

Dr. David A. Wells teaches bassoon and music history at Sacramento State, and plays both modern and period instruments in a wide variety of ensembles and styles. On modern bassoon, he freelances with orchestras throughout Northern California, collaborates with colleagues in chamber groups, and plays with the swing sextet Hot Club Faux Gitane. On Baroque bassoon, he has recently performed with the American Bach Soloists, the Pacific Baroque Orchestra, Sinfonia Spirituosa, the Sacramento Baroque Soloists, Capella Antiqua, and at the Carmel and Oregon Bach Festivals. This season, he will also perform on a Romantic-era bassoon with the Musica Redemptor Orchestra in Austin, TX. Wells serves as Co-Executive Director for the Meg Quigley Vivaldi Competition and Bassoon Symposium, a biennial three-day conference centered on a competition for young women bassoonists from the Americas. Wells holds both a D.M.A. in Bassoon Performance and an M.A. in Musicology from the University of Wisconsin-Madison, and previously studied at Florida State University and Arizona State University. His principal teachers include Jeffrey Lyman, Jeff Keesecker, and Marc Vallon. When not playing or teaching, he can be found swimming, taking photographs, collecting records, and trying to keep up with his super-librarian/uber-yogi wife, Veronica. For more, see davidawells.com.

Laurel Zucker is Professor of Flute and Chamber Music at California State University, Sacramento. As a recording artist Ms. Zucker can be heard on Apple Music Radio, Spotify, Pandora, NPR radio throughout the USA and on most European radio stations, and on 62 Cantilena Records recordings. She has performed as a soloist in The American Symphony Orchestra in Carnegie Hall, with Merced Symphony Orchestra, toured Russia as a concerto soloist and chamber musician, toured throughout the East coast in the Marlboro Chamber Music Tour, as a chamber musician at the National Flute Association Conventions, Texas Flute Festivals, Arizona Flute Festivals, and in the Harvard Chamber Players, and at Tanglewood Music Festival. At Sacramento State Ms. Zucker was awarded The President's Award for Research & Creativity and The School of the Arts Award for Research and Creativity. During 2019 she released her newest recording series of Flute Etudes by Joachim Andersen, Jacques Casterede, DonJon, Astor Piazzolla. In the 2018-2019 season Professor Zucker released 3 discs on Cantilena Records of African American Music with pianist Dr. John Cozza and composer/arranger Dr. Jacqueline Hairston. Her next recording release, entitled "Abundance" (with John Cozza and clarinetist Sandra McPherson) will be released in November 2019, and features chamber music by Dr. Jeffrey Hoover, Valerie Coleman, and Samuel Robles.

Faculty Chamber Players

TUESDAY, 7:00 P.M.
OCTOBER 29, 2019
CAPISTRANO CONCERT HALL

| | |
|--|------------------------------------|
| Caprice on Danish and Russian Airs, Opus 79 <i>for flute, oboe, clarinet, and piano</i> | Camille Saint-Saëns (1835-1921) |
| At Dusk <i>for saxophone, flute, and piano</i> | Arthur Foote (1853-1937) |
| Shepherd on the Rock <i>for soprano, clarinet, and piano</i> | Franz Schubert (1797-1828) |
| Entr'acte <i>for flute and harp</i> | Jacques Ibert (1890-1962) |
| Oblivion <i>for clarinet, violoncello, and piano</i> | Astor Piazzolla (1921-1992) |
| Afro-American Suite <i>for flute, cello, and piano</i> | Undine Smith Moore (1904-1989) |
| <ol style="list-style-type: none"> Nobody Knows the Trouble I See, Lord Brothers Will You Pray for Me and Help Me to Drive Ole Satan Away I Heard the Preaching of the Elder, Preaching the Word of God Who is that Yonder? Oh, It Looks Like My Lord, Coming in a Cloud Shout All Over God's Heaven | |
| Woodwind Quintet | Jacques Ibert |
| <ol style="list-style-type: none"> Allegro Andante Assez lent | |

