

UPCOMING AT THE SCHOOL OF MUSIC

Saturday, February 12 – 7:00 p.m.

Saturday Club Scholarship Winners Recital (free)

Wednesday, February 23 – 7:30 p.m.

New Millennium Series: Faculty & Friends Gala
featuring the Aveta Trio and TriMusica
featuring Mendelssohn's Piano Trio No. 2, and
works by Durwynne Hsieh, William Grant Still,
Heitor Villa-Lobos, and Miguel del Aguila
\$20 general, \$15 senior, \$10 student

Thursday, February 24 – 7:00 p.m.

Percussion Studio Solos and Duos Recital (free)

Saturday, February 26 – 7:00 p.m.

Piano Series Guest Artist: Scott Holden
featuring Schumann's Carnival, Op. 9, and
works by Haydn, Fred Hersch, and John Adams
\$20 general, \$15 senior, \$10 student

Monday, February 28 – 7:00 p.m.

Trumpet Studio Recital (free)

Faculty Recital

David A. Wells, bassoon

with guests

John Cozza, piano

Cathie Apple, flute

Cindy Behmer, oboe

WEDNESDAY, 7:00 P.M.
FEBRUARY 9, 2022
CAPISTRANO HALL 151

PROGRAM

Sonata (1941) Ulysses Kay
(1917–1995)
with John Cozza, piano

Serenade (2020) Adrienne Albert
(b. 1941)

lullaby | ballad | spiritual (2021) Shawn E. Okpebholo
(b. 1981)

- I. My Mama's Sweet Baby Boy
- II. The Blind Child's Prayer
- III. Scandalizin' My Name

with Cathie Apple, flute, and Cindy Behmer, oboe

INTERMISSION

Dance Suite (2021) Jacqueline Wilson
(b. 1984)

- I. Prelude: Grand Entry
- II. Grass
- III. Men's Traditional
- IV. Fancy Shawl
- V. Women's Traditional
- VI. Fancy Feather

Argenta (2016) Noelia Escalzo
(b. 1979)

- I. Zamba - Tango
- II. Malambo
- III. Vidala
- IV. Milonga

with John Cozza, piano

PROGRAM NOTES

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.

Newly-appointed flute professor at Sacramento State's School of Music, **Dr. Cathie Apple** is one of the founders of Citywater new music ensemble. She is a regular performer at the Music at Noon concert series, and performs with Sinfonia Spirituosa baroque orchestra, the Sacramento Baroque Soloists, and Celtic group Cahersiveen. An avid supporter of new music, Cathie has commissioned and/or premiered many works for flute and various chamber ensembles, has collaborated with composers such as Clare Shore, Nicholas Deyoe, Brent Chancellor, Nell Shaw Cohen, and Sunny Knable, and regularly performs here on the Festival of New American Music. Along with her specialization in modern music, Dr. Apple performs regularly on traverso, with baroque ensembles Sinfonia Spirituosa and the Sacramento Baroque Soloists.

Cathie maintains a private teaching studio in Sacramento and for over a decade was the flute instructor at the Pacific Institute of Music in Folsom. Previous appointments include second flutist with the Las Vegas Philharmonic and adjunct faculty at UNLV and Southern Utah University. While in Las Vegas, Cathie founded NEXTET new music ensemble, and performed with them at the Edinburgh Fringe Festival. Cathie earned her Doctorate from the University of Michigan, where she studied with Amy Porter. While in Michigan, Cathie also taught at Interlochen Arts Camp and was the yoga instructor for Amy Porter's Anatomy of Sound workshop.

Dr. Cindy Behmer teaches oboe and English horn at California State University, Sacramento. In addition to teaching, Dr. Behmer freelances with several groups in Northern California and Nevada, including Stockton Symphony, Reno Philharmonic, Music in the Mountains Orchestra, Sacramento Philharmonic and Opera, and Sacramento Choral Society and Orchestra. After earning her Doctor of Musical Arts degree from the University of Arizona (2011), Dr. Behmer served as a tenured member of the Tucson Symphony Orchestra. Dr. Behmer has had the opportunity to travel with large ensembles and play oboe in China, South Korea, Europe, and Mexico. Most notably were her experiences in 2011 at the College Music Society International Conference held in Seoul, South Korea and her performance for the annual International Double Reed Society Conference in 2016. In addition to working as an educator and freelance musician, Dr. Behmer enjoys quality time with her young family at their home in rural Wilton where they enjoy time outside time together in the garden and with their animals.

