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Jeffrey Hoover Memorial Scholarship Fund  
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## **Jeffrey Hoover Memorial Concert**

SUNDAY, 7:00 P.M.  
APRIL 10, 2021  
CAPISTRANO HALL 151

*Entrada* for alto saxophone and piano (2017) Jeffrey Hoover  
(1959-2021)

Keith Bohm, alto saxophone  
John Cozza, piano

*Cuban Gold* (2019)

Renee Harris, piano

*Oneness in This World* (2019)

- I. Unity
- II. Joy

TriMusica  
Sandra McPherson, clarinet  
Susan Lamb Cook, cello  
John Cozza, piano

*Transcendence* for voice and piano (2019)  
(poems by Witter Bynner)

1. Beauty
2. Driftwood
3. Chariots
4. To a Painter
5. [Interlude] for solo piano
6. Distance

Robin Fisher, soprano; Hatem Nadim, piano

*Uriel* (2018)

Marina Roznitsky Oster, harp

*Gabriel* for flute, alto saxophone and piano (2020)

Jeremiah Duarte Bills, flute;  
Keith Bohm, alto saxophone  
John Cozza, piano

perform his music. Whether making interdisciplinary works, or traditional stand-alone sonic or visual art, Hoover shapes his work through inner vision and experience. His interdisciplinary works also incorporate poetry and theatrical elements.

His passion as composer had its roots in courses he took as an undergraduate, where his professors would assign composition projects to teach aspects of music theory. Over his career, his body of compositions – ranging from music for vocal soloist to symphony orchestra – has received recognition through the prestigious Trieste prize, the Russolo competition, awards from Mu Phi Epsilon, the Lancaster Fine Arts Festival, grants, publications, fellowships and more than 25 commissions. He is a member of the ACME roster of Mu Phi Epsilon, recognized for distinguished achievement in composition.

His music has been performed by Rachel Barton Pine, Ronald L. Caravan, Carter Enyeart, Yusheng Li, Judith Saxton, Dennis Najoom, Rebecca Jeffreys, Michael Hull, Esther Lamneck, Keith Bohm, Vanessa Porter and Marina Roznitsky Oster (Musette), Ensemble for These Times (E4TT), The Merling Trio, The Fort Wayne Philharmonic, The Concordia String Trio, The TazWood Dance Company, and numerous others.

Born on September 11, 1959, in Anderson, Indiana, Jeffrey Hoover earned a Ph.D. in Fine Arts (Music Composition and Interdisciplinary Fine Arts) from Texas Tech University, as well as a M.M. in Composition and Musicology and Bch.Sc. in Music Education from Ball State University. He studied composition with Mary Jean van Appledorn, David Foley, Ernesto Pellegrini, and electronic studio techniques with Cleve Scott and Steven Paxton. His conducting studies were with Leonard Atherton, Joseph Scagnoli, Douglas Amman, and James Sudduth. Hoover's visual art studies include formal training and personal investigation, as well as arts criticism with Gene A. Mittler.

and 7th scale step). The Phrygian scale brings a dark minor quality to the sound, in contrast to the Lydian scale's major yet veiled quality. Set in an unfolding three-part form, the music invokes a blurred and sometimes mystical atmosphere for the listener. - *Jeffrey Hoover*

In the three Abrahamic religions—Christianity, Judaism, and Islam—Gabriel is a messenger from God and is noted specifically for delivering important communications. Gabriel is sometimes referred to as one of four Archangels who are in the direct presence of God—the other three often spoke of are Uriel, Raphael, and Michael. The music of *Gabriel* is inspired by both ancient mysticism and the angularity of modern phenomena. The sound of the composition *Gabriel* originates in the use of an invented scale. This material gives the music an exotic quality. Harmonies—for the sake of sonority—are created, with interchangeability between major and minor harmonic colors. These suggest diverse emotional aspects of the narratives that Archangel Gabriel is delivering. The work ends dramatically once the messages have been delivered. - *Jeffrey Hoover*

Growing up in Northern Indiana, **Jeffrey Hoover** started playing the clarinet in fourth grade and began the saxophone when he entered high school. The saxophone ultimately became important to his career, allowing him to travel and to perform a variety of classical, jazz, and popular music.

He entered Ball State University as a music education major, with saxophone as his principal instrument. A master's degree in music composition and musicology and an interdisciplinary doctorate in music and the arts professionalized his education. He established a career as a music teacher in public and private schools, and a university professor in music and the arts. His book *The Arts and Society: Making New Worlds* (reflective of his rich and diverse experience in the arts) is published by Kendall Hunt Publishing.

One unique aspect of Hoover's work is when he combines his composition with his painting, creating synergetic works that intrigue and captivate audiences and performers alike. His work is seen in exhibitions and in concerts where his paintings are projected while musicians

The word "Entrada" carries two distinct yet intertwined meanings. An entrada is an entry way. Historically, it also describes the invasion by Spanish conquistadores into American territories. *Entrada* begins with a rhythmically active three-measure introduction by the piano, followed by a measure of two sonorities, and then a three-note melodic gesture in the saxophone. Softly played, the saxophone's gesture is formed by intervals of an ascending minor second and a descending perfect fourth. These three musical factors—the rhythmically active unit, the two sonorities, and the three-note gesture—are the basis for the composition and are embellished and developed throughout the work. The music of *Entrada* connects in some way to each of these three introductory moments.