Tonight's Performers

| | |
|------------------------------|----------------------------|
| Kerstin Allvin, harp | Dr. Robin Fisher, soprano |
| Jennie Blomster, French horn | Sandra McPherson, clarinet |
| Dr. Keith Bohm, saxophone | Deborah Shidler, oboe |
| Dr. John Cozza, piano | Dr. David Wells, bassoon |
| Jia-Mo Chen, cello | Laurel Zucker, flute |

Soprano **Robin Fisher** has performed to critical acclaim in such cities as Paris, Vienna, Prague, Hamburg, Chicago and Dallas. Press reviews remark on her "amazingly precise coloratura, melting diminuendi, splendid high notes and delightful musicality" (*Opernwelt*) and her "mature timbre and total self-assurance.... an extremely exciting singer-actress" (*Westdeutsche Zeitung*). Ms. Fisher's many recital appearances in both Europe and the United States attest to her love for the art song. Ms. Fisher won both the prestigious Fulbright-Hayes Scholarship and a Rotary Foundation Award to pursue studies in Europe, and received the coveted Artist's Diploma cum laude from the University of Vienna. She holds a D.M.A. degree from the University of Texas at Austin. A native of California, she began her vocal studies at San José State University and went on to graduate from Smith College cum laude. Her students have won vocal competitions and are active performers and teachers throughout the U.S.

Sandra Moats McPherson is in wide demand as a clarinetist and educator. She is the professor of clarinet at Sacramento State, Cosumnes River College, and American River College, and performs frequently as principal clarinetist and bass clarinetist in numerous Northern California orchestras, including the Sacramento Philharmonic and Opera, and Choral Society Orchestras. She has performed orchestral and chamber music in Eisenstadt and Vienna, Austria as part of the annual Classical Music Festival, as has been on the coaching and performing staff of the InterHarmony Festival in Arcidosso, Italy. Ms. McPherson has performed with numerous chamber music ensembles at the Harris Center for the Arts, the Crocker Art Museum Sunday Series, Sac State's Festival of New American Music, Chamber Music Alive!, and the Capital Chamber Players Series. Ms. McPherson acts as chamber music coach for the Sacramento, Cal Cap, and Sacramento Youth Symphony Chamber Music Workshops, and maintains an active private teaching studio. Ms. McPherson received degrees from CSU, Fresno and UC Santa Barbara in music education, clarinet performance, and musicology.

Oboist **Deborah Shidler** received her M. M. degree from Yale University and B.M.E. from the University of Nebraska-Lincoln. She recently was an acting member of the San Francisco Opera Orchestra for 8 yrs. Previously she had been a member of Pacific Symphony Orchestra (Orange County) for 23 years. Currently Ms. Shidler is principal oboe of Berkeley Symphony and Festival Opera. In addition to performances with San Francisco Opera and Ballet Orchestras and Symphony Silicon Valley, she has performed with San Francisco Symphony, Oakland and California Symphonies. Ms. Shidler has participated in the Aspen, Cabrillo and Carmel Bach Festivals, Music in the Mountains and the Bach Aria Festival & Institute in NY. She is on the faculty of Sacramento State and CSU, East Bay and was previously on the faculties of San Jose State University and University of California at Davis. Her major oboe teachers have been Robert O'Boyle, Ronald Roseman and Marc Lifschey.

She received a Master of Arts degree from CSU Fresno where she studied with Thomas Hiebert and David Krehbiel and pursued her interest in historic instruments with an emphasis on classical natural horn performance.

Jennie has been an active performer and teacher in Central and Northern California for many years. She currently performs regularly with Moment Musical Chamber Ensemble, Winds of the San Joaquin, Fresno Brass Quintet, and Fresno Philharmonic Orchestra, as well as several other ensembles. She has held teaching positions at Fresno Pacific University, CSU Stanislaus, San Joaquin Delta College, Cosumnes River College and University of the Pacific, and has maintained a vibrant private horn studio. Jennie joined the faculty at Sac State as Professor of Horn in Fall 2018.