Northern California, collaborates with colleagues in chamber groups, and until recently played with the swing sextet Hot Club Faux Gitane.

Wells serves as Co-Executive Director of Meg Quigley, an organization focused on diversity, equity, and inclusion within the bassoon world. He is also active as a music scholar, having presented papers at the conferences of the American Musicological Society, the Society for American Music, and the International Double Reed Society, on topics including the history of the bassoon in jazz, rediscovering the bassoonist who first played the Rite of Spring solo, the effects of World War I on American orchestras, and cross-gender casting in the operas of Lully and Rameau.

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.

John Cozza is in demand throughout California as teacher, coach/accompanist, chamber musician, adjudicator and clinician. He has been the Staff Accompanist at Sacramento State since 2004, and took over as Music Director and Pianist/Organist at St. Michael's Episcopal Church in Carmichael in 2018. A graduate of the University of Southern California, Northwestern University and the Hochschule für Musik in Vienna, Austria, Dr. Cozza was named Director of Accompanying at Baylor University (Waco, TX) 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. Collaborating with singers and instrumentalists throughout the United States, Dr. Cozza's international engagements have included performances as soloist, accompanist and chamber musician in such European cities as Vienna, Bologna, Milan, Cologne, and Budapest.

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

Ulysses Kay was born in Tucson, Arizona into a musical family that included his uncle King Oliver—one of the most important early jazz cornetists and bandleaders. Kay was, as the scholar Shaylor L. James notes, part of the first-generation of African American composers—younger than such pioneers as Florence Price and William Grant Still—who did not feel pressured to write music that specifically reflected the Black experience in the United States. He studied with Still at the University of Arizona, and also with Howard Hanson at Eastman and Paul Hindemith at Yale. Kay enjoyed a highly decorated career, winning awards including a Fulbright Scholarship, the *Prix de Rome*, a Guggenheim Fellowship, and multiple honorary doctorates. He taught for many years at CUNY, retiring in 1988. He died in New Jersey in 1995. Kay's **Sonata for Bassoon and Piano** is a delightful piece that I wish I had known about sooner. Kay might prefer that I not know about it at all, though—although he had it published in the 1940s, he later withdrew it and destroyed some of the manuscript copies. It was largely forgotten, and doesn't appear in lists of his works published in the 20th century. Only in the last fifteen years has it been revived, through two new editions. The one-movement work certainly shows the influence of Hindemith (with whom he was studying), but Kay's own compositional voice comes through clearly.

Adrienne Albert is a Los Angeles-based composer who has many awards and commissions to her name. Before turning to composition in the 1990s, she had a significant career as a vocalist. She had long performing relationships with Igor Stravinsky and Leonard Bernstein, and also worked in L.A. studios, recording for television, radio, and film. For more about Ms. Albert, see her web site: adriennealbert.com. Albert's **Serenade** was the product of an early-Pandemic era Zoom workshop on composing for unaccompanied bassoon, led by composer Jenni Brandon and bassoonist Christin Schillinger. In it, she beautifully displays the lyrical and mournful possibilities of the bassoon with music that is a joy to play. Bassoonist and conductor Anthony Parnter gave the world premiere of *Serenade* at the 2021 Meg Quigley Virtual Bassoon Symposium, an event that I co-produced. I ordered *Serenade* immediately after hearing Anthony's highly moving performance.