*Entrada* employs a range of playing styles for both the saxophone and piano, making virtuosic demands on the duo. This becomes a sonic tapestry of delicate "breezes" of music, flowing and elegant melodic lines, thundering and dramatic moments reminiscent of drums beating and the tolling of the bells, and angular procession-like cadences. These all sum up the publicly cited and perhaps hidden purposes behind the exploration of the land. - *Jeffrey Hoover*

### ***Cuban Gold***

White mist rising from a broad field of green,  
Sun breaking the horizon  
then rose smoke curling into the sky.

Steel ringing in rhythm to voices, the sound of metal slicing through  
wood  
in all its sweetness.

A hot brilliant mid-day sun on the street.  
Ducking into the doorway, then tuning the piano.  
*It must be a special day.*

The clock and church bell sounding in unison, the end of Tuesday's labor.

Humidity saturates El Tropicano,  
with the upright piano and a half-glass of amber. The piano *montuno* and  
bass *tumbao*,  
along with a half-complete catch of drums telegraph out the rhythms for  
the *Casino* dancing.

Tall ivory women and shorter browner men in white hats, moving across the floor. 'Still time for one more dance.

Old Havana at Midnight: Cuban Gold.

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Set in two movements, the music of ***Oneness in This World*** represents two things necessary for humanity to move together in all things: Unity and Joy.

In the first movement, the music evolves from a state of tension and musical discord to a state of harmony. While much of the drama is heard through the interaction of the clarinet and cello, the piano provides a key factor throughout the second part of the first movement: chaconne variations. As the harmonic progression repeats, the clarinet and cello become more aligned in their music, while maintaining individuality. Without unity, a society cannot truly benefit its people. Unity grows from informed agreement. Unity is strongest within diversity, moving towards a common goal to benefit all. It is the state of diversity within unity where one finds the greatest growth.

In the second movement, all three musicians share equally in the production of the state of "joy," contributing their own musical ideas. The varied tone colors of the instruments, shifting meters and dancing music all provide energy and emotions suggesting a state of joy. Often the words "joy" and "happiness" are used interchangeably. While one may experience a sense of happiness while experiencing joy, joy is not a fleeting positive emotion, but rather a certainty of the goodness of life, in spite of sorrows or pain or even tragedy. Joy gives us wings to transcend our situation, opens us to our potential, and helps us become who we are to be. Joy comes from faith and belief of value and purpose for our life and its beauty. The music represents this truth. - *Jeffrey Hoover*

The five poems that form ***Transcendence*** are from a sequence of poetry, Grenstone Poems, written by American poet Witter Bynner. These poems lead us from the ideal of Beauty (experienced by a single person), to stages and aspects of a relationship, and eventually to the death of the loved one. The poems are not bound to specific times or places except in

a general sense of season in a relationship. Cyclic musical elements are heard in the work: for example, "Distance," movement 6, contains material first heard in "Beauty," the first movement, and the piano solo interlude — between movements 4 and 6— is based on the music from the poetically haunting "Driftwood," movement 2. The cyclic elements help call attention to interconnected aspects of life and relationships communicated through the poems. The poems, except for "Driftwood," were published before the end of World War I, shortly before Bynner taught at the University of California, Berkley as a form of alternative national service as a conscientious objector. Bynner was born in Brooklyn, New York in 1881. He graduated from Harvard University with honors in 1902, and worked as a writer and editor. Although Bynner lived and traveled in Mexico and Europe, he made Santa Fe, New Mexico his principal home beginning in 1922. He died in Santa Fe in 1968. - *Jeffrey Hoover*

The world premiere of this song cycle took place at the "Local Voices" concert during the Festival of New American Music in 2019. *Transcendence* was named as a finalist composition for the American Prize in the Vocal Chamber Music category in Spring 2021.

In biblical literature, Archangel Uriel is a divine messenger from God, bringing knowledge to the people while serving as a protector of truth. Uriel's providence is set in light, truth, and wisdom. Uriel is a patron of poetry, associated with repentance, and is one of the archangels who stand in the presence of God. In some traditions, Uriel stands at the entrance to the Garden of Eden, with a fiery sword, preventing Man's return to that paradise on Earth. Uriel is the angel who came to Earth and warned Noah of the Great Flood to come. Uriel also spoke to the biblical prophet Ezra on behalf of God, teaching and answering a series of questions Ezra posed to God. Uriel is associated with several literary and artistic works, notably depicted in Leonardo da Vinci's famous painting "The Virgin on the Rocks." In this painting, Uriel is shown along with Mary (the mother of Jesus), with Jesus and John the Baptist presented as young toddlers.

The composition ***Uriel*** makes use of two modal scales to create melodic and harmonic tension and resolution: an altered E Phrygian scale (with a lowered 6th step of the scale) and an altered C Lydian (with a lowered 6th