Keith Bohm, saxophonist, has been noted for his “virtuosity,” and “expressive playing” in the *Sacramento Bee* and *San Francisco Classical Voice*. Dr. Bohm is a Yanagisawa Performing Artist through the Conn-Selmer Corporation and an ACME Artist through Mu Phi Epsilon. He has performed throughout the U.S. and Europe including The Kennedy Center, Bicentenaire de la Revolution Francaise, and Montreux Jazz Festival. Dr. Bohm has premiered the works of Samuel Adler, Jerome Begin, Leo Eylar, Jeffrey Hoover, William J. Lackey, James Mobberly, Ingrid Stölzel, and Chen Yi. He was the winner of the 1998 Mu Phi Epsilon International Competition and Artistic Director of the Festival of New American Music from 2005-2015. Dr. Bohm has been the Lecturer of Saxophone at Sacramento State since 2001 and was the Artist Affiliate of Saxophone at UC Davis from 2001-2012. He received degrees from the University of Missouri-Kansas City, University of Southern Mississippi, and Sacramento State. His playing is featured on the recording, *The Gorgeous Nothings*, music by Ingrid Stölzel for Navona Records.

Dr. John Cozza has been the Staff Accompanist at Sac State since 2004, and took over as Music Director and Pianist/Organist at St. Michael’s Episcopal Church in Carmichael in January of 2018. He was named Director of Accompanying at Baylor University in 1994 to design and implement the Masters of Music degree program in Piano Accompanying. He taught Accompanying and Secondary Piano in the Conservatory of Music at the University of the Pacific in Stockton, California from 2004-2018. Dr. Cozza holds a DM degree in Piano Performance, Vocal Accompanying and Chamber Music from Northwestern University. He earned his Bachelor’s and Master’s degrees at USC, where he was named Valedictorian of the School of Music. His principal teachers have been Daniel Pollack in Los Angeles, Dr. David Kaiserman in Chicago, and Professors Hans Graf (solo piano performance) and Georg Ebert (chamber music) in Vienna. He originally attended Vienna’s prestigious Hochschule für Musik as a Rotary Foundation Scholar in 1986-87, then returned for further study from 1988-1991 when he received the coveted Diplom in both Piano Performance and Chamber Music.

Franz Schubert is considered to be one of the great late Classical and Romantic composers. Even though he had a brief life he left us 600 compositions. *Shepherd on a Rock* was composed in 1828 during the last sickly months of his life. Even though Schubert did not have great success as a composer during his lifetime, in 1872 a memorial to Schubert was built in Vienna. In 1888 his grave and Beethoven’s grave were moved to the Viennese cemetery to be placed alongside Joannes Brahms and Johann Strauss II. The text if this song translates as:

The Shepherd on the Cliff

When on the highest cliff I stand,
gazing down into the deep valley and sing,
the echo from the ravines
floats upwards from the dark valley far away.

The further my voice travels,
the clearer it returns to me from below.
So far from me does my love dwell
that I yearn for her more ardently over there.

With deep grief I am consumed,
my joy is at an end;
all hope on earth has left me;
I am so lonely here.
So longingly sounded the song in the wood,
so longingly it sounded through the night,
drawing hearts heavenwards
with wondrous power.

Spring is coming,
Spring, my joy;
now I will make ready to go journeying.

Jacques Francois Antoine Marie Ibert (1892-1962) composed his woodwind quintet in 1930 for a performance in the small modest Theatre de l’atelier de Paris. He chose three of the motifs from his incidental music to craft his quintet. Movement I is built on an oboe tune that is unforgettable. In the short Movement II, a pensive Andante the music has a lovely duo between the flute and clarinet, and end with the entire quintet gently ending in a soft finish. *Assez-lent* opens the finale, in which upper lines sound out an alarming melody. This slow opening breaks into an *Allegro scherzando* accompanied by a pattering, happy accompaniment. This simple 6-minute bitonal piece (reminding us of Stravinsky’s *Pulcinella Suite*) has become one of the most popular works in the quintet literature. Besides being a brilliant composer, he became the director of the Académie de France at the Villa Medici in Rome from 1937-1960,

commuting between Paris and Rome. Unfortunately, the Vichy Régime found Ibert abhorrent and banned his music. As a result, Ibert left Paris for the responded by moving to the Antibes on the Riviera. In 1955 Ibert was elected to the Académie des Beaux-Arts.

