



THE UNIVERSITY OF
MEMPHIS®

Rudi E. Scheidt
School of Music

presents

Faculty Recital:

Trio Étoiles

Tuesday, September 21, 2021

7:30PM

Harris Concert Hall

PROGRAM

Colored Stones for solo bassoon (2014)

Jenni Brandon

- I. Smoky Quartz
- II. Lapis Lazuli
- III. Tiger's Eye

Daryn Zubke, bassoon

Chansons de la Nature pour la Clarinette (2003)

Jenni Brandon

- I. Les Oiseaux
- II. Le Poisson
- III. Le Papillon
- IV. Le Lièvre et La Tortue
- V. L' Etoile
- VI. Danzez!
- VII. Le Serpent

Robyn Jones, clarinet

Intermission

Hinterlands (2011)

Jaren Hinckley

- I. Eas Coul Aulin (Sutherland, Scotland)
- II. Rocky Ridge (Wyoming, USA)
- III. Nordkapp (Finnmark, Norway)

Robyn Jones, clarinet

Daryn Zubke, bassoon

Johnathan Tsay, piano

PROGRAM NOTES

Colored Stones – Jenni Brandon

Colored Stones tells the story of three stones: smoky quartz, lapis lazuli, and tiger's eye. Some cultures and spiritual practices believe these stones have powerful qualities such as the ability to heal, protect, and offer spiritual guidance. The bassoon explores these beautiful stones' unique qualities.

I. Smoky Quartz

An incredibly grounding stone, this smoky brown stone transforms and diffuses negative energy. The bassoon changes from a sense of grounding to playfulness, exploring this balance of energy. In the end, it always finds its way back to telling the story of the grounding quality of the stone.

II. Lapis Lazuli

Prized for its colors, this deep blue stone was used by kings and queens in paintings and ceremonial robes. Believed to help foster truthful expression and communication, it supports the immune system and brings peace. The bassoon explores the luxurious blue color, mixing in flashes of gold found in the stone.

III. Tiger's Eye

Tiger's eye, a golden brown to deep red stone, is very grounding and can bring lucky and ward off evil. The bassoon is sometimes "protective and seeing," moving quickly to remove the look of the "evil eye" and other times moving dreamily through an ancient landscape of protective energy.

***Chansons de la Nature pour la Clarinette* – Jenni Brandon**

Chansons de la Nature pour la Clarinette tells a story about nature as told by the clarinet's agile voice. The French titles and basis of the pieces were inspired by the lyrical and pastoral quality of the French language and the images it invokes. The piece is also inspired by the images presented in Aesop's fables (and Jean de la Fontain's retelling of them); in particular, the movement "Le Lièvre et la Tortue" tells of the slow tortoise beating the fast hare with his patience and determination. Both creatures are represented in this movement, from the plodding of the tortoise to the quick movements of the hare. The others movement also represent a variety of characters and situations from these famous fables. "Le Poisson" darts, "Le Papillion" flutters and floats, "L'étoile" shimmers in the night sky, nature 'dances', and "Le Serpent" is slippery and quick. Each movement is short, but just long enough to evoke a story and create a 'song of nature' for the clarinet.

Hinterlands – Jaren Hinckley

The word ‘hinterlands’ means “a region remote from urban areas.” Each movement of this piece is based on a remote place to which I have personally traveled. (notes written by the composer)

First movement: ‘Eas Coul Aulin’ was inspired by a hike my wife and I attempted when traveling through the highlands of Scotland. Britain’s highest waterfall, Eas Coul Aulin, pours into Loch Glencoul. During our hike, we saw some spectacular views, but the wind was so strong it felt as if our jackets would be ripped from us and when the rain began to fall it stung our cheeks as though it was ice. Eventually the weather became so bad we had to end the hike early without reaching our destination. With very few exceptions, the entire movement features constant sixteenth notes (i.e., when one instrument has a rest or a longer note, one or both of the other instruments fills in the missing sixteenth notes). This represents the ever-present wind, as well as its changes in temper and intensity. The cold and wind is interrupted occasionally by melodies meant to evoke Scottish folk tunes; hopefully listeners will even hear the distant sound of bagpipe music.

Second movement: ‘Rocky Ridge’ is located on the Mormon Trail in Wyoming. When the Mormon pioneers were emigrating west, many companies of pioneers chose to go the cheaper way by pulling handcarts instead of utilizing wagons pulled by oxen. One ill-fated handcart company left too late in the season and was caught in terrible snowstorms near Rocky Ridge. Many men, women and children perished from the cold. On a recent family vacation, we walked along the trail; it was not hard to imagine the pioneers pulling or pushing their unwieldy heavily-laden handcarts over jagged rocks. The main tune came to me as I was walking (and sometimes tripping) over these rocky ridges in the earth. Because these pioneers were traveling west for religious freedom, I wanted to reflect their religious devotion, so in the midst of all the sadness and representations of the desolate wintry surroundings, the piano plays a melody meant to evoke a hymn of that time period, at times highly dissonant and at other times, highly consonant.

Third movement: In 1996, one of the highlights of a family trip to Norway was a long winding drive to the north cape (Nordkapp) of Norway. To get there requires a four-hour drive from the city of Alta along narrow and winding roads. The amount of visual stimuli along the way was both alien and wonderful – the stark countryside; lots of water; herds of reindeer; racks of drying fish; Samis (Laplanders). At the time of year we were there, the sun didn’t set at all, so it felt like dusk the entire time. When we looked over the edge of the cliff at Nordkapp, it was breathtaking. The drop to the water was considerable and we could see the water breaking against the rocks. Aside from the “traveling music” that opens the piece and recurs numerous times, the main melodies represent the visual memories of the loveliness of northern Norway.

ABOUT THE PERFORMERS

Robyn Jones is currently Associate Professor of Clarinet at the University of Memphis where she has taught since 2012. Prior to her position in Memphis, she held the position of Principal Clarinet in the Louisiana Philharmonic Orchestra in New Orleans for eight years. She has also performed with the Memphis Symphony Orchestra, Nashville Symphony, Minnesota Orchestra and the Civic Orchestra of Chicago. Dr. Jones received her degrees from Indiana University, Florida State University, and University of Minnesota. In addition to teaching clarinet, she is a certified Koru Mindfulness instructor.

Daryn Zubke joined the faculty at the University of Memphis in 2017 after completing his doctoral degree at the University of Kansas. He has performed with the Memphis Symphony Orchestra, the Huntsville Symphony, the Kansas City Symphony, and the New York Philharmonic. Dr. Zubke studied at the Interlochen Arts Academy, the Juilliard School, and the Manhattan School of music. His academic research is greatly inspired by a passion for the French bassoon and its history. He has performed recitals and masterclasses on the French bassoon in Spain, France, and at universities across the United States.

Jonathan Tsay maintains an artistic career as diverse as his interests. Jonathan has performed in the United States, Canada, Europe, and Asia while sharing the stage with premier musicians such as Chee-Yun, David Cooper (Principal Horn, Chicago Symphony), Jing Wang (Concertmaster, Hong Kong Philharmonic), Alessandra Marc, and Chloé Trevor. Jonathan's outreach work with Cliburn Kids reached up to 50,000 2nd-4th graders each school year. Jonathan has been featured in Piano Magazine, Violinist.com, and by the CBC, amongst other forms of media. Since 2020, Jonathan has served as Assistant Professor at the Rudi E. Scheidt School of Music at The University of Memphis.