Shawn E. Okpebholo is Professor of Music Composition and Theory at Wheaton College-Conservatory of Music outside Chicago. His commissions, awards, and other accolades are impressive and too manifold to list here; you can read all about them on his web site: shawnokpebholo.com. Okpebholo was one of the featured composers at Sac State's 2021 Festival of New American Music. This and Kevin Dougherty's weekly new music show *Saturdays at 6* on CapRadio were my first exposures to his music. Immediately

after hearing Cathie Apple play his arresting *On a Poem by Miho Nonaka: Harvard Square* for solo flute, I checked his works list for things involving bassoon and wrote to him asking about two flute/bassoon duos. These weren't available at the time for various reasons, but he offered the then-just-about-to-be-published trio you're hearing tonight. Okpebholo's *lullaby / ballad / spiritual* was commissioned by the Elicio Winds, an ensemble of faculty at Auburn University in Alabama. Each movement of the piece is an intensely creative reimagining of a folk song with ties to Alabama. Although this is a purely instrumental piece, it can be helpful to know some of the folk songs' lyrics. The first stanzas of the songs are:

"My Mama's Sweet Baby Boy"

My mama's sweet baby boy,
My mama's sweet baby boy,
The ladies all say he is lookin 'so sweet;
The ladies all say that he deserves a li'l 'treat,
My mama's black baby boy.
He went up on a shelf,
He waste all molasses all over humself,
My mama's sweet baby boy, My mama's sweet baby boy.

"The Blind Child's Prayer"

They tell me, Father, that tonight
You wed another bride,
That you will clasp her in your arms
Where my poor mother died.

"Scandalizin' My Name"

I met my brother the other day;
I gave him my right hand.
And jes 'as soon as ever my back was turned,
He was scandalizing my name.
Do you call that a brother? Oh, no!
You call that a brother? No! No!
Do you call that a brother? No! No!
Scandalizin 'my name.

Jacqueline Wilson (Yakama) is a bassoonist who teaches at Washington State University. She is also one of my cherished colleagues on the Executive Team of Meg Quigley, an organization focused on diversity, equity, and inclusion within the bassoon world. For her full biography, recordings, and more, see wilsonbassoon.com. Wilson writes that her *Dance Suite* is one

product of her ongoing efforts to "merge two seemingly paradoxical parts" of herself—her "culture and profession... in a meaningful way." As the only Native American professional bassoonist she is aware of, she found herself uniquely positioned to contribute an accessible and authentic Native-inspired piece to the bassoon repertoire. *Dance Suite* takes as its inspiration dance styles from modern powwows—public pan-tribal festivals that feature music, food, competitions, and other social gatherings. *Dance Suite* does not use any actual powwow songs or ceremonial music as source material; these are written and owned by the ensembles ("drums") who perform them. Instead, Wilson draws on a wide array of musical inspirations—from Shostakovich to bebop to Buffy Sainte-Marie (Cree)—for her original themes that seek to capture the essence of each dance style. She also "reclaims" a number of melodies that were stolen from or inspired by Native peoples through sly quotation and transformation.

Noelia Escalzo is an Argentinian composer, singer, pianist, and conductor. Among her works for a whole range of small and large ensembles is a group of works written for Lewis Lipnick, bassoonist and contraforte player with the National Symphony Orchestra in Washington, D.C. In addition to her classical music activities, she has sung and played piano with an array of Argentinian folk and popular music groups. For more about her music and career, visit noeliaescalzo.com. Escalzo's *Argenta* is subtitled "A Little Argentinian Suite," and is dedicated to Lipnick. Each of the movements is based on one or more traditional Argentinian music or dance styles. "Zamba" is not a variant spelling of "samba"—rather, it is a slow dance in three-four time, in which couples circle each other while elegantly waiving white handkerchiefs. The malambo began as a way for gauchos to display their strength and agility through competitive dance. The vidala is a lyrical song form, in which the vocalist is usually accompanied by a frame drum and guitar. "Milonga" describes both an upbeat syncopated style of music and the tango-related dance that accompanies it.

Dr. David A. Wells joined Sacramento State's faculty in 2011, and teaches bassoon, music history, and general education music classes. As a performer, he plays in a wide variety of ensembles and styles. On Baroque, Classical, and Romantic-era bassoons, he has performed in the past few years with the Carmel Bach Festival, American Bach Soloists, Sacramento Baroque Soloists, Capella Antiqua, Santa Cruz Baroque Festival, Pacific Baroque Orchestra, Musica Redemptor Orchestra, and is a founding member of Sinfonia Spirituosa. On modern bassoon, he freelances with orchestras throughout