Ibert composed *Entr'acte* in 1935, and in 1937 it was published for flute (or violin) and harp (or guitar). Composed for Pedro Calderon's "El Medico de su Honra", it is an example of Ibert's passion for flamenco music and dance.

Camille Saint-Saëns was a French composer, pianist, and organist. He composed *Caprice on Danish and Russian Airs* in 1887. He composed this music for the Russian Red Cross for a series of seven concerts for the Easter Holidays in St. Petersburg. This work was composed to be performed by the great flutist Paul Taffanel, oboist Gillet, and clarinetist Charles Turban. The piece is dedicated to Tsarina Maria Feodorovna, the daughter of the King of Denmark. The Russian and Danish themes used in this work were supplied by musicologist Julien Tiersot.

Arthur William Foote was an American composer and a member of the "Boston Six" which included Edward MacDowell, Amy Beach, John Knowles Paine, George Chadwick, and Horatio Parker. Foote made his living as an organist at the First Unitarian Church of Boston for 35 years. During his lifetime he wrote a number of music texts. A prolific composer, Foote was mainly known for his chamber music compositions during his lifetime. In 1921 he began teaching at New England Conservatives of Music. He was a major musician of his day. *At Dusk*, composed in 1920, was originally scored for flute, harp and cello. It is a six-minute gem in chamber music repertoire.

Astor Piazzolla, the Argentina bandoneon player and composer, is known for taking the original tango of his time and creating a "Nuevo Tango" form. He composed *Oblivion* in 1982 and used it in the soundtrack of Mario Bellochio's film "Henry IV". There are many arrangements of this hauntingly sad six-minute piece. This complex piece has a beautiful melody in the clarinet accompanied by the cello and piano. Piazzolla was inspired to compose this piece by the following lyrics to a poem titled "Oblivion":

Heavy, suddenly they seem heavy
the linen and velvets of your bed
when our love passes to oblivion
Heavy, suddenly they seem heavy
your arms embracing me
formerly in the night
My boat parts, it's going somewhere

people get separated,
I'm forgetting, I'm forgetting
Later, at some other place in a mahogany bar
the violins playing again for us
our song, but I'm forgetting
Later, it splits off to a cheek to cheek
everything becomes blurred and
I'm forgetting, I'm forgetting
Brief, the times seem brief
the countdown of a night
when our love passes to oblivion
Brief, the times seem brief
your fingers running all over
my lifeline.
Without a glance
people are straying off
on a train platform,
I'm forgetting, I'm forgetting

Undine Eliza Anna Smith Moore, known as the "Dean of Black Women Composers, was a great and prolific African-American composer of the 20th century. Her "Scenes from the Life of a Martyr" on the life of Martin Luther King, Jr. was nominated for a Pulitzer Prize in 1981. Her *Afro-American Suite*, composed in 1969, is based on a series of African spirituals and is developed with 20th century compositional techniques. On Spotify you can listen to one of the only recordings of this piece performed by tonight's faculty. Dr Moore, the daughter of slaves, received her degree from Juilliard and was an educator, composer and writer. Dr. Moore once said "Art preserves life in a very special way. Our memories die with us, but art preserves the values and experiences."

Kerstin Allvin has won numerous awards and competitions throughout her career as a concert harpist and has performed across the US from Weill Recital Hall at Carnegie to the historic Carmel Mission in California. She has frequented Japan, performing solo concerts at the prestigious Suntory Hall in Tokyo, the Nogi City Hall, and for Detroit/Toyota City's Sister City Association. She holds a Bachelor of Music with Distinction and a Performance Certificate from Indiana University, a Master of Music degree from the University of Michigan, and has done post-graduate studies with Jacqueline Borot, Honorary Professor of the Paris Superior Conservatory of Music.

Jennie Blomster received her Bachelor of Music degree from the Lamont School of Music at the University of Denver, studying with David Kaslow and John Keene.