wards,
And seal the hushèd casket of my Soul.

"Epilogue" (horn solo; reprise of Prologue, played offstage)

music of life in out-of-the-way places, music of birth, death, marriage, festival, play, celebration and work. Once he discovered this wealth of musical styles, Bartók would transcribe the unusual songs and tunes in a unique way: taking the simple music out of their contexts and harmonizing them in various tangential keys. The net result is one of surprisingly unusual musical textures.

In the early part of the 20th century, Romanian Jews emigrated to keep their families safe from Czarist pogroms. My great-grandfather, Joel Handleman, had the foresight to escape to Canada. It is for the Jewish Romanian victims that I dedicate tonight's performance of Bartók's *Romanian Dances*.



Daniel Katzen's great-grandfather
Joel Handleman (ca. 1910)

As a horn player, I have had to sit on the sidelines while my colleagues in the cello section revel in performing and studying their **Bach unaccompanied cello suites**. Since they are chordal instruments with four strings, they can create multiple notes at a time, thereby leaving mellifluous music behind as they traverse the canon for ever more-interesting pieces. Since the horn is a monophonic instrument, playing only one note at a time, ~~stealing~~ borrowing these magnificent masterpieces from the cellists enables wind players to construct lines and harmonies Bach intended for the stringed instruments. While we can play one line, or perhaps vacillate between two, we still have to contend with clearly-defined melodies being supported by counterpoint, in order to present a complete whole: melody and harmony.

In 1970, as an undergraduate horn player, I was introduced to the *Bach Cello Suites* in a transposed edition for the horn. My curiosity got the better of me, and I decided to go to the source: the Peters edition of the suites in the original cello version. Through the last four decades, I have been recording, performing, memorizing and transcribing the cello edition for horn players. In this way, we hornists can enjoy the greatness of these masterpieces in our own right.

The three-CD set of **Bach Suites** in the Katzen horn edition is available in the lobby with or without the sheet music. They are also available at dkatzen@email.arizona.edu or dkmusic.biz.

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Benjamin Britten wrote *Serenade for tenor, horn and strings*, Op. 31 in 1943 as a commission from Dennis Brain, the world's greatest horn player. The tenor part was premiered by Peter Pears, Britten's lifelong companion. It is a piece of six poems put into song by Britten, all of which are about night: its attendant fears, loves, hopes and wonders.

1. "Prologue" (horn solo)

2. "Pastoral", a setting of *The Evening Quatrains* by Charles Cotton (1630-1687)

The day's grown old; the fainting sun
Has but a little way to run,
And yet his steeds, with all his skill,
Scarce lug the chariot down the hill.

The shadows now so long do grow,
That brambles like tall cedars show;
Mole hills seem mountains, and the ant
Appears a monstrous elephant.

A very little, little flock
Shades thrice the ground that it would stock;
Whilst the small stripling following them
Appears a mighty Polypheme.

And now on benches all are sat,
In the cool air to sit and chat,
Till Phoebus, dipping in the west,
Shall lead the world the way to rest.

3. "Nocturne", *Blow, bugle, blow* by Alfred, Lord Tennyson (1809-1892)

The splendour falls on castle walls
And snowy summits old in story:
The long light shakes across the lakes,
And the wild cataract leaps in glory:
Blow, bugle, blow, set the wild echoes flying,
Bugle blow; answer, echoes, answer, dying, dying.

O hark, O hear! how thin and clear,
And thinner, clearer, farther going!
O sweet and far from cliff and scar
The horns of Elfland faintly blowing!
Blow, let us hear the purple glens replying:
Blow, bugle; answer, echoes, answer, dying, dying, dying.

O love, they die in yon rich sky,
They faint on hill or field or river:
Our echoes roll from soul to soul,
And grow for ever and for ever.
Blow, bugle, blow, set the wild echoes flying,
And answer, echoes, answer, dying, dying, dying.

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4. "Elegy", *The Sick Rose* by William Blake (1757-1827)

O Rose, thou art sick!
The invisible worm,
That flies in the night
In the howling storm,
Has found out thy bed
Of crimson joy:
And his dark secret love
Does thy life destroy.

5. "Dirge", the anonymous *Lyke-Wake Dirge* (fifteenth century).

This ae nighte, this ae nighte,
Every nighte and alle,
Fire and fleet and candle lighte,
And Christe receive thy saule.

When thou from hence away art past,
Every nighte and alle,
To Whinny-muir thou com'st at last;
And Christe receive thy saule.

If ever thou gavest hosen and shoon,
Every nighte and alle,
Sit thee down and put them on;
And Christe receive thy saule.

If hosen and shoon thou ne'er gav'st nane
Every nighte and alle,
The whinnes sall prick thee to the bare bane;
And Christe receive thy saule.

From Whinny-muir when thou may'st pass,
Every nighte and alle,
To Brig o' Dread thou com'st at last;
And Christe receive thy saule.

From Brig o' Dread when thou may'st pass,
Every nighte and alle,
To Purgatory fire thou com'st at last;
And Christe receive thy saule.

If ever thou gavest meat or drink,
Every nighte and alle,
The fire sall never make thee shrink;
And Christe receive thy saule.

If meat or drink thou ne'er gav'st nane,
Every nighte and alle,
The fire will burn thee to the bare bane;
And Christe receive thy saule